

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE**

**O. M. BEKETOV NATIONAL UNIVERSITY  
OF URBAN ECONOMY IN KHARKIV**

Methodological guidelines for independent and practical work  
on the subject

**«STYLISTICS OF ENGLISH»**

*(for applicants for higher education of specialty 035 – Philology)*

**Kharkiv**

**O. M. Beketov NUUE**

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Reviewer: Cand. of Philological Sciences N. S. Minina

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## INTRODUCTION

The linguistic discipline "English Stylistics" has theoretical and practical foundation and is based on knowledge of morphology, lexicology and grammar of English language. The aim of methodical recommendations is to help students master the practice of stylistic analysis of the text on the basis of theoretical course of English stylistics. For this purpose brief theoretical conclusions, questions for self-control and extensive illustrative material are given in each unit.

This manual covers the most important linguistic issues, taking into account the specifics of teaching at philological faculties in higher educational establishments. In addition to using the traditional approach to grammatical and lexical phenomena, this manual has taken into account the achievements of modern grammar, related to the interest in human factor in language, which is determined by the focus on the functional aspect of language. The proposed system of exercises is aimed not only at describing the stylistic functions of texts, but also to highlight the communicative and pragmatic features of English, including stable units of morphological, lexical, phonetic and syntactic level of its structure. In the course of analysis the most widespread stylistic devices are considered, separate nuances of stylistic coloring of texts are defined.

It is important to note that this publication is intended not only for classes under the guidance of a teacher, but for self-study. The publication is divided into eight sections that cover the main theoretical issues of stylistics as a science.

## UNIT I MAIN TRENDS IN STYLE STUDY. FUNCTIONAL STYLES. FORMS AND TYPES OF THE LANGUAGE. INDIVIDUAL STYLE STUDY

The term “stylistics” originated from the Greek “stylos”, which means, “a pen”.- In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech.

It is no news that any propositional content - any “idea” - can be verbalized in several different ways. So, “May I offer you a chair?”, “Take a seat, please”, “Sit down” - have the same proposition (subject matter) but differ in the manner of expression, which, in its turn, depends upon the situational conditions of the communication act.

Proceeding from the famous definition of the style of a language offered by V. Vinogradov more than half a century ago, we shall follow the understanding of a functional style formulated by I. R. Galperin as "a system of coordinated, interrelated and interconditioned language means intended to fulfil a specific function of communication and aiming at a definite effect."

Language means which we choose for communication depend on several factors, the most important among them being the situation of the communication act. Indeed, depending on the situation (which includes the purpose of the communication and its participants) we adhere either to informal, or to formal manner. The former is observed in everyday non-official communication which is known as *colloquial speech*. Colloquial speech occupies a prominent place in our lives, and is viewed by some linguists as a system of language means so strongly differing from those presented in the formal (literary) communication that it can be classified as an independent entity with its own peculiar units and rules of their structuring. (See the works of O. Lapteva, O. Sirotinina, L. Zemskaya.)

The literary communication, most often (but not always) materialized in the written form, is not homogeneous, and proceeding from its function (purpose) we speak of *different functional styles*. As the whole of the language itself, functional styles are also changeable. Their quantity and quality change in the course of their development. At present most scholars differentiate such functional styles: scientific, official, publicist, newspaper, belles-lettres.

**Scientific style** is employed in professional communication. Its most conspicuous feature is the abundance of terms denoting objects, phenomena and processes characteristic of some particular field of science and technique. Scientific style is also known for its precision, clarity and logical cohesion which is responsible for the repeated use of such clichés as: "Proceeding from..."; "As it was said above..."; "In connection with." and other lexico-syntactical forms emphasizing the logical connection and interdependence of consecutive parts of the discourse.

**Official style**, or the style of official documents, is the most conservative one. It preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document (letter) - all this is strictly regulated both lexically and syntactically. All emotiveness and subjective modality are completely banned out of

this style.

**Publicist style** is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, e.g., it was practiced mainly in its oral form and was best known as *oratoric style*, within which views and sentiments of the addresser (orator) found their expression. Nowadays political, ideological, ethical, social beliefs and statements of the addresser are prevalingly expressed in the written form, which was labelled *publicist* in accordance with the name of the corresponding genre and its practitioners. Publicist style is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his views, in accordance with the argumentation of the author. Correspondingly, we find in publicist style a blend of the rigorous logical reasoning, reflecting the objective state of things, and a strong subjectivity reflecting the author's personal feelings and emotions towards the discussed subject.

**Newspaper style**, as it is evident from its name, is found in newspapers. You should not conclude though that everything published in a newspaper should be referred to the newspaper style. The paper contains vastly varying materials, some of them being publicist essays, some - feature articles, some - scientific reviews, some - official stock-exchange accounts etc., so that a daily (weekly) newspaper also offers a variety of styles. When we mention "newspaper style", we mean informative materials, characteristic of newspaper only and not found in other publications. To attract the reader's attention to the news, special graphical means are used. British and American papers are notorious for the change of type, specific headlines, space ordering, etc. We find here a large proportion of dates and personal names of countries, territories, institutions, individuals. To achieve the effect of objectivity and impartiality in rendering some fact or event, most of the newspaper information is published anonymously, without the name of the newsman who supplied it, with little or no subjective modality. But the position and attitude of the paper, nonetheless, become clear from the choice not only of the subject-matter but also of the words denoting international or domestic issues.

**Belles-lettres style**, or the style of imaginative literature may be called the richest register of communication: besides its own language means which are not used in any other sphere of communication, belles-lettres style makes ample use of other styles too, for in numerous works of literary art we find elements of scientific, official and other functional types of speech. Besides informative and persuasive functions, also found in other functional styles, the belles-lettres style has a unique task to impress the reader aesthetically. The form becomes meaningful and carries additional information as you must have seen from previous chapters. Boundless possibilities of expressing one's thoughts and feelings make the belles-lettres style a highly attractive field of research for a linguist.

Speaking of belles-lettres style most scholars almost automatically refer to it prose works, regarding poetry the domain of a special poetic style. Viewed diachronically this opinion does not seem controversial, for poems of previous centuries, indeed, adhered to a very specific vocabulary and its ordering. But poetry of the twentieth century does not show much difference from prose vocabulary, its subjects are no more limited to several specific "poetic" fields but widely cover

practically all spheres of existence of contemporary man. So it is hardly relevant to speak of a separate poetic style in reference to contemporary literature.

Finishing this brief outline of functional styles observed in modern English, it is necessary to stress, again, two points. The first one concerns the dichotomy - written:: oral, which is not synonymous to the dichotomy literary:: colloquial, the former opposition meaning the form of presentation, the latter - the choice of language means. There are colloquial messages in the written form (such as personal letters, informal notes, diaries and journals) and vice versa: we have examples of literary discourses in the oral form (as in a recital, lecture, report, paper read at a conference etc.).

The second point deals with the flexibility of style boundaries: the borders within which a style presumably functions are not rigid and allow various degrees of overlapping and melting into each other. It is not accidental that rather often we speak of intermediate cases such as the *popular scientific style* which combines the features of scientific and belles-lettres styles, or the *style of new journalism* which is a combination of publicist, newspaper and belles-lettres styles etc.

Problems, concerning the choice of the most appropriate language means and their organization into a message, from the viewpoint of the addresser, are the centre of attention of *the individual style study*, which puts particular emphasis on the study of an individual author's style, looking for correlations between the creative concepts of the author and the language of his works.

