


# Expressive means of a language (EMs)

**EMs** of a language are:

- a) phonetic means, morphological forms, means of word-building;
- b) lexical, phraseological and syntactical forms.

**Purpose:** they function in the language for emotional or logical intensification of the utterance, e.g.: He **shall** do it.

- 
- (1) *Isn't she* cute!
  - (2) *Fool* that he was!
  - (3) This *goddam* window won't open!
  - (4) We *buddy-buddied* together.
  - (5) This *quickie* tour didn't satisfy our curiosity.



(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.

# What is a stylistic device?

A **SD** is a conscious and intentional literary use of some facts of the language (including **expressive means**) with **the purpose of** further intensification of the **emotional or logical emphasis** contained in the corresponding expressive means.

# Examples of SDs

- a) Andrew's face looked **as if** it were made of **a wrotten apple** (simile).
- b) She gave him her best **go-to-hell** look (phrase epithet).
- c) Her family is one aunt about **a thousand years old** (hyperbole).
- d) **I looked at the gun**, and **the gun looked at me** (chiasmus).

# Convergence of EMs and SDs

... **And** heaved **and** heaved,  
still **unrestingly** heaved the  
black sea, **as if** its **vast** **tides**  
were a **conscience**

(H.Melville. Moby Dick).

# Convergence of EMs and SDs in H.Melville's phrase

1. Inversion
2. Repetition
3. Polysyndeton
4. Rhythm
5. Neologism
6. Expressive epithet «vast»
7. An unusual comparison: tides -  
conscience

# CONVERGENCE

**Ex.:** Define the EMs and SDs in this example.

**Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend.**

(J.Gary. The Horse's Mouth).



# Check yourselves

- 1) Parallel constructions.
- 2) Antithesis: **enemy-friend, worst - best.**
- 3) Antonymical metaphors: **tonic - disease.**
- 4) Violation of usual combinability: instead of **best friend** we read **best enemy, worst friend**

**Stylistic function:** deep contradictory relations inside a love triangle are portrayed.

# Examples of stylistic devices

- **Phonostylistics**
  - onomatopoeia, alliteration, use of regional accents
- **Lexical stylistics**
  - archaisms, neologisms, slogans
  - recurring imagery through metaphor
  - juxtaposition of close synonyms to imply subtle differences in meaning, or to reinforce
- **Syntax stylistic**
  - tenses, word order, use of pronouns
  - complexity, esp. juxtaposition of e.g. long and short sentence, deliberate violation of normal syntactic conventions

# Phonetic EMs

## 1. Onomatopoeia

**Direct onomatopoeia:** *buzz* (sounds of bees); *hiss* (snakes); *bow-wow* (dogs); *mew/miaow* and *purr* (cats); *hoink* (pigs); *baa-baa* (sheep); *cackle* (chickens); *quack* (ducks); *cuckoo*; *caw* (crows); *woo* (cows). It may also be imitation of other natural noises: *bubble* (булькать); *rustle* (шуршать); *splash* (плескаться); *flop* (шлепнуться); *whistle* (свистеть); *giggle*, *chuckle* (хихикать, хмыкать); *roar* (реветь); *tinkle* (звякнуть); *ding-dong Jingle* (= звенеть), *click* (щелкать), *tick, tick-tuck* (тикать); *bang, slap, rap, tap* (звук удара), etc.

**Indirect onomatopoeia** ("echo writing"): And the silken, sad, uncertain rustling of each purple curtain. (E.A. Poe) -the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

**2. Alliteration** - the repeating of the same or very similar consonant sounds usually at the beginnings of words that are close together

**B**etty **B**otta **b**ought **s**ome **b**utter. “**B**ut,” **s**aid **s**he, “this **b**utter’s **b**itter.”

**3 Consonance** - the repeating of final consonants after different vowel sounds in words that are close together  
– East and west dug the dog...

**4. Assonance** - the repetition of the same or similar vowels only

- *My shoes show signs of wear and tear; the wear and tear of city life).*
- “... Tell this soul, with sorrow **l**aden, if within the distant **A**iden,  
I shall clasp a **s**ainted **m**aiden, whom the **a**ngels **n**ame  
Lenore... (E.A. Poe)”

5. **RHYME** is the repetition of identical or similar terminal sound combinations of words.

