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SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGES

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REPORT

**THEME: Phonetic Stylistic Devices and Graphical
Means**

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INTRODUCTION

The understanding of the native speakers' language is the international problem for our people. Our secondary schools teach the students only the bases of the English language. The aim of communicating with foreigners in their language is to deliver or convey our thoughts, ideas and opinions. When we communicate or speak with native English speakers we speak different ways and use different effective aids. In our speech we may use such kind of aids which help to our speech to be more colorful, effective. To teach and to learn foreign languages

On December 10, 2012 President of The Republic of Uzbekistan Islam Karimov Signed a decree “On education” and the National Programme for Training in the country, a comprehensive foreign languages, teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. According to the decree, starting from 2013-2014 school year foreign languages, mainly English, gradually throughout the country will be taught from the first year of schooling in the form of lesson games and speaking games, continuing to learning the alphabet, reading and spelling in the second year. In order to increase teaching standarts in distant areas to foreign language programs on the condition that they will oblige themselves to work in the acquired specialty at their residence area for at least 5 years after graduation. The decree of also envisages 30% salary increase for foreign language teachers in rural areas, 15% increase for those in other areas.

President of Uzbekistan Islam Karimov in his congratulatory message to the teachers and mentors said as follows: “Our people are well aware and highly appreciate the truly crucial role of teachers and mentors, all dedicated workers of the education sector in formation of personalities, in introducing them to knowledge and ideals of humanism, in nurturing them in the spirit of kindness and generosity, making them citizens with rightful place in society. Taking into account the immeasurable and truly invaluable work of those who took over such

an important and responsible mission, 17 years ago our country instituted a Teacher's Day, which is an expression of the views and concerns of our community, all the people".

Under the implementation of the Resolution of I. Karimov "On measures to further streamline the foreign language learning system two programs were approved and are being implemented. One program aims at expansion of the study of foreign languages at all levels of education, and another one envisages the accelerated equipping and upgrade of foreign language classrooms of educational institutions with modern information, communication and learning technologies and facilities in 2013-2016. Much of scheduled has already been done.

Main Part

General (non-stylistic) phonetics investigates the whole articulatory – audial system of language. **Stylistic phonetics** describes variants of pronunciation occurring in different types of speech; special attention is also paid to prosodic features of prose and poetry. Unfortunately, there is no adequate definition of stylistic phonetics, although many well-known linguists, who devoted their works to the study of stylistics, among them I.R. Galperin, V.M. Zhirmunsky, L. Bloomfield, Yu. Skrebnev, I. Arnold always paid special attention to it, underlining its meaning for the style-forming phonetic features. The works of the mentioned above linguists will be also used for the analysis in this work. The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which, in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. A word may acquire a desired phonetic effect only in combination with other words. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective. However there exist psychological works on the theory of sound symbolism. They checked the associations, which the tested people have with the definite sounds. Statistics shows that their answers coincide very often.

Verier St Woolman, one of the founders of the theory of sound symbolism claimed that a certain sound when pronounced clearly and strong has special meaning and feeling. For example the sound [d], when repeated often may produce an effect of something evil, negative and wicked.

The sound of a word, or more exactly the way words sound in combination, often contributes something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

The aesthetic effect of the text is composed not only with the help of sounds and prosody, but with the help of sounds and prosody together with the meaning. The sound side of the belles-letters work makes a whole with rhythm and meaning and can't influence the reader separately.

An interesting statement in this regard is made by a Hungarian linguist, Ivan Fonagy:

"The great semantic entropy (a term from theory of communication denoting the measure of the unknown, I.G.) of poetic language stands in contrast to the predictability of its sounds. Of course, not even in the case of poetry can we determine the sound of a word on the basis of its meaning. Nevertheless in the larger units of line and stanza, a certain relationship can be found between sounds and content."

The Russian poet B. Pasternak says that he has *"... always thought that the music of words is not an acoustic phenomenon and does not consist of the euphony of vowels and consonants taken separately. It results from the correlation of the meaning of the utterance with its sound."*

The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they might be. Recent investigations have shown that "it is rash to deny the existence of universal, or widespread, types of sound symbolism." In poetry we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced from music. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read out loud and any oral performance of a message inevitably involves definite musical (in the broad sense of the word) interpretation.

