STYLISTIC FEATURES OF LANGUAGE

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Abstract. this article provides information about stylistic features in a language as well as gives examples on this issue. Furthermore, author tries to find main basis of stylistic devices using diverse resources.

Keywords: *stylolinguistics, bearers, segmental, phonemes, suprasegmental phonemes, speech modulation.*

A wide range of expressive techniques, from linguistic to paralinguistic and extralinguistic elements, are used in speech communication. However, the natural language offers the most flexibility in adapting its usage to the communication functions of discourses in a variety of situations due to its systematic diversity on all levels of its structure (phonology, morphology, lexicology, and syntax). Hence, the foundation of stylistic variation is language expressive methods, which are methodically recognized and arranged by linguistic stylistics (stylolinguistics). It should be highlighted, nonetheless, that language variants that serve comparable or different communication purposes and that are, in reality, competitors within a specific paradigm or category are seen as stylistically relevant. According to this viewpoint, some language units—such as notional words and -splural markers—occur in all kinds of writings because of their neutral stylistic value. However, some language units, such as terms, some foreign plural nouns, vulgarisms, and participial constructions, have stylistic markers before they are even used, which makes them more likely to appear in specific types of texts. These 'bearers' of stylistic information, which can originate from any linguistic plane, are also referred to as stylemes [1]. Moreover, not every level of the language system has the same opportunities for selection: the wordstock level (synonymy and polysemy) is the most diverse, while the phonological plane (phonemic variants) offers the fewest options. Some writers argue that the value of style is frequently overstated and that there are limitations to the stylistic options available [2].

The segmental - phones (realizations of abstract phonemes) and syllables (basic rhythmical units) and suprasegmental (prosodic) constructional units on the phonetic/phonological plane are identified through the analysis of connected speech. These are the results of three types of sound variation (modulation): temporal
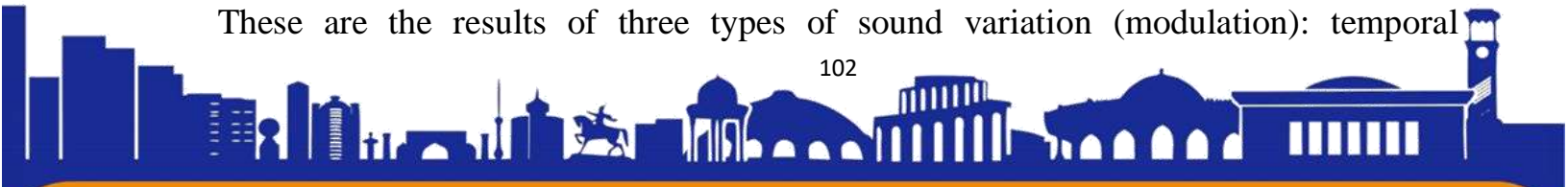
(speed/rate, pause, rhythm), force (loudness, stress, emphasis), and tone (pitch, tune). Most segmental phonological variation is stylistically neutral since it does not provide artistically relevant possibilities; rather, it is largely involved in meaning differentiation, where phonemes serve as minimal functional units that can separate meaning.

However, some phonemes and their combinations can be subjectively interpreted as euphonic (pleasant to the ear, harmonious, e.g., lateral consonant /l/, as in lovely) or cacophonic (disagreeable to the ear, dissonant, harsh, e.g., words having the /sl-/ cluster: sloppy, slime, or the nonsense word slithy by Lewis Caroll). Non-poetic language also makes use of sound symbolism, which is the non-arbitrary relationship between phonetic characteristics of linguistic objects and their meanings (e.g., incidence of close vowels in terms suggesting smallness: tiny, teeny-weeny, wide vowels in phrases denoting largeness: huge, vast). In addition to poetry, a number of poetic devices that rely on the sound instrumentation of text are frequently employed in discourse that aims to take advantage of this language's potential and convey a particular feeling or atmosphere, such as speeches in public, puns, jokes, children's rhymes, advertisements, product names, slogans, etc. [3]: rhyme, paronomasia, mimesis, synesthesia, alliteration, assonance, consonance, onomatopoeia (direct and indirect), (perfect, half, eye, masculine, feminine, triple, internal, end/terminal, etc.). These phonetic and phonological features used for expressive purposes are studied by phonostylistics.