All the above-mentioned styles are singled out within the *literary type* of the language. Their functioning is characterized by the intentional approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official, formal, preplanned nature of the latter.

Each of the enumerated styles is exercised in two forms - *written* and *oral*: an article and a lecture are examples of the two forms of the scientific style; news broadcast on the radio and TV or newspaper information materials - of the newspaper style; an essay and a public speech - of the publicist style, etc.

The *colloquial type* of the language, on the contrary, is characterized by the unofficiality, spontaneity, informality of the communicative situation. Sometimes the colloquial type of speech is labelled "the colloquial style" and entered into the classification of functional styles of the language, regardless of the situational and linguistic differences between the literary and colloquial communication, and despite the fact that a style of speech manifests a conscious, mindful effort in choosing and preferring certain means of expression for the given communicative circumstances, while colloquial speech is shaped by the immediacy, spontaneity, unpremeditativeness of the communicative situation. Alongside this consideration there exists a strong tendency to treat colloquial speech as an individual language system with its independent set of language units and rules of their connection.

### **Questions for Self-Control**

1. What is stylistics? Is it connected with other sciences?
2. What forms and types of speech do you know?

3. What is a functional style and what functional styles do you know?
4. Enumerate and characterize functional styles of contemporary English.
5. What is the status of belles-lettres style among other functional styles?
6. What do you know about individual style study?

## EXERCISES

### 1. Analyze the peculiarities of functional styles in the following examples:

1. Nothing could be more obvious, it seems to me, than that art should be moral and that the first business of criticism, at least some of the time, should be to judge works of literature (or painting or even music) on grounds of the production's moral worth. By "moral" I do not mean some such timid evasion as "not too blatantly immoral". It is not enough to say, with the support of mountains of documentation from sociologists, psychiatrists, and the New York City Police Department, that television is a bad influence when it actively encourages pouring gasoline on people and setting fire to them. On the contrary, television - or any other more or less artistic medium - is good (as opposed to pernicious or vacuous) only when it has a clear positive moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings towards virtue, towards life affirmation as opposed to destruction or indifference. This obviously does not mean that art should hold up cheap or cornball models of behaviour, though even those do more good in the short run than does, say, an attractive bad model like the quick-witted cynic so endlessly celebrated in light-hearted films about voluptuous women and international intrigue. In the long run, of course, cornball morality leads to rebellion and the loss of faith.

### 2. REVEALED: BRITAIN'S SECRET NUCLEAR PLANT.

A SECRET nuclear fuel plant processing radioactive material a mile from the centre of a British city has been revealed to have serious safety flaws.

Nuclear fuel more volatile than the uranium which caused the recent radioactive leak at a Japanese facility is being secretly manufactured in the Rolls-Royce plant in Derby.

Highly enriched uranium fuel is processed at the factory for the Ministry of Defence (MoD) - although this has never before been disclosed and the local population has not been told because the work is classified. They are only aware that the factory makes engines for Trident nuclear submarines.

Leaked company documents reveal that there is a risk of a "criticality accident" - the chain reaction which caused the nuclear disaster at a fuel manufacturing plant in Tokaimura last month. It has also emerged that after a safety exercise at the plant this



year, inspectors concluded that it was "unable to demonstrate adequate contamination control arrangements". There is still no public emergency plan in case of disaster.

"I can't believe that they make nuclear fuel in Derby and don't have an off-site public emergency plan," said a nuclear safety expert who has visited the plant. "Even in Plymouth where they [the MoD] load the uranium fuel into the submarines, they have a publicised plan for the local population."

In the Tokaimura disaster two weeks ago, clouds of deadly radiation poured out from a nuclear fuel plant after a nuclear fission chain reaction. Most nuclear plants in Britain use fuel containing about 3% uranium 235, but in the Tokaimura incident it was about 20%, which was a contributory factor for the chain reaction.

In Derby the fuel is potentially even more unstable, containing more than 90 % uranium 235. Rolls-Royce has always said that its marine power division at Raynesway, Derby, makes propulsion systems for nuclear submarines. It has never previously admitted processing the uranium fuel. (S.T.)

### **3. PREPARING A BUSINESS PLAN**

A business plan is essential to the start-up, growth and modification of any business whether it be a small private farm or a large state farm or an agricultural processing facility. The business plan specifically defines the business. It identifies and clarifies goals and provides the direction for their achievement.

A well developed plan will serve three primary functions. *First*, it will act as a feasibility study. Writing the plan forces the business owner or director to translate ideas into black and white allowing substantiation and evaluation of the assumptions upon which the plan is based. It helps to determine the need for, and proper allocation of resources and, by allowing the owner to look for weak spots and vulnerabilities, helps reduce the risk of unforeseen complications.

*Second*, the plan will serve as a management tool. It provides a guide for implementation and standards against which to evaluate performance. Properly utilised, it can help alert the owner/manager to potential problems before they become detrimental, and potential opportunities before they are missed.

*Third*, the plan is the tool for obtaining financing for the business. Whether seeking bank financing, private domestic or foreign investors, government financing or venture capital, a detailed, well-drafted plan is necessary. (Wt.)

### **4.**

Professor W.H. Leeman

79 Rigby Drive

Dorset, Merseyside

London

10th March 1998

Dear Sir!

Contributed papers accepted for the Conference will be presented in oral sessions or in poster sessions, each type of presentation being considered of equal importance for the success of the conference. The choice between the one or the other way of presentation will be made by the

Programme Committee. The first is a ten-minute talk in a conventional session,

followed by a poster presentation in a poster area. In the poster period (about two hours) authors will post visual material about their work on a designated board and will be prepared to present details and answer questions relating to their paper. The second mode of presentation is the conventional format of twenty-minute talks without poster periods. This will be used for some sessions, particularly those for which public discussion is especially important or for which there is a large well-defined audience.

Sincerely T. W. Thomas, Chairman.

## **5. MEMORIES**

I am always drawn back to places where I have lived, the houses and their neighbourhoods. For instance, there is a brown-stone in the East Seventies where, during the early years of the war, I had my first New York apartment. It was one room crowded with attic furniture, a sofa and fat chairs upholstered in that itchy, particular red velvet that one associates with hot days on a train. The walls were stucco, and a color rather like tobacco-spit. Everywhere, in the bathroom too, there were prints of Roman rains freckled, brown with age. The single window looked out on the fire escape. Even so, my spirits heightened whenever I felt in my pocket the key to this apartment; with all its gloom, it was still a place of my own, the first, and my books were there, and jars of pencils to sharpen, everything I needed, so I felt, to become the writer I wanted to be.

## UNIT II. PHONETIC AND GRAPHIC EXPRESSIVE MEANS AND STYLISTIC DEVICES. MORPHOLOGICAL STYLISTIC DEVICES. SOUND INSTRUMENTING. GRAPHON. GRAPHIC MEANS.

As it is clear from the title of the chapter, the stylistic use of phonemes and their graphical representation will be viewed here. Dealing with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: while unable to speak about the semantics of [ou], [ju:], we acknowledge their sense-differentiating significance in "sew" [sou] *шумь* and "sew" [sju:] *спускать воду*; or [au], [ou] in "bow" *бант, поклон* etc. It, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases *of onomatopoeia* - the use of words whose sounds imitate those of the signified object or action, such as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more.

Imitating the sounds of nature, man, inanimate objects, the acoustic form of the word foregrounds the latter, inevitably emphasizing its meaning too. Thus the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described.

Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to *alliteration* - the repetition of consonants, usually in the beginning of words, and *assonance* - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of *euphony* (a sense of ease and comfort in pronouncing or hearing) or *cacophony* (a sense of strain and discomfort in pronouncing or hearing). As an example of the first may serve the famous lines of E.A. Poe:

...silken sad uncertain  
rustling of each purple curtain...

An example of the second is provided by the unspeakable combination of sounds found in R. Browning: Nor soul helps flesh now more than flesh helps soul.

To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called *graphon*.

Graphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertizers, and a continuously widening scope of functions.

Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or



affixational morphemes can be emphasized through repetition. Especially vividly it is observed in the repetition of affixational morphemes which normally carry the main weight of the structural and not of the denotational significance. When repeated, they come into the focus of attention and stress either their logical meaning (e.g. that of contrast, negation, absence of quality as in prefixes **a-**, **anti-**, **mis-**; or of smallness as in suffixes **-ling** and **-ette**); their emotive and evaluative meaning, as in suffixes forming degrees of comparison; or else they add to the rhythmical effect and text unity.

The second, even more effective way of using a morpheme for the creation of additional information is extension of its normative valency which results in the formation of new words. They are not neologisms in the true sense for they are created for special communicative situations only, and are not used beyond these occasions. This is why they are called *occasional words* and are characterized by freshness, originality, lucidity of their inner form and morphemic structure.

Very often occasional words are the result of morphemic repetition. Cf.: "I am an undersecretary in underbureau." The stress on the insignificance of the occupation of I. Shaw's heroine brings forth both-the repetition of the prefix **under-** and the appearance, due to it, of the occasional word "underbureau".

In case of repetition a morpheme gains much independence and bears major responsibility for the creation of additional information and stylistic effect. In case of occasional coinages an individual morpheme is only instrumental in bringing forth the impact of their combination, i.e. of new individual lexical unit.

### Questions for Self-Control

1. Which phono-graphical means are used in prose and in poetry?
2. What is achieved by the graphical changes in writing?
3. What types and functions of graphon do you know?
4. What is onomatopoeia?
5. What is sound-instrumenting? Characterize alliteration and assonance.
6. What are the functions of morphemic repetition?
7. What words are called occasional?

### EXERCISES

#### 1. Identify examples of alliteration in the following.

Jack and Jill went up the hill  
Mary had a little lamb  
Pick up a Penguin!  
The rising world of waters dark and deep.

We'll croon in tune, beneath the moon.

His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

## 2. Pick out examples of assonance in the following.

Pick up a Penguin

Beanz meanz Heinz

Find a bin to put it in.

Abracadabra! The magic spell is upon you!

What a wonderful bird is the pelican! Its beak can hold more than its belly can.

When the red, red robin comes bob, bob bobbin' along.

## 3. Pick out examples of onomatopoeia in the following statements .

The bees were buzzing around the hive.

Sue whispered the secret to her friend.

Splish! Splash! I was taking a bath."

By the end of the race he was gasping for breath.

The chaffinch and the cuckoo are common birds in Britain.

The susurrant of her dress alerted us to her arrival.

## 4. Define whether the graphemes show the speaker's physical peculiarities (*physical defect of speech, excitement, intoxication, carelessness*), or social, territorial, and educational status:

1. A Frenchman stopped a newsboy in New York City to make some inquiries of his whereabouts. "Mon fren, what is ze name of zis street?" - "Well, who said 'twant'?" - "What you call him, zis street?" - "Of course we do!" - "Pardonnez! I have not the name vat you call him." - "Yes, Watts we call it." - "How you call ze name of zis street?" - "Watts street, I told yer." - "'Zis street." - "Watts street, old feller, and don't you go to make game o' me.

"Sacre! I ask you one, two, tree several times oftin, vill you tell me ze name of zis street-eh?" - "Watts street, I tole yer. Wer drunk, ain't yer?" 2. "The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing." (R. P. Warren) 3. 'MISS JEMIMA!' exclaimed Miss Pinkerton, in the largest capitals. (W. Thackeray) 4. A produces recently imported an alien star. "She's a nize goil," he announced, "and I'm gonna loin her English." 6. "Hey," he said "is it a goddamn cardroom" or a latrine? Attensh — HUT! Da-ress right! DHRESS!" (J. Jones) 7. (*School-boy*) "Garn, I ain't done it." - (*Teacher*) "Tommy, Tommy, where is your grammar?" - "She's a tome in bed, teacher, with the noomonier."

## 5. Analyse instrumentation and graphic means in the following:

1. There she sees a damsel bright, *Drest* in a silken robe of white. (*Coleridge*)

2. Full fathom five thy father lies. (*Shakespeare*)
3. West wind, wanton wind, wilful wind, womanish wind, false wind from over the water, will you never blow again? (*Shaw*)
4. And the silken sad uncertain rustling of each purple curtain Thrilled me - filled me with fantastic terrors never felt before. (*Poe*)
5. "Tutor?" he cried. "Tewtor? TerYEWtor?" (*Wodehouse*)
6. "Silence! Silen-n-n-n-nce!" (*Shaw*)
7. "Fact is, ol' man, they were drunk, yes, dr-r-unk." (*Priestley*)
8. "But you ought to have it. If he takes it away from you he's unjust. " (*Bennett*)
9. "Oh! I do *hate* the telephone." (*Wilson*)
10. "Wassa matter?"
11. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling like the descent of their last end, upon the living and the dead. (*J. Joyce*)
12. From the morn to the night, he's so joyous and bright,  
And he bubbles with wit and good humour! (*Gilbert*)
13. "AS - I - WAS - SAYING," said Eyore loudly and sternly, "as I was saying when I was interrupted by various
14. Loud Sounds, I feel that - " (*Milne*)  
The trouble with a kitten is THAT  
Eventually it becomes a CAT. (*Nash*)

## 6. State the function of the following cases of morphemic repetition:

1. She unchained, unbolted and unlocked the door.
2. It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain.
3. We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petites Champs in Paris.
4. Young Blight made a great show of fetching from his desk a long thin manuscript volume with a brown paper cover, and running his finger down the day's appointments, murmuring: "Mr. Aggs, Mr. Baggs, Mr. Caggs, Mr. Daggs, Mr. Faggs, Mr. Gaggs, Mr. Boffin. Yes, sir, quite right. You are a little before your time, sir."
5. . At the time light rain or storm darkened the fortress I watched the coming of dark from the high tower. The fortress with its rocky view showed its temporary darkling life of lanterns.
6. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph.
7. In a sudden burst of slipping, climbing, jingling, clinking and talking, they arrived at the convent door.
8. The procession then re-formed; the chairmen resumed their stations, and the march was re-commenced.
9. The precious twins - untried, unnoticed, undirected - and I say it quiet with my hands down - undiscovered.
10. We are overbrave and overfearful, overfriendly and at the same time frightened of

strangers, we're oversentimental and realistic.

11. There was then a calling over of names, and great work of singeing, sealing, stamping, inking, and sanding, with exceedingly blurred, gritty and undecipherable results.

12 The Major and the two Sportsmen form a silent group as Henderson, on the floor, goes through a protracted death agony, moaning and gasping, shrieking, muttering, shivering, babbling, reaching upward toward nothing once or twice for help, turning, writhing, struggling, giving up at last, sinking flat, and finally, after a waning gasp lying absolutely still.

**7. Analyze the morphemic structure and the purpose of creating the occasional words in the following examples:**

1. The girls could not take off their panama hats because this was not far from the school gates and hatlessness was an offence.

