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The Use of Stylistic Devices in English Newspapers and Magazines

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Abstract:

This article deals with the language of newspaper and magazine articles. It provides descriptive analyses of different stylistic devices used in advertisements and editorials. It reveals the function of stylistic devices and expressive means.

Keywords: advertisement, allusion, cliche editorial, italics, interjection, newspaper, metaphor, stylistic device.

Figures of speech, or tropes, rhetorical figure, or stylistic means of a language are the term used by I.R.Galperin, V.A.Kukharenko, and other linguists dealing with the stylistics. They are particular patterns and arrangements of thought that help to make literary works effective, persuasive, and forceful. I.R.Galperin classifies the following types of stylistic devices.

a) Phonetic Stylistic Devices (alliteration, assonance, onomatopoeia, rhyme, and rhythm);

b) Lexical Stylistic Devices and Expressive Means. This group of stylistic devices are classified into the following subgroups.

- Based on the interaction of the dictionary and contextual meanings (metaphor and its subtype (personification), metonymy and its subtypes (antonomasia, synecdoche, and irony);
- Based on the interaction of primary and derivative logical meanings (polysemy, zeugma, and pun);
- Based on the interaction of logical and emotive meanings (interjections, oxymoron, and epithet);
- Based on the interaction of logical and nominative meanings (simile, periphrasis, euphemism, hyperbole, and understatement);

3) Syntactical Stylistic Devices and Expressive Means (climax, anticlimax, antithesis, attachment, asyndeton, polysyndeton, break-in-the-narrative, chiasmus, detachment, ellipsis, enumeration, litotes, parallel constructions, question-in-the-narrative, represented speech, rhetorical questions, suspense, inversion, and repetition).

The language of *advertisement* in the English newspapers has certain features that define the object by means of stylistic devices and expressions. Newspaper advertising has been around longer than any other form of advertising we see today and is still the first kind of advertising that businesses think about doing. These ads can do a lot more than just advertise one item or one sale--each one can work really hard to bring in customers, and then bring them back again and again. They're a good way to reach a large number of people, especially those aged 45-plus who tend to read the paper more frequently than younger demographic groups who tend to get their news from

television, radio or the internet. And you can target your ads to the appropriate markets by requesting that your ads run in the section(s) that most closely relate to your target audience, be it sports, lifestyle or business. Like all forms of advertising, your print ad costs will depend on a lot of things: the size of your ad(s), what publication(s) you use, what sections of the paper(s) you want your ads in, the frequency with which you run the ads, and whether you use color in your ads. When it comes to working with the publication, you'll have a different sales representative from each newspaper who will not only quote you prices and deadlines but will also help you design the ad of yours. When it comes to price, daily papers are the costliest of your choices and are best handled with annual contracts, since these publications make committing to one ad at a time cost prohibitive-rates plunge dramatically even for the smallest contract, compared to the one-time rate. If you find dailies to be too expensive, you can save money by only running your ads in the local sections the dailies all provide to their subscribers. These are tabloid-like sections that usually run just one day a week and carry news pertaining to small geographic areas or neighborhoods. For instance, *the Post Standard in Syracuse, New York, carries its local publication, called "Neighbors," on Thursdays*.

This local section is inserted into the appropriate daily papers and distributed to the various suburbs of Syracuse, instead of to the paper's entire coverage area. If your business was based in the Syracuse area, you could choose to run your ad in just "Neighbors East" or "Neighbors West" in order to target your business's neighborhood. As you grow, you would probably want to consider purchasing ad space in the local section aimed at another area along with, not instead of, your original area of coverage.

When you look at a paper, you'll see it's divided into columns. Your newspaper ads are sized according to a very set formula: a certain number of columns wide and a certain number of inches long. Multiplying the two numbers together will give you the number of "column inches" of your ad, which determines the ad's cost. For example, because you'll pay a specific dollar quantity "per column inch," if your ad covers three columns in width and is five inches long (15 column inches), and you're paying certain amount of fee for a column inch. This is true for print ads in any newspaper, whether it's daily or weekly.

Editorials in newspapers and magazines are the leading articles (US) or leader (UK), is an opinion piece written by the senior editorial staff or publisher of a newspaper, magazine, or any other written document. Editorials may be supposed to reflect the opinion of the periodical. In Australian and major United States newspapers, such as *The New York Times* and *The Boston Globe*, editorials are often classified under the heading "opinion". Illustrated editorials may appear in the form of editorial cartoons. Typically, a newspaper's editorial board evaluates which issues are important for their readership to know the newspaper's opinion. Editorials are typically published on a dedicated page, called the editorial page, which often features letters to the editor from members of the public; the page opposite this page is called the op-ed page and frequently contains opinion pieces by writers not directly affiliated with the publication. However, a newspaper may choose to publish an editorial on the front page. In the English language press, this is done rarely and only on topics considered especially important; it is more common, however, in some European countries such as Spain, Italy, and France. In the field of fashion publishing, the term has been adapted to refer to *photo*-editorials – features with often full-page photographs on a particular theme, designer, model or other single topic, with or (as a photo-essay) without accompanying text.

