

**THE MINISTRY OF HIGHER AND SECONDARY SPECIAL  
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THE UZBEK STATE WORLD LANGUAGES UNIVERSITY  
II ENGLISH PHILOLOGY FACULTY  
“ENGLISH STYLISTICS” DEPARTMENT**

**QUALIFICATION PAPER  
ON  
“THE USAGE OF LEXICAL STYLISTIC DEVICES IN THE  
TEXT”**

**Written by the student of the 4 course  
Group 434b Azmetova N.M.**

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**Scientific supervisor  
Teacher Djalilov M.M.**

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## INTRODUCTION

This qualification paper is dedicated to the problem of general stylistics, especially to the problem of lexico-syntactical stylistic devices in Modern English.

**The subject** of the qualification work is lexico-syntactical stylistic devices in Modern English vocabulary.

**The object** of the qualification paper is to study lexico-syntactical stylistic devices in the process of its usage in literary text. It is widely used to perform linguistic richness of the language.

**The actuality** of the qualification paper is determined due to the fact that the investigation of lexico-syntactical stylistic devices in the English language plays the great role in studying English as a second language.

**The aims** of the qualification paper:

- To give the definition of lexico-syntactical stylistic devices;
- To classify the types of lexico-syntactical stylistic devices;
- To show the peculiarities of lexico-syntactical stylistic devices which are capable of making utterances emotionally coloured;
- To show stylistic devices which are mostly used in literary text.

**The tasks** of the qualification paper:

1. To deal with the problems of stylistics and analyze them. To show their components;
2. To point out the difference between the types of lexico-syntactical stylistic devices.
3. To research the problems of English vocabulary system to differ in the groups of lexico-syntactical stylistic devices.

**The novelty** of the qualification paper is determined due to the fact that although lexico-syntactical stylistic devices as a specific group of stylistic devices are repeatedly subject to investigate in different languages

**The methods** used in the qualification work. While investigating the qualification work we have widely used analogical, stylistical and morphological methods.

**The sources** of the qualification paper. While investigating the diploma work we have widely used the following literature: in English and a lot of other works of scientists, such as Akhmanova V.S., Arnold I.R., and Galperin I.R.etc. We have also had information on internet sites.

**The theoretical value** of the work is theoretical results can be used in lectures on stylistics and text interpretation, writing compositions in colloquial and written speech.

**The practical value** is that the examples analyzed to prove the given theories and examples presented in tables. This qualification paper also can be useful to other students who are interested in this field.

**The structure** of the qualification paper consists of: Introduction, 3 chapters, conclusion, summary and bibliography.

Introduction status the brief content of the work and presents the aim, tasks, actuality, theoretical and practical importance of the work.

Chapter one deals with the general notes on the stylistics. Besides, it discusses the problems of Stylistics.

Chapter two deals with the problem of stylistic devices in Modern English. The problems of Lexical stylistic devices; Lexico-syntactical stylistic devices; Syntactical stylistic devices; Phonetic stylistic devices are also given in this chapter.

Chapter three we tried to explain lexico-syntactical devices with the help of examples from literary text.

Conclusion deals with the theoretical and practical result of the work.

Summary summarizes the results and gives all the information in brief.

The list of used literature directs us to the list of literatures that have been used in carrying out the work.

## CHAPTER I. STYLISTICS AS A SCIENCE

### 1.1. General notes on style and stylistics

Stylistics, sometimes called linguo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks:

- a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance
- b) certain types of texts ( discourse ) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the correlation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles of language (FS); the special media of language which secure the desirable effect of the utterance are called stylistic devices (SD) and expressive means (em).

The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional coloring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, can not avoid discussion of such most general linguistic issues as oral and written varieties of language, the

notion of the literary ( standard ) language , the constituents of texts larger than the sentence , the generative aspect of literary texts , and some others .

In dealing with the objective of stylistics , certain pronouncements of adjacent disciplines such as theory of information , literature , psychology , logic and to some extent statistics must be touched upon . This is indispensable ; for nowadays no science is entirely isolated from other domains of human knowledge ; and linguistics , particularly its branch stylistics , can not avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues .

The branching off of stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences , clauses and word-combinations which are “ well-formed ”, to use a dubious term , neglecting anything that did not fall under the recognized and received standards . This tendency became particularly strong in what is called descriptive linguistics .

The generative grammars , which appeared as a reaction against descriptive linguistics , have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed . Everything that fails to meet this requirement should be excluded from linguistics .

But language studies cannot avoid subjecting to observation any language data whatever , so where grammar refused to tread stylistics steps in . Stylistics has acquired its own status with its own inventory of tools ( SDs and EMs ) , with its own object of investigation and with its own methods of research .

The stylistics of a highly developed language like English or Russian has brought into the science of language a separate body of media , thus widening the range of observation of phenomena in language . The significance of this branch of linguistics can hardly be over – estimated . A

number of events in the development of stylistics must be mentioned here as landmarks . The first is the discussion of the problem of style and stylistics in “ Вопросы языкознания ” in 1954, in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated . Secondly , a conference on Style in Language was held at Indiana University in the spring of 1958 , followed by the publication of the proceeding of this conference ( 1960 ) under the editorship of Thomas **Sebeok** . Like the discussion in “ Вопросы языкознания ” this conference revealed the existence of quite divergent point of view held by different students of language and literature . Thirdly , a conference on style and stylistics was held in the Moscow State Pedagogical Institute of Foreign Languages in March 1969 . At this conference lines were drawn along which studies in lingo – stylistics might be maintained . An interesting symposium was also held in Italy , the proceedings of which were published under the editorship of professor **S . Chatman** in 1971 .

A great number of monographs , textbooks , articles , and dissertation papers are now at the disposal of a scholar in stylistics . The steam of information grows larger every month , Two American journals appear regularly , which may keep the student informed as to trends in the theory of stylistics . They are Style issued at the Arkansas University ( U .S .A . ) and Language and Style published in Southern Illinois University ( U .S .A . )

It is in view of the ever – growing signification of the exploration of language potentialities that so much attention is paid in lingo – stylistics to the analysis of expressive means ( EMs ) and stylistic devices ( SDs ) , to their nature and functions , to their classification and to possible interpretations of additional meaning they may carry in a message as well as their aesthetic value .

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style .



The word *style* is derived from the Latin word “*stilus*” which meant a short sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word “*style*” is used so many sentences that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition ( see below ); it is also used to reveal the correspondence between thought and expression ; it frequently denotes an individual manner of making use of language; it sometimes refers to more general , abstract notions thus inevitably becoming vague and obscure , as , for example , “*Style is the man himself*” ( Buffon ) , “*Style is deviation*” ( Enkvist ) ; “*Style is choice*” , and the like .

All these ideas directly or indirectly bear on issue in stylistics . Some of them become very useful by revealing the springs which make our utterances emphatic , effective and goal – directed . It will therefore not come amiss to quote certain interesting observation regarding style made by different writers from different angles . Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above . Here are some more of them .

“*Style is a quality of language which communicates precisely emotions or thoughts , peculiar to the author .*” ( J. Middleton Murry )<sup>1</sup>

“... a true idiosyncrasy of style is the result of an author’s success in compelling language to conform to his mode of experience .” ( J .Middleton Murry )

“*Style is a contextually restricted linguistic variation.*” (Enkvist)

“*Style is a selection of non-distinctive features of language.*” ( L. Bloomfield )

“*Style is simply synonymous with form or expression and hence a superfluous term.*” ( Benedetto Croce )

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<sup>1</sup> Murry J. Middleton. The problem of Style. Ldn, 1961, p.3

Some linguists consider that the word “style” and the subject of linguistic stylistics is confined to the study of the effects of the message , i.e. its impact on the reader . Thus Michael **Riffaterre** writes that “Stylistics will be a linguistics of the effects of the message , of the output of the act of communication , of its attention- compelling function ”<sup>1</sup>. This point of view has clearly been reached under the influence of recent developments in the general theory of information . Language , being one of the means of communication or , to be exact , the most important means of communication , is regarded in the above quotation from a pragmatic point of view . Stylistics in that case is regarded as a language science which deals with the results of the act of communication .

To a very considerable degree this is true. Stylistics must take into consideration the “output of the act of communication ” .But stylistics must also investigate the ontological , i.e. natural , inherent , and functional peculiarities of the means of communication which may ensure the effect sought .

Archibald A. Hill states that “ A current definition of style and stylistics is that structure , sequences , and patterns which extend , or may extend , beyond the boundaries of individual sentences define style , and that the study of them is stylistics .”

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such phenomena in language as present a system, in other word , on facts which are not confined to individual use .

The most frequent definition of style is one expressed by Seymour Chatman : “Style is a product of individual choices and patterns of choices ( emphasis added ) among linguistic possibilities .”

This definition indirectly deals with the idiosyncrasies peculiar to a given writer . Somehow it fails to embrace such phenomena in text structure

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<sup>1</sup>Riffaterre M. The Stylistic Function. The proceedings of the ninth International Congress of Linguists, The Hague, 1964, pp 316-317

where the “individual” is reduced to the minimum or even done away with entirely ( giving preference to non – individualistic forms in using language means ). However , this definition is acceptable when applied to the way men – of – letters use language when they seek to make it conform to their immediate aims and purport . A somewhat broader view of style is expressed by Werner Winter who maintains that “ A style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language . Various types of selection can be found : complete exclusion of an optional element , obligatory inclusion of a feature optional elsewhere , varying degrees of inclusion of a specific variant without complete elimination of competing features .”<sup>1</sup>

Alexander Block said that the style of a writer is so closely connected with the content of his soul , that the experienced eye can see the soul through his style , and by studying the form penetrate to the depth of the content . The idea of this subtle remark can be interpreted in the following way : - the style of a writer can be ascertained only by analysis of the form , i.e. language media . To analyze the form in order to discover the idiosyncrasies of a writer ’s style is not an easy , but a rewarding task . Approaches to components of individuality such as 1) composition of larger – then – the sentence units 2) rhythm and melody of utterances , 3) system of imagery , 4) preferences for definite stylistic device and their co – relation with neutral language media , 5) interdependence of the language media employed by the author and the media characteristic of the personages , are indispensable .

