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“HARRY POTTER AND THE PRISONER OF AZKABAN”: OVERVIEW OF STYLISTIC DEVICES

Research article

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**Abstract**

J.K. Rowling's works are of particular interest for stylistic analysis, since the author's text is always dense with various stylistic devices. The purpose of the article is to analyze and classify the stylistic devices used by J. K. Rowling in the book "Harry Potter and the Prisoner of Azkaban". The article discusses various approaches to the definition of the concepts of "expressive means" and "stylistic device". The principle research method is stylistic analysis. Stylistic analysis of the book allows us to identify 230 stylistic devices, which are divided into 3 large groups: graphic and phonetico-graphic, lexical and lexico-syntactic, syntactic stylistic devices. As a distinctive feature of J. K. Rowling's style, it seems possible to indicate the simultaneous use of heterogeneous stylistic devices in the same utterance.

**Keywords:** expressive means, stylistic devices, classification of stylistic techniques, stylistic analysis of the text.

“ГАРРИ ПОТТЕР И УЗНИК АЗКАБАНА”: ОБЗОР СТИЛИСТИЧЕСКИХ ПРИЕМОВ

Научная статья

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**Аннотация**

Произведения Дж. К. Роулинг представляют особый интерес для стилистического анализа, так как текст автора всегда насыщен различными стилистическими приемами. Цель статьи – выполнить анализ и классификацию стилистических приемов, использованных Дж. К. Роулинг в книге «Гарри Поттер и узник Азкабана». В статье рассматриваются различные подходы к определению понятий «выразительное средство» и «стилистический прием». Основной метод исследования – стилистический анализ. Стилистический анализ книги позволяет выделить 230 стилистических приемов, которые подразделяются на 3 большие группы: графические и фонетико-графические, лексические и лексико-синтаксические, синтаксические стилистические приемы. В качестве отличительной черты авторского стиля Дж. К. Роулинг представляется возможным указать одновременное использование разнородных стилистических приемов в одном и том же высказывании.

**Ключевые слова:** выразительные средства, стилистические приемы, классификация стилистических приемов, стилистический анализ текста.

**Introduction**

Nowadays, it is very difficult to find a text which could serve as a model of using a wide range of stylistic devices. In this regard, J. K. Rowling's works are always of particular interest for stylistic analysis, since the author's text is always rich in various stylistic devices.

To prove this statement, the stylistic analysis of the book by J.K. Rowling "Harry Potter and the Prisoner of Azkaban" has been carried out, so the main purpose of the article is to study and classify the stylistic devices used by the author in the abovementioned book.

**Research methods and principles**

The notion of a stylistic device (SD) is widely used, but it is often interpreted in different ways. The authors like I. Arnold, I. Galperin, V. Shakhovskiy gave their definitions to the concept [6, P. 26], [1, P. 70-71], [5, P. 20]. After I. Galperin, we consider an SD to be a conscious and intentional use of language units for intensification of the emotional or logical emphasis contained in the expressive means [6, P. 26].

An SD should be distinguished from the notion of expressive means which, in fact, are very closely connected. However, expressive means are all the external representations of language which correlate with the language levels. Thus, expressive means can be classified as phonetic, morphological, lexical, syntactical [5, P. 20] and they are just the range of language representations from which the speaker can choose. Whereas SDs, though based on the expressive means, have a special function of intensifying or emphasizing.

Though a trend is emerging in domestic scientific literature not to pay attention to the differences of the mentioned notions and a new hybrid concept "stylistic expressive means" enters into circulation [2, P. 51].

It is not surprising that in foreign researches, as well as in domestic ones, SDs are closely associated mainly with literature: e.g., S. Glatch calls them "the building blocks of literature" [7].

It is noteworthy, that SDs can also be viewed as cognitive structures and this idea broadens the sphere of their functioning a lot [3], [8, P. 75-76]. However, in this article we tend to consider and analyze stylistic devices in their “traditional” understanding.

The principal method used in the research is stylistic analysis.

### Discussion

As it has already been mentioned, the text of the book by J.K. Rowling “Harry Potter and the Prisoner of Azkaban” is dense with various stylistic devices. The utterances usually contain the combination of graphic, phonetico-graphic, lexical, syntactical and lexico-syntactical SDs which are often used simultaneously.

Having analyzed the book, we can identify 230 stylistic devices in total which are classified into 3 big groups: graphic and phonetico-graphic, lexical and lexico-syntactical, syntactical SDs.

The graphic and phonetico-graphic SDs are represented in the text by:

- Onomatopoeia: *It was smelly and very noisy because the occupants of these cages were all **squeaking, squawking, jabbering, or hissing*** [9, P. 50].