2. David, in his new grown-upness, had already a sort of authority.

3. That fact had all the unbelievableness of the sudden wound.

4. Suddenly he felt a horror of her otherness.

5. Lucy wasn't Willie's luck. Or his unluck either.

6. She was waiting for something to happen or for everything to un-happen.

7. He didn't seem to think that that was very funny. But he didn't seem to think it was especially unfunny.

8. "You asked him."

"I'm un-asking him," the Boss replied.

9. He looked pretty good for a fifty-four-year-old former college athlete who for years had overindulged and underexercized.

10. She was a young and unbeautiful woman.

11. The descriptions were of two unextraordinary boys: three and a half and six years old.

12. The girl began to intuit what was required of her.

13. "Mr. Hamilton, you haven't any children, have you?"

"Well, no. And I'm sorry about that, I guess. I am sorriest about that."



### Unit III LEXICAL STYLISTIC DEVICES

#### METAPHOR. METONYMY. SENECDOCHE. HYPERBOLE

You know by now that among multiple functions of the word the main one is to denote, denotational meaning thus being the major semantic characteristic of the word. In this paragraph we shall deal with the foregrounding of this particular function, i.e. with such types of denoting phenomena that create additional expressive, evaluative, subjective connotations. We shall deal in fact with the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things. This act of name-exchange, of substitution is traditionally referred to as *transference*, for, indeed, the name of one object is transferred onto another, proceeding from their similarity (of shape, colour, function, etc.), or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).

Each type of intended substitution results in a *stylistic device (SD)* called also a *trope*. The most frequently used, well known and elaborated among them is a **metaphor** - transference of names based on the associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky".

From previous study you know that nomination - the process of naming reality by means of the language - proceeds from choosing one of the features characteristic of the object which is being named, for the representative of the object. The connection between the chosen feature, representing the object, and the word is especially vivid in cases of transparent "inner form" when the name of the object can be easily traced to the name of one of its characteristics. Cf.: "railway", "chairman", "waxen". Thus the semantic structure of a word reflects, to a certain extent, characteristic features of the piece of reality which it denotes (names). So it is only natural that similarity between real objects or phenomena finds its reflection in the semantic structures of words denoting them: both words possess at least one common semantic component. In the above examples with the "sun" this common semantic component is "hot" (hence - "volcano", "pancake" which are also "hot"), or "round" ("ball", "pancake" which are also of round shape).

The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects - the one which is actually named and the one which supplies its own "legal" name. So that formally we deal with the name transference based on the similarity of one feature common to two different entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected - the more expressive - is the metaphor.

If a metaphor involves likeness between inanimate and animate objects, we deal with *personification*, as in "the face of London", or "the pain of the ocean".

Metaphor, as all other SDs, is *fresh, original, genuine*, when first used, and *trite, hackneyed, stale* when often repeated. In the latter case it gradually loses its expressiveness becoming just another entry in the dictionary, as in the "*leg* of a table" or the "*sunrise*", thus serving a very important source of enriching the vocabulary of

the language.

Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members.

When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, each supplying another feature of the described phenomenon, this cluster creates a *sustained* (*prolonged*) metaphor.

**Metonymy**, another lexical SD, - like metaphor - on losing its originality also becomes instrumental in enriching the vocabulary of the language, though metonymy is created by a different semantic process and is based on contiguity (nearness) of objects or phenomena. Transference of names in metonymy does not involve a necessity for two different words to have a common component in their semantic structures, as is the case of metaphor, but proceeds from the fact that two objects (phenomena) have common grounds of existence in reality. Such words as "cup" and "tea" have no linguistic semantic nearness, but the first one may serve the container of the second, hence - the conversational cliché "Will you have another cup?", which is a case of metonymy, once original, but due to long use, no more accepted as a fresh SD.

"My brass will call your brass," says one of the characters of A. Hailey's *Airport* to another, meaning "My boss will call your boss." The transference of names is caused by both bosses being officers, wearing uniform caps with brass cockades.

The scope of transference in metonymy is much more limited than that of metaphor, which is quite understandable: the scope of human imagination identifying two objects (phenomena, actions) on the grounds of commonness of one of their innumerable characteristics is boundless while actual relations between objects are more limited. This is why metonymy, on the whole, - is a less frequently observed SD, than metaphor.

Similar to singling out one particular type of metaphor into the self-contained SD of personification, one type of metonymy - namely, the one, which is based on the relations between a part and the whole - is often viewed independently as *synecdoche*.

As a rule, metonymy is expressed by nouns (less frequently - by substantivized numerals) and is used in syntactical functions characteristic of nouns (subject, object, predicative

**Litotes** is a two-component structure in which two negations are joined to give a positive evaluation. Thus "not unkindly" actually means "kindly", though the positive effect is weakened and some lack of the speaker's confidence in his statement is implied. The first component of a litotes is always the negative particle "not", while the second, always negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase.

Litotes is especially expressive when the semantic centre of the whole • structure is stylistically or/and emotionally coloured, as in the case of the following occasional creations: "Her face was not unhandsome" or "Her face was not unpretty".

The function of litotes has much in common with that of understatement - both weaken the effect of the utterance. The uniqueness of litotes lies in its specific "double negative" structure and in its weakening only the positive evaluation. The Russian term "литота" corresponds only to the English "understatement" as it has no structural

or semantic limitations.

**Hyperbole** - a stylistic device in which emphasis is achieved through deliberate exaggeration, - like epithet, relies on the foregrounding of the emotive meaning. The feelings and emotions of the speaker are so ruffled that he resorts in his speech to intensifying the quantitative or the qualitative aspect of the mentioned object. E.g.: In his famous poem "To His Coy Mistress" Andrew Marvell writes about love: "My vegetable love should grow faster than empires."

Hyperbole is one of the most common expressive means of our everyday speech. When we describe our admiration or anger and say "I would gladly see this film a hundred times", or "I have told it to you a thousand times" - we use trite language hyperboles which, through long and repeated use, have lost their originality and remained signals of the speaker's roused emotions.

Hyperbole may be the final effect of another SD - metaphor, simile, irony, as we have in the cases "He has the tread of a rhinoceros" or "The man was like the Rock of Gibraltar".

Hyperbole can be expressed by all notional parts of speech. There are words though, which are used in this SD more often than others. They are such pronouns as "all", "every", "everybody" and the like. Cf.: "Calpurnia was all angles and bones" (H. L.); also numerical nouns ("a million", "a thousand"), as was shown above; and adverbs of time ("ever", "never").

Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with **understatement**. The mechanism of its creation and functioning is identical with that of hyperbole, and it does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. It is not the actual diminishing or growing of the object that is conveyed by a hyperbole or understatement. It is a transient subjective impression that finds its realization in these SDs. They differ only in the direction of the flow of roused emotions. English is well known for its preference for understatement in everyday speech - "I am rather annoyed" instead of "I'm infuriated", "The wind is rather strong" instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English.

Some hyperboles and understatements (both used individually and as the final effect of some other SD) have become fixed, as we have in "Snow White", or "Liliput", or "Gargantua".

Trite hyperboles and understatements, reflecting their use in everyday speech, in creative writing are observed mainly in dialogue, while the author's speech provides us with examples of original SDs, often rather extended or demanding a considerable fragment of the text to be fully understood

### Questions for Self-Control

1. What is a metaphor? According to which principles are metaphors classified?
2. What is a metonymy? Give a detailed description of the device.

3. What is a synecdoche?
4. Give the definition of hyperbole. What makes a hyperbole trite and where are trite hyperboles predominantly used?
5. Characterize understatement and litotes. What are the stylistic functions of these devices?

