

Lecture 4

Expressive Means of the Language

(part 2)

1.1. The theory of expressive means by I.R.Galperin

1.2. The theory of stylistic devices, suggested by V.V.Gurevich

The theory of expressive means by I.R.Galperin

The classification suggested by Prof. Galperin is based on the level-oriented approach. Thus, he distinguishes:

- Phonetic expressive means and stylistic devices
- Lexical expressive means and stylistic devices
- Syntactical expressive means and stylistic devices

Phonetic expressive means and stylistic devices

- **Onomatopoeia** (direct or indirect)

Ex. Ding-dong, silver bells .. tinkle, tinkle;

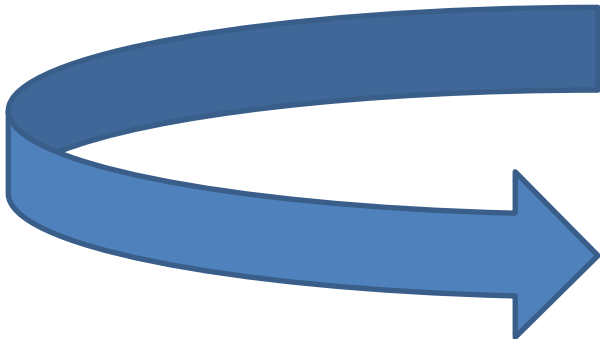
- **Alliteration** (initial rhyme)

Ex. To rob Peter to pay Paul;

- **Rhyme** (full, incomplete, broken, eye rhyme, feminine, masculine, also stanza rhymes: couplets, triple, cross, framing/ring).

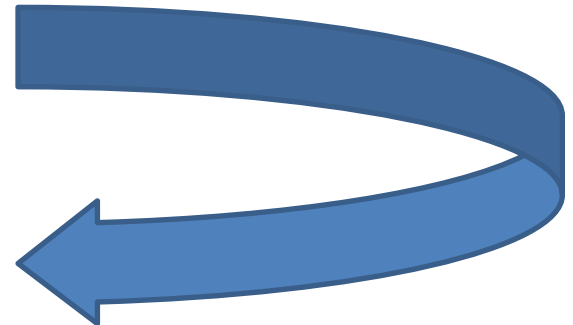
Orthographic unit

- Sentence
- Colon unit
- Comma unit



Grapho-metric unit

- Stanza
- Sub-stanza
- Line



STANZA

- When Westwall Downess I gan to tread,
- Where cleanly wynds the greene did sweepe,
- Methought a landskipp there was spread,
- Here a bush and there a sheep:
- The pleated twinkles of the face
- Of wave-swolne earthdid lend such grace,
- As shadows in Imag'ry
- Which both deceive and please the eye.

..... - sub-stanza

..... – a line

Phonetic expressive means and stylistic devices (2)

- **A stanza** – is a cluster of lines separated by a blank space, sub-stanza – is indicated by indentation.
- **Rhythm** is usually seen in relation to the grapho-metric unit of the line, one can classify the lines in a poem in terms of number of feet each line has :

Phonetic expressive means and stylistic devices (3)

- Monometer – 1 foot;
- Dimeter – 2 feet
- Trimeter – 3 feet;
- Tetrameter – 4 feet;
- Pentameter – 5 feet;
- Alexandrine – 6 feet;
–
- Heptameter – 7 feet ;
-
- Octometer – 8 feet.

The main metres in the English and Russian languages are:

- Iamb X/
- Anapest XX/
- Trochee /X
- Dactyl /XX



The syllables in the foot have only 2 degrees of stresses: strong (/) and weak (X).

Lexical expressive means and stylistic devices

I. the **interaction** of various types of **word's meanings**: dictionary, contextual, derivative, nominal, and emotive.