The language of writer is sometimes regarded as a lien to linguostylistics . Here is what V. M. Zirmunsky writes : “ The language of a writer can hardly be considered an object of linguo – stylistics . If analyzed outside the problem of style (the style of the work , the writer , the literary

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<sup>1</sup> Winter, Werner. *Styles as Dialects*. Proceedings of the Ninth International Congress of Linguists, p.324

trend or the literary era ), the language falls into a mass of words , collocations and grammatical facts , which taken in isolation will serve as but unreliable evidence as to the life of the given language in the given period of its development .”

However , observation of the ways language means are employed by different writers , provided no claim is made to defining the individual style as a whole , may greatly contribute to the investigation of the ontological nature of these means by throwing light on their potentialities and ways of functioning . The individuality of a writer’s style is shown in a peculiar treatment of language means .

In this connection it is worth referring to Flaubert’s notion on style . He considered style , as it were , non –personal , its merits being dependent on the power of thought and on the acuteness of the writer’s perceptions . The same idea , only slightly modified , is expressed by J. Middleton Murry who said that “ A true style must be unique , if we understand by the phrase ‘ a true style ’ a completely adequate expression in language of a writer’s mode of feeling .”

This peculiarity in the manner of using language means in poetry and emotive prose has given rise to the notion of *Style as Deviance* . Most illustrative of this tendency is George Sainsbury’s statement made as far back as 1895 : “ It is the breach or neglect of the rules that govern the structure of clauses , sentences , and paragraphs that the real secret of style consists . . . ”

The same idea is expressed by **G. Vandryes** , one of the prominent linguists of today , who states that “ The belles –letters style is always a reaction against the common language ; to some extent it is a jargon , a literary jargon , which may have varieties .”

The idea has a long history. In the 1920s there arose a trend which was named formalism in literature and which has crucial relevance to present –

day endeavors to analyze the role of form in embodying matter . Several literary critics representative of this school as well as a number of writers maintained the idea that language sometimes imposes intolerable constraints on freedom of thought . Hence all kinds of innovations were introduced into the language which sometimes not only disagree with the established norms of the language, but actually depart from them in principle . The result in many cases is that the language steps over the threshold of the reader's ability to perceive the message .

The essential property , indeed , merit of a truly genuine individual style is its conformity to the established norms of the language system in their idiosyncrasies variations . This uniqueness of the individual style of an author is not easy to observe . It is due not only to the peculiar choice of words , sentence –structures and stylistic devices , but also to the incomparable manner these elements are combined .

It is hardly possible to under estimate the significance of a minute analysis of the language of a writer when approaching the general notion of his style . The language will inevitably reveal some of the author's idiosyncrasies in the use of language means . Moreover , the author's choice of language means reflects to a very considerable extent the idea of the work as a whole . Nowhere can the linguist observe the hidden potentialities of language means more clearly than through a scrupulous analysis of the ways writers use these means .

But for the linguist the importance of studying an author's individual style is not confined to penetration into the inner properties of language means and stylistic devices. The writers of a given period in the development of the literary language contribute greatly to establishing the system of norms of their period . It is worth a passing note that the investigation of language norms at a given period are to a great extent maintained on works of men –of –letters .

One of the essential properties of a truly individual style is its permanence . It has great powers of endurance. It is easily recognized and never loses its aesthetic value . The form into which the idea are wrought assumes a greater significance and therefore arrests our attention . The language of a truly individual style becomes de-automatized. It may be said that the form ,i.e. the language means themselves ,generate meaning . This will be shown later when we come analyze the nature and functions of stylistics devices .

The idea of individual style brings up the problem of the correspondence between thought and expression . Many great minds have made valuable observation on the interrelation between these concepts . There is a long list of books in which the problem is discussed from logical , psychological , philosophical , aesthetic , pragmatic and purely linguistic points of view . Here we shall only point out the most essential sides of the problem , viz . a) thought and language are inseparable ; b) language is a means of materializing thought . It follows then that the stylistics cannot neglect this interrelation when analyzing the individual style of an author . But it is one thing to take into account a certain phenomenon as a part of a general notion and another thing to substitute one notion for another . To define style as the result of thinking out into language would be on the same level as to state that all we say is style . The absurdity of this statement needs no comment.

The problem of the correspondence between matter and form ( which are synonymous for thought and expression ) finds its most effective wording in follow : “To finish complete your thought ! . . . How long it takes , how rare it is , What an immense delight !...As soon as a thought has reached its full perfection , the word spring into being , offers itself , and clothes the thought”.<sup>1</sup>

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<sup>1</sup> Joubert. Quoted from N.Foerster and J.M.Steadman Jr.Sentences and Thinking. N.Y.,p.1.

Naturally such a poetical representation of the creative process should not be taken literally. There is certain amount of emotional charge in it and this, as is generally the case, obscures to some extent the precision which a definition must have. However, it is well known that the search for an adequate expression often takes an enormous amount of time and mental effort. This idea is brilliantly expressed by V. Mayakovski: Поэзия та же добыча радия. В грамм добычи – в год труды. Изводишь единого слова ради – тысячи тонн словесной руды.

The genuine character of the individual style of an author is not necessarily manifest from the tricky or elaborate expressions he uses.

Some forms of the language which pass unobserved even by an experienced reader due to their seeming insignificance in the general system of language may be turned into marked elements by the creative mind of the writer. Sometimes this 'insignificant' idiosyncratic bias. This is particularly true of the ways Hemingway, Faulkner and other modern writers have made use of language means, reflecting, as it were, the general tendency of trends in modern English and American literature. According to the observations of many a literary critic, the style of modern literary works is much more emotionally excited, 'disheveled', incoherent than that of Dickens, Thackeray, Galsworthy.

The language of some ultra-modern writers to some extent reflects the rapidly increasing tempo of the present industrial and technical revolution. Sensitive to the pulsation of social life in the country, they experiment with language means so as to mirror the vibration of extra linguistic reality.

In every individual style we can find both the general and the particular. The greater the author is, the more genuine his style will be if we succeed in isolating and examining the choices which the writer prefers, we can define what are the particulars that make up his style and make it recognizable.

At the same time the linguist will be able to discern those potentialities of language means which hitherto were latent or , at the most , used only occasionally .

The individuality of a writer is shown not only in the choice of lexical , syntactical and stylistic means but also in their treatment . It is really remarkable how a talented writer can make use feel the way he wants us to feel . This co –experience is built up so subtly that the reader remains unaware of the process . It is still stronger when the aesthetic function begins to manifest itself clearly and unequivocally through a gradual increase in intensity , in the foregrounding of certain features , repetitions of certain syntactical patterns and in the broken rhythm of the author's mode of narrating events , facts and situations .

What we here call *individual style* , therefore , *is a unique combination of language units , expressive means and stylistic devices peculiar to a given writer , which makes that writer's works or even utterances easily recognizable* . Hence , individual style may be likened to a proper name . It has nominal character. The analogy is , of course , conventional , but it helps to understand the uniqueness of the writer's idiosyncrasy . Individual style is based on a through knowledge of the contemporary language and also of earlier periods in its development .

As we have already cited , **G. Saintsbury** considers that the real secret of style reveals itself in the breach or neglect of the rules that govern the structure of clauses, sentences , and paragraphs . This conception is aptly illustrated theoretically in the Theory of Deviance mentioned above and practically in the works of certain modern poets like E. E. Cummings and others who try to break away entirely from the established and recognized invariants and variants of the given norm . They introduce various patterns which are almost undecodable and consequently require special devices for grasping the messages.



Quite a different point of view is expressed by E. Sapir, who states :  
 "...the greatest – or shall we say the most satisfying – literary artists, the Shakespeare's and Hein's, are those who have known subconsciously how to fit or trim the deeper intuition to the provincial accents of their daily speech. In them there is no effect of strain. Their personal 'intuition' appears as a completed synthesis of the absolute art of intuition and the innate, specialized art of the linguistic medium." <sup>1</sup>

This idea is common to many stylistics who hold that real and genuine individuality of style will reveal itself not in the breach of the rules, in other words, not in deviating from the accepted norms, but in the peculiar treatment of them. However, it must be repeated that some deviations, if they are motivated, may occur here and there in the text. Moreover, let us repeat once more that though constant repetition such deviations may become legitimate variants of the norm and establish themselves as members of the language system.

Paradoxal though it may seem, the norm can be grasped, nay, established, only when there are deviations from it. It is therefore best perceived in combination with something that breaks it. In this connection the following remarks made by **L. V. Scherba** are worth quoting:

While dealing with various conceptions of the term 'style', we must also mention a commonly accepted connotation of style as *embellishment of language*. This understanding of style is upheld in some of the scientific papers on literary criticism. Language and style as embellishment are regarded as separate bodies. According to this idea language can easily dispense with style, because style here is likened to the trimming on a dress. Moreover, style as embellishment of language is view as something that hinders understanding. It is, as it were, alien to language and therefore needs to be excluded from the observations of language scholars. That is

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<sup>1</sup> Sapir, E. language. N.Y., 1921, p.240

why almost all contemporary books on grammar and general linguistic avoid problems of style or at most , touch upon them in passing . The notion of style as embellishment presupposes the use of bare language forms deprived of any stylistic devices , of any expressive means deliberately employed . In this connection Middleton **Murry** writes:

“The notion that style is applied ornament had its origin , no doubt , in the tradition of the school of rhetoric in Europe , and in its place in their teaching . The conception was not so monstrous as it is today . For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading . Their classification of rhetorical devices was undoubtedly formal and extravagant... The conception of style as applied ornament ... is the most popular of all delusions about style.”

The notion of style as embellishment of language is completely erroneous . No matter how style is treated , it is the product of a writer's deliberate intention to frame his ideas in such a manner as will add something important , something indispensable in order to secure an adequate realization of his ideas . To call style embellishment s the same thing as to strip it of its very essence , that is , to render unnecessary those elements which secure the manifold application of the language units.

The utilitarian approach to the problem is also felt in the following statement by **E. J. Dunsany**, an Irish dramatist and writer of short stories:

“ When you can with difficulty write anything clearly , simply , and emphatically , then , provided that is style . When you can do it easily, that is genius.”

**V. G. Belinsky** also distinguished two aspects of style , making a hard and fast distinction between the technical and the creative power of any utterance.

“ To language merits belong correctness , clearness and fluency ,” he states , “qualities which can be achieved by any talentless writer by means of labour and routine .”