- Graphons are widely used throughout the whole text, and they seem to take a special place in the author’s style. They are commonly represented by using the capital letters in utterances to show the characters’ emotions: excitement (“**JORDAN! ARE YOU BEING PAID TO ADVERTISE FIREBOLTS? GET ON WITH THE COMMENTARY!**”) [9, P. 172], fear (“**IT WASN’T A NIGHTMARE!**” *Ron yelled. “PROFESSOR, I WOKE UP, AND SIRIUS BLACK WAS STANDING OVER ME, HOLDING A KNIFE!”) [9, P. 176], indignation, etc. Another case of their usage refers to the utterances showing the peculiarities of the characters’ speech: “**Woss your name?**” *Stan persisted* [9, P. 28].*

From the point of view of stylistic semasiology, lexical and lexico-syntactical SDs can be divided into figures of replacement and figures of co-occurrence.

The figures of replacement are represented in the text by:

- Hyperboles: *That lesson was **absolute rubbish** compared with my Arithmancy class!* [9, P. 72].
- Metaphors: *The Grindylow bared its green teeth and then **buried** itself in a tangle of weeds in a corner* [9, P. 101].
- Epithets: as single units (“*Did you see his face?*” *said Ron **gleefully**, looking back at Malfoy*) [9, P. 170] or in strings / chains (*Harry shouldered the Firebolt and he and Ron walked out of the shadowy stadium, discussing the Firebolt’s **superbly smooth** action, its **phenomenal** acceleration, and its **pinpoint** turning*) [9, P. 169]. Phrase epithets occur in the text as well: *They were watching a brand-new television, a **welcome-home-for-the-summer** present for Dudley...* [9, P. 5].

- Euphemism: *You-Know-Who.*

Figures of co-occurrence are represented by:

- Similes are constructed with the help of the conjunctions “as if” / “as though” (*And he threw the receiver back onto the telephone **as if dropping a poisonous spider***) [9, P. 3].
- Play on words: *You’ll start seeing death omens everywhere. It’s enough to frighten anyone to death* [9, P. 40].
- Antithesis: *Harry couldn’t think of anyone who deserved to win a large pile of gold more than the Weasleys, who were **very nice and extremely poor*** [9, P. 45].

As a special kind of lexical SDs occasional words can be identified: “*Where’s my **Dudders?***” *roared Aunt Marge. “Where’s my **neffy poo?***” [9, P. 10].

The syntactical structure of the sentence is usually represented by a complex or compound sentence, containing homogeneous members of a sentence or simple sentences complicated by additional syntactic constructions.

The syntactical SDs mainly used in the book are:

- Nominal sentences: “***An unworthy trick!***” *she was shouting. “**A low and cowardly attempt to sabotage the Gryffindor Seeker! Detention for all of you, and fifty points from Slytherin!***” [9, P. 174].

- Aposiopesis: “*That would be because **they – er – weren’t** Dementors,” *said Professor Lupin. “**Come and see –***” [9, P. 173].*

- Inversion: *Then he seized the rest of the wrapping paper in his other hand and pulled. **And out fell – a book*** [9, P. 7].

- Catch repetition: *They had been **murdered, murdered** by the most feared Dark wizard for a hundred years, Lord Voldemort* [9, P. 3].

- Ellipsis: “*He – didn’t work,*” *said Uncle Vernon, with half a glance at Harry. “**Unemployed.***” [9, P. 5].

- Rhetorical question: *What, was going to happen to him? Would he be arrested, or would he simply be outlawed from the wizarding world?* [9, P. 8].

### Conclusion

Thus, the book by J.K. Rowling “Harry Potter and the Prisoner of Azkaban” has been analyzed in the focus of stylistic devices used. Two hundred thirty stylistic devices have been identified and classified to the following groups: graphic and phonetico-graphic, lexical and lexico-syntactical, syntactical SDs.

However, the number of stylistic devices in the book may not be considered precise as it often happens that the same sentence contains up to 3 heterogeneous stylistic devices: *She was **the nosiest woman in the world** (hyperbole) and spent most of her life **spying** (metaphor) on the **boring, law-abiding** (epithets) neighbors* [9, P. 2]. As a distinctive feature of J. K. Rowling’s style, it seems possible to indicate the simultaneous use of heterogeneous stylistic devices in the same utterance. So, in order to clarify these figures, further research should be carried out.

**Конфликт интересов**

Не указан.

**Рецензия**

Все статьи проходят рецензирование. Но рецензент или автор статьи предпочли не публиковать рецензию к этой статье в открытом доступе. Рецензия может быть предоставлена компетентным органам по запросу.

**Conflict of Interest**

None declared.

**Review**

All articles are peer-reviewed. But the reviewer or the author of the article chose not to publish a review of this article in the public domain. The review can be provided to the competent authorities upon request.

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