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STYLISTIC FEATURES OF THE MODERN MEDIA TEXTS

A wide range of figurative stylistic means is a way to enliven our communication with other people. The emotional context of communication depends on the stylistic means we use. Amphiboly is a stylistic device, which is implemented to mislead the reader. For example, very often we come across such ads in the newspapers: *"4 rooms, river view, private phone, bath, kitchen"*. When we come to that flat, there is no kitchen no bath. Then we are told that it was not said about a private kitchen or bath. It was said that the phone is private. Thus, we are disillusioned and could not reveal the cunning nature of this ad, because amphiboly was used appropriately. When we use an analogy, we draw parallels between characteristics of two things, which may be a good basis for further comparison: e.g. *heart is like a pump*. The following example illustrates an effective analogy in the context: *"The "great Argentine footballer, Diego Maradona, is not usually associated with the theory of monetary policy," but the player's performance for Argentina against England in the 1986 World Cup*

perfectly summarized modern central banking, the Bank of England's sport-loving governor added" [1]. Therefore, it does not occur to the reader why to compare a football player with monetary policy, but in the end, it proves that this analogy really works.

"Flame word" is often referred to as "flame" in the modern computer discourse. Initially, this stylistic device triggers negative emotions of the respondent: these can be intimidating or derogating words, indicating mental defectives (*"idiot"*, *"fool"* etc). Therefore, if to use "flame words" it may lead to a temper loss of your interlocutor and leads to a bad outcome. When we use a metaphor we draw parallels between two things, which cannot be actually compared, but nevertheless, they have something in common. It is interesting to trace metaphors not only in poetry or figurative language but even in the modern technocratic discourse. For example, such terms as "dummy address", "trash can", "file" are borrowed from the common language, but are applied for the definition of phenomena in the computer discourse. Moreover, "breadcrumbing" means tracing one's actions and route on the Internet. This metaphor is borrowed from a tale about Peter Pan when he left bread crumbs behind him in order to reach his home.

When we use a simile, we often compare two incomparable things but introduce this comparison by means of words *like* or *as*. We can illustrate this kind of comparison by the slogan of Pan-American Coffee Bureau: "*Good coffee is like friendship: rich and warm and strong*". Of course, similes are very often mixed up with metaphors and there is a need to develop certain skills in order to differentiate between these two stylistic devices. There is no doubt that these two stylistic devices are focused on emotively loaded expressions for sure.

Euphemism is used to decrease a negative impression or uncomfortable feeling from the usage of a word with a negative connotation: we can say to pass away, but not to die or we can say about people with physical disabilities as "handicapped". In such a way we want to make our speech more tolerant, neutral and inoffensive. Cliché can be considered from two different views. On the one hand, these are expressions, which are overused and are common nowadays: "*to this day*". A cliché can have different meanings, next to their initial literary meaning: "to have sweaty palms" means that someone is nervous. Colloquialisms are words used in our daily lives: *kid*, *Adam's ale*, *maggot bag*, etc. These words are not slang and they are used everyday life in order to make communication simpler. Moreover, it should be noted that colloquialisms are stylistic templates used in our speech to make it more comprehensible and comfortable.

Therefore, stylistic means are often used in different types of texts across media. The stylistic potential of these means is immense and makes our language more expressive, emotional and comprehensible.

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