“But style (слог) – is talent itself, the very thought.”<sup>1</sup>

Almost the same point of view is held both by **A. N. Gvozdev** and **F. L. Lucas**. Gvozdev state that “Stylistics has a practical value , teaching students to master the language , working out a conscious approach to language ” and Lucas declares that the aims of a course in style are : a) to teach to write and speak well , b) to improve the style of the writer , and c) to show him means of improving his ability to express his ideas .”

The term ‘style’ is widely used in literature to signify literary genre . Thus , we speak of classical style or the style of classicism , realistic style , the style of romanticism and so on . The use of the word ‘style’ has sometimes been carried to unreasonable lengths , thus blurring the terminological aspect of the word . It is applied to various kinds of literary works : the fable , novel , ballad , story , etc . The term is also used to denote the way the plot is dealt with , the arrangement of the parts of literary composition to form the whole , the place and the role of the author in describing and depicting events .

It is suggested in this work that the term ‘style’ be used to refer to purely linguistic facts , thus avoiding the possible ambiguity in its application . After all the origin of the word ‘style’ is a justification for the suggestion . However , we are fully aware of the fact that such a proposition will be regarded as an encroachment on the rights of literature to have its own term in spite of the fact that they are the same as terms in linguistics .

Now let us pass to the discussion of an issue the importance of which has to be kept clearly in mind throughout the study of stylistics , that is the dichotomy of language and speech or , to phrase the issue

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<sup>1</sup> Белинский В.Г. Русская Литература в 1843г. Собр. соч.1948. Т.8, с.396

differently , l a n g u a g e – a s – a – s y s t e m and l a n g u a g e – i n – a c t i o n . It deserves at least a cursory discussion here not only because the issue has received a good deal of attention in recent publications on linguistic matters , but also because , as will be seen later , many stylistic devices stand out against the background of the distinctive features of these two above – mentioned notions . The simplicity of the issue is to some extent deceptive . On the surface it seems that language – in – action takes the signs of language – as – a – system and arranges them to convey the intended message . But the fact is that the signs of the latter undergo such transformations in the former that sometimes they assume a new quality imposing new significations on the signs of the language code . There is compelling evidence in favour of the theory which demands that the two notions should be regarded in their unity , allowing , however , that each of them be subjected to isolated observation .

It goes without saying that the more observant the student is , the easier it will be for him to appreciate the peculiar usage of the language media .

Justification for bringing this problem up is that some language scholars frighten students out of studying stylistics on the ground that this subject may effectively be studied only on the basis of a perfect command of the language . Such scholars , aware of the variables and unknowns , usually try in their teaching to sidestep anything that may threaten well – established theories concerning the laws of language . Alertness to the facts of language – in – action should be inherent , but it can be developed to a degree necessary for an aesthetic evaluation of the works of men – of – letters . And for this purpose it is first of all necessary to get a clear idea of what constitutes the notions ‘expressive means’ and ‘stylistic devices’.

## 1.2. Expressive Means and Stylistic Devices

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech and other names. All these terms are used indiscriminately and are set against those means which we shall conventionally call neutral. Most linguists distinguish ordinary (also: substantial, referential) semantic and stylistic differences in meaning. In fact all language means contain meaning – some of them contain generally acknowledged grammatical and lexical meanings, others besides these contain specific meanings which may be called stylistic. Such meanings go alongside primary meanings and, as it were, are superimposed on them.

Stylistic meanings are so to say de – automatized. As is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decodable.

But when a stylistic meaning is involved, the process of de – automatization checks the reader's perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability, to decipher it. He becomes aware of the form in which the utterance is cast and as the result of this process a twofold use of the language medium – ordinary and becomes apparent to him. As will be shown later this twofold application of language means in some cases presents no difficulty. It is so marked that even a layman can see it, as when a metaphor or a simile is used. But in some texts grammatically redundant forms or hardly noticeable forms, essential for the expression of stylistic meanings which carry the particular additional information desired, may present a difficulty.

What this information is and how it is conveyed to the mind of the reader can be explored only when a concrete communication is subjected to observation, which will be done later in the analyses to various stylistic devices and in the functioning of expressive means.

In this connection the following passage from “Investigating English Style” by D. Crystal and D. Davy is of interest: “Features which are stylistic devices and significant display different kinds and degrees of distinctiveness in a text: of two features, one may occur only twice in a text, the other may occur thirty times, - or a feature might be uniquely identifying in the language, only ever occurring in one variety, as opposed to a feature which is distributed throughout many or all varieties in different frequencies.”<sup>1</sup>

What then is a stylistic device? Why is it so important to distinguish it from the expressive and neutral means of the language? To answer these questions it is first of all necessary to elucidate the notion ‘expressiveness’.

The category of expressiveness has long been the subject of heated discussions among linguists. In its etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance. Thus, for example, when we say “It was in July 1975 that the cosmos experiment of a joint American – Soviet flight took place” we make the utterance logically emphatic by a syntactical

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<sup>1</sup> David Crystal and Derek Davy. *Investigating English Style*. Ldn, 1969, p.21

device which will be described in course . The same thing is to be observed in these sentences:

- 1) Mr. Smith was an *extremely* unpleasant person.
- 2) *Never will he* go to that place again.
- 3) *In rushed* the soldiers!
- 4) It took us a *\_very, very\_* long time to get there .

In sentence (1) expressiveness is achieved by lexical means – the word ‘extremely’. In (2) and (3) by syntactical means – different types of inversion . In (4) the emphasis is materialized by the repetition of the word ‘very’ which is in itself a word used to intensify the utterance .

The most powerful expressive means of any language are phonetic . The human voice can indicate subtle nuances of meaning that no other means can attain . Pitch , melody , stress , pausation , drawling out certain syllables , whispering , a sing-sing manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically . In the language course of phonetics the patterns of emphatic intonation have been worked out , but many devices have so far been little investigated .

Professor Seymour Chatman introduces the term ‘phonostylistics’ and defines it as a subject the purpose of which is “the study of the ways in which an author elects to constrain the phonology of the language beyond the normal requirements of the phonetic system .”<sup>1</sup> As can be inferred from this quotation , phonetic expressive means and particularly phonetic stylistic devices are not deviations from “the normal typical in the given text. 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 .

In this part of the book where general ideas are presented in an introductory aspect only , there is no need to go deeper into the issue of

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<sup>1</sup> Chatman, Seymour. Stylistics: Qualitative and Quantitative. □ In: “Style”, vol.1, 1967, №1, p.34

what constitutes the notion expressive means of the phonetic system. The reader is referred to part III “Phonetic Expressive Means and Stylistic Devices”.

Passing over to some preliminary remarks on the *morphological expressive means* of the English language, we must point to what is now a rather impoverished set of media to which the quality of expressiveness can be attributed. However, there are some which alongside their ordinary grammatical function display a kind of emphasis and thereby are promoted to EMs. There are, For example, The Historical Present; the use of shall in the second and third person; the use of some demonstrative pronouns with an emphatic meaning as those, them; some cases of nominalization, particularly when conversion of phrases and sentences and a number of other morphological forms, which acquire expressiveness in the context, though this capacity is not yet registered as one of the latent properties of of such forms.

Among the *word-building means* we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and / or grammatical properties. The diminutive suffixes -y (-ie), -let, e.g. ‘dearie’, ‘sonny’, ‘auntie’, ‘streamlet’, add some emotional coloring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes or with Greek roots, as ‘mistressmanship’, ‘cleanorama’. Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing meaning they attach to different roots, as, for example, ‘isms and ologies’.

The lexical level there are great many words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning, words which still retain a twofold meaning: denotative and connotative, words belonging to the layers of slang and vulgar words, or to



poetic or archaic layers . The expressive power of these words , cannot be doubted , especially when they are compared with neutral vocabulary .

Finally , at the s y n t a c t i c a l l e v e l there are many constructions which , when set against synonymous neutral ones , will reveal a certain degree of logical or emotional emphasis .

In order to be able to distinguish between expressive means and stylistic devices , to which we now pass , it is necessary to bear in mind that expressive means are concrete facts of language . They are studied in the respective in the respective language manuals , though it must be once again regretfully stated that some grammarians iron out all elements carrying expressiveness from their works , as they consider this quality irrelevant to the theory of language .

Stylistics studies the expressive means of language , but from a special angle . It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles . Expressive means have a kind of radiating effect. They noticeable colour the whole of the utterance no matter whether they are logical or emotional .

W. De Groot points out the significance of SDs in the following passage :  
 “Each of the aesthetically relevant features of the text serves to create a feature of the gestalt of the poem . In this sense the relevant linguistic features may be said to function or operate as gestalt factors.”

The idea of the function of SDs is expressed most fully by V. M. Zirmunsky in the following passage :

“The justification and the sense of each device lies in the wholeness of the artistic impression which the work of art as a self-contained thing produces on us . Each separate aesthetic fact , each poetical device finds its place in the system , the sounds and sense of the words , the syntactical structures , the scheme of the plot , the compositional purport – all in equal degree express this wholeness and find justification.”

A. A. Potebnya writes: "As far back as in ancient Greece and Rome and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech used in its own, natural, primary meaning, and transferred speech."

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means, on the contrary, following the natural course of thought, intensifying it by means commonly used in language. It follows that SDs carry a greater amount of information and therefore require a certain effort to decode their meaning and well known to the reader in order to be deciphered easily

## CHAPTER II. STYLISTIC DEVICES IN MODERN ENGLISH.

### 2.1 Lexical stylistic devices

**Metaphor** compares two different things by speaking of one in terms of the other. Unlike a simile or analogy, metaphor asserts that one thing *is* another thing, not just that one is like another. Very frequently a metaphor is invoked by the *to be* verb: Affliction then is ours; We are the trees whom shaking fastens more. Just as frequently, though, the comparison is clear enough that the *a-is-b* form is not necessary:

- The fountain of knowledge will dry up unless it is continuously replenished by streams of new learning.
- This first beam of hope that had ever darted into his mind rekindled youth in his cheeks and doubled the lustre of his eyes. (Samuel Johnson)
- I wonder when motor mouth is going to run out of gas.
- When it comes to midterms, its kill or be killed. Let's go in and slay this test.
- What sort of a monster then is man? What a novelty, what a portent, what a chaos, what a mass of contradictions, what a prodigy! Judge of all things, a ridiculous earthworm who is the repository of truth, a sink of uncertainty and error; the glory and the scum of the world.
- The most learned philosopher knew little more. He had partially unveiled the face of Nature, but her immortal lineaments were still a wonder and a mystery. . . . I had gazed upon the fortifications and impediments that seemed to keep human beings from entering the citadel of nature, and rashly and ignorantly I had repined.
- The furnace of affliction had softened his heart and purified his soul.

