

# Expressive Means of Language

- ***The expressive means of a language*** are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for ***emotional or logical intensification*** of the utterance. These intensifying forms of the language have been fixed in grammars and dictionaries. Some of them are normalized, and good dictionaries label them as ***intensifiers***. In most cases they have *corresponding neutral synonymous forms*.

# The Notion of a Stylistic Device

- **Stylistic device (SD)** is a *conscious and intentional* literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level and thereby *present a generative model*. Most stylistic devices may be regarded as aiming at the *further intensification of the emotional or logical emphasis* contained in the corresponding expressive means ( I.R.Galperin)
- So, the main features of SD are :
- 1) Stylistic devices are *patterns of the language;*
- 2) They have *expressive marking.*

# Classification Criteria of Expressive Means and Stylistic Devices

- **The level-oriented approach** to classification of EM and SD by I.R.Galperin:
  - 1) Phonetic EM and SD
  - 2) Lexical EM and ED
  - 3) Syntactical EM and SD

# Lexical EM and SD by I.R.Galperin

## 1) The interaction of different types of lexical meaning

### Interaction of dictionary and contextual logical meanings:

Based on the affinity-  
**Metaphor;**  
Based on association-  
**Metonymy;**  
Based on opposition-  
**Irony**

### Interaction of primary and derivative logical meanings:

**Polysemy;**  
**Zeugma;**  
**Pan**

### Interaction of logical and emotive meanings:

**Interjections and**  
**Exclamatory**  
**Words;**  
**Epiphet;**  
**Oxymoron**

### Interaction of logical and nominal meanings:

**Antonomasia**

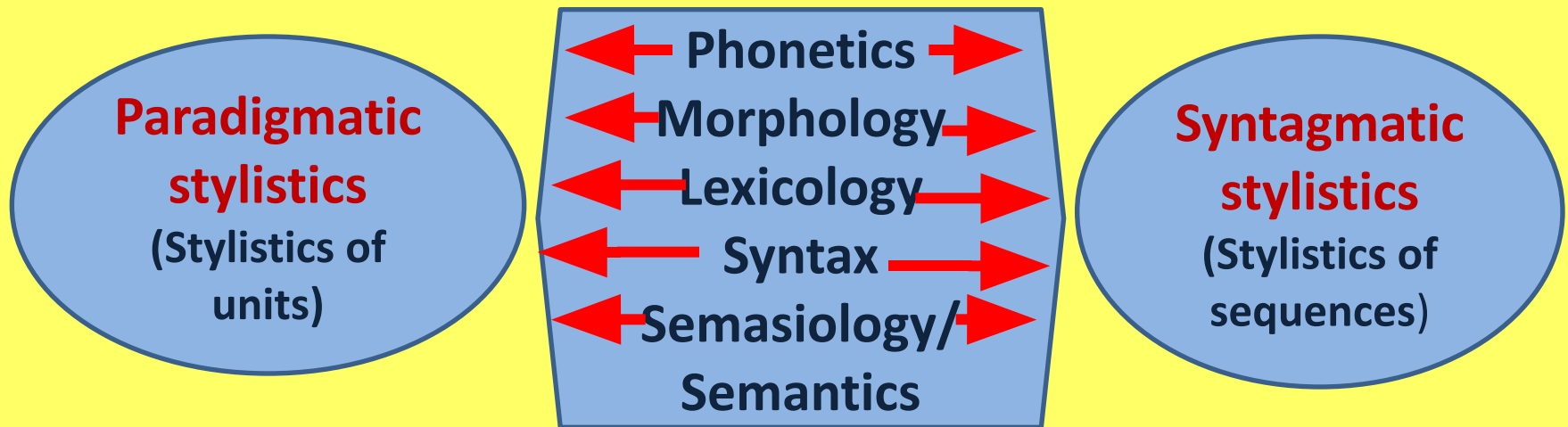
## 2) Intensification of a certain feature of a thing or phenomenon:

Simile, Periphrasis, Euphemism, Hyperbole

3) Peculiar use of set expressions: Cliche', Proverbs, and Sayings, Epigrams, Quotations, Allusions

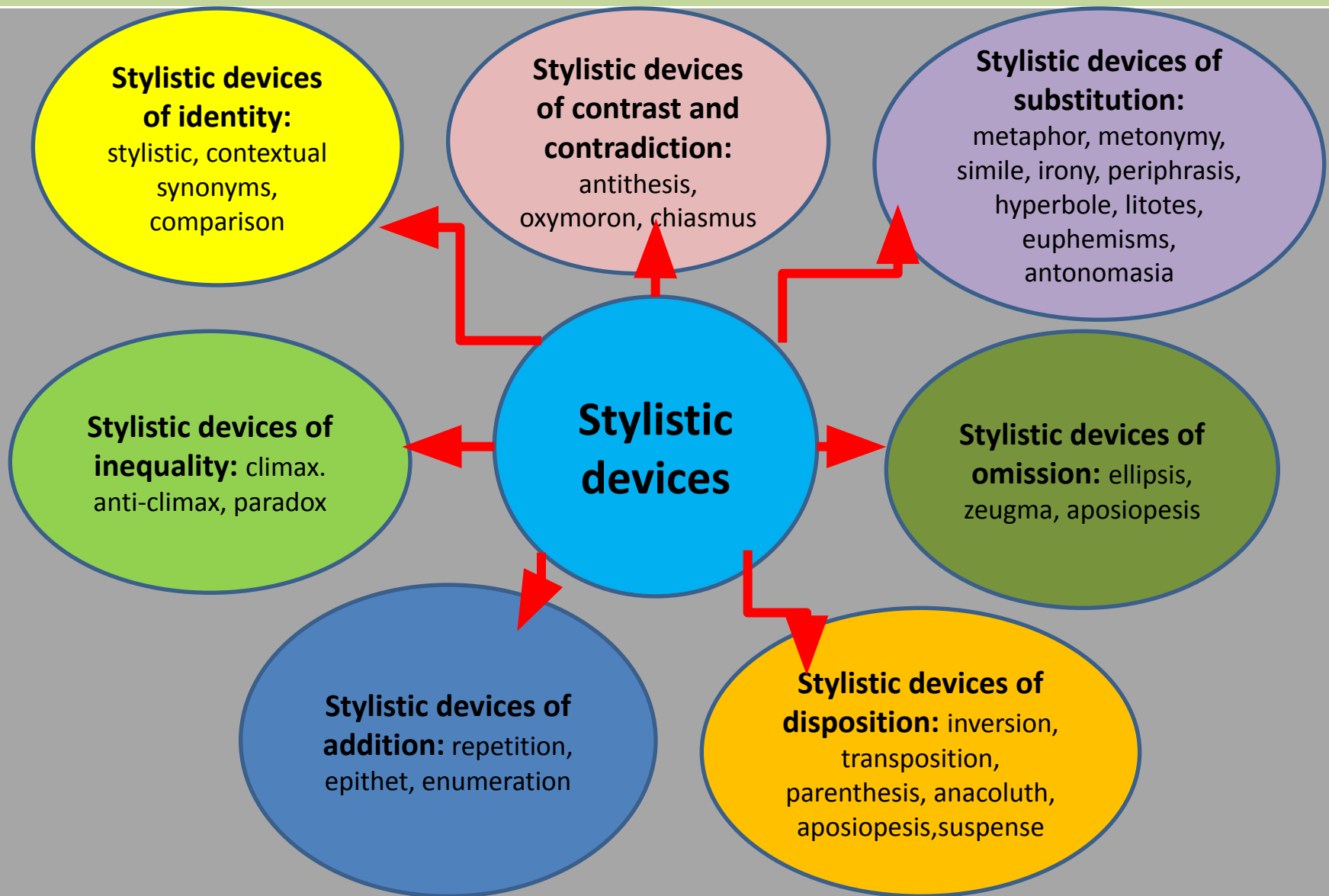
# Classification of EM and SD by Y.M. Skrebnev

- Skrebnev starts with a **holistic view**, constructing a kind of language pyramid :



According to Skrebnev the relationship between these **five levels** and **two aspects of stylistic analysis** is bilateral. The same linguistic material of these levels provides stylistic features studied by paradigmatic and syntagmatic stylistics. The difference lies in its different arrangement.

