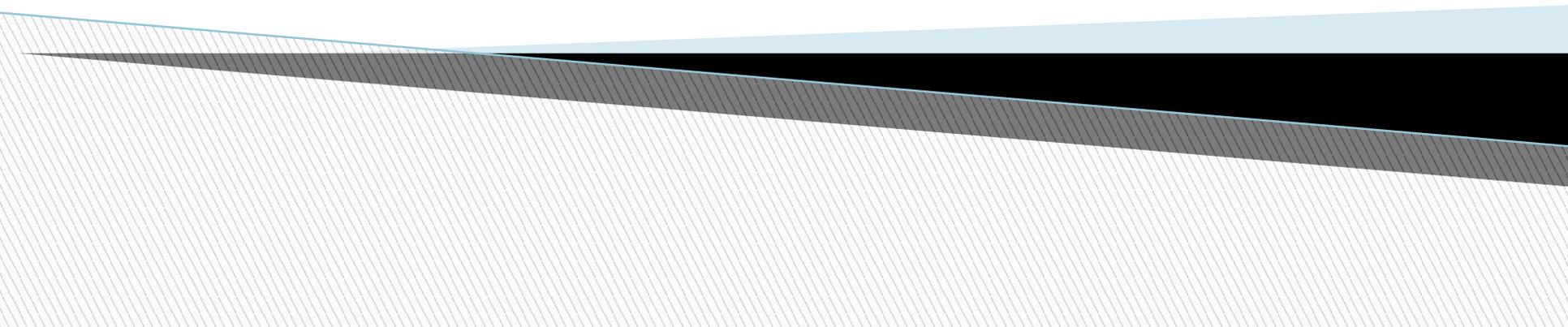


STYLE AND STYLISTICS



EXPRESSIVE MEANS AND STYLISTIC DEVICES

The girl started doing it.

The maiden commenced doing it.

The chicklet went away.

□

E.g. My father went away.

My beloved parent retired.

My dad got out.

<i>Colloquial</i>	<i>Neutral</i>	<i>Literary</i>
Kid	Child	Infant
Daddy	Father	Parent
Comfy	Comfortable	Commodious
Chap	Fellow	Associate
Get out	Go away	Retire
Go ahead	Continue	Proceed
Teenager	Boy (Girl)	Youth (Maiden)
Flapper	Young girl	Maiden

- *Expressive means* of the language are those phonetic, graphical, lexical, syntactical forms which exist in the language for the purpose of logical and emotional intensification of the utterance (Galperin 1981).
- To *phonetic expressive means* refer pitch of the voice, stress, melody, intonation, manner of speech (sing-song speech, whispering, laughing, crying, etc.). These means are the most powerful because the human voice can a lot of nuances of meaning which no other means can attain.

- To *morphological expressive means* refer derogatory (-ster, -monger, -er) and diminutive (-y, -ie, -let, etc.) suffixes: e.g. gangster, spinster, scandalmonger, daddy, pussy, auntie, dearie, starlet, leaflet.
- Among *lexical expressive means* are such language layers as slang, vulgarisms, poetic words: e.g. to eat = to gobble, to mop up. to taste; bootlicker = back-scratcher; eye-wash.
- To *syntactical expressive means* belong inversion, elliptical and broken sentences:
E.g. a) Isn't he handsome!
If you don't do it at once...

Stylistic device is a conscious and intentional intensification of some typical structural and semantic property of a language unit, promoted to a generalized status and thus becoming a generative model (Galperin 1981). Stylistic devices always carry some additional information and emotional colouring. The following sentence may serve as an example:

Do not kill your wife, let our washing machine do the dirty work (D.B.).

Dirty work may be understood in two different ways: a) *killing smb*; b) *washing (clothes, etc.)*. So in the given sentence pun based on ambiguity is observed.

PHONO-GRAPHICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

GRAPHICAL EXPRESSIVE MEANS

- Such *marks of punctuation* as hyphen, dash, comma, period, colon, semicolon, exclamation, interrogation, series of dots, etc. are used not only for the division of speech into its parts, but also for emphatic purposes, which suggest a definite semantic interpretation of the utterance.
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- How his mother would have adored her. (S. Sh.)
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- E.g. a) "We're not going out again, baby?" (S. Sh.) b) "You didn't ever wear ear-rings?" (H. B.-St.)