Why do journalists use stylistic devices in publicist style ? The publicist style is used in public speeches and printed public works which are addressed to a broad audience and devoted to important social or political events, public problems of cultural or moral character. It falls into three

varieties, each having its own distinctive features. Unlike other formal styles, the publicist style has spoken varieties, in particular, the *oratorical* sub-style. The development of radio and television has brought into being a new spoken variety – the radio and television commentary. The other two are the *essay* and *articles* in newspapers, journals and magazines. The general aim of the publicist style is to exert influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article not merely by logical argumentation, but by emotional appeal as well.

Interjections are words expressing emotions, such as surprise, anger, pleasure, regret, indignation, encouragement, triumph, etc. They are used as exclamations. Some interjections are special words which are not associated with any other parts of speech, e.g. *Oh [ou], ah [a:], eh [ei], aha [a'ha:], alas, fie, humph, hum, phew, pshaw, pooh, bravo, hurrah, etc.* Some of these interjections serve to express quite definite feelings.

Thus *alas* is a cry of sorrow or anxiety; *bravo* is a cry of approval, meaning *well done, excellent; hurrah* is a cry of expressing joy, welcome; *fie, pooh, and pshaw* express dislike; etc Interjections can be divided into *primary* and *derivative.* **Primary interjections** are generally devoid of any logical meaning. **Derivative interjections** may retain a modicum of logical meaning, though this is always suppressed by the volume of emotive meaning. *Oh! Ah! Bah! Pooh! Gosh! Hush! Alas!* Are primary interjections, though some of them once had logical meaning? *Heavens! Good gracious! Dear me! God! Come on! Look here! Dear! God knows! Bless me!* And many others of this kind are not interjections as such a better name for them would be exclamatory words generally used as interjections; their function is that of the interjection**.** E.g**.** *Günter Engros , Herbert Puchta 'Hooray!'Let's play![6]*

Italics [i'tæliks] – sloping letters used for the following purposes:

- To show foreign words that is considered alien for the text. E.g.: I want to tell you something *tête-à–tête* (in private)
- To produce the effect of emphasis. E.g.: Now listen, Ed, stop that, now. I'm desperate. I *am* desperate, Ed, do you hear? (Th. Dreiser)

Italics always go together with the full form of the words usually written in the contracted form, as in the example given above.The difference in type means the difference in intonation, which in its turn shows different feelings and emotions.

Cf.: You are a baby, Robert. -You *are* a baby, Robert. (J. B. Priestley) The second example sounds more affectionate.

You are a ratter, Stanton. -You *are* a ratter, Stanton. (J. B. Priestley)

The first example sounds not so furious.

A cliché is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration; in other words, it has become stereotyped. As "Random House Dictionary" has it, "a cliché … has lost originality, ingenuity, and impact by long over-use…"

This definition lacks one point that should be emphasized; that is, a cliché strives after originality, whereas it has lost the aesthetic generating power it once had. There is always a contradiction between what is aimed at and what is actually attained. Examples of real clichés are: *rosy dreams of youth, the patter of little feet, deceptively simple.*

Definitions taken from various dictionaries show that cliché is a derogatory term and it is therefore necessary to avoid anything that may be called by that name. But the fact is that most of the widely-recognized word combinations which have been adopted by the language are unjustly classified as clichés. The aversion for clichés has gone so far that most of the lexical units based on simile are branded as clichés. In an interesting article entitled "Great Cliché Debate" published in the *New York Times Magazine* we can read pros and cons concerning clichés. This article is revealing on one main point. It illustrates the fact that an uncertain or vague term will lead to various and even conflicting interpretations of the idea embodied in the term. E.g. *A MARE'S NEST?* Andrew Sampson untangles learners' beliefs about native speakers. [1]

A metaphor is a relation between dictionary and contextual logical meaning based on the affinity or similarity of certain properties or features of the two corresponding concepts. Metaphor like all stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected are quite unpredictable, are called *genuine* metaphor.

An allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. As a rule, no indication of the source is given. This is one of the notable differences between quotation and allusion. Another difference is of a structural nature: a quotation must repeat the exact wording of the original even though the meaning may be modified by the new context; an allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance. An allusion has certain important semantic peculiarities, in that the meaning of the word (the allusion) should regard as a form for the new meaning. In other words, the primary meaning of the word or phrase which assumed to be known (i.e., the allusion) serves as a vessel into which new meaning is poured. So here there is also a kind of interplay between two meanings. Here is a passage in which an allusion is made to the coachman, *Old Mr. Weller*, the father of Dickens's famous character, Sam Weller. In this case the nominal meaning is broadened into a generalized concept: *"Where is the road now, and its merry incidents of life! old honest, pimple-nosed coachmen? I wonder where they are, those good fellows Is old Weller alive or dead?"* (Thackeray)

Here is another instance of allusion which requires a good knowledge of mythology, history and geography if it is to be completely understood. *E.g.*

"Shakespeare talks of the *herald Mercury,*

New lighted on a heaven-kissing hill;

And some such visions cross's her majesty

While her young herald knelt before her still

'It is very true the hill seemed rather high,

For a lieutenant to climb up; but skill

Smooth's even the Simplot's steep, and by God's blessing

With youth and health all kisses are heaven-kissing." (Byron)

Allusions are based on the accumulated experience and the knowledge of the writer who presupposes a similar experience and knowledge in the reader. But the knowledge stored in our minds is called forth by an allusion in a peculiar manner. All kinds of associations we may not yet have realized cluster round the facts alluded to.

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