## EXERCISES

### 1. Pick out and name the Figures of speech used in these statements.

Shall I compare thee to a summer's day?  
 The sky looked like black velvet.  
 'Sit still!' she hissed.  
 The chancellor will steer the economy through these choppy waters.  
 He was over the moon when the team scored.

### 2. Which key word creates the metaphor in these statements?

Don't think you can come waltzing in here.  
 He was a wizard with figures.  
 Wipe that smile off your face right now.  
 You are my sunshine.  
 That junction's always a bottleneck.  
 The road was a ribbon of moonlight.

### 3. Identify any metonymy in the following statements.

The pound has risen in strength today against the dollar.  
 The bench has decreed that the case be dismissed.  
 Japan is sometimes referred to as the land of the rising sun.  
 The whole city will welcome this grant from the government.  
 'In all of Homer, there is no finer view of Greece than this.'

### 4. Pick out any examples of synecdoche in the following statements.

In the estuary there appeared a fleet of fifty sail.  
 The Church has declared that abortion is a sin.  
 Fifty head of cattle were sold at auction yesterday.  
 Everton scored in extra time to win the Cup.

### 5. Analyse the given cases of metaphor from all sides mentioned above - semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image.

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet.
2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess.
3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars.
4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther - lithe and quick.
5. His voice was a dagger of corroded brass.
6. He felt the first watery eggs of sweat moistening the palms of his hands.
7. Leaving Daniel to his fate, she was conscious of joy springing in her heart.
9. He smelled the ever-beautiful smell of coffee imprisoned in the can.
10. "We need you so much here. It's a dear old town, but it's a rough diamond, and we need you for the polishing, and we're ever so humble..."
11. They walked along, two continents of experience and feeling, unable to communicate.
12. Notre'Dame squats in the dusk.
13. I am the new year. I am an unspoiled page in your book of time. I am your next chance at the art of living.  
I am your opportunity to practice what you have learned during the last twelve months about life.  
All that you sought the past year and failed to find is hidden in me; I am waiting for you to search it out again and with more determination.
14. Autumn comes And trees are shedding their leaves, And Mother Nature blushes Before disrobing.
15. He had hoped that Sally would laugh at this, and she did, and in a sudden mutual gush they cashed into the silver of laughter all the sad" secrets they could find in their pockets.

**6. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent.**

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from.
2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually.
4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there.
5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms.

6. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile.
7. The man looked a rather old forty-five, for he was already going grey.
8. The delicatessen owner was a spry and jolly fifty.
9. "It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job."
10. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures."
11. You have nobody to blame but yourself. The saddest words of tongue or pen.
12. For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks.
13. There you are at your tricks again. The rest of them do earn their bread; you live on my charity.
14. The praise was enthusiastic enough to have delighted any common writer who earns his living by his pen.

**7. In the following examples concentrate on cases of hyperbole and understatement:**

1. I was scared to death when he entered the room.
2. The girls were dressed to kill.
3. I was violently sympathetic, as usual.
4. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long.
5. Her family is one aunt about a thousand years old.
6. He didn't appear like the same man; then he was all milk and honey - now he was all starch and vinegar.
7. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks.
8. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it.
9. The little woman, for she was of pocket size, crossed her hands solemnly on her middle.
10. We danced on the handkerchief-big space between the speakeasy tables.
11. She wore a pink hat, the size of a button.
12. She was a sparrow of a woman.
13. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset.
14. She busted herself in her midget kitchen.
15. The rain had thickened, fish could have swum through the air.

**8. Analyse the structure, the semantics and the functions of litotes:**

1. "To be a good actress, she must always work for the truth in what she's playing," the man said in a voice not empty of self-love.
2. "Yeah, what the hell," Anne said and looking at me, gave that not unsour smile.

3. It was not unnatural if Gilbert felt a certain embarrassment.
4. The idea was not totally erroneous. The thought did not displease me.
5. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic.
6. He had all the confidence in the world, and not without reason.
7. Kirsten said not without dignity: "Too much talking is unwise."
8. "No, I've had a profession and then a firm to cherish," said Ravenstreet, not without bitterness.
9. I felt I wouldn't say "no" to a cup of tea.
10. I wouldn't say "no" to going to the movies.
11. "I don't think you've been too miserable, my dear."
12. Still two weeks of success is definitely not nothing and phone calls were coming in from agents for a week.

**9. Indicate separately the cases of: a) hyperbole; b) understatement c) litotes:**

1. English and American hands were as scarce as hen's teeth in this unhealthy place. (W. Foster).
2. He would give the world for her fair eyes. Dear aunt, you frightened me out of my senses. (H. Fielding).
4. A smile crossed Natt's face from ear to ear. (H. Caine).
5. An unfortunate man would be drowned in a tea-cup.
- 6.. 7. He said: "I thought I'd come up and have a word with you, father." (A. Cronin).
8. I have not seen you for ages.
9. To write a novel is as simple for him as falling off a chair, I suppose.
10. You make noise enough to wake the dead.
11. We'll be back in three shakes of a dead lamb's tail. (J. Conroy).
12. He seemed to me to be frightened all to pieces. (A. Doyle).
13. I don't speak empty words.
14. No man is indispensable.
15. These cabins aren't half bad. (H. Wells).
16. Nothing is impossible to a willing heart.
17. I've had such a lot of worry lately that I don't know whether I'm on my head or heels. (H. Lawson).
18. And the floors! They haven't seen water for ages. (J. Steele).
19. An old dog barks not in vain.
20. "Well, that's not a bad idea," he said finally. (M. Wilson).
21. He proceeded very slowly and cautiously, an inch at a time. (J. London).
- 22.. I wouldn't say it is beyond your purse to buy that book.

**10. Supply the missing words from the list below. Define the types of metaphor:  
1) dead/original; 2) simple/sustained:**

1. Then we'll .... an hour in the lounge. (A. Cronin).
  2. Hunger ... stone walls.
  3. When .... enters the door, love will fly out of the window.
  4. His heart was ... with sympathetic tenderness. (J. London).
  5. In a little district west of Washington Square the streets ... and broken themselves into small strips called "places." (O'Henry)
- a) poverty; b) kill; c) have run crazy; d) melting; e) breaks

**11. Point out metaphor among metonymy. Define its stylistic function in each case:**

- 1 How to earn daily bread by my pen was then the problem. (B. Shaw),
- 2 A loose tongue wagged spitefully outside the hospital. (A. Cronin).
3. He bears no

malice for you or your relatives. 4. The pen is mightier than the sword. 5. Proverbs are the wisdom of the streets. 6. As things were he had to put his pride in his pocket - he couldn't quarrel with his bread and butter. (A. Cronin). 7. Fortune gives her hand to a bold man. 8. . We're badly in need of new blood. (A. Cronin). 9. His tongue failed him. 10. Hungry bellies have no ears. 11. Idleness is the mother of all evil. 12. Misfortunes come on wings and depart on foot. 13. The captain was ashore, where he had been engaging some new hands to make up his full crew.



