

## ***Lecture 3.***

# ***Expressive Means of the Language***

### I. Expressive means and stylistic devices

#### 1. Expressive means

#### 2. Stylistic devices

### II. Various classifications of expressive means

#### 2.1. Hellenistic Roman rhetoric system

#### 2.2. The theory of expressive means by G.Leech

# I. Expressive means and stylistic devices

## 1. Expressive means

- **Expressive means** of the language - are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive (T.A.Znamenskaya).
- **E.M.** – devices serving to strengthen communicative effects of speech (text), as opposed to image-creating means (tropes, simile) (Y.M.Skrebnev).

# *expressive means and stylistic devices*

- expressive means
  - Phonetic phenomena

# expressive means

- EX.: Phonetic phenomena (pauses, logical stress, drawling) or staccato pronunciation are **expressive** without being stylistic devices.
- Morphological forms (diminutive suffixes):  
girlie, piggy, doggy, etc.
- Lexical expressive means (intensifiers):  
awfully, terribly, absolutely, etc.
- Syntactical patterns: I do know you! If only I could help you! I'm really angry with that dog of yours!

## 2. Stylistic devices

- A **stylistic devise** – is a literary model (prof. I.R.Galperin calls it a generative model) in which semantic and structural features are blended so that it represents a generalized pattern (T.A.Znamenskaya).
- **S.D.** - is choice or arrangement of units to achieve expressive or image-creating effect (Y.M.Skrebnev).

# The nature of the interaction

- **affinity** (likeness of nature)
  - **proximity** (nearness in place, order)
  - **contrast** (opposition).\*
- 1. My new dress is as pink as this flower: comparison
  - 2. Her cheeks were as red as a tulip: similie
  - 3. She is a real flower: metaphor
  - 4. Ruby lips, hair of gold: trite metaphor.

## II. Various classifications of expressive means

- Aristotle (384-322 B.C.) in his books “Rhetoric” and “Poetic” differentiated literary language and colloquial language
- This first theory of style included 3 subdivisions:
  - the choice of words;
  - word combinations;
  - figures of speech.

# Hellenistic Roman rhetoric system 1

- the Hellenistic Roman rhetoric system divided all expressive means into

3 large groups:

**Tropes,**

**Rhythm,**

**Types of speech.**



# Tropes 1

**Trope** – a figure of speech based on some kind of transfer of denomination (T.A.Znamenskaya).

- **Metaphor** – the application of word (phrase) to an object (concept) it doesn't literally denote to suggest comparison with another object or concept.

EX.:

- A mighty Fortress is our God
- My love is a red rose

# Tropes 2

- **Puzzle (Riddle)** – a statement that requires thinking over a confusing or difficult problem that needs to be solved
- **Synecdoche** – a mention of a part as a whole.
- **EX.: A fleet of 50 sail. (a ship)**

# Tropes 3

- **Metonymy** – substitution of one word for another on the basis of real connection.
- EX.: Crown for sovereign, wealth for rich people.
- **Epithet** – a word or phrase used to describe someone with a purpose to praise or blame.
- EX.: It was a lovely, summery evening.

# Tropes 4

- **Catachresis** – misuse of a word due to the false folk etymology or wrong application of a term in a sense that doesn't belong to the word.

EX.:

- **Alibi** for **excuse**,
- **mental** for **weak-minded**,
- **mutual** for **common**,
- **disinterested** for **uninterested**.

# Tropes 5

- **Periphrasis** – putting things in a round about way in order to bring out some very important feature or explain the idea or situation described.
- EX.: I paid him 20 rupees a month, about 30 bob, at which he was highly delighted. (Shute)

# Tropes 6

- **Hyperbole** – use of exaggerated terms for special emphasis.  
EX.: A 1000 apologies, to wait an eternity.
- **Antonomasia** – use of a proper name to express the general idea or conversely a common name for a proper one.  
EX.: The Iron Lady, a Solomon, Don Juan

# Figures that create rhythm, based on:

## a) addition 1

- **Doubling** (reduplication, repetition) of words and sounds. EX.: Tip-top, helter-skelter, wishy-washy.
- **Epenalepsis** (polysyndeton): use of several conjunctions. EX.: He thought, and thought, and thought.
- **Anaphora** – repetition of a word at the beginning of 2 or more clauses, sentences, verses. EX.: No tree, no shrub, no blade of grass, not a bird or beast, not even a fish that was not owned!

# Figures that create rhythm, based on:

## a) addition 2

- **Enjambment** – running on of one thought into the next line, without breaking the syntactical structure.

EX.: In Ocean's wide domains  
Half buried in the sands  
Lie skeletons in chains  
With shackled feet and hands. (Longfellow)

- **Asyndeton** – omission of conjunction.

EX.: He provided the poor with jobs, with  
opportunity, with self-respect



# Figures that create rhythm, based on:

## b) compression

- **Zeugma** – a figure by which a verb, adjective or other part of speech, relating to one noun is referred to another. EX.: He lost his hat and his temper; with weeping eyes and hearts.
- **Chiasmus** – a reversal in the order of words in one of two parallel phrases. EX.: He went to the country, to the town went she.
- **Ellipsis** – omission of words needed to complete the construction of the sense. EX.: Tomorrow at 1.30. He was hanged and his followers imprisoned.

# Figures that create rhythm, based on: c) assonance or accord

- 1. Equality of colons (to segment and arrange)
- 2. Proportions and harmony of colons.

# Figures that create rhythm, based on:

## d) opposition

- **Antithesis** – choice or arrangement of words that emphasises a contrast. EX.: Give me liberty or give me death. Crafty men condemn studies, simple men admire them, wise men use them.
- **Paradiastola** – lengthening of a syllable regularly short (Greek poetry)
- **Anastrophe** – inversion

# Types of speech

- All were labeled kinds of speech and represented in a kind of **hierarchy** including the types:
  - elevated,
  - flowery exquisite,
  - poetic,
  - normal,
  - dry,
  - scanty,
  - hackneyed,
  - tasteless.

## 2.2. The theory of expressive means by G. Leech (degree of generality)

- Descriptive generalization:  
explicit

∴

implicit.

Ex.:

- I, they, it, him – objective personal pronouns (**explicit**).
- Implicit information is revealed in the terms “register scale” and “dialect scale”.

# Implicit information

## ***“Register scale”***

distinguishes spoken  
from written  
language, advertising  
from science (the  
term covers linguistic  
activity within  
society).

## ***“Dialect scale”***

differentiates  
language of people  
of different sex, age,  
social strata,  
geographical area  
(ideolect).

# A language of literature is marked by **deviant features.**

## *Paradigmatic deviations*

Items enter into a system of possible selections at one point of the chain.

### Vertical structure

- EX: Farmyards away, a grief ago, all sun long.

## *Syntagmatic deviations*

Linguistic units are combined sequentially in a *linear linguistic form.*

### Horizontal structure

EX: (**Alliteration**): the furrow followed.

# deviant features 2

- paradigmatic figures based on the effect of gap in the expected choice of a linguistic form
- syntagmatic deviant provides a predictable choice of equivalents at different points in the language chain.
- Ex.:
- Tongue-twisters: Robert Rowley rolled a round roll round



That approach helps to analyze the nature of stylistic function as a result of deviation from lexical and grammatical norm of the language.

- Stylistic function
- Lexical norm
- Grammatical norm