**Metonymy** is a transfer of meaning based upon the association of contiguity (proximity). In metonymy the name of one thing is applied to another with which it

has some permanent or temporary connection: He felt as though he must find a sympathetic intelligent *ear* ( Th. Dreiser). The transfer of meanings may be based on temporal, spatial, casual, functional, instrumental and other relations. Metonymy can be divided into trite metonymy and genuine metonymy. In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring fades away. Eg: *nickel*, the coin of the US and Canada worth 5 cent; *hand*, a workman; *bench*, a judge; *cradle*, the place where something begins(origin); *grave*, death; *house*, the people voting after a debate.

We distinguish following types of metonymy:

1. “A concrete thing is used instead of an abstract notion. In this case the thing becomes a symbol of the notion as in:

“The camp, the pulpit and the law  
For rich men’s sons are free.” (Shelley)”<sup>1</sup>

2. The container instead of the thing contained:

The cattle boils.

3. The relation between proximity:

The round game table was happy.

4. Relation between a whole and a part. This type of metonymy is called synecdoche.

She has no roof over her head.

5. The sign for the thing signified:

One man come into the room and followed by pair of heavy boots.

6. Relation between thing and the material out of which it made:

Never in her life she wore gold.

7. The instrument which the doer uses in performing the action:

His pen knows no compromise.

8. Author of his word:

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<sup>1</sup> Galperin I.R. Stylistics, M., 1977, p146

I read Shakespeare.

**Zeugma** includes several similar rhetorical devices, all involving a grammatically correct linkage (or yoking together) of two or more parts of speech by another part of speech. Thus examples of zeugmatic usage would include one subject with two (or more) verbs, a verb with two (or more) direct objects, two (or more) subjects with one verb, and so forth. The main benefit of the linking is that it shows relationships between ideas and actions more clearly. In one form (prozeugma), the yoking word precedes the words yoked. So, for example, you could have a verb stated in the first clause understood in the following clauses. A more important version of this form (with its own name, diazeugma) is the single subject with multiple verbs.

“Dora plunging at once into privileged intimacy and into the middle of the room.” (B.Shaw) “To plunge (into the middle of a room) materializes the meaning “to rush into” or “enter emphatically”. Here it is used in its concrete, primary, literal meaning; in “to plunge into privileged intimacy” the word “plunge” is used in its derivative meaning.

**The pun** is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult to draw a hard and fast distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct or indirect). The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. This does not mean, however, that the pun is entirely free. Like any other stylistic device, it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose. Thus the title of one of Oscar Wilde's plays, "The Importance of Being Earnest" has a pun in it, inasmuch as the name of the hero and the adjective meaning 'seriously-minded' are both present in our mind. Here is another example of a pun where a larger context for its realization is used: "Bow to the board," said

Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no board but the table, fortunately bowed to that'. (Dickens) In fact, the humorous effect is caused by the interplay not of two meanings of one word, but of two words. 'Board' as a group of officials with functions of administration and management and 'board' as a piece of furniture (a table) have become two distinct words. Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.)

**Oxymoron** is a paradox reduced to two words, usually in an adjective-noun ("eloquent silence") or adverb-adjective ("inertly strong") relationship, and is used for effect, complexity, emphasis, or wit. Oxymoron can be useful when things have gone contrary to expectation, belief, desire, or assertion, or when your position is opposite to another's which you are discussing. The figure then produces an ironic contrast which shows, in your view, how something has been misunderstood or mislabeled. "Other oxymorons, as more or less true paradoxes, show the complexity of a situation where two apparently opposite things are true simultaneously, either literally ("desirable calamity") or imaginatively ("love precipitates delay"). Some examples other writers have used are these: scandalously nice, sublimely bad, darkness visible, cheerful pessimist, sad joy, wise fool, tender cruelty, despairing hope, and freezing fire".<sup>1</sup> An oxymoron should preferably be yours uniquely; do not use another's, unless it is a relatively obvious formulation (like "expensive economy") which anyone might think of. Also, the device is most effective when the terms are not common opposites. So, instead of "a low high point," you might try "depressed apex" or something.

**Epithet** is an adjective or adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject, as in "laughing happiness," "sneering contempt," "untroubled sleep," "peaceful dawn," and "life-

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<sup>1</sup> Hill, Archibald A. *Essays in Literary Analysis*. Austin, Texas, 1966

giving water." Sometimes a metaphorical epithet will be good to use, as in "lazy road," "tired landscape," "smirking billboards," "anxious apple." Aptness and brilliant effectiveness are the key considerations in choosing epithets. Be fresh, seek striking images, and pay attention to connotative value.

Adjectival epithets are expressed by compounds consisting of:

1. noun + adjective: *stone-cold* water, *steel-grey* cloud.
2. noun + participle: The house had a *snow-beaten* look.
3. adjective/adverb + participle: *much-travelled* cousin.
4. noun + adjective (derived from a noun): *the key-eyed* boy, her *high, long-legged* dreams, *pot-bellied* man, *gun-coloured* overalls.
5. very often an epithet is expressed by a participial attribute: the grey *boiling* sea burst on to the sand.

Simple epithets: *a brainless animal*, *a sensible stroke*.

Compound epithets stand very close to compound adjectives: *weak-minded ideas*, *a cast-iron opinion*, *fairy-like work*.

Phrase(or sentence) epithets: a life-and-death struggle: Her mother ran up, and came into the room with a worried-end-of-the-world frown on her face (E.O'Brien).

A nature of **transferred epithet** lies in fact that it is associated with a noun other than to which it grammatically belongs: She put her *carefull* foot on the steps and paused( She was carefull, not her foot).

**Catachresis** is an extravagant, implied metaphor using words in an alien or unusual way. While difficult to invent, it can be wonderfully effective.

One way to write catachresis is to substitute an associated idea for the intended one (as Hamlet did, using "daggers" instead of "angry words")<sup>1</sup>.

Sometimes you can substitute a noun for a verb or a verb for a noun, a noun for an adjective, and so on. The key is to be effective rather than abysmal. I am not sure which classification these examples fit into.

**IRONY.** The essence of irony consists in the foregrounding not of the logical but of the evaluative meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa. Irony thus is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. So, like all other SDs irony does not exist outside the context, which varies from the minimal—a word combination, as in J. Steinbeck's "She turned with the sweet smile of an alligator,"—to the context of a whole book, as in Ch. Dickens, where one of the remarks of Mr. Micawber, known for his complex, highly bookish and elaborate style of speaking about the most trivial things, is introduced by the author's words "...Mr. Micawber said in his usual plain manner". In both examples the words "sweet" and "plain" reverse their positive meaning into the negative one due to the context, micro- in the first, macro- in the second case. In the stylistic device of irony it is always possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning. This is why this type of irony is called verbal irony. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied. The effect of irony in such cases is created by a number of statements, by the whole of the text. This type of irony is called sustained, and it is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical

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<sup>1</sup> Louis Milic, "Style and Stylistics" New York, 1967 —p.102-110



codes. Many examples of sustained irony are supplied by D. Defoe, J. Swift, by such contemporary writers as S. Lewis, K. Vonnegut, E. Waugh and others. "It must be delightful to find oneself in a foreign country without a penny in one's pocket."

**Personification** metaphorically represents an animal or inanimate object as having human attributes-attributes of form, character, feelings, behavior, and so on. Ideas and abstractions can also be personified.

While personification functions primarily as a device of art, it can often serve to make an abstraction clearer and more real to the reader by defining or explaining the concept in terms of everyday human action (as for example man's rejection of readily available wisdom is presented as a woman crying out to be heard but being ignored). Ideas can be brought to life through personification and objects can be given greater interest. But try always to be fresh: "winking stars" is worn out; "winking dewdrops" may be all right.

Personification of just the natural world has its own name, *fictio*. And when this natural-world personification is limited to emotion, **John Ruskin** called it the *pathetic fallacy*. Ruskin considered this latter to be a vice because it was so often overdone (and let this be a caution to you). We do not receive much pleasure from an overwrought vision.

## 2.2. Syntactical stylistic devices.

**Litotes** is a stylistic device consisting of a peculiar use of negative constructions.. Litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but a negation that includes affirmation. So the negation in litotes must not be regarded as a mere denial of the quality mentioned. The structural aspect of the negative combination backs up the semantic aspect: the negatives no and not are more emphatically pronounced than in ordinary negative sentences, thus bringing to mind the corresponding antonym.

The stylistic effect of litotes depends mainly on intonation. If we compare two intonation patterns, one which suggests a mere denial (It is not bad as a contrary to It is bad) with the other which suggests the assertion of a positive quality of the object (It is not bad-it is good), the difference will become apparent. The degree to which litotes carries the positive quality in itself can be estimated by analyzing the semantic structure of the word which is negated. Litotes is used in different styles of speech, excluding those which may be called the matter-of-fact styles, like official style and scientific prose. In poetry it is sometimes used to suggest that language fails to adequately convey the poet's feelings and therefore he uses negations to express the inexpressible. Shakespeare's Sonnet No. 130 is to some extent illustrative in this respect. Here all the hackneyed phrases used by the poet to depict his beloved are negated with the purpose of showing the superiority of the earthly qualities of "My mistress." The first line of this sonnet 'My mistress' eyes are nothing like the sun' is a clear-cut litotes although the object to which the eyes are compared is generally perceived as having only positive qualities.

**Inversion** which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject, or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between a partial and a complete inversion. The stylistic device of inversion should not be confused with. Grammatical inversion: He is a student. Is

he a student? Stylistic inversion deals with. The rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel. The inverted 'question presupposes the answer with. More certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order.

**Repetition** is stylistic device which gives the repetition of the same word or phrase with the view of expressiveness. On the contrary the stylistic device of repetition aims at the emphasis and it calls at the attention of the reader. There are many types of repetition:

**Anaphora** is the repetition of the same word or words at the beginning of successive phrases, clauses, or sentences, commonly in conjunction with climax and with parallelism.