## UNIT IV LEXICO-SEMANTIC STYLISTIC DEVICES. PERIPHRAISIS, EPITHET, IRONY, ANTONOMASIA

Epithet has remained over the centuries the most widely used SD, which is understandable - it offers ample opportunities of qualifying every object from the author's partial and subjective viewpoint, which is indispensable in creative prose, publicist style, and everyday speech. Through long and repeated use epithets become *fixed*. Many fixed epithets are closely connected with folklore and can be traced back to folk ballads (e.g. "true love", "merry Christmas", etc.). A number of them have originated in euphemistic writing of the late sixteenth and seventeenth centuries (e.g. "a valiant youth", "a trembling maiden", "dead silence", etc.). Those which were first found in Homer's poetry and have been repeated since, are known as *Homeric* epithets (e.g. "swift-footed Achilles", "rosy-fingered dawn").

The structure and semantics of epithets are extremely variable which is explained by their long and wide use. Semantically, there should be differentiated two main groups, the biggest of them being *affective* (or *emotive proper*). These epithets serve to convey the emotional evaluation of the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as affective epithets (e.g. "gorgeous", "nasty", "magnificent", "atrocious", etc.).

The second group - *figurative*, or *transferred, epithets* - is formed of metaphors, metonymies and similes (which will be discussed later) expressed by adjectives. E.g. "the smiling sun", "the frowning cloud", "the sleepless pillow", "the tobacco-stained smile", "a ghost-like face", "a dreamlike experience". Like metaphor, metonymy and simile, corresponding epithets are also based on similarity of characteristics of - two objects in the first case, on nearness of the qualified objects in the second one, and on their comparison in the third.

In the overwhelming majority of examples epithet is expressed by adjectives or qualitative adverbs (e.g. "his triumphant look" = he looked triumphantly).<sup>\*</sup> Nouns come next. They are used either as exclamatory sentences ("You, ostrich!") or as postpositive attributes ("Alonzo the Clown", "Richard of the Lion Heart").

Epithets are used singly, in pairs, in chains, in two-step structures, and in inverted constructions, also as phrase-attributes. All previously given examples demonstrated *single epithets*. *Pairs* are represented by two epithets joined by a conjunction or asyndetically as in "wonderful and incomparable beauty" (O.W.) or "a tired old town" (H.L.). **Chains** (also called **strings**) of epithets present a group of homogeneous attributes varying in number from three up to sometimes twenty and even more. E.g. "You're a scolding, unjust, abusive, aggravating, bad old creature." (D.) From the last example it is evident that if a logical attribute (which in our case is the word "old") is included into the chain of epithets it begins to shine with their reflected light, i.e. the subjectivity of epithets irradiates onto the logical attribute and adapts it for expressive purposes, along with epithets proper.

*Two-step epithets* are so called because the process of qualifying seemingly passes two stages: the qualification of the object and the qualification of the qualification itself, as in "an unnaturally mild day" (Hut.), or "a pompously majestic female". (D.) As you see from the examples, two-step epithets have a fixed structure

of Adv + Adj model.

*Phrase-epithets* always produce an original impression Cf.: "the sunshine-in-the-breakfast-room smell" (J.B.), or "a move-if-you-dare expression". (Gr.) Their originality proceeds from the fact of the rare repetition of the once coined phrase-epithet which, in its turn, is explained by the fact that into a phrase-epithet is turned a semantically self-sufficient word combination or even a whole sentence, which loses some of its independence and self-sufficiency, becoming a member of another sentence, and strives to return to normality. The forcible manner of this syntactical transformation is the main obstacle for repeated use of such phrasally-structured epithets.

A different linguistic mechanism is responsible for the emergence of one more structural type of epithets, namely, *inverted epithets*. They are based on the contradiction between the logical and the syntactical: logically defining becomes syntactically defined and vice versa. E.g. instead of "this devilish woman", where "devilish" is both logically and syntactically defining, and "woman" also both logically and syntactically defined, W. Thackeray says "this devil of a woman". Here "of a woman" is syntactically an attribute, i.e. the defining, and "devil" the defined, while the logical relations between the two remain the same as in the previous example - "a woman" is defined by "the devil".

All inverted epithets are easily transformed into epithets of a more habitual structure where there is no logico-syntactical contradiction. Cf.: "the giant of a man" (a gigantic man); "the prude of a woman" (a prudish woman), etc. When meeting an inverted epithet do not mix it up with an ordinary of-phrase. Here the article with the second noun will help you in doubtful cases: "the toy of the girl" (the toy belonging to the girl); "the toy of a girl" (a small, toylike girl), or "the kitten of the woman" (the cat belonging to the woman); "the kitten of a woman" (a kittenlike woman).

*Periphrasis* is a very peculiar stylistic device which basically consists of using a roundabout form of expression instead of a simpler one, i.e. of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into *figurative* (metonymic and metaphoric), and *logical*. The first group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well see from the following example: "The hospital was crowded with the surgically interesting products of the fighting in Africa" (I.Sh.) where the extended metonymy stands for "the wounded".

Logical periphrases are phrases synonymic with the words which were substituted by periphrases: "Mr. Du Pont was dressed in the conventional disguise with which Brooks Brothers cover the shame of American millionaires." (M.St.) "The conventional disguise" stands here for "the suit" and "the shame of American millionaires" — for "the paunch (the belly)". Because the direct nomination of the not too elegant feature of appearance was substituted by a roundabout description this periphrasis may be also considered *euphemistic*, as it offers a more polite qualification instead of a coarser one.

The main function of periphrases is to convey a purely individual perception of the described object. To achieve it the generally accepted nomination of the object is replaced by the description of one of its features or qualities, which seems to the

author most important for the characteristic of the object, and which thus becomes foregrounded.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: "the gentle / soft / weak sex" (women); "my better half (my spouse); "minions of Law" (police), etc.

**Antonomasia** is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the new - nominal — component. Logical meaning, as you know, serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object. Indeed, the word "Mary" does not indicate whether the denoted object refers to the class of women, girls, boats, cats, etc., for it singles out without denotational classification. But in Th. Dreiser we read: "He took little satisfaction in telling each Mary, shortly after she arrived, something...." The attribute "each", used with the name, turns it into a common noun denoting any female. Here we deal with a case of antonomasia of the first type.

Another type of antonomasia we meet when a common noun serves as an individualizing name, as in D. Cusack: "There are three doctors in an illness like yours. I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air."

Still another type of antonomasia is presented by the so-called "speaking names" - names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Mr. Smith or Mr. Brown the etymology can be restored but no speaker of English today has it in his mind that the first one used to mean occupation and the second one - color. While such names from Sheridan's *School for Scandal* as Lady Teazle or Mr. Surface immediately raise associations with certain human qualities due to the denotational meaning of the words "to tease" and "surface". The double role of the speaking names, both to name and to qualify, is sometimes preserved in translation. Cf. the list of names from another of Sheridan's plays, *The Rivals*: Miss Languish - Мисс Томней; Mr. Backbite - М-р Клевентаун; Mr. Credulous - М-р Доверч; Mr. Snake - М-р Гад, etc. Or from F. Cooper: Lord Chatterino - Лорд Балаболо; John Jaw — Джон Брех; Island Leap-High - Остров Высокопрыгия.

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in "Dr. Fresh Air") or phrases (as in "Mr. What's-his name"). Common nouns used in the second type of antonomasia are in most cases abstract, though there are instances of concrete ones being used too.

### Questions for Self-Control

1. What semantic and structural types of epithets do you know?
2. Speak about semantic types of periphrasis. Which type of periphrasis, in your

opinion, is most favoured in contemporary prose and why?

