# FUNCTIONAL USE OF EXPRESSIVE MEANS AND STYLISTIC DEVICES

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## ABSTRACT

The language strategies, through which an author develops particular stylistic aspects in order that the content he provides satisfies the appropriate purposes, are discussed in the subsequent paragraphs. Due to their ability to produce specific aesthetic effects, the language means we examine later in this section could be considered stylistic means. Our debate will be more productive if we distinguish the difference between expressive means and stylistic devices.

**Keywords:** Expressive means, stylistic devices, views on stylistice devices, stylistic techniques.

In linguistics, various terminologies are used to describe different methods for bringing utterances to the focus, i.e. making them more visible, powerful, and hence conveying more meaning. They are comprised of a variety of titles, including tropes, figures of speech, stylistic markers, expressive means, stylistic devices, and others. All of these terms are thrown around indiscriminately, and they are pitted over what we would call "neutral" meanings. A language's stylistic means can be separated into expressive means, which get exploited in a particular way, and stylistic devices, which are unique devices applied in a certain way.

"The expressive means of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactic forms, all of which function in the language for the emotional or logical intensification of an utterance. Some of them are normalised and labelled in dictionaries as intensifiers. In most cases they have corresponding neutral synonymous forms." Expressive means of a language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. These can be found on all levels - phonetic, graphical, morphological, lexical or syntactical. Grammar and dictionaries have preserved such increasing versions of the language. Some of them have been standardized, and they are classified under intensifiers in major dictionaries.

Against the context of the particular properties of language-as-a-system and language-in-action, several stylistic devices stand out. Language-as-a-system might be viewed as a representational imperialist system of language-inaction. All language rules and forms that are gathered and categorised in works on grammar, phonetics,

lexicology, and stylistics initially emerge in language-in-action, from which they are standardized and defined as language-as-a-system patterns and rules. Because stylistic devices were created in speech, they were eventually identified as certain patternized structures: phonetic, morphological, lexical, phraseological, and syntactical, and were accordingly removed away from their mother - speech - and created independent members of the community - language.

Only by analyzing a specific communication, which will be worked out later in the identification of different stylistic devices and the operating of expressive means, can we learn whatever this message and how this is imparted to the reader's mind.

The expressive means of the language are studied respectively in manuals of phonetics, grammar, lexicology and stylistics. Stylistics, however, observes not only the nature of an expressive means but also its potential capacity for becoming a stylistic device.

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 noticeably colour the whole of the utterance no matter whether they are logical or emotional.

According to I. R. Galperin a stylistic device is a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalised level and thereby present a generative model. The majority of stylistic devices can be thought of as seeking to deeper reinforcement of the instinctual or intellectual attention in the associated expressive means.

The relationship between expressive means and stylistic devices might be expressed as follows of information theory. The consistency of expressive means is higher than that of stylistic devices. The latter would arise in an unfamiliar context, making it only partly or completely unpredictable. Stylistic devices store more data since they are less foreseeable than expressive means, even if they are straightforward. As a result, stylistic devices should be treated as a secret language that has yet to be revealed. Stylistic devices are often utilized sparsely in order to avoid overburdening the statement with content.

Some academics view stylistic devices as transgressions of linguistic standards. Such belief has led several prestigious linguists to suggest that the belles-lettres style is still a response to common language, and that it is, to a somewhat extent, a jargon with various variants. Stylistic devices are techniques that add significance to a text. stylistic devices help the reader understand the emotion of the speaker and imagery of the idea being conveyed. Stylistic devices refer to any of a variety of techniques to give

an additional and/or supplemental meaning, idea, or feeling. Also known as figures of speech or rhetorical devices, the goal of these techniques is to create imagery, emphasis, or clarity within a text in hopes of engaging the reader. Stylistic devices are the tools for refining words into memorable lines.

A stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. As a result, a stylistic device is a generic shape, a mold into which any content can be placed. As is well understood, a characteristic is not only anything that is commonly used, but also something that expresses the core of an event with the largest and most obvious power. Each of the text's visually significant components contributes to the story's overall wholeness. Throughout this way, the appropriate linguistic elements might be described as gestalt aspects that perform or work.

The entirety of the creative impact that the artwork as a self-contained item generates on us justifies and makes more sense of every device. Any individual artistic reality, any lyrical device, the notes and content of the message, the syntactical structures, the story structure, the conceptual intent – these represent such totality and find reason in similar ways.

The intentional employment of stylistic devices in a strong basis of emotive language is difficult to detect, particularly if they are intended in some way to relate to the evidence, occurrences, or concepts addressed in the artistic purpose. The common interpretation, in other words, the interpretation (textual or systemic) that has already been created in the language-as-a-system, and a particular value that is overlaid on the item by the message, i.e. a meaning that arises in the language-inaction, are both applied in most stylistic devices.

Many linguists with concerns in linguistic theory that extend outside grammar have noticed the intentional alteration of a language feature into a stylistic device. The distinction between common speech, employed in its original, basic, main interpretation, and diverted speech has been shown to define figurative use of a term since ancient Greece and Rome, with few if any exceptions up to the current age.

The juxtaposition that the composer of the text in question is referring to is not usually obvious. It can also be detected easily in certain stylistic devices; in others, it demands a creative vision and considerable experience to notice. It is important to note that the distinction would be most apparent when our thinking receives two implications at the same time. The two meanings are intertwined, with one having power over the other.

The study of the linguistic nature of stylistic devices in any language therefore becomes an essential condition for the general study of the functions of stylistic devices

and ultimately for the system of the language in general, not excluding such elements of language which deal with the emotional aspects.

## CONCLUSION

Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in different environments, can it spring into life as a stylistic device and subsequently be registered in the system of stylistic devices of the given language. So far the system of stylistic devices has not been fully recognized as legitimate members of the general system of language. This is mainly due to the above-mentioned conception of grammatical theory as dealing exclusively with a perfectly organized and extremely rigid scheme of language rules, precise and accurate in its application.

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