# Classification of Stylistic Devices based on the Generative Model



# Stylistic Devices of Substitution

- Stylistic devices of substitution  
(replacement): **a** → **b**

*Tropes, 'renamings', replacing traditional names by situational ones: metaphor, metonymy, simile, irony;*

*periphrasis, euphemisms, antonomasia, hyperbole, litotes.*

# Metaphor

**Metaphor** (*Greek: metaphora-transfer*) denotes a transference of meaning based on resemblance (affinity, similarity), in other words, on a covert comparison: *He is not a man, he is just a machine; What an ass you are!; a film star; the dogs of war, etc.*

*The metaphor has the following structure:*

***O1 + O2 + tc + A (Associations)***

***Tertium comparationes***

***Comparison basis***

***Common features***

The metaphor is based on the ***logical identity*** of two objects: ***O1 = O2***. It creates some tension, incompatibility between the dictionary and contextual logical meanings of words. This conflict ("***metaphorical***



# Classification of metaphors

## 1) According to their degree of unexpectedness:

**Genuine metaphors** are absolutely unexpected, quite unpredictable: e.g. *The laugh in her eyes died out...* (M.Spillane); *Money burns a hole in my pocket.* (T.Capote) They are speech metaphors.

**Trite or dead metaphors** are overused in speech, so they have lost their freshness of expression: *a ray of hope; the lost love; to burn with desire; in the heat of argument, etc.* They belong to the language-as-a system.

**Simple metaphors** are expressed by a word or phrase: e.g. *Man cannot live by **bread** alone = by things satisfying only his physical needs*

**C** **Complex (prolonged, or sustained)** metaphors when a broader context is required to understand them, or when the metaphor includes more than one element of the text: e.g. *The average New Yorker is caught in a machine. He whirls along, he is dizzy, he is helpless. If he resists, the machine will crush him to pieces.* (W. Frank)

# Peculiar kinds of metaphor

**Personification** ascribes human qualities to unanimate objects, phenomena or animals: *this bloody tyrant Time* (W. Shakespeare); *Twinkle, little star!*

**Allegory** expresses abstract ideas through concrete pictures: *The scales of justice*;

**Symbol** - concrete objects can arouse some additional general sense: *Rose – symbol for beauty; the dove of peace; the Berlin wall – symbol of Germany's division into BRG and GDR and their political confrontation.*

**Synaesthesia** is combination of different sensations one of them using in transferred meaning: *a warm colour, soft light, sharp sound, etc.*

Other varieties of *metaphor* according to Skrebnev also include

**Allusion** defined as reference to a famous historical, literary, mythological or biblical character or event, commonly known.

E.g. *It's his Achilles heel (myth of vulnerability).*

Allusion presupposes the knowledge of such a fact on the part of the reader or listener, so no particular explanation is given (although this is sometimes really needed). Very often the interpretation of the fact or person alluded to is generalised or even symbolised.