To influence aesthetically the sound part of the text should somehow be highlighted. An author can increase an emotional and aesthetic effect of his work through choosing the words, their arrangement and repetitions. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic impression, but this is a matter of individual perception and feeling and therefore subjective. In poetry we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced from music. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read out loud and any oral performance of a message inevitably involves definite musical (in the broad sense of the word) interpretation.

As here the subjects of stylistic phonetics are going to be investigated, it should be necessary to mention *phonetic expressive means* and *stylistic devices*.

Phonetic expressive means include:

Intonation which is a complex unity of non-segmental features of speech, such as melody or pitch of the voice, stress, pausation and different temporal characteristic.

Sentence stress which is a greater prominence of words.

Pitch of the voice which represents the fundamental frequency of a speech sound and is closely connected with the sentence stress.

Here whispering, pauses, singing and other ways of human voice using are referred.

To the phonetic *stylistic devices*, the more detailed descriptions of which will give be given in the main part of this work, we refer:

Onomatopoeia, or sound imitation, is the use of words or word combinations that imitate some natural sound.

Alliteration, is the use of the similar initial sounds in close succession, aiming at imparting a melodic effect to the utterance.

Rhythm, is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features...

Rhyme, is the repetition of identical or similar terminal sound combinations of words.

The poem, that was chosen for the analysis, and for investigation of the given above phonetic expressive means and stylistic devices on its example is «To the Men of England» by Persy Bisshe Shelley. For closer investigation of the points of stylistic phonetics there also will be given examples of works of some other authors.

Phonetic expressive means

The most powerful expressive means of any language are phonetic. Ways of the voice using are much more effective than any other means in intensifying an utterance emotionally or logically and the human voice can indicate most subtle nuances of meaning. In the language course of phonetics the patterns of emphatic intonation have been worked out, but many devices have so far been little investigated.

So, phonetic expressive means are the following:

Intonation, which is a language universal. Phoneticians give different definitions of intonation, but the most accepted one is by S.F. Leontyeva. According to Leontyeva's point of view, intonation is considered to be a complex unity of ***pitch (melody), stress, tempo, temper and tamber and the way they are realized in speech.***

Intonation is very important. It serves to form sentences and determines their communicative types. It divides sentences into intonation groups, it expresses the speaker's thoughts and conveys the attitudinal meaning. One and the same

sentence may express different meaning, when pronounced with different intonation:

e.g. **When it's a general question** – *Isn't it ridiculous?*

An exclamation – *Isn't it ridiculous!*

Intonation determines the communicative type of sentences. The communicative types are differentiated in speech according to the aim of the utterance from the point of view of communication. There 4 main types of sentences:

Statements – *I like music.*

Questions – *Can you do it?*

Imperative sentences or commands – *Just do it!*

Exclamations – *Right you are*

The ***pitch component of intonation or a melody*** is the changes in the pitch of the voice in connected speech.

Sentence stress or accent is the greater prominence of one or more words among others words in the same sentence.

Word stress is realized since all the syllables in a word are pronounced with the same degree of force: usually one syllable is made more prominent than the others by means of stronger current of air, by a stronger expiration; such a syllable is called the stressed syllable. Word's stress in English is free; the position of stress is not fixed:

e.g. '*many – be'llow – photo'graphic.*

Tempo of speech – the rate of utterance which is connected with rhythm – the regular alternation of stressed and unstressed syllables. It is so typical of an English phrase that the incorrect rhythm betrays the non-English origin of the speaker. Each sense-group of the sentence is pronounced at approximately the

same period of time, unstressed syllables are pronounced more rapidly: the greater the number of unstressed syllables, the quicker they are pronounced. In its turn, rhythm is connected with sentence stress. Under the influence of rhythm words which are normally pronounced with two equally strong stress may lose one of them, or may have their word stress realized differently.

E.g., *Picca'dilly* -, *Piccadilly* 'Circus – 'close to, *Picca'dilly*, prin'cess – a, princess 'royal

Temper is the relative speed with which sentences and intonation groups are pronounced in connecting speech.