3. What are the main stylistic functions of periphrases?

4. What is antonomasia? Do you remember any speaking names from the books you have read?

6. What is irony? What lexical meaning is employed in its formation?

## EXERCISES

### 1. Define types (*associated / unassociated; simple / compound / phrasal / clausal*) and paraphrase the epithets in the context:

1. Well, haven't you always advocated a kid-glove policy? (D. Carter).

Never such a cat-and-dog life as they've been leading ever since! (Th. Hardy). 3. She gave him a penny-in-the-slot smile. (D. Bullett). 4. Does he really think that I will follow his hole-in-the-head advice? 5. As I've often told you, I'm a dyed-in-the-grain Liberal with no confidence in the Liberal Party. (J. Lindsay). 6. My Lady Dedlock fell not into the melting, but rather into a freezing mood. (Ch. Dickens). 7. Europe's new dead-end generation has lost faith in the future. (Newsweek). 8. Mine has been comparatively but a lotus-eating existence hitherto; tomorrow I begin the battle of life. (E. Yates). 9. She didn't like his gin-and-water voice. 11. A green wound is soon healed.

### 2. Discuss the structure and semantics of epithets in the following examples. Define the type and function of epithets:

1. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win.

3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body - his quick, aggressive manner - his assertive, seeking eyes.

4. He's a proud, haughty, consequential, turned-nosed peacock.

5. Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too.

7. She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore.

8. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg.

9. Her painful shoes slipped off.

10. She was a faded white rabbit of a woman.

11. And she still has that look, that don't-you-touch-me look, that women who-were beautiful carry with them to the grave.

12. Ten-thirty is a dark hour in a town where respectable doors are locked at nine.

13. He loved the afterswim salt-and-sunshine smell of her hair.

14. "Thief!" Pilon shouted. "Dirty pig of an untrue friend!"

15. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute

nod.

16. "What a picture!" cried the ladies. "Oh! The lambs! Oh, the sweets! Oh, the ducks! Oh, the pets!"

17. He sat with Daisy in his arms for a long silent time.

18. From the Splendide Hotel guests and servants were pouring in chattering bright streams.

### 3. Match the periphrases with the notions they represent:

- |     |   |                              |                          |
|-----|---|------------------------------|--------------------------|
| I.  | 1 | a gentleman in brown         | a) Satan                 |
|     | 2 | a gentleman in black         | b) a bug, bed-bug.       |
|     | 3 | a gentleman/ knight          | of c) God                |
|     | 4 | a gentleman of the (long)    | d) a swindler            |
|     | 5 | the Father of Lights (thee)  | a lawyer, judge          |
|     |   | king of glory/ heaven)       |                          |
| II. | 1 | the Father of Rivers/        | a) a soldier military    |
|     | 2 | a daughter of the soil       | b) a woman               |
|     | 3 | a daughter of Eve            | c) the Nile              |
|     | 4 | a daughter of Jezebel        | d) a peasant woman       |
|     | 5 | a son of Mars                | e) a an impudent         |
| III | 1 | a son of the Nile            | a) an eagle              |
|     | 2 | a son of Vulcan              | b) a tavern-keeper       |
|     | 3 | a son/ knight of the Spigot  | c) death                 |
|     | 4 | the king of birds            | d) a crocodile           |
|     | 5 | the king of terrors          | e) a (black)smith,       |
| IV. | 1 | the king of the sea          | a) the sun               |
|     | 2 | the king of beasts           | b) an adventurer,        |
|     | 3 | the king of day              | c) a tramp, vagrant,     |
|     | 4 | a knight of fortune          | d) herring               |
|     | 5 | a knight of the field        | e) a lion                |
| V.  | 1 | a knight of the pen/ pencil/ | a) a cowardice           |
|     | 2 | fires of heaven              | b) a writer. iournalist. |
|     | 3 | old moustache                | c) stock exchange        |
|     | 4 | the arena of the bears and   | d) stars                 |
|     | 5 | cold feet                    | e) a veteran             |

### 4. State the kind of the periphrasis: a) logical; b) metonymic; c) metaphoric.

Explain what is implied:

He was a mere adventurer, a man, who out of office must live by his pen. (Th. Macanlay). 2. He is now under fifteen, and an old limb of the law. (Ch. Dickens). 3. Learning is the eve of the mind. 4. I am desperately fond of her: she is the light of my eyes. (Ch. Brontë). 5. 6. Suicide note: The calm, cool face of the river asked me for a kiss. (L. Hughes).

Red cock will crow in his house. 8. "Of what profession is Mr. Archer?" "Of the Corporation of the Goosequill - of the Press, my boy," said Warrington. (W. Thackeray). 9. Neither of them had a word to throw to a dog. 10. You are scarcely out of the shell yet. 11. The woman was a walking corpse. 12. Bacchus has drowned more men than Neptune. 13. He is an open book. 14. She's the skeleton in the family cupboard. 15. (H. Walpole). 16. 17. He had a warm place in his heart for dogs. (M.

Twain). 18. Jack was afraid they were going to ease him of his purse. 19. John was too much of an afternoon farmer to carry the business successfully. (J. Dixon). 20. I thought it wise to keep that sum for a rainy day. He is not going to depart this life. 1 suppose. 22. 24. Here in Montreal she was a fish out of water. (Th. Dreiser). 25. A forgetful head makes a weary pair of heels.

**5. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible.**

1. When the, war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action.
2. The lift held two people and rose slowly, groaning with diffidence.
3. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure.
4. She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all.
5. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag.
6. Several months ago a magazine named *Playboy* which concentrates editorially on girls, books, girls, art, girls, music, fashion, girls and girls, published an article about old-time science-fiction.
7. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team.
8. A local busybody, unable to contain her curiosity any longer, asked an expectant mother point-blank whether she was going to have a baby. "Oh, goodness, no," the young woman said pleasantly. "I'm just carrying this for a friend."
9. Sonny Grosso was a worrier who looked for and frequently managed to find, the dark side of most situations.
10. Bookcases covering one wall boasted a half-shelf of literature.

**6. Analyse the following cases of antonomasia.:**

1. "You cheat, you no-good cheat - you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sncerface."
2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him.  
"Don't ask me," said Mr. Owl Eyes washing his hands of the whole matter.
3. "Her mother is perfectly unbearable. Never met such a Gorgon." "I don't really know what a Gorgon is like, but I am quite sure, that Lady Bracknell is one. In any case, she is a monster without being a myth."
4. Now let me introduce you - that's Mr. What's-his-name, you remember him, don't you? And over there in the corner, that's the Major, and there's Mr. What-d'you-call-him, and that's an American.
5. Cats and canaries had added to the already stale house an entirely new dimension of

defeat. As I stepped down, an evil-looking Tom slid by us into the house.

6. The next speaker was a tall gloomy man. Sir Something Somebody.

7. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble.

8. She's been in a bedroom with one of the young Italians, Count Something.

## UNIT V LEXICO-SEMANTIC STYLISTIC DEVICES. SIMILE, OXYMORON

**Oxymoron** is a stylistic device the syntactic and semantic structures of which come to clashes. In Shakespearian definitions of love, much quoted from his *Romeo and Juliet*, perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members. Cf.: "O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!"

As is clearly seen from this string of oxymorons, each one of them is a combination of two semantically contradictory notions, that help to emphasize contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective, individual perception of the object. Thus in an oxymoron we also deal with the foregrounding of emotive meaning, only of a different type than the one observed in previously discussed SDs. The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning. But there are also others, in which verbs are employed. Such verbal structures as "to shout mutely" (I.Sh.) or "to cry silently" (M.W.) seem to strengthen the idea, which leads to the conclusion that oxymoron is a specific type of epithet. But the peculiarity of an oxymoron lies in the fact that the speaker's (writer's) subjective view can be expressed through either of the members of the word combination.