A. dictionary and contextual meanings:

- **Metaphor** (Dear Nature is the kindest Mother. Byron),
- **Metonymy** (The camp, the pulpit and the law for rich man's sons are free. Shelly),
- **Irony** (It might be delightful to find oneself in a foreign country without a penny in one's pocket).

basic techniques to achieve verbal irony :

- Praise by blame (implying the opposite of what is said);
- Minimizing the good qualities/magnifying the bad ones;
- Contrast between manner and matter, = inserting irrelevant matter in the presumably serious statements;
- Interpolating comic interludes in tragic narration;
- Mixing formal language and slang;
- Making isolated instances seem typical;
- Quoting authorities to fit immediate purpose;
- Specific allusions to people, ideas, situations;
- Connotative ambivalence: the simultaneous presence of incompatible but relevant connotations.

B. interaction of primary and derivative meanings:

- **Polysemy**

EX.: Massachusetts was hostile to the American flag

- **Zeugma and pun**

EX.: May's mother always stood on her gentility, and Dot's mother never stood on anything but her active little feet

C. opposition of logical and emotive meaning

- **interjections and exclamatory words,**
- **epithet**

EX.: well-matched give-and-take couple

- **oxymoron**

Ex.: peopled desert, populous solitude, proud humility

D. interaction of logical and nominal meaning

- **antonomasia**

Ex.: Mr.Facing-Both-Ways doesn't get very far in this world

II. the interaction of two lexical meanings in the context at once

special attention to the certain feature:

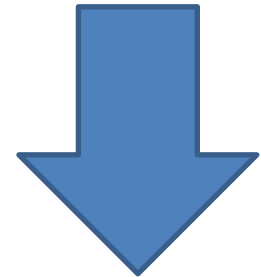
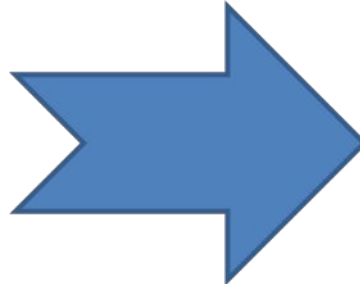
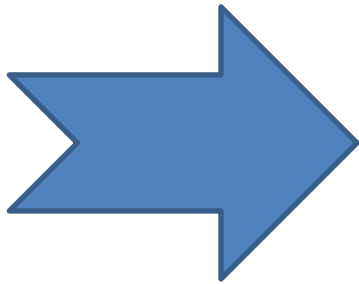
- **simile** (faithful as a dog),
- **periphrasis** (a gentleman of a long robe – a lawyer),
- **euphemism** (In private I should call him a liar. In the Press you should use the words “Reckless disregard for truth”. Galsworthy),
- **hyperbole** (the earth was made for them to trade in and the sun and the moon were made to give them light. Dickens).

III. stable word combinations in the context:

- **Cliches** (the whip and carrot policy),
- **proverbs and sayings,**
- **epigrams** (a thing of beauty is a joy forever. Keats),
- **quotations,**
- **allusions,**
- **decomposition of set phrases** (You know which side the law's buttered. Galsworthy).

Syntactical expressive means and stylistic devices

- Galperin : “the structural elements have their own independent meaning which may effect the lexical meaning”.



criteria for classifying syntactical stylistic devices (1)

- the juxtaposition of the parts of an utterance (inversion, detached constructions, parallel constructions, chiasmus, repetition, enumeration, suspense, climax, antithesis).
- the type of connection of the parts (asyndeton, polysyndeton, gap-sentence link “it was an afternoon to dream”).

criteria for classifying syntactical stylistic devices (2)

- the peculiar use of colloquial constructions (ellipsis “nothing so difficult as a beginning”, aposiopesis = break-in-the-narrative “Good intentions but-...”, question in the narrative, represented speech).
- the transference of structural meaning rhetorical questions, litotes “he was no gentle lamb”.

The present subdivision into lexical and syntactical devices may seem dubious:

- 1) There is a kind of mixture of principles since some devices obviously involve both lexical and syntactical features, e.g. antithesis, climax, irony;
- 2) Why to place the group “peculiar use of colloquial constructions” among the syntactical means and the group called “peculiar use of set expressions” among the lexical devices?

Skrebnev's approach to stylistic devices

a combination of Leech's system of paradigmatic and syntagmatic subdivision and the level-oriented approach of Galperin.

a hierarchical arrangement