Speech tamber is a special colouring of voice which shows the speaker's emotions:

e.g. *pleasure* – *displeasure*

Paradoxal though it may seem, many of these means, the effect of which rests on a peculiar use of the voice, are banned from the linguistic domain. But there has appeared a new science – «*paralinguistics*» – of which all these devices are the inventory. Vocal phenomena such as drawling, whispering, etc. should be regarded as parts of the phonemic system on the same level as pitch, stress and tune.

Now let us see what phonetic SDs secure this musical function. Every stylistic device is used different purpose according to the speaker's attitude.

1. Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc. – splash, bubble, rustle, whistle) by things (machines or tools, etc. - buzz) by people (singing, laughter, yawning, roar, giggle) and animals (moo, bleat, croak - frog). Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy: that is it can be used in transferred meaning – tintinnabulation- the sound of bells. Combinations of speech sounds of this type will inevitably be

associated with whatever produces the natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy

There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as thud, bowwow, ding-dong, buzz, bang, 'cuckoo. These words have different degrees of 'imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require some imagination to decipher it.

e.g. And now there came the chop-chop of wooden hammers.

Direct, which is contained in words which imitate nature sounds: ding-dong, buzz, bang, mew However, these words can be used in a transferred meaning, as for instance, ding-dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested. Examples are: a ding-dong struggle, a ding-dong go at something. In the following newspaper headline

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. An example is: And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Indirect onomatopoeia is sometimes effectively used by repeating words which themselves are not onomatopoetic but they contribute to the general impact of the utterance: in the poem *Boots* by R. Kipling soldiers' tread is shown -

We're foot-slog-slog-slog-sloggin' over Africa –

Foot-foot-foot-foot –sloggin' over Africa.

(Boots – boots – boots – boots – moovi' up and down again!)

. Indirect onomatopoeia, unlike alliteration, demands some mention of what makes the sound, as rustling (of curtains) in the line above. The same can be said

of the sound [w] if it aims at reproducing, let us say, the sound of wind. The word wind must be mentioned

"Whenever the moon and stars are set, Whenever the wind is high, All night long" in the dark and wet A man goes riding by." (R. S. Stevenson)

A skilful example of onomatopoeic effect is shown by Robert Sou-they in his poem

"How the Water Comes down at Ladore."

The title of the poem reveals the purpose of the writer. By artful combination of words ending in -ing and by the gradual increase of the number of words in successive lines, the poet achieves the desired sound effect. The poem is rather too long to be reproduced here, but a few lines will suffice as illustrations:

"And nearing and clearing, And falling and crawling and sprawling, And gleaming and streaming and steaming and beaming, And in this way the water comes down at Ladore,"

Onomatopoeic words are divided into the following groups:

- Words denoting the sounds of movements: *bang, boom, rustle, hum, crash, whip.*
- Words denoting sounds appearing in the process of communication: *babble, giggle, grumble, murmur, whisper.*
- Sounds of animals, birds insects: *huzz, crackle, crow, hiss, moo, mew, purr, roar.*
- The sound of water: *splash*
- The sound of metallic things: *clink, tinkle, etc.*

e.g "The Italian trio... tut-tutted their tongues at me.

Onomatopoeia helps to create the vivid portrayal of the situation described, and the phonemic structure of the word is important for the creation of expressive and emotive connotations.

2. Alliteration and assonance

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar

sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

Alliteration is also used to name the repetition of first letters:

Apt Alliteration's artful aid. (Charles Churchill).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units. However, certain sounds, if repeated, may produce an effect that can be specified. For example, the sound [m] is frequently used by Tennyson in the poem "The Lotus Eaters" to give a somnolent effect.

"How sweet it were,... To lend our hearts and spirits wholly To the music of mild-minded melancholy; To muse and brood and live again in memory"*

Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound [d] in the lines quoted from Poe's poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously:

*"Deep into the darkness peering, long I stood there wondering, fearing, .
"Doubting, dreaming dreams no mortals ever dared to dream before."* (E. A. Poe)

Sometimes a competent reader, if unable to decipher the implied purpose of the alliteration, may grow irritated if it is overdone and be ready to discard it from the arsenal of useful stylistic devices. An interesting example of the overuse of alliteration is given in Swinburne's "Nephelidia" where the poet parodies his own style:

"Gaunt as the ghastliest of glimpses that gleam through the gloom of the gloaming when ghosts go aghast."