For *want* of a nail, the shoe was lost,

For *want* of a shoe, the horse was lost,

For *want* a horse, the rider was lost,

For *want* of a rider, the battle was lost.

**Epanalepsis** repeats the beginning word of a clause or sentence at the end. The beginning and the end are the two positions of strongest emphasis in a sentence, so by having the same word in both places, you call special attention to it.

**Epistrophe** (also called antistrophe) forms the counterpart to anaphora, because the repetition of the same word or words comes at the end of successive phrases, clauses, or sentences.

Epistrophe is an extremely emphatic device because of the emphasis placed on the last word in a phrase or sentence. If you have a concept you wish to stress

heavily, then epistrophe might be a good construction to use. The danger as usual lies in this device's tendency to become too rhetorical. Consider whether these are successful and effective or hollow and bombastic<sup>1</sup>.

**Anadiplosis** repeats the last word of one phrase, clause, or sentence at or very near the beginning of the next. it can be generated in series for the sake of beauty or to give a sense of logical progression.

Most commonly, though, anadiplosis is used for emphasis of the repeated word or idea, since repetition has a reinforcing effect. For example: To Jan it was though a *curtain* had been raised in her mind □ a *curtain* from which she recoiled in horror (D. Cusack).

**Parallelism** is recurrent syntactical similarity. Several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance. Parallelism also adds balance and rhythm and, most importantly, clarity to the sentence.

Any sentence elements can be paralleled; any number of times (though, of course, excess quickly becomes ridiculous). You might choose parallel subjects with parallel adverbial modifiers of place. For example: in your fields, in your houses.

Notice how paralleling rather long subordinate clauses helps you to hold the whole sentence clearly in your head. It is also possible to parallel participial, infinitive, and gerund phrases.

**Amplification** involves repeating a word or expression while adding more detail to it, in order to emphasize what might otherwise be passed over. In other words, amplification allows you to call attention to, emphasize, and expand a word or idea to make sure the reader realizes its importance or centrality in the discussion.

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<sup>1</sup> Samuel R. Levin, "Style and its Image." London, 1971,p 46-52

But amplification can overlap with or include a repetitive device like anaphora when the repeated word gains further definition or detail.

**Chiasmus** might be called "reverse parallelism," since the second part of a grammatical construction is balanced or paralleled by the first part, only in reverse order. Instead of an A,B structure (e.g., "learned unwillingly") paralleled by another A,B structure ("forgotten gladly"), the A,B will be followed by B,A ("gladly forgotten"). So instead of writing, "What is learned unwillingly is forgotten gladly," you could write, "What is learned unwillingly is gladly forgotten." Similarly, the parallel sentence, "What is now great was at first little," could be written chiastically as, "What is now great was little at first."

“ We must distinguish between *lexical* and *syntactical chiasmus*. Here is the example of lexical chiasmus: *Experience is the child of Thought* and *Thought is the child of Action* (A.Pope). There is no inversion here. Both parts have the same direct word order. Syntactical chiasmus is used to break up parallel constructions which are monotonous. It brings emphasis on second part, the inverted part of the utterance. Chiasmus is easiest to write and yet can be made very beautiful and effective simply by moving subordinate clauses around.”<sup>1</sup>

Prepositional phrases or other modifiers can also be moved around to form chiastic structures. Sometimes the effect is rather emphatic:

At other times the effect is more subdued but still desirable. Compare the versions of these sentences, written first in chiastic and then in strictly parallel form. Which do you like better in each case?

Chiasmus may be useful for those sentences in which you want balance, but which cannot be paralleled effectively, either because they are too short, or because the emphasis is placed on the wrong words. And sometimes a chiastic structure will just seem to "work" when a parallel one will not.

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<sup>1</sup> Chapman, R. *Linguistics and Literature*, Edinburgh, 1973

### 2.3. Phonetic stylistic devices.

**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: "The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression." (Galsworthy) 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. 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. 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. The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs-and sayings, as, for example, in the following:

*Tit for tat; blind as a bat, betwixt and between; it is neck or nothing;*

A specific arrangement of sentence members is observed in **detachment**, a stylistic device based on singling out a secondary member of the sentence with the

help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident." (I. Sh.) "I have to beg you for money. Daily." (S. L.) Both "ingloriously" and "daily" remain adverbial modifiers; occupy their proper normative places, following the modified verbs, but-due to detachment and the ensuing additional pause and stress-are foregrounded into the focus of the reader's attention.

**Onomatopoeia** is the use of words whose pronunciation imitates the sound the word describes. "Buzz," for example, when spoken is intended to resemble the sound of a flying insect. Other examples include these: slam, pow, screech, whirr, crush, sizzle, crunch, wring, wrench, gouge, grind, mangle, bang, blam, pow, zap, fizz, urp, roar, growl, blip, click, whimper, and, of course, snap, crackle, and pop. Note that the connection between sound and pronunciation is sometimes rather a product of imagination ("slam" and "wring" are not very good imitations). And note also that written language retains an aural quality, so that even unspoken your writing has a sound to it. Compare these sentences, for instance:

*Someone yelled, "Look out!" and I heard the skidding of tires and the horrible noise of bending metal and breaking glass.*

*Someone yelled "Look out!" and I heard a loud screech followed by a grinding, wrenching crash.*

Onomatopoeia can produce a lively sentence, adding a kind of flavoring by its sound effects: *The flies buzzing and whizzing around their ears kept them from finishing the experiment at the swamp.*

*No one talks in these factories. Everyone is too busy. The only sounds are the snip, snip of scissors and the hum of sewing machines.*

*But I loved that old car. I never heard the incessant rattle on a rough road, or the squeakitysqueak whenever I hit a bump; and as for the squeal of the tires around every corner--well, that was macho.*

*If you like the plop, plop, plop of a faucet at three in the morning, you will like this record.*

**Punctuation** also specifies the communicative type of the sentence. So, as you well know a point of interrogation marks a question and a full stop signals a statement. There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a rhetorical question. Unlike an ordinary question the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners.



## CHAPTER THREE. THE PROBLEM OF LEXICO-SYNTACTICAL STYLISTIC DEVICES.

### 3.1. Lexico-syntactical stylistic devices.

The following stylistic devices belong to lexico-syntactical:

Simile, periphrasis, antithesis, gradation, represented speech. While in lexical SD the stylistic effect is achieved through the interaction of lexical meanings of words and in syntactical SDs through the syntactical arrangement of elements, the third group of SD (lexico- syntactical) is based on the both- syntactical structure and interaction of lexical meanings.

**Periphrasis** is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word. Every periphrasis indicates a new feature of a phenomenon which occurred to the writer. For this reason periphrasis is used to convey a purely individual perception of a given phenomenon. Periphrasis like all SD can be traditional (trite) and genuine (individual). Traditional periphrasis as a result of frequent repetition may become established in the language.

*Cap and gown* – student, *the fair sex* - women

*a gentleman for the long robe* - a lawyer, *my better half*- my wife

Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy<sup>1</sup>. Periphrasis has different stylistic functions:

- 1) The function of creating elevated, high-flown speech,
- 2) The function of additional characteristics of object and phenomena,
- 3) The function of creating humorous or satiric effect.

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<sup>1</sup> Roger Fowler “The New Stylistics”, Oxford, 1975

The idea of this text is expressed through the following periphrasis: *a windy night*, which stands for storms of life, means all the misfortunes that have befallen the writer.

**Gradation** like many other stylistic devices is a means by which the author expresses his evaluation of facts and phenomena. It may be used in different styles of speech. In essays it is used for the purpose of arranging the ideas in an ascending order of importance. In oratory as well as in the belles-lettres style it is used for emotional emphasis. Gradation is a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension.

Gradation is based on a gradual increase in significance; each successive unit is perceived as stronger than the preceding one. Gradation can be expressed by a simple sentence. In this case gradation is realized with the help of synonyms. More often gradation is expressed by compound sentences, or longer syntactical units. Gradation of this type is always based on parallel construction which is frequently accompanied by lexical repetition.

**Simile** is based on comparison of different objects. We must distinguish simile from logical comparison. The main criterion for this differentiation is the fact that in simile the objects compared belong to different spheres, while logical comparison compare things of the same kind: But this criterion being very important is not a decisive factor in many cases. Sometimes it is very difficult to determine whether the objects compared belong to one sphere or different spheres: In this example Soames's feelings are compared to the feelings of another man. In spite of this fact it is not a logical comparison. The information included here is not of logical but emotional character. So the decisive factor for the differentiation of the logical comparison and simile is the character of the information they carry. Simile [Lat.-likeness], in rhetoric, a figure of speech in which an object is explicitly compared to another object. Robert Burns's poem "A Red Red Rose" contains two straightforward similes:

My love is like a red, red rose That's newly sprung in June:  
 My love is like the melody  
 That's sweetly played in tune.

The essence of simile is similitude; it is likeness and unlikeness, urging a comparison between different things. "You smell of time as a Bible smells of thumbs." Simile is a comparison between two different things that resemble each other in at least one way. In formal prose the simile is a device both of art and explanation, comparing an unfamiliar thing to some familiar thing (an object, event, process, etc.) known to the reader. When you compare a noun to a noun, the simile is usually introduced by *like*. When a verb or phrase is compared to a verb or phrase, *as* is used. Often the simile--the object or circumstances of imaginative identity (called the vehicle, since it carries or conveys a meaning about the word or thing which is likened to it)-precedes the thing likened to it (the tenor). But sometimes the *so* is understood rather than expressed.

Similes like all stylistic devices can be trite and genuine. Trité similes belong to E.M. and serve the purpose of expressiveness. From the point of view of the content trite similes can be classified into the following groups:

- 1 .similes, describing the appearance:
- 2-similes, describing the features of the character:
3. Similes describing the actions.
4. Similes describing the inner state.

From the point of view of the connections between the components of trite similes we can divide them into associated and non-associated:

- 1) cunning as a fox, harmless as a dove
- 2) Fit as a fiddle, dead as a door-nail, right as a rain.

Similes as a rule are grammatically formed with the help of special words: link - words. There are several ways of expressing this link - word:

1. Morphological way with the help of a comparative degree.

2. Lexical way, with the help of conjunctions: like, as, as if, as though.
3. Similes formed with the help of adverbs - so, thus.
4. with the help of words: resemble, seem, compare, remind.