- **The identity of sound**

- **Full rhymes**

- heart - part*

- **Incomplete rhymes**

- ✓ vowel rhymes : *flesh - fresh -press.*

- ✓ consonant rhymes: *worth - forth, tale - tool -treble - trouble; flung - long.*

- **Morphological characteristics**

- **Eye-rhyme**

- love - prove, flood - brood, have - grave*

- **Broken (compound) rhyme**

- "upon her honour - won her", "bottom –forgot them- shot him"*

# RHYME -2

- **The way the rhymes are arranged within the stanza:**
  - **couplets – when the last words of 2 successive lines are rhymed – aa;**
  - **cross rhymes – перекрёстные - abab;**
  - **framing or ring rhymes – опоясывающие - abba.**
- **The rhyme position:**
  - **e.g. internal rhyme – the rhyming words are placed not at the ends of the lines but within the line:  
“I bring fresh showers for the thirsting flowers.”  
(Shelley)**

# By the type of the stressed syllable we distinguish

- the **male** rhyme (*мужская рифма*), when the stress falls on the last syllable in the rhymed lines,
- the **female** rhyme (*женская рифма*), when it falls on the last but one syllable:

***When the lamp is shattered*** (female rhyme)

***The light in the dust lies dead***', (male rhyme)

***When the cloud is scattered***, (female)

***The rainbow's glory is shed***, (male) (PB. Shelley)



- ***A slumber did my spirit seal; (a)***
- ***I had no human fears: (b)***
- ***She seemed a thing that could not feel (a)***
- ***The touch of earthly years, (b)*** (W. Wordsworth)
- alternate rhymes {перекрестные рифмы}, with the pattern ***abab***:



- ***Much have I travelled in the realms of gold, (a)***
- ***And many goodly states and kingdoms seen; (b)***
- ***Round many western islands have I been (b)***
- ***Which bards in fealty (= loyalty) to Apollo hold, (a) (J. Keats)***
- ***enclosing rhymes (охватные, опоясанные рифмы), with the pattern abba:***

# Rhythm


Rhythm is the musical quality of language produced by repetition, especially in poetry (also called “verse”). Many literary elements create rhythm, including **alliteration, assonance, consonance, meter, repetition, and rhyme.**

# Functions

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

# THE USE OF RHYTHM AND RHYME IN VERSIFICATION (СТИХОСЛОЖЕНИЕ)

- **Rhythm** in poetic speech is produced by regular alternation (*чередование*) of stressed and unstressed syllables.
- ***Why do you cry, Willie ? Why do you cry? Why, Willie, why, Willie, Why, Willie, Why?***

- 
- A division (*отрезок*) of the poetic line from stress to stress, which contains one stressed syllable and one or two unstressed syllables, is called a **Foot** (*стоп*).

## 5 types of feet:

- trochee (*хорей*), or a trochaic foot (*хореическая стопа*), with two syllables, of which the first is stressed and the second unstressed:
- ***Peter, Peter, pumpkin-eater, (' и Г и Г и Г и) Had a wife and couldn't keep her***
- See also the Russian trochaic foot:  
***Прибежали в избу дети Второпях зовут отца ...***

- iambus (**ямб**), **or** an iambic foot, with two syllables, of which the first is unstressed, the second stressed:
- ***And then my love and I shall pace,  
(u'lu'lu'lu') My jet black hair in  
pearly braids.*** (Coleridge)
- ***Мой дядя самых честных правил.  
Когда не в шутку занемог...***



- dactyl (*дактиль*), or a dactylic foot: three syllables, the first stressed, the other two unstressed:
  - **Why do you cry, Willie?**
- amphibrach (*амфибрахий*), or an amphibrachic foot: three syllables with the stress on the second:
  - **A diller, a dollar, a ten o 'clock scholar...**



- 5) anapaest (*аһапесѣ*): three syllables,  
stress on the third:

***Said the flee, 'Let us fly***

***Said the fly, 'Let us flee***

***So they flew through a flaw in the flue.***

- The type of foot and the number of feet in the line determine the **Metre** of the verse (*стихотворный размер*).
- E.g. iambic trimetre (*трехстопный ямб*): three iambic feet in a line:
- ***Who sets an apple tree*** (u ' l u ' 1 u ')
- ***May live to see its end,***
- ***Who sets a pear tree***
- ***May set it for a friend.***

- iambic tetrametre (**четырёхстопный ямб**): four iambic feet in a line;
- iambic pentametre (**пятистопный ямб**);
- trochaic trimeter (**трехстопный хорей**);
- trochaic tetrametre (**четырёхстопный хорей**);
- amphibrachic tetrameter (**четырёхстопный амфибрахий**)

# Types of Stanza (типы строф, строфика)

- The most common stanza, one consisting of four lines, is called a quatrain (катрен, *четверостишие*); the more seldom one, consisting of two, is called a couplet (*двустышие*).
- There is also a **ballad** stanza, typical of poetic folklore, especially that of the 14<sup>th</sup>—15<sup>th</sup> centuries. The ballad stanza usually has four lines, of which the first and third lines contain four feet, while the second and fourth — three or two.

# SONNET

A specific type of stanza is used in a **sonnet**. There we usually find

- twelve lines (three quatrains, i.e. three stanzas with four lines),
- followed by two final lines (a couplet), which contain a kind of summary of the whole verse.