- E.g. “Why did you get divorced?”
- “Christ. Why does anybody get divorced” (M. C.).
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- E.g. You come here after dark, and you go after dark. It's so - so ignoble (G. Gr.).
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- E.g. “Yes,” said Alice doubtfully: “It means - to - make - anything - prettier” (L. C.).
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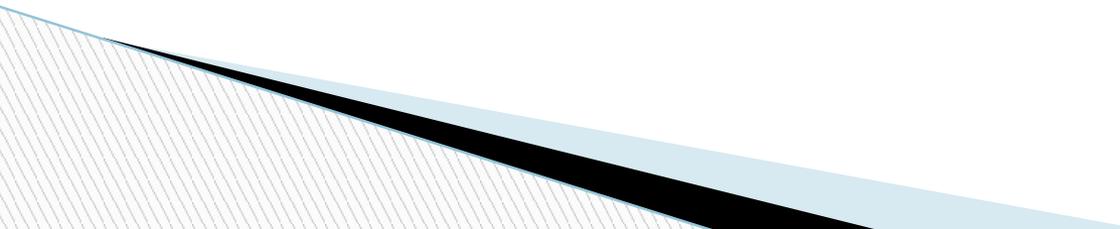
- E.g. I am Beloved and she is mine. I see her take flowers away from leaves she puts them in a round basket the leaves are not for her she fills the basket she opens the grass I would help her but the clouds are in the way how can I say things that are pictures I am not separate from her there is no place where I stop her face is my own and I want to be there in the place where her face is and to be looking at it too a hot thing (T. M.).

- *Graphical arrangement of phrases* deals with peculiarities of their organization and division
деление into paragraphs, chapters, etc.
 - E.g. I will never leave you again Don't ever
leave me again You will never leave me again
You went in the water I drank your blood I
brought your milk You forgot to smile
 - I loved you
 - You hurt me
 - You came back to me
 - You left me (T.M.).
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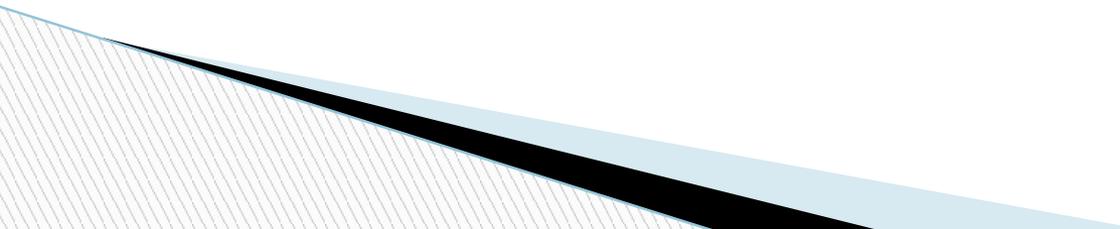
- *the violation of type* – italics, bold type, capitalization
- E.g. “GOD DAMN YOU!” Mr. Geddes yells. “You're just like your mother; the same maddening sense of humor” (M. L.).
- E.g. If it wasn't in **VOGUE** it wasn't in vogue (Vogue Magazine).
- E.g. Some women get divorces on the grounds of *incompatibility* whereas others do so on just the first two syllables (E.).
- E.g. a) Don't be an e.s.s.* Wear smart *seamless* stockings by Hanes (* eternal seam straightener)! (Hanes Hosiery)

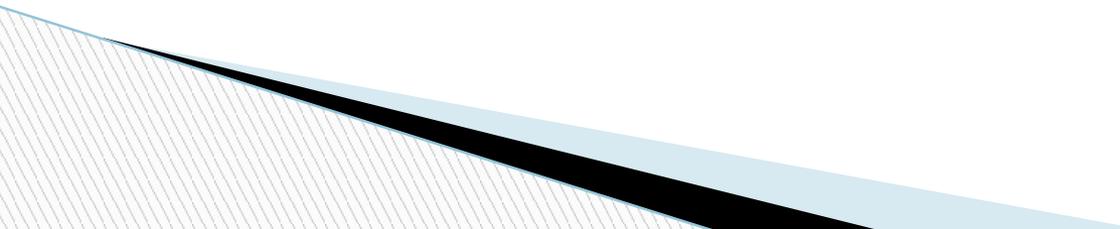
- "If we stay here, we will *both* die," Victor says (M. L.).
- E.g. It would have been, this morning. N o w!
- Spaced letters here are used for the purpose of emphasis.
- The intentional violation of the generally accepted spelling used to reflect peculiarities of pronunciation or emotional state of the speaker is called *graphon* (Kukharenko 1986). There are several types of graphon: *multiplication*, *hyphenation*, *capitalization* and some others.