When the choice of words depends primarily on the principle of alliteration, exactitude of expression and even sense may suffer. But when used sparingly and

with at least some slight inner connection with the sense of the utterance, alliteration heightens the general aesthetic effect. Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds.

Alliteration has a long tradition in English poetry as Germanic and Anglo-Saxon poems were organized with its help. (Beowulf)

Assonance is the repetition of similar stressed vowels within the line or stanza.

*“... Tell this soul, with sorrow laden, if within the distant Aiden,
I shall clasp a sainted maiden, whom the angels name Lenore...” (E. A. Poe)”*

*The wicky, wicky, wocky bird,
He sings a song that can't be heard...
He sings a song that can't be heard.
The wicky, wicky, wocky bird.
The wicky, wacky, wocky mouse.
He built himself a little house...
But snug he lived inside his house,
The wicky, wacky, wocky mouse. (N. Mailer)*

Alliteration heightens the general aesthetic effect of the utterance when it has connection with sense. Now it's used only as a subsidiary device. Its role is an expressive one – alliterated words indicate the most important concepts. It's often used in emotive prose, newspaper headlines, titles, proverbs and sayings:

Sense and Sensibility;

Pride and Prejudice;

Safe and sound;

Part and parcel etc.

3. Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and similarity of sound combinations may be relative. Thus, the first criterion is the identity of sound. From this point of view we distinguish between full rhymes and incomplete rhymes. The *full rhyme* presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable (heart – part, flood-blood, *might – right; needles – heedles*, etc).

Incomplete rhymes are divided into two main groups: *vowel rhymes* and *consonant rhymes*. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in (advice-compromise). A) *vowel rhymes* (the vowels in corresponding words are identical, but the consonants may be different)

E.g. flesh – fresh – press

In consonant rhymes, on the contrary, consonants are identical and disparity in vowels, as in (wind-land, grey-grow). B) *consonant rhymes* (consonants are identical, but vowels are different)

E.g. worth – forth; tale – tool; Treble – trouble

The second criterion: morphological characteristics. *Compound (broken) rhymes* - when one word rhymes with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "better – forget her". The peculiarity of rhymes of this type is that the combination of words is made to

sound like one word - this device will inevitably give a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called *eye - rhyme*, where the letters and not the sounds are identical, as in **love - prove, flood - brood, have - grave**. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

Modifications of rhyming sometimes go so far as to make one word rhyme with a *combination* of words. Such rhymes are called *compound* or *broken*. The peculiarity of this type is that the combination of words is made to sound like one word.

E.g. *bottom – forgot'em – shot him* [4]

Another modification of compound rhyme is *eye-rhyme*, where the letters and not the sounds are identical.

E.g. *love – prove; flood – brood* [4]

According to the way the rhymes are arranged within the stanza, certain models have crystallized:

1) couplets – when the last words of 2 successive lines are rhymed – aa;

E.g. In the southern *clime*,

Where the summer's *prime*

Never fades away,

Lovely Lyca lay.

2) Cross rhymes – abab; framing or ring rhymes – опоясывающие - abba.

Cross rhymes – abab

*E.g. a) Piping down the valleys **wild**,*

*Piping song of pleasant **glee**,*

*On a cloud I saw a **child**,*

*b) Dear nature is the kindest mother **still**,*

*Though always changing, in her aspect **mild**;*

*From her bare bosom let me take my **bill**,*

*Her never-weaned though not her favoured **child**. (Byron)*

3) · triple rhymes – aaa

E.g. Here the sledges with the bells –

Silver bells!

What a world of merriment their melody foretells! /Poe/

4) **framing** or **ring** rhymes – abba

*E.g. Exhales on **high**;*

*The Sun is freed from **fears**,*

*And with soft grateful **tears***

*Ascends the **sky**. /W. Blake/*

According to their position: e.g. *internal rhyme* – the rhyming words are placed not at the ends of the lines but within the line:

*“I bring fresh **showers** for the thirsting **flowers**.” (Shelley)*

*Once upon a midnight **dreary** while I pondered weak and **weary**. (Poe)*

The rhyme has 2 functions, which are realized simultaneously: *disserving* (it breaks the line into 2 distinct parts, making the reader to pause) and *consolidating* (consolidates the ideas expressed in 2 parts).