# Understanding Rhyme Scheme

- “Sonnet 65” by William Shakespeare\*
- 1. Since brass, nor stone, nor earth, nor boundless **sea**,
- 2. But sad mortality o'er-sways their **power**,
- 3. How with this rage shall beauty hold a **plea**,
- 4. Whose action is no stronger than a **flower**?
- 5. O, how shall summer's honey breath hold **out**
- 6. Against the wreckful siege of battering **days**,
- 7. When rocks impregnable are not so **stout**,
- 8. Nor gates of steel so strong, but Time **decays**?
- 9. O fearful meditation! where, **alack**,
- 10. Shall Time's best jewel from Time's chest lie **hid**?
- 11. Or what strong hand can hold his swift foot **back**?
- 12. Or who his spoil of beauty can **forbid**?
- 13. O, none, unless this miracle have **might**,
- 14. That in black ink my love may still shine **bright**.

\*For a translation of this sonnet into modern English click here: <http://www.shakespeare-online.com/sonnets/65detail.html>

# Showing Rhyme Scheme

“Sonnet 65” by William Shakespeare

1. Since brass, nor stone, nor earth, nor boundless sea,
2. But sad mortality o'er-sways their power,
3. How with this rage shall beauty hold a plea,
4. Whose action is no stronger than a flower?
5. O, how shall summer's honey breath hold out
6. Against the wreckful siege of battering days,
7. When rocks impregnable are not so stout,
8. Nor gates of steel so strong, but Time decays?
9. O fearful meditation! where, alack,
10. Shall Time's best jewel from Time's chest lie hid?
11. Or what strong hand can hold his swift foot back?
12. Or who his spoil of beauty can forbid?
13. O, none, unless this miracle have might,
14. That in black ink my love may still shine bright.

- Use the alphabet to show rhyme scheme, instead of using colors. Give every rhyme the same letter.

1. A
  2. B
  3. A
  4. B
  5. C
  6. D
  7. C
  8. D
  9. E
  10. F
  11. E
  12. F
  13. G
  14. G
- scheme of  
this poem is  
ABAB CDCDEF  
EFGG. It is a  
regular  
rhyme  
scheme  
because the  
first and third  
line of each  
quatrain  
scheme of  
this poem is  
ABAB CDCDEF  
EFGG. It is a  
regular  
rhyme



# What's the Point of Rhyme Scheme?

• “Sonnet 65” by William Shakespeare

Since brass, nor stone, nor earth, nor boundless sea,  
But sad mortality o'er-sways their power,  
How with this rage shall beauty hold a plea,  
Whose action is no stronger than a flower?  
O, how shall summer's honey breath hold out  
Against the wreckful siege of battering days,  
When rocks impregnable are not so stout,  
Nor gates of steel so strong, but Time decays?  
O fearful meditation! where, alack,  
Shall Time's best jewel from Time's chest lie hid?  
Or what strong hand can hold his swift foot back?  
Or who his spoil of beauty can forbid?  
O, none, unless this miracle have might,  
That in black ink my love may still shine bright.

- Shakespearean sonnets all follow the same form:
  - Each has 14 lines.
  - There are 3 quatrains that express related ideas.
  - There is the ending couplet that sums up the author's point or makes a conclusion.
  - The rhyme scheme is almost always the same.
- The first quatrain (4 lines) points out that hard objects and even the sea are changed over time.
- The second quatrain gives more examples, such as sweet summer air, rocks, and steel, that decay over time.
- In the third quatrain he wonders how beauty can hide from Time.
- In the couplet, he hopes that this black ink—this sonnet—will preserve his partner's beauty.

•	Think of rhyme scheme as a secret code that will help you unlock the poet's meaning.
1.	A
2.	B
3.	A
4.	B
5.	C
6.	D
7.	C
8.	D
9.	E
10.	F
11.	E
12.	F
13.	G
14.	G





# Graphic EMs


## **Stylistic function:**

authentic live  
communication and  
speech characterization.

# GRAPHON

- intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation.

Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc.



Some amalgamated forms, which are the result of strong assimilation, became cliches in contemporary prose dialogue:

"gimme" (give me), "lemme" (let me),  
"gonna" (going to), "gotta" (got to),  
"coupla" (couple of), "mighta" (might have), "willya" (will you)

Graphical changes may reflect not only the peculiarities of, pronunciation, but are also used to convey the **intensity of the stress**, emphasizing and thus foregrounding the stressed words.

## **ALL CHANGES OF**

- 1) the type (italics, bold type, capitalization),
- 2) spacing of graphemes (hyphenation, multiplication),
- 3) lines.



## POPULARITY WITH ADVERTIZERS

Big and small eating places  
invite customers to attend  
their "Pik-kwik store", or  
"The Donut (doughnut) Place", or  
the "Rite Bread Shop", or  
the "Wok-in Fast Food Restaurant"