- E.g. "She'll happen to do better for him nor ony o' t' grand ladies". And again, "If she ben't one o' th' handsomest, she'll noan faal and varry good-natured, and i' his een she's fair beautiful, ony- body see that" (Ch. Br.).

- E.g. “How do you spell relief? R-O-L-A-I-D-S” (Rolaids Antacid Tablets).
 - In this advertisement two graphical means are used: capitalization and hyphenation for the purposes of attracting attention and making a customer memorize it.
 - In another advertizing slogan: *Everywear* (Burton Menswear) there is a violation of spelling of the word *everywhere* which also has the purpose of attracting customers’ attention and showing that the goods sold are worn in different situations.
 - E.g. a) Drinka pinta milka day (National Milk Publicity Council).
 - Betcha can't eat just one (Lay’s Potato Chips).
 - A better stain getter (Ultra-Biz Detergent).
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- ▣ ***Onomatopoeia*** (sound imitation)* is a combination of speech sounds which imitate sounds produced in nature (by wind, sea, thunder|, etc.: *roar, shush*)-, by things (machines, tools, etc.: *sludge-puff, tick-tack*)\ by people (singing, laughing, patter топот of feet, etc.: *sing-song, clap-clap, zig-zag, tiptoe*) and by animals (*mewing, barking, etc.*).
- ▣ E.g. “Plink, plink, fizz, fizz” (Alka-Seltzer).
- ▣ *Direct onomatopoeia* is contained in words which imitate natural sounds: *ding-dong, buzz, tin-tin, mew, bow-wow, roar, neigh* and the like.

- *alliteration* - is the repetition of similar consonant sounds in close succession, particularly at the beginning of successive words.
 - E.g. “Functional... Fashionable... Formidable...” (Fila).
 - In this advertisement the alliteration of [f] at the beginning of each word is seen.
 - Unlike alliteration, assonance is repetition of similar vowel sounds, usually in stressed syllables.
 - E.g. Grace, space, pace (Jaguar).
 - This advertizing slogan is based on the assonance of the diphthong [ei].
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- Alliteration and assonance may produce the effect of euphony or cacophony.
 - *Euphony* is a sense of ease and comfort in producing or hearing.
 - E.g. Favours unused are favours abused.
 - Here euphony is created by the assonance of the vowels [ei, u:] and alliteration of consonant combination [zd].
 - E.g. But soon a wonder came to light,
 - That shew'd the rogues they lied,
 - The man recovered of the bite,
 - The dog it was that dy'd (O. G.).
- 

- *Cacophony* is a sense of strain or discomfort in pronouncing or hearing:
- E.g. *Карл у Клары украл кораллы, а Клара у Карла украла кларнет.*
- In this sentence cacophony is realized on the basis of the assonance of [Л, А, У] and alliteration of consonant clusters [кр, кл].
- Euphony and cacophony are frequent in proverbs and tongue-twisters, counting-out rhymes.
- E.g. a) Rain at seven, fine at eleven, b) Little man, driving cattle,
- Don't you hear his money rattle?
- One, two, three,
- Out goes he/she! [a counting-out]

- *Rhyme* is the repetition of identical or similar terminal sounds or sound combinations in words.
- E.g. And now I'm in the world alone,
- Upon the wide, wide sea:
- But why should I for others groan,
- When none will sigh for me? (J. G. B.)
- In this stanza rhyme is achieved by assonance of the sounds [i:, ou] and alliteration of [w, n].
- E.g. One, two, three, four, five,
- I caught a fish alive.
- Six, seven, eight, nine, ten,
- I let it go again.
- Why did you let it go?
- Because it bit my finger so.
- In this tongue-twister rhyme is created by the assonance of the vowels [e, ai, ou].

- *Rhythm* is a complex unit defined as a regular recurrence of stressed and unstressed syllables (strong and weak elements) which determine the metre in poetry or the measured flow of words in prose (Znamenskaya 2002).
 - E.g. One, two, three, four,
 - Mary at the cottage door!
 - Five, six, seven, eight,
 - Eating cherries from the plate!
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