FEATURES OF STYLISTIC DEVICES

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Annotation: Occasionally, a word deviates from its conventional definition, or a phrase acquires a specialized connotation that is unrelated to the literal meanings of its constituent words. Examples of figures of speech include metaphor, simile, and personification. Stylistic devices frequently enhance emphasis, novelty of expression, or lucidity. This article will explore various stylistic devices and elucidate their specific features.

Key words: stylistic devices, emotional emphasis, emotional elements, linguistic points of view, expressiveness, verbal actualization, positive emotiveness

The concept of using different types of selection as criteria for distinguishing styles appears to be a valid one. The problem is based on objective criteria and relies on the relationship between optional and obligatory features.

Quoting other definitions of style is pointless. There are numerous and diverse, making it difficult to categorize them under a single, satisfactory unified concept. Without a doubt, the various interpretations of the term "style" arise from its inherent ambiguity. However, despite the various definitions, there is a general consensus that they all share certain similarities. All of these indicators indicate an essential importance, specifically, that style is a collection of distinctive features that allow us to differentiate one author from another or members of one subgroup from members of other subgroups, all of which belong to the same overall category. The analysis of a writer's language means and the subclasses of the general literary standard reveals the typical sets of characteristics associated with a writer or a specific subclass of the literary language.

Another point the above quotations have in common is that all of them concentrate on the form of the expression almost to the detriment of the content. In other words, style is regarded as something that belongs exclusively to the plane of expression and not to the plane of content. This opinion predominantly deals with correspondence between the intention of the writer whoever he may be - a man of letters, the writer of a diplomatic document, an article in a newspaper, or a scientific treatise - and the effect achieved. The evaluation is also based on whether the choice of language means conforms with the most general pattern of the given type of text-a novel, a poem, a letter, a document, an article, an essay and so on.

It must be noted that to draw a hard and fast distinction between logical and emotional emphasis may color the utterance with emotional elements, thus causing a kind of expressiveness which is both logical and emotive.

However, the extremes are clearly set one against the other. The idea of individual style brings up the problem of the correspondence between thought and expression. Many great minds have made valuable observations 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 problem, with, a)thought and language are inseparable; b)language is a means of materializing thought. It fellows 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 general notion and another thing 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 say is style. The absurdity of this statement needs no comment.

What then is a stylistic device? Why is it 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 to 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.

But somehow lately the notion of expressiveness has been confused with another notion, with emotiveness. Emotiveness and correspondingly the emotive elements of language, are what reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions – they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

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 device which will be described in due 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) 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.

But in the sentences:

(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.

We can register positive emotiveness, in as much as there are elements that evoke certain representations of the feeling of the speaker. In sentence (1) and (2) there are syntactical means which evoke this effect. In (3) and (4) there are lexical means - "goddam", "buddy-buddied"(=were on very friendly relations); in (5) – a morphological device (the suffix – i.e.).

In conclusion, the study of stylistic devices unveils the intricate mechanisms by which language becomes art. Through the deliberate and creative use of various techniques such as imagery, irony, metaphor, and many others, writers infuse their work with layers of meaning, emotion, and aesthetic appeal. Understanding these features not only enriches our appreciation of literature but also equips us with powerful tools for effective communication and expression in our own writing. As we continue to explore and analyze stylistic devices, we embark on a journey of discovery into the boundless possibilities of language, where every word becomes a brushstroke in the masterpiece of human expression.

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