4. Rhythm

Rhythm is the alternation of stressed and unstressed syllables, more or less regular. As a SD **rhythm** is a combination of the ideal metrical scheme and its variations governed by the standard.

It exists in all spheres of human activity and assumes multifarious forms. It stirs up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture.

It's not only a regular pattern of sounds or movements; it's also any regular pattern in nature or in life. Rhythm can be perceived only provided that there is some kind of experience in catching regularity of alternating patterns.

Rhythm may also be very important in prose, bringing either speed or monotony to the utterance. In the fragment below the rhythmic arrangement of words shows how fast the sails of the windmill were turning:

E.g. In front of them, the sails of the windmill stuttered. They began to turn slowly, with much clattering and creaking, shedding chunks and splinters of rotten vanes.

The speed of the sails increased.

Around, around, around-around-around, around-around around. It turned like a haunted Ferris wheel in a carnival of the damned.

Rhythm has a great importance not only for music and poetry, but also for prose. In prose rhythm is closely connected with the metre, i.e. different metrical patterns. The rhythm of prose is based on the succession of images, themes and other big elements of the text; repetition, parallel constructions, chiasmus similar

syntactical patterns. The unit of measure here is not a syllable but a structure, a word-combination, a sequence of phrases, sentences and supra-phrasal units.

Rhythm intensifies the emotions. It contributes to the general sense, helps to get the flow of thoughts and humour of the author. In poetry it conveys the mood, emotions and feelings, sharpens the thought of the author and his characters. Rhythm adds specific importance to some ideas and feelings, it helps to create reality in text. It has expressive, symbolic and graphic functions. It can imitate movement, behaviour and even setting. It foregrounds some particular words, thoughts, ideas, feelings, and vice versa obscures others, thus adding a perspective to the text.

Rhythm in verse as an SD is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

There are five basic feet and consequently metres in English poetry:

- **Iambus** is a foot consisting of one unstressed syllable followed by one stressed syllable:

My soul is dark- oh; quickly string

The harp I yet can brook to here. (Byron)

-**Trochee** is a foot consisting of one unstressed syllable followed by one unstressed syllable:

Fare thee well! And if for ever

Still for ever, fare thee well. (Byron)

-**Dactil** is a foot consisting of one unstressed syllable followed by two unstressed syllable:

Hail to the Chief who in triumph advances!

Honoured and blessed be the ever-green pine! (W. Scott)

-Anapest is a foot consisting of two unstressed syllable followed by one stressed syllable:

He is gone to the mountain,

H is lost to the forest

Like a summer-dried fountain,

When our need was the sorest. (W. Scott)

-Amphibrach is a foot consisting of one unstressed syllable followed by one stressed syllable:

The waters are flashing,

The white hail is dashing,

The lightnings are glancing,

The boar-spray is dancing. (Shelley)

Prose rhythm, unlike verse rhythm, lacks consistency, as it follows various principles. But nevertheless a trained ear will always detect a kind of alternation of syntactical units. The task is then to find these units and to ascertain the manner of alternation. This is not an easy task because, as has already been pointed out, rhythm is not an essential property of prose, whereas it is essential in verse. Prose is the opposite of verse and this opposition is primarily structural, in this case, rhythmical structure versus a rhythmical structure. The incursion of prose into poetry is a deliberate device to break away from its strict rhythm.

Rhythm in verse as a stylistic device interprets the beauty of nature, its stillness, helps to intensify the emotions, especially used in music, dance and poetry.

f) Graphical EMs

Graphical EMs serve to convey in the written form those emotions which in the oral speech are expressed by intonation and stress, in written form they are shown mostly with the help of punctuation and deliberate change of a spelling of a word.

“A detective! I never ‘eard of such a thing! What d’yer come ‘ere for if yer want to be a detective. ‘Ere, yer not big enough, ‘cos yer’d ‘ave to be a pleeceman first before they’d let yer be a detective, and they’d never ‘ave yer as a pleeceman.” (J.D. Priestley, “Angel Pavement”)

Woman, without her, man is nothing.

All types of punctuation can be used to reflect the emphatic intonation of the speaker. Such ‘emphatic’ punctuation is used in many syntactical SDs: aposiopesis (break-in-the-narrative) [You’ll just come home, or I’ll ...], rhetorical questions, suspense etc.