Every component of simile can be expressed by one word, a group of words. It can extend as far as a complex sentence with many subordinate clauses. From the point of view of compositional structure there are two types of similes:

1. simile within a sentence
  2. Simile within a syntactical unit which may extend as far as the whole paragraph.
- The main stylistic function of simile is to create images, to express emotions and to stress this or that feature of an object or phenomenon. Sometimes simile produces humorous and satiric effect.

Syntactical SD deal with the syntactical arrangement of the utterance which creates the emphasis of the latter irrespective of the lexical meanings of the employed units.

**Expletive** is a single word or short phrase, usually interrupting normal syntax, used to lend emphasis to the words immediately proximate to the expletive. (We emphasize the words on each side of a pause or interruption in order to maintain continuity of the thought.)

Expletives are most frequently placed near the beginning of a sentence, where important material has been placed. But sometimes they are placed at the very beginning of a sentence, thereby serving as signals that the whole sentence is especially important. In such cases the sentence should be kept as short as possible. Or the author may show that he does not intend to underemphasize an objection or argument he rejects: In a few instances, especially with short sentences, the expletive can be placed last: A common practice is setting off the expletive by commas, which increases the emphasis on the surrounding words, though in many cases the commas are necessary for clarity as well and cannot be omitted. Note how the expletive itself is also emphasized.

**Asyndeton** consists of omitting conjunctions between words, phrases, or clauses. In a list of items, asyndeton gives the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account.<sup>1</sup>

- Sometimes an asyndetic list is useful for the strong and direct climactic effect it has, much more emphatic than if a final conjunction were used.
- In certain cases, the omission of a conjunction between short phrases gives the impression of synonymity to the phrases, or makes the latter phrase appear to be an afterthought or even a substitute for the former.

Notice also the degree of spontaneity granted in some cases by asyndetic usage. "The moist, rich, fertile soil," appears more natural and spontaneous than "the moist, rich, and fertile soil ->

**Polysyndeton** is the use of a conjunction between each word, phrase, or clause, and is thus structurally the opposite of asyndeton. The rhetorical effect of polysyndeton, however, often shares with that of asyndeton a feeling of multiplicity, energetic enumeration, and building up.

The multiple conjunctions of the polysyndetic structure call attention to themselves and therefore add the effect of persistence or intensity or emphasis to the other effect of multiplicity. The repeated use of "nor" or "or" emphasizes alternatives; repeated use of "but" or "yet" stresses qualifications.

**Understatement** deliberately expresses an idea as less important than it actually is, either for ironic emphasis or for politeness and tact. When the writer's audience can be expected to know the true nature of a fact which might be rather difficult to describe adequately in a brief space, the writer may choose to understate the fact as a means of employing the reader's own powers of description. For example, instead of endeavoring to describe in a few words the

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<sup>1</sup> *Style and Stylistics* Louis Milic, New York, 1967.-p186-192

horrors and destruction of the 1906 earthquake in San Francisco, a writer might state:

The effect is not the same as a description of destruction, since understatement like this necessarily smacks of flippancy to some degree; but occasionally that is a desirable effect.<sup>1</sup>

**Euphemism**, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: to pass away, to expire, to be no more, to depart, to join the majority, to be gone, and the more facetious ones: to kick the bucket, to give up the ghost. So euphemisms are synonyms which aim at producing a deliberately mild effect. **Euphemisms** have appeared in the language as a result of the so-called “taboo”. Superstitious people use euphemisms to avoid mentioning objects and notions which signify disaster: *to pass away* - *to die* (*to kick the bucket* “ *to die*).

e.g. That stateman of his was purely an effect of the imagination.

**Antithesis** is a lexico-syntactical stylistic device based on opposition or contrast of ideas, expressed by parallel constructions. It should be noted that antithesis is based on relative opposition which appears in the context: From the point of view of a compositional design there are two types of antithesis:

1. Antithesis, expressed by a sentence. It can be expressed by all kinds of the sentence: by a simple, extended sentence, by a compound sentence, by a complex sentence. When antithesis is expressed by a simple sentence it usually has the character of an epigram:

2. The second type of antithesis is a prolonged one expressed by the whole syntactical unit:

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<sup>1</sup> Samuel R. Levin, “Style and its Image” London, 1971 –p68-70

- 1) *She (Lady Henry) was a curious -woman, whose dresses always looked as if they had been designed in a rage and put on in a tempest.*
- 2) *He marries a good deal of money.*

Very often antithesis is combined with other stylistic devices:

1. with a simile
2. with a repetition

The main stylistic function of **antithesis** is to create a contrast in description and thus to emphasize the ideas given in the contrast<sup>1</sup>

**Rhetorical question** is a syntactical stylistic device, which contains a statement, made in the form of a question. In other words, the sentence which is affirmative statement in its logical sense has the form of interrogative sentence. It is known that an interrogative sentence is more emotional than affirmative. Thus, when the statement gets the form of a question it becomes more emotional and emphatic. Only the context and the intonation can show whether a question is rhetoric or not. Rhetorical question is usually expressed by complex sentences, in which the subordinate clauses serve as the context. Sometimes rhetorical question occurs in a simple sentence. The sentence itself forms the context which helps to show that the question is a rhetorical one. Rhetorical question may have either positive or negative forms; the positive form of rhetorical question predicts the negative answer, the negative form - the positive answer. Rhetorical question is often very close to exclamatory sentences and sometimes it is rather difficult to distinguish between them. Rhetorical question is a question asked not for information but to produce some stylistic effect. It expresses various kinds of modal shades of meaning, such as doubt, challenge, and scorn and so on. Rhetorical questions, being more emotional than statements, are most often used in publicistic style and particularly in oratory which aims at rousing emotions. There are three ways of rendering speech in the belles-lettres style: direct speech, indirect

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<sup>1</sup> Galperin I.R. Stylistics. Moscow Higher school. 1982.

speech and represented speech.

Direct speech is speech of personages and that's why it is given in the inverted commas. Direct speech usually reflects main peculiarities of the oral types of speech.

Indirect speech - is a speech of the personages of a book given by the author. It has typical features of the written type of speech.

Represented speech - is a unification of the author's and character's speech, a combination of the author's narration and a character's speech. It combines lexical and syntactical peculiarities of colloquial and literary speech.

Represented speech exists in two varieties:

1. Uttered represented speech and
2. Unuttered or inner represented speech

Represented uttered speech is used to reproduce the words pronounced by the character.

Here the author represents the questions and words actually pronounced by the character. But it is not an absolute reproduction of the words used by the speaker. Uttered represented speech demands that the tense should be switched from pre-sent to past and that the personal pronouns should be changed from the 1<sup>st</sup> and the 2<sup>nd</sup> person to the 3d person as in indirect speech but the syntactical structure of the utterance does not change.

Inner represented speech, unlike uttered represented speech expresses feelings and thoughts of the character which were not materialized in spoken or written language. That is why it abounds in interjections, exclamatory words and phrases, breaks, one-member sentences.

Inner represented speech is usually introduced by verbs of mental perception as *think, meditate, feel, occur, wonder, understand* and the like. The stylistical peculiarities of represented speech tend to convey the characteristic features of direct speech. This is reflected in the word order, variety of the types of sentences



used: - elliptical, one-member sentences, exclamatory, interrogative and incomplete sentences.

Inner represented speech is a powerful means of expressing feelings and thoughts of the character; it allows the writer to lead the reader into the inner state of human mind.

This stylistic device is used only in the belles-lettres style and is very popular in the works of the writers of the last two centuries, especially in the works of Thackeray, Dickens, London, Galsworthy, Dreiser, Maugham and many others.

### 3.2. Functions of Lexico-syntactical stylistic devices in literary text.

Each art has its own medium, i.e. its own material substance. Colours are the material substance of painting, sounds-the material substance of music. It is the language that is the material substance of literature. But language consists of colours and sounds due to the existence of expressive means and stylistic devices. Language is capable of transmitting practically any kind of information. It has names for all things, phenomena and relations of objective reality. It is so close to life that an illusion of their almost complete identity is created, for man lives, works and thinks in the medium of language. His behaviour finds an important means of expression primarily in language. In the present chapter we shall try to analyse some lexical expressive means and stylistic devices used by Oscar Wilde in his plays.

#### IRONY and PUN

Here are some examples of irony from Oscar Wilde's works:

e.g. "Oh, I love London Society! I think it has immensely improved. It is entirely composed now of beautiful idiots and brilliant lunatics. Just what Society should be."

"And in England a man who can't talk morality twice a week to a large, popular, immoral audience is quite over as a serious politician."

"All women become like their mothers. That is their tragedy. No man does. That is his."

These examples show that irony is a mode of speech in which the opposite of what is said is meant. The speaker of the first example, Mabel Chiltern does not really think that it is good for London Society to consist of "beautiful idiots and brilliant lunatics". Wilde's method of ironical usage is mostly direct: he speaks of the decomposition of people, their ideals and values. The effect of irony lies in the striking disparity between what is said and what is meant. This is achieved through the intentional interplay of two meanings, which are in opposition to each other.

e.g. “No woman should have a memory. Memory in a woman is a beginning of dowdiness”.

“My father told me to go to bed an hour ago. I don’t see why I shouldn’t give you the same advice. I always pass on good advice. It is the only thing to do with it. It is never of any use to oneself.”

“I knew we should come to an amicable agreement.”

The context is one most important things when we use irony. The word “advice” is suggested for acceptance if it is good and for rejection if it is not good, but not for passing on it. In fact, Lord Goring, the speaker of this phrase, is a serious person, who knows that a good s phrase, is a serious person, who knows that a good advice may be very useful. As for the last example, here the word “amicable” is contrary to the word “blackmail” with the help of which this agreement was achieved by Mrs. Chevely. Mrs. Chevely is an “immoralist” of English Society.

e.g. “People are either hunting for husbands or hiding from them”

“Oh, I like tedious, practical subjects. What I don’t like are tedious, practical people.”

The remarks of this “Lady” characterise her brilliantly. We can clearly see a scheming woman, an adventurer, who stops at nothing in gaining her filthy aims. She does not show her real face, she always disguises it. But her cynical remarks betray her. Another example of irony used by O.Wilde:

e.g. “Lord Goring: I adore political parties. They are the only place left to us where people do not talk politics”.

The members of political parties must talk politics, it is their duty.