E.g. *He felt as Balaam must have felt when his ass broke into speech (Maugham)* (allusion to the biblical parable of an ass that spoke the human language when its master, the

# Metonymy

- **Metonymy** denotes a transference of meaning which is based not on resemblance, but on ***contiguity of notions***, on some kind of ***association*** connecting the two concepts represented by the *dictionary and contextual* meanings. The name of one object is used instead of another, closely connected with it. These ***associative relations*** can be:
  - 1) The name of a ***part*** instead of the name of a ***whole*** (***synecdoche: pars pro toto = the part for the whole***): ***Washington and London agree on most issues; to fight for the crown.***

2) The name of the container instead of the contents: *He drank a whole **glass** of water;*

3) The place instead of people: *The whole **town** was out in the streets.*

4) The name of a characteristic feature of an object instead of the object: The massacre of the ***innocents*** (=children, the biblical phrase).

5) The name of an instrument instead of an action or the doer of an action: Let us turn ***swords*** into ***ploughs*** (*Let us replace fighting by peaceful work*);

6) The material instead of the thing made of it: The ***marble*** spoke.

7) The name of an author instead of their work: He likes to read the ***Oscar Wilde***.

8) The process instead of result: *He's **in dance*** (= the dancing profession)

# Simile

**Simile** characterizes one object by bringing it into contact with another object belonging to an entirely different class of things: *Maiden, like moths, are ever caught by glare (Byron).*

The simile has the following structure:

*O1 + O2 + tc + Connective words + A (Associations)*

*( explicit/implicit) ( like, as, such as, as if, seem)*

Comparative constructions are not regarded as simile if no **image** is created: *John skates as beautifully as Kate does.*

The simile is based on the **logical similarity** of two objects:

**O1 ~ O2**, set comparatively side by side, therefore there is not any tension and contradiction between components of this device. That is the main difference between simile and metaphor.

# Irony

***Irony*** is a stylistic device also based on the simultaneous realization of two logical meanings – dictionary and contextual, but the two meanings stand in *opposition* to each other, e.g.: *It must be **delightful** to find oneself in a foreign country without a penny in one's pocket (i.e. that is unpleasant, not delightful).*

The word containing the irony is strongly marked by ***intonation***.

# Periphrasis

- This is a device by which a longer phrase is used instead of a shorter and plainer one; it is a case of circumlocution (a *round-about way of description*), which is used in literary descriptions for greater expressiveness: the notion of *king* may be poetically represented as *the protector of earls; the victor lord; the giver of lands; God = Our Lord, Almighty, Goodness, Heavens, the Skies*.



# Euphemisms

This term denotes the use of a different, more gentle or favourable name for an object or phenomenon so as to avoid undesirable or unpleasant associations. Thus, the verb *to die* may be replaced by euphemisms like *to expire*, *to be no more*, *to join the majority*, *to be gone*, *to depart*; euphemisms for *toilet*, *lavatory* are *lady's (men's) room*; *rest-room*; *bathroom*.

There are euphemisms replacing *taboo-words* (taboos), i.e. words forbidden in use in a community: *The Prince of darkness* or *The Evil One (=the Devil)*; *the kingdom of darkness* or *the place of no return (=Hell)*.

# Antonomasia

This device consists in the use of a **proper name** instead of a **common name** or vice versa. Thus, we may use a description instead of a person's name, creating a kind of nickname: *Mister Know-all* (S. Maugham); *Miss Toady, Miss Sharp* (W. Thackeray); *Mr. Murdstone* (Ch. Dickens).

On the other hand, a **proper name** may be used instead of a **common name**: *He is the Napoleon of crime (= a genius in crime); You are a real Cicero (= a great orator)*. Antonomasia is a subtype of periphrasis.

# Hyperbole and Litotes

These are stylistic devices aimed at intensification of meaning. **Hyperbole (overstatement)** denotes deliberate extreme exaggeration of the quality of the object: *I've told you a million times; a thousand pardons; He was scared to death; I'd give anything to see it.*

**Litotes (understatement)** is a device based on a peculiar use of negative constructions in the positive meaning: *It's **not a bad** thing → It's a **good** thing; He was **not without** taste → He was **with** taste.*

Litotes is not a pure negation, but a negation that includes affirmation: *the **direct** meaning (negative) and **transferred** (affirmative).*