

## CLASSIFICATION OF EXPRESSIVE MEANS AND STYLISTIC DEVICES

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### ABSTRACT

The relationship between expressive means and stylistic devices is one of both similarity and distinction. Although they share commonalities, they do not possess identical meanings. While all stylistic devices fall within the realm of expressive means, not every expressive means can be categorized as a stylistic device. This distinction becomes evident in the context of phonetic elements, such as vocal pitch, pauses, logical stress, and distinct enunciation styles like drawling or staccato pronunciation. These phonetic phenomena serve as examples of expressive means, effectively conveying emotions and intentions, yet they do not necessarily qualify as stylistic devices within the framework of linguistic analysis.

**Keywords:** Expressive means, stylistic devices, common, synonymous, phonetic phenomena, vocal pitch, pauses, logical stress.

### INTRODUCTION

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation are all expressive without being stylistic devices.<sup>1</sup>

### METHODS

Among the most recent definitions of expressive means and stylistic devices is presented in Y. M. Skrebnev’s 1994 work “Fundamentals of English Stylistics”. Skrebnev’s method displays a convergence of ideas apparent in Leech’s paradigmatic and syntagmatic subdivision scheme and the level-oriented technique that underpins Galperin’s categorization. Simultaneously, it contrasts with both because Skrebnev avoided structural juxtaposition of one system onto another but introduced a new reliable way of such an object’s multilevel construction. Next he investigates the aspects of language and treats all stylistically significant facts in both paradigmatic and syntagmatic stylistics including this level approach.<sup>2</sup> He additionally distinguishes one

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<sup>1</sup> Znamenskaya T. A. Stylistics of the English language. - Moscow: ЛКИ, 2008. – P. 57.

<sup>2</sup> Znamenskaya See page 58.

additional level. He adds semasiology to lexicology, syntax, phonetics, and morphology. **Skrebnev describes a bilateral link between such five dimensions and particular way of stylistic analysis. All classes' linguistic content contains stylistic elements investigated by paradigmatic and syntagmatic stylistics.**

Particular units and related stylistic possibilities or roles are distinguished by paradigmatic stylistics. Thus, paradigmatic stylistics (unit stylistics) is categorized into five subdivisions.

1. Phonetics
2. Morphology
3. Lexicology
4. Syntax
5. Semasiology

**Syntagmatic stylistics (sequence stylistics) is concerned with the stylistic functions of linguistic units that are utilized in syntagmatic sequences, in correlations, not alone but in conjunction with other units. Syntagmatic stylistics is grouped as a branch of the same class. Each of them is divided into numerous subgroups related to the impact of the utterance.**

The classification suggested by Prof. Galperin is simply organised and very detailed. His manual "Stylistics" published in 1977 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach<sup>1</sup>:

1. Phonetic expressive means and stylistic devices. (**onomatopoeia, alliteration, rhyme, rhythm**)
2. Lexical expressive means and stylistic devices.
3. Syntactical expressive means and stylistic devices.

**The principal criteria for classifying syntactical stylistic devices are:**

- **problems concerning the composition of spans utterance larger than the sentence (supra-phrasal units, paragraph);**
- **compositional patterns of syntactical arrangement (stylistic inversion, detached construction, parallel construction, chiasmus, repetition, enumeration, suspense, climax, antithesis);**
- **particular ways of combining parts of the utterance (asyndeton, polysyndeton, gap-sentence link);**
- **the peculiar use of colloquial constructions (ellipsis, aposiopesis, question in the narrative, represented speech);**
- **the transference of structural meaning (rhetorical questions, litotes).**

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<sup>1</sup> Znamenskaya See page 50.

Afterwards, there are several syntactic structures that, whenever compared to synonymous structures, convey a quantity of logical or emotional intensity. Various syntactic structures are present in the English language that aim to amplify emotional content, for instance:

Not a word had she written since the exam had started.<sup>1</sup>

Smart that he was!

## RESULTS

Syntactic structures in spoken statements reach a certain level of expressiveness by employing somewhat stylistically indicated lexis. Beginning with an ordinary unemotional remark, a sentence structure might shift dramatically, evolving to increasingly forceful, particularly rude, distasteful speech. Consider the following modifications of the given sentence:

What are you saying?

What on earth are you saying?

What the hell are you saying?

What the bloody hell are you saying?

What the sodding hell are you saying?

The first sentence is a simple unemotive question, the second one is more emphatic and the third and the fourth one are progressively more emphatic or intense. The fifth sentence would offend most people because sodding is equally obscene and vulgar as its corresponding f-word.<sup>2</sup>

## DISCUSSION

It is important to highlight that, because of the emotional nature of colloquial language, all kinds of established expressions are natural in regular communication. They are, in a sense, an integral element of this type of human interaction. However, whenever they emerge in literary sources, their expressiveness is highlighted since, as previously stated, literary texts are rationally oriented unless there is a purposeful intention to bring an expressive element into the speech. The set phrase is a time-honored strategy for enlivening conversation, although it must be stressed that it is employed much less frequently in literary sources.

## CONCLUSION

In summary, this article discusses how syntactic structures in spoken language attain varying levels of expressiveness through the use of stylistically indicated vocabulary. It illustrates how a sentence's tone can evolve from ordinary to forceful,

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<sup>1</sup> MacCarthy M. *Advanced grammar in use*. – Cambridge: Cambridge University Press, 2013. – P. 200.

<sup>2</sup> Missikova See page 29.

even rude, through specific modifications. The example sentences showcase escalating degrees of intensity, from simple questions to emphatic and intense expressions.

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