They must be very serious and honest people and they must work for people’s well being, but instead of it they do not do anything for people. During their political parties they pronounce some absurd, cynical words and discuss rumours and gossips.

e.g. “Oh, we all want friends at times”

Lord Darlington, saying this phrase, hides his love for Lady Windermere behind the word “friend”, but she does not accept his version of “friendship” in such kind and does not want to be with him. Oscar Wilde considers the word “friend” to have different meaning: people always need friends, not only for temporary period of time. The meaning of this word conveys a constant quality. The specific, cynical quality of Wilde’s irony is manifested in his manner of writing. This device allows Wilde to reveal incongruity of the world around him and to show the viciousness of the upper – class society.

Pun is the next stylistic device used by Oscar Wilde in his plays. Thus, the title of one of Oscar Wilde’s plays, “The Importance of Being Earnest”, has a pun in it. But in order to understand this pun we must read it. But in order to understand this pun we must read the whole play, because the name of the hero and the adjective meaning “seriously-minded” are both existing in our mind. Pun is one of the most favoured devices of Oscar Wilde. In his comedies there are about twenty examples of pun. In this Chapter we will try to analyse some of them. For Wilde pun is one of the most effective means used for creating wit, brilliancy and colourfulness of his dialogues for criticism of bourgeois morality. At the same time the puns serve for showing the author’s ideas and thoughts.

e.g. “Lord Goring: My dear farther, only people who look dull ever get into the House of Commons, and only people who are dull ever succeed there”.

“Lord Darlington: Ah, nowadays we are all of us so hard up, that the only pleasant things to pay are compliments. They are the only things we can pay.”

These examples show that the play on words has a great influence on the reader. The speech of the hero becomes more vivid and interesting. The sound form of the word played upon may be either a polysemantic word:

e.g. “Lady Caroline: I believe this is the first English country-house you have stayed at, Mrs. Worsley?

Have you any country? What we should call country? Hester: We have the largest country in the world.”

or partial (complete) homonyms, as in the following example:

e.g. “Algernon: You look as if your name was Ernest.

You are the most earnest-looking person I ever saw in my life”.

In this example there are two meanings of the word played upon in the pun: the first – the name of the hero and the second – the adjective meaning seriously-minded.

In case of homonym the two meanings of one word are quite independent and both direct. These two meanings of the pun are realized simultaneously and in the remark of one and the same person. Such examples are comparatively rare in Wilde’s plays. Most of Wilde’s puns are based on polysemy. Such puns are realised in succession, that is at first the word appears before a reader in one meaning and then –in the other. This realisation is more vivid in dialogues, because in such cases the pun acquires more humorous effect as a result of misunderstanding. In many cases the addressee of the dialogue is the main source of interference. His way of thinking and peculiarities of perception can explain this. Rarely the speaker himself is the source of interference (for example, if he has a speech defect). Almost all Oscar Wilde’s puns based on polysemy are realised in dialogues, in fact the remark of the addressee.

e.g. “Lady H.: she lets her clever tongue run away with her.

Lady C.: is that the only Mrs. Allonby allows to run away with her?”

In this example the pun is realised in the remark of the second person. The first meaning of the expression “to run away with” – is “not to be aware of what you are speaking”, and the second meaning is “to make off taking something with you”. The first meaning is figurative and the second is direct. In some cases the pun is realised in the remark of one and the same person, as in the following examples:

e.g. “Mrs. Allonby: the one advantage of playing with fire is that one never gets even singed.

It is the people who do not know how to play with it who get burned up”.

Here the first meaning of the expression “to play with fire” – “to singe” is direct, and the second “to spoil one’s reputation” is figurative.

e.g. “Jack: as far as I can make out, the poachers are the only people who make anything out of it.”

the first meaning of the expression: “to make out” – “to understand” is figurative, and the second – “to make benefit from something” is direct.

### **EPITHET**

Epithet is another stylistic device used by Oscar Wilde.

e.g. “Mabel Chiltern is a perfect example of the English type of prettiness, the apple-blossom type”.

“It means a very brilliant future in store for you”.

“What an appalling philosophy that sounds!”

“But I tell you that the only bitter words that ever came from those sweet lips of hers were on your account, and I hate to see you next her”.

According to these examples, we can say that Epithet is a word or word combination which in its attributive use discloses the individual emotionally coloured attitude of the writer to the object he describes. It is a form of subjective evaluation. It is a description brief and compact which singles out the things described.

e.g. “Lips that have lost the note of joy, eyes that are blinded by tears, chill hands and icy heart”.

“If we have enough of them, they will forgive us everything, even our gigantic intellects”.

“And now tell me, what makes you leave you brilliant Vienna for our gloomy London”.

Epithet has remained over the centuries the most widely used stylistic device, which is understandable- it offers the ample opportunities of qualifying every object from the author’s partial and subjective viewpoint, which is indispensable in

creative prose, Here we can see masterly touches in rich and vivid epithets. Wilde's language is plain and understandable, it is wonderful and interesting. Wilde resorts to the use of colourful epithets, which sometimes help him to show the difference between pretence and reality. As we know Wilde was the leader of the "aesthetic movement". He was brilliant in literature and tried to be brilliant in life. He used abundance of epithets in his speech. In fact, everybody uses epithets in his speech; without them our speech is uses epithets in his speech; without them our speech is dry, awfully plain and not interesting. Wilde's epithets give a brilliant colour and wonderful witticism to his plays. With the help of epithets Wilde's heroes are more interesting, their speech is more emotive; they involve the reader in their reality, in their life.

e.g. "I am not in a mood to-night for silver twilights, or rose-pink dawns."

"Those straw-coloured women have dreadful tempers."

"Cecily, ever since I first looked upon your wonderful and incomparable beauty, I have dared to love you wildly, passionately, devotedly, hopelessly."

As we can see, epithets make the speech more colourful, vivid and interesting. Wilde uses a great amount of epithets in his plays. His epithets are based on different sources, such as nature, art, history, literature, mythology, everyday life, man, etc. And all of them are wonderful. They reflect Wilde's opinions and viewpoints about different things. They give emphasis and rhythm to the text. That is why Wilde may be also called a master of colourful and vivid epithets.

## **METAPHOR**

One of the most frequently used, well-known and elaborated among the stylistic devices is metaphor. As an illustration of Wilde's skill in using every nuance of the language to serve some special stylistic purpose, we must mention his use of metaphors.

e.g. "We live in an age of ideals."

“She has all the fragrance and freedom of a flower.”

“The God of this century is wealth.”

“But to suffer for one’s own faults,-ah!-there is the sting of life.”

Oscar Wilde was a man of art; and even these wonderful metaphors prove it. As we can see, his metaphors give a certain charm and musical perception through the plain language combinations. A metaphor can exist only within a context. A separate word isolated from the context has its general meaning. Metaphor plays an important role in the development of language.

e.g. “I am a ship without a rudder in a night without a star.”

The speaker of this phrase Sir Robert Chiltern gets lost, he does not know what to do in such situation. He says that he is a “ship without a rudder”, i.e. he does not know where he must go and what to do for better future. Oscar Wilde is always concerned with society. His fine metaphors play an important role in portraying his heroes, their feelings and thoughts.

e.g. “I had a wild hope that I might disarm destiny.”

“I keep science for life.”

“Ideals are dangerous things. Realities are better. They wound, but they are better.”

“The fire cannot purify her. The waters cannot quench her anguish.”

“Gwendolen is devoted to bread and butter.”<sup>1</sup>

### **METONYMY**

In metonymy a thing is described by its action, its function or by some significant features. It is one of the means of forming the new meanings of words in the language.

e.g. “...a thing more tragic than all the tears the world has ever shed”.

“She was stern to me, but she taught me what the world is forgetting, the difference that there is between what is right and what is wrong”.

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<sup>1</sup> Wilde, O. Lady Windermere’s Fan, Dublin, 1892



“Do you think seriously that women who have committed what the world calls a fault should never be forgiven?”

In these three examples we can see the same metonymy, that is used by the same word “world”. Here the author means the people who live in the world. Here we also can see that container is used instead of the thing contained: “world” instead of “people”. We can observe the same situation on the following example:

e.g. “The whole London knows it”.

The author means people living in London, but not the city as itself.

Through the combination of metonymical details and particulars Wilde creates the effect of powerful upper-class society. The scope of transference in metonymy is much more limited than that of metaphor, which is quite understandable: the scope of human imagination identifying two objects on the grounds of commonness of one of their innumerable characteristics is boundless while actual relation between objects are more limited. This is why metonymy, on the whole, is a less frequently observed stylistic device than metaphor.

## SIMILE

Simile is the next stylistic device used by Wilde in his plays. Simile is a likeness of one thing to another.

e.g. “All women become like their mothers.”

is ordinary comparison. The words “women” and “mothers” belong to the same class of objects – human beings – so this is not a Simile but ordinary comparison.

But in the sentence:

“But she is really like a Tanagra statuette, and would be rather annoyed if she were told so”.

We have a simile. “She” and “statuette” belong to heterogeneous classes of objects and Wilde has found that the beauty of Mabel Chiltern may be compared with the beauty of the ancient Tanagra statuette. Of the two concepts brought together in the Simile – one characterised (Mabel concepts brought together in the

Simile – one characterised (Mabel Chiltern), and the other characterising (Statuette) – the feature intensified will be more inherent in the latter than in the former. Moreover, the object characterised, is seen in quite a new and unexpected light, because the author as it were, imposes this feature on it. Thus, Simile is an imaginative comparison of two unlike objects belonging to two different classes.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it the Simile gives rise to a new understanding of the object characterising as well as of the object characterised. The properties of an object may be viewed from different angles, for example, its state, actions, manners, etc. Accordingly, Similes may be based on adjective-attributes, adverbs-modifiers, verb-predicates, etc.

e.g. “Dear Agatha and I are so much interested in Australia. Agatha has found it on the map. What a curious shape it is! Just like a large packing case.”

“She looks rather like an orchid and makes great demands on one’s curiosity.”

“Twenty years of romance make a woman look like a ruin; but twenty years of marriage make her something like a public building.”