The changed type (*italics*, **bold type**) or spelling multiplication (laaaarge) are used to indicate the additional stress on the emphasis word or part of the word.

There is no direct connection between the graphical SDs and the intonation they reflect, for their choice is too inadequate for the variety and quality of emotions recurrent in intonation.

The stylistic analysis of the Shelley’s song «To the Men of England» will be better understood with the help of the following table:

Example

Commentary

«*Men of England,* Here is the *imperfect rhyme* in the first stanza. These first *wherefore plough* two lines are meant to be an appeal, expressed through a syntactical stylistic device of *rhetorical question*.
For the lords who lay yellow?»

«*Wherefore weave with* Here is the *incomplete compound rhyme*, which can only *toil and care,* be perceived in reading aloud, since the pronunciation of

The rich robes your «care» and «wear» are quite similar: [keə] and [weə].
tyrants wear?»

There is also a case of *alliteration* – wherefore, weave, with; rich robes. Here it aims at imparting a melodical effect to the stanza, thus making it sound agitative.

«Wherefore feed, and
clothe, and save
From the cradle to
the grave...»
Here are the cases of the *full or identical rhyme*. The rhyming scheme is *couplet (aa bb)*. Throughout the whole poem there are only several cases of different kinds of incomplete rhymes and the full rhymes are prevailing. Using rhymes, the author reinforces the meaning he wishes to convey and gives a tone and pace of the poem, making it sound agitating, worrying and sometimes even looming.
«Have ye leisure,
comfort, calm,
Shelter, food, love's
gentle balm?»

«Weave robes, – let no
idler wear;

Forge arms, – in your
defence to bear.»

«Shrink to your cellars,
holes, and cells;

In halls ye deck, another
dwells.»

«The seed ye sow,
another reaps;
The wealth ye find,
another keeps;...
Sow seed – but let no
lines sound imperative.
The ideas, expressed in these lines from fourth and sixth stanzas are expressed through a syntactical stylistic device of *parallel constructions*, forming a kind of *antithesis*. Although this stylistic device is syntactical, it also produces a strong phonetic effect, making these lines sound imperative.

tyrant reap;

*Find wealth, – let no
impostor heap;...»*

«*With plough and spade,*The lines of the last stanza bear cases of *compound*
and hoe and loom, rhyme, which can only be perceived in oratory speech.

*Trace your grave, and*The last words of each line are pronounced quite similar:
build your tomb, [lu:m] – [tu:m], [feə] – ['sep(ə) lkə]. This stanza with its
broken rhymes presents a kind of sinister warning.

*And weave your
winding-sheet, till fair*

*England be your
sepulchre.»*

«*Why shake the chains*One must note that the use of *archaic form of*
ye wrought?Ye see pronounce «ye» adds to a solemn atmosphere created by
*The steel ye tempered*the use of phonetic stylistic devices and some syntactical
glance on ye.» stylistic devices and heightens the emotional appeal of the

poem. In the seventh stanza «ye» and «see» also produce
«*The robes ye weave,*a full rhyme.
another wears;

The arms ye forge,

another bears.»

Conclusion

In literature and writing, Stylistic Elements are the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling to the literal or written. A figure of speech is any way of saying something other than the ordinary way. In conclude all phonetic expressive means and stylistic devices are used for attracting the reader's attention, making the expression bright, easy to remember, producing the desired stylistic effect, a natural outcome of poetic emotion, increasing the emotional tension of the narration. If we speak without such kind of expressive means and stylistic devices our speech and poems, novels which is written writers and poets become so boring and ineffective. Even in our speech we can observe easily the power of Intonation, rhythm. In novels expressive means and stylistic devices are used to show hero's character and helps to evaluate situation correctly. Hero's speech also perform their character and personality, specific features, interests. Either readers love them or hate. It depends on the author's skill and imagination. Writers want to emphasize something or to produce a humorous effect. With the help of expressive means and stylistic devices Novels become more interesting emotionally and lively.

Expressive means and stylistic devices arouse the reader's interest, catch their attention, make the reader to think, create vivid, graphic mental images, emphasize certain aspects, amuse or entertain the reader, criticize or satirize.

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