Some suprasegmental phonemes, besides having a grammatical function (segmentation of syntactic units, signalling their pragmatic function), are open to stylistic exploitation, e.g., melody (tune, intonation),stress (prominence) and pause, while others have mainly stylistic function – rhythm, tempo (rate, speed),voice intensity(loudness) andtimbre (voice quality: rich, soft, harsh, hoarse). When combined, theyimpress a distinguishing mark upon users of language by which, together with their physiological traits (face, posture), humans are recognized as individuals (i.e., ´voice signature´ which serves as an important recognizable to identify a phone caller). Also, an ´accent´ (i.e., a particular way of pronunciation, emphasis pattern and intonation characteristic of the speech of a particular person, group, or locality) identifies one as belonging to a particular region (e.g., Southern accent), social
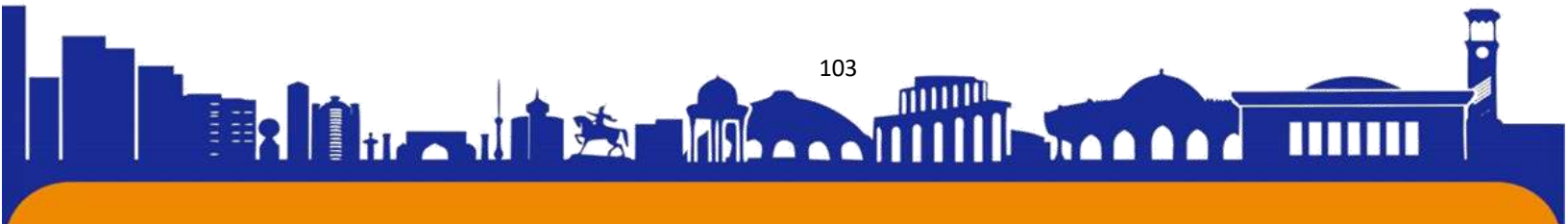
class (e.g., Cockney) or whether one is a native speaker or a foreigner (e.g., to speak with an accent).

The three types of speech modulation (generally also called intonation) are important sources of stylistic variation: Temporal Modulation. As to the temporal modulation, of significant stylistic relevance is the manner of pronunciation of sounds, e.g., freevs. Lazy movement of articulatory organs which produces clear vs. mumbled speech, orcareful (slow)vs. careless (rapid)speech which is manifested, on the one hand, by clear enunciation of words (e.g., in theatre performances, pathetic or elevated public speeches) or, on the other hand, by reduction, assimilation, slurring (e.g., in casual, relaxed atmosphere: *Sapning? = What´s happening?* or dialectal *(Pittsburghese) A: Jeet jet? B: No. Jew?= A: Did you eat yet? B: No. Did you?).* Overly precise articulation which sounds stilted, affected and artificial contrasted with excessive assimilation bordering on intelligibility are the two extremes between which the majority of verbal encounters occur (but note the cases where precise and careful articulation is vital, as in air traffic control [4]. The rate of one´s speech varies with the speaker´s type of personality, momentary emotional state, situation (casual vs. solemn), the addressee, the type of speech activity (sports commentary vs. saying a prayer) and the subject. Pause (along with stress, and tune) performs an important grammatical function of delimiting the syntactic (phrasal, clausal, sentential) units (silent pause), but also is a very effective speaking tool (a meaningful pause offers the listener time to assimilate the message; Tannen D. [5] identifies as many as 11 types of silence). Filled pauses (hesitators: er, ehm), as a common feature of dysfluency in conversation, help the speaker plan what will follow or indicate incompleteness of his/her turn.

There are four ways to pronounce words in English, according to R. Fasold: formal colloquial, colloquial, declamatory, and familiar [6]. Speakers can enhance the impact of their lectures by expertly employing deliberate and useful tempo variations (agogics, or slowing down or speeding up) in their remarks.

The hallmark of force modulation is the presence of stress in words and/or sentences, frequently combined with paralinguistic cues. The English language has a distinct rhythmic quality that is shaped by the New English Gradation phenomena and isochronicity. The stress pattern used in these language use cases, if it follows the recognized metrical norms (metre) and structure (poetry, advertising slogans, chants,
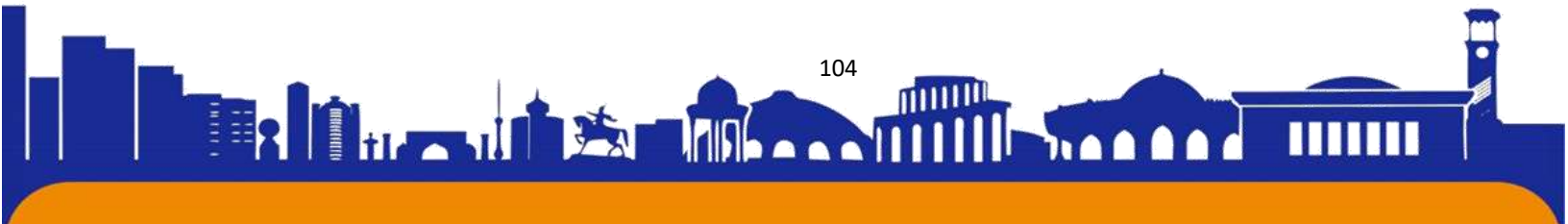
jingles, etc.), is of great stylistic value. Different levels of loudness (amplitude) are utilized to highlight different ideas.