“Similes have formal elements in their structure: A pair of objects (for example: woman + ruin; woman + orchid; Australia + a large packing case). Connective words such as: like, as, such as, as if, as though, seem, etc”.<sup>1</sup>

Here are some more examples of similes taken from Wilde’s plays.

e.g. “She looks like an “edition de luxe” of a wicked French novel, meant specially for the English market.”(p.48)

The structure of this simile is interesting for it is sustained. This simile goes through the whole sentence. The author finds a certain resemblance of Mrs. Erlynne and an “edition de luxe” of a wicked French novel. He shows that this woman is as bright and attractive as a coloured journal.

So, we can see that simile is another interesting stylistic device used by Oscar Wilde in his plays. It shows the individual viewpoint of the author on different

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<sup>1</sup> Khuharenka V.A. Seminars in Style. M., 1971

objects, actions, and phenomena. Everybody uses the similes in his everyday speech. But the literary similes gain especially wonderful character. They make our speech more expressive and our world more interesting.

### **HYPERBOLE**

Hyperbole is aimed at exaggerating quantity or quality. It is a deliberate exaggeration. In hyperbole there is transference of meaning as there is discrepancy with objective reality. The words are not used in their direct sense.

e.g. "I wish I had known it was your birthday, Lady birthday, Lady Windermere, I would have covered the whole street in front of your house with flowers for you to walk".

"I have never loved anyone in the world but you".

In order to depict the degree of the love of his character Wilde resorts to the use of these hyperboles. I think that the most important function of hyperbole is the emotional expressiveness.

e.g. "I have met hundreds of good women".

"You have seen me with it a hundred times".

In these hyperboles Wilde uses the exaggeration of the quantitative aspect. They make their way not on the direct meaning, but on the great emotional influence. But literary hyperbole is not the simple speech figure. It is one of the most important means of building up the plot of the text, the imagery and expressiveness. It is the transmission of the author's thought.

e.g. "I never can believe a word you say!."

"He talks the whole time".

"Well, you have been eating them all the time".

In the literary sense hyperbole is the important means of expressive speech. Sometimes they are not perceived in their direct meaning, but they at once create the pathetic and comic effect, as in the above-mentioned examples. In general, literature has a constant necessity in the artistic exaggeration of reflection of the world.

e.g. “I would do anything in the world to ensure Gwendolen’s happiness”.

“But now that I see you, I feel that nothing in the whole world would induce me to live under the same roof as Lord Windermere”.

Hyperbole may be also called the means of artistic characterisation. Hyperbole is a device which sharpens the reader’s ability to make a logical assessment of the utterance. In order to create his hyperboles Wilde uses such words as “hundreds”, “thousands”, “all the time”, “nothing in the world”, etc. Wilde’s hyperboles bring the brightness, expressiveness and the emotional colour of the language. Hyperbole is like a magnifying glass; it helps to observe in details the phenomena of life, in its realities and contradictions.

### INVERSION

Although Oscar Wilde doesn’t pay much attention to such expressive means as inversion, he also resorts to its usage in his plays. Here are some examples of inversion from Wilde:

e.g. “Told me she that entirely disapproved of people marrying more than once.”

“Except amongst the middle classes I have been told”.

“But so am I.”

“Let go us into the house”.

These sentences comprise the simple and common models of inversion. It is very important to know that inversion as a stylistic device is always sense-motivated; and it depends on the context. These inversions are used by the author for more expressiveness and for showing the feelings of his characters in a certain situation.

The next syntactical expressive means is a **repetition**.

e.g. “I love you – love you as I have never loved any living thing. From the moment I met you I loved you, loved you blindly, adoringly, madly!”

Here we can observe the inner state of the hero, his emotions, his great feeling of love.

e.g. “My boy! My boy! My boy!”

In these words repeated for several time we can guess the great emotional background. Wilde has a graphic eye and the use of repetition which as it may seem is one of the weak expressive means helps us to be closer to the hero, to understand his feelings. Depending on the position of a repeated unit occupied in the sentence there are four types of repetition: anaphora, epiphora, framing and anadiplosis. The first function of repetition is to intensify the utterance.

**Parallel constructions** deal with logical, rhythmic, emotive and expressive aspects of the utterance. They create rhythmical shape of the sentence, make it more emotional.

e.g. “Nobody is incapable of doing a foolish a foolish  
 . Nobody is incapable of doing a wrong thing.”

“How hard good women are! How weak bad men are!”

“Oh! Wicked women bother one. Good women bore one.”

These examples prove that Oscar Wilde wishes to give a musical value to every phrase. The parallel constructions produce a certain rhythm, wonderful sound and expressiveness.

**Ellipsis** makes the utterance grammatically incomplete. The meaning of omitted words is easy to understand. The context helps to understand the meaning of such words and the whole situation.

e.g. “Been dining with my people”.

“Quite sure of.”

“Jack: Dead!

Chasuble: Your brother Ernest dead?

Jack: Quite dead.”

Ellipsis gives the picture of real life, real people, their feelings and emotions, the simplicity of their speech. It adds a certain charm to the conversation. It is right to

suppose that the omission of the words in these sentences is due to the requirements of the rhythm.

One more stylistic device used by Wilde is **antithesis**.

e.g. “Don’t use big words. They mean so little.”

“Curious thing, plain women are always jealous of their husbands, beautiful women never are!”

Here we can see the semantic contrast, which is formed with the help of objectively contrasting pairs “big – little”, “plain – beautiful”, “always – never”.

e.g. “She certainly had a wonderful faculty of remembering people’s names, and forgetting their faces.”

In this example we can see antonyms: “remembering” and “forgetting”, which create the contrasting pair and make the antithesis more expressive. But in his antithesis Wilde also uses some contextual antonyms.

e.g. “Men become old, but they never become good”.

“Men can be analysed, women merely adored.”

“...if one plays good music, people don’t listen, if one plays bad music, people don’t talk”.

## CONCLUSION

This qualification paper is devoted to the study of stylistic devices which is one of the main part of stylistics and more often used in the plays.

The actuality of the work is that stylistic devices are used more than other parts of stylistics. And they make beautiful our speech and their usage have been rather wide in old and contemporary poetry and prose.

The hypothesis of this qualification paper is that the study of stylistic devices more deeply, gives the opportunity to understand the literary works and their effectiveness and emotionality in high level.

The purpose of the work is to open the main peculiarities of stylistic devices and show its role in speech.

In the qualification paper we have discussed the following tasks:

- ☐ Stylistics as a science;
- ☐ The main groups of stylistic devices;
- ☐ The stylistic devices which are mostly used in literary text.

The main constituting feature of a stylistic device is binary opposition of two meanings of the employed unit, one of which is normatively fixed in the language and does not depend upon context, while the other one originates within certain context and is contextual.

It is possible to single out the following main groups of stylistic devices:

1. Stylistic device based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance ☐ lexical stylistic devices.
2. Stylistic device based on the binary opposition of syntactical meanings regardless of their semantics ☐ syntactical stylistic devices.
3. Stylistic device based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units ☐ lexico-syntactical stylistic devices.

4. Stylistic device based on the binary opposition of phonological or graphical elements of the language □ phonetic stylistic devices.

The main function of the Lexical stylistic devices word is to denote. Thus, the denotational meaning is the major semantic characteristic of the word. The words in context may acquire additional lexical meanings not fixed in dictionaries. What is known in linguistics as “transferred meaning” is particularly the interrelation between two types of lexical meaning: dictionary and contextual. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognised logical meanings, we register a stylistic device. There are a lot of types of stylistic devices. They are: methaphor, metonymy, irony, pun, zeugma, oxymoron, epithet, simile and so on. We want to give some examples for metaphor: She is a fox □ trite metaphor; She is a machine in her husband’s house □ genuine metaphor.

Syntactical stylistic devices study of the syntax begins with the study of the length and the structure of the sentence. Stylistic syntactical patterns may be viewed as variants of the general syntactical models of the language and are the more obvious and conspicuous if presented not as isolated elements or accidental usage, but as group easily observable and lending themselves to generalisation.

Phonetic stylistic devices as it is clear from the title, the stylistic use of phonemes and their graphical representation is viewed here. The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which plays an important role. This is the way a word, a phrase or a sentence sounds. It is in combination with other words that a word may acquire a desired phonetic effect.

It was interesting to know what is Oscar Wilde’s purpose using stylistic devices, in what way he uses them, what he wants the reader to understand; mostly, what kind of stylistic devices he uses in his plays and to try and explain what makes his style unforgettable and recognizable as unique and original one.



This brief outline of the most characteristic features of the language styles and their variants will show that out of the number of features which are easily discernible in each of the styles, some should be considered primary and others secondary; some obligatory, others optional; some constant, others transitory.

We think that the most important and interesting is lexical level.

It includes more bright and vivid units of the language.

We can make a conclusion that lexico-syntactical stylistic devices play an important role in literary text. Wilde is a talented writer who can make us feel the way he wants us to feel. This co-existence is built up so subtly, that the reader remains unaware of the process. It is still stronger when the aesthetic function begin to manifest itself clearly and unequivocally through a gradual increase in intensity, in the foregrounding of certain features, repetitions, of certain syntactical patterns and in the broken rhythm of the author's mode of narrating events, facts and situations.

## S U M M A R Y

Considering all stylistic devices and expressive means and their characteristic features we should say that out of the number of features which are clear in the styles, some should be considered primary, others-secondary. They are not equal in their significance, some of them bear reference to the main importance, and others are widely used in everyday speech.

Having analyzed the literary text I came to a conclusion that it is not an easy task to single them out. Some of them make the speech of the characters vivid, interesting, humorous, ironical, emotional, understandable ; they reflect their thoughts and feelings.

We concerned the analysis of those stylistic devices and expressive means which are capable of making utterances emotionally coloured. I take only those stylistic devices which are based on some significant point in an utterance whether it consists of one sentence or a string of sentences.

The difference between stylistic devices and expressive means is not large, they are closely connected with each other. The division of things into expressive means and stylistic devices is purely conventional with the borders between them being some what shaky.

Stylistic devices have a kind of radiating effect. They noticeably colour the whole of the utterance no matter whether they are logical and emotional. They reproduce the author's thoughts and feelings and make the reader think and feel what author wants us to think and feel.

All stylistic devices are accompanied by one and the same stylistic phenomenon, which creates single or whole phenomenon in the literary text. At the same time stylistic devices reflect various kinds of phenomena: everyday events, strange happenings, social reality and fantasy.

At last we can say stylistics treats with special means of language that help us to have vivid and interesting speech.

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