Spoken and written language are the two main forms of verbal communication; they vary in terms of channel, situation, goals, structure, and many linguistic elements [7]. When the graphic material of writing is applied to a surface, written text is created. We distinguish between graphemes as abstract units of the graphological plane capable of discriminating meaning and graphs as their realizations in concrete (handwritten, typed, scratched, etc.) writing, in a manner similar to the phone/phoneme and phonetics/phonology dichotomies in spoken language. Graphology is the systematic study of the former, whereas graphetics studies the latter (e.g., writing direction, writing tools, and surface kinds) [8]. It should be understood that among other forms of graphic expression in this visual medium, writing—that is, the use of an alphabet as a set of letters that reflect a language's sounds—has a major role.

The Latin alphabet is used in English; as a result of the language's historical history, a phoneme can have more than one grapheme, and a grapheme can also represent more than one phoneme. English writing is trending toward simplicity, or toward having a straightforward grapheme-phoneme relationship.

Though the existence of a clear distinction between speaking and writing has frequently been disputed, it is helpful to approach them as the two primary cultural-social technologies that they are (cf. intermediary cases like secret messages written on slips of paper passed during classes, or internet chat). Over the course of centuries, they have developed into two complimentary mediums, each with unique characteristics, separate areas of application, and functional rationale. Depending on the circumstance and goal, one of them is selected. Writing technology bridges the gap between the time and location of message production and reception by using graphic expressive means (such as the alphabet) and some metagraphological means (such as punctuation) [4].

For stylistic purposes, A.Ufimtseva [9] presents the system of stylistic classification of English vocabulary. In the course of human history various systems of writing have been designed (e.g., pictographic, ideographic, logographic, syllabic, alphabetic); however, none of them has managed to attain a perfect correspondence between the spoken (phoneme) and the written (grapheme) form of language. Further, writing provides only a poor system of means for expressing emotional or volitional aspects of a message. The system of conventional punctuation marks (apostrophe,

colon, exclamation mark, semicolon, comma, dash, hyphen, parentheses, period, question mark, quotation marks) is used to represent suprasegmental features like intonation, tempo, timbre, stress, intensity, and to signal the pragmatic meaning of utterances (e.g., interrogation, exclamation). Punctuation is essentially a matter of grammar, serving as a visual cue for the suprasegmental aspects of language. A "good style" is defined by having a minimal amount of punctuation, which is required to ensure that text is readable [10]. Second, punctuation is a stylistic issue as well since, for example, the amount of dashes used reveals the writer's level of emotional and personal investment. As a prescriptive field of study, orthography focuses on the conventions of recognized use for capitalization, spelling, and punctuation when converting spoken language into written form at all linguistic levels. In literate societies, social standing and/or stigma are linked to one's proficiency with written language. Writing has the ability to fulfill certain cultural tasks because of its persistence (esthetic function in literature, historical records, contracts, holy works, etc.).
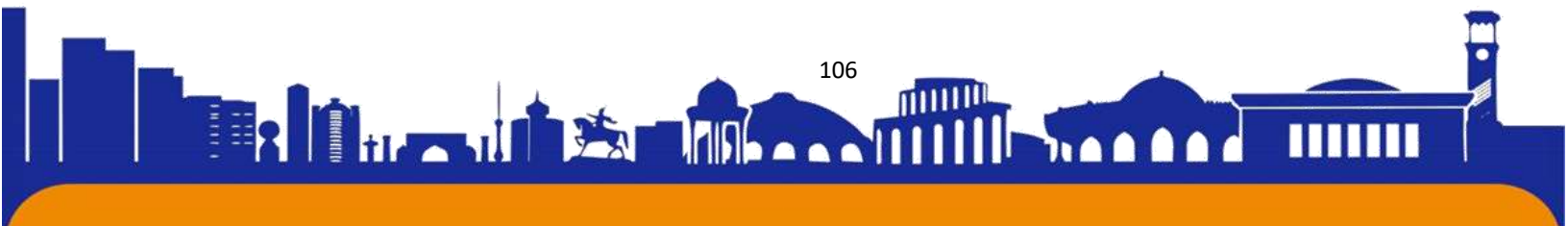
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