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also, not infrequently, are used to express semantic contradiction, as in "the stree' damaged by improvements" (O. H.) or "silence was louder than thunder" (U.).

Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them showing a high degree of the speaker's emotional involvement in the situation, as in "damn nice", "awfully pretty".

A structure of three components is presented in a stylistic device extremely popular at all times - **simile**. Simile is an imaginative comparison of two unlike objects belonging to two different classes. The one which is compared is called *the tenor*, the one with which it is compared, is called *the vehicle*. The tenor and the vehicle form the two semantic poles of the simile, which are connected by one of the following *link words* "like", "as", "as though", "as like", "such as", "as...as", etc. Simile should not be confused with simple (logical, ordinary) *comparison*. Structurally identical, consisting of the tenor, the vehicle and the uniting formal element, they are semantically different: objects belonging to the same class are likened in a simple comparison, while in a simile we deal with the likening of objects belonging to two different classes. So, "She is like her mother" is a simple comparison, used to state an evident fact. "She is like a rose" is a simile used for purposes of expressive evaluation, emotive explanation, highly individual description.



The tenor and the vehicle may be expressed in a brief "nucleus" manner, as in the above example, or may be extended. This last case of sustained expression of likeness is known as *epic*, or *Homeric simile*.

If you remember, in a metaphor two unlike objects (actions, phenomena) were identified on the grounds of *possessing* one common characteristic. In a simile two objects are compared on the grounds of *similarity* of some quality. This feature which is called *foundation* of a simile, may be explicitly mentioned as in: "He stood *immovable* like a rock in a torrent" (J.R.), or "His muscles are *hard* as rock". (T.C.) You see that the "rock" which is the vehicle of two different similes offers two different qualities as their foundation - "immovable" in the first case, and "hard" in the second. When the foundation is not explicitly named, the simile is considered to be richer in possible associations, because the fact that a phenomenon can be qualified in multiple and varying ways allows attaching at least some of many qualities to the object of comparison. So "the rose" of the previous case allows to simultaneously foreground such features as "fresh, beautiful, fragrant, attractive", etc. Sometimes the foundation of the simile is not quite clear from the context, and the author supplies it with a *key*, where he explains which similarities led him to liken two different entities, and which in fact is an extended and detailed foundation. Cf.: "The conversations she began behaved like green logs: they fumed but would not fire."

A simile, often repeated, becomes *trite* and adds to the stock of language phraseology. Most of trite similes have the foundation mentioned and conjunctions "as", "as...as" used as connectives. Cf.: "as brisk as a bee", "as strong as a horse", "as live as a bird" and many many more.

Similes in which the link between the tenor and the vehicle is expressed by notional verbs such as "to resemble", "to seem", "to recollect", "to remember", "to look like", "to appear", etc. are called *disguised*, because the realization of the comparison is somewhat suspended, as the likeness between the objects seems less evident. Cf.: "His strangely taut, full-width grin made his large teeth resemble a dazzling miniature piano keyboard in the green light." Orf "The ball appeared to the batter to be a slow spinning planet looming toward the earth."

### Questions for Self-Control

- 1.What is simile? What is its stylistic functions?
- 2.Characterize oxymoron. Why is this stylistic device much-loved by poets?
- 3.What are the stylistic functions of synonyms?

### EXERCISES

#### 1.Which of the following statements contain similes?

It was as flat as a pancake.

There was as much as you could eat.

She was as bright as a button.

As if I would do a thing like that!

Where the bee sucks, there suck I.

O my love is like a red, red rose.

## 2. Which of these statements contain oxymoron?

No light, but rather darkness visible.

'I like a smuggler. He's the only honest thief.'

He was condemned to a living death.

Here's much to do with hate, but more with love. Why then, O brawling love! O loving hate!

The shackles of an old love straitened him, His honour rooted in dishonour stood, And faith unfaithful kept him falsely true.

## 2. Pick out the appropriate comparative expressions from the *a-e* list below. Explain the stylistic function of each simile. Define other stylistic devices:

I. "What's that?" cried Brodie, turning ... (A. Cronin).

The creature was as lithe ... and as active ... (H. Beecher Stowe).

Why, you're shaking..., now because I mentioned his name! (E. Voynich).

I will be as silent... . (B. Shaw).

This was now a road of ice five miles long, smooth and all but as straight ... (H. Caine).

**a)** as glass ... as an arrow; **b)** like a leaf; **c)** like a flash; **d)** as a cat ... as a monkey; **e)** as the grave

II. I should be no guide to you, for we are as different ... (E. Lyall).

March comes in... and goes out ...

Be you soft.... and cunning ... (R. Aldington).

It [i. e. the talk] rolled off his mental sphere ...

He is as dead...

**a)** as a door-nail; **b)** like water off the feathers of a duck; **c)** as doves... as serpents; **d)** like a lion ... like a lamb; **e)** as chalk and cheese

III. This hand-to-mouth existence kept him as thin .... (J. Galsworthy).

Dave's voice drew the others .... (D. Carter).

Your father was as like you are now ... (A. Cronin).

I can't believe this is true. It sounds ... to me. (A. Cronin).

And his boss is as crooked .... (K. S. Prichard).

**a)** as two peas in a pod; **b)** like complete cock-and-bull yarn; **c)** as a dog's hind leg; **d)** like a magnet; **e)** as a rail

IV. Your attention is as good for him ....

And all of a sudden he went as dumb .... (J. Galsworthy).

I should stick to it ... for my own sake. (G. Eliot).

Anyway, he is as blind ...

Curses ... come home to roost.

**a)** like a flea to fleece; **b)** as a bat; **c)** as a fish; **d)** like chickens; **e)** as a shoulder of mutton to a sick horse

## 3. Discuss the following cases of simile.

1. The topic of the Younger Generation spread through the company like a yawn.

2. As wet as a fish - as dry as a bone;  
As live as a bird - as dead as a stone; As plump as a partridge - as crafty as a rat;  
As strong as a horse - as weak as a cat; As hard as a flint - as soft as a mole; As white  
as a lily - as black as coal; As plain as a pike - as rough as a bear; As tight as a dram -  
as free as the air; As heavy as lead - as light as a feather; As steady as time - uncertain  
as weather; As hot as an oven - as cold as a frog; As gay as a lark - as sick as a dog; As  
savage as a tiger - as mild as *u* dove; As stiff as a poker - as limp as a glove; As blind  
as a bat - as deaf as a post; As cool as a cucumber - as warm as toast; As flat as a  
flounder - as round as a ball; As blunt as a hammer - as sharp as an awl; As brittle as  
glass - as tough as gristle; As neat as a pin - as clean as a whistle; As red as a rose - as  
square as a box.

3. She has always been as live as a bird.

4. She was obstinate as a mule, always had been, from a child.

5. Children! Breakfast is just as good as any other meal and I won't have you gobbling  
like wolves.

6. Six o'clock still found him in indecision. He had had no appetite for lunch and the  
muscles of his stomach fluttered as though a flock of sparrows was beating their wings  
against his insides.

7. And the cat, released, leaped and perched on her shoulder: his tail swinging like a  
baton, conducting rhapsodic music.

8. The Dorset Hotel was built in the early eighteen hundreds and my room, like an  
elderly lady, looks its best in subdued light.

9. For a long while - for many years in fact - he had not thought of how it was before  
he came to the farm. His memory of those times was like a house where no one lives  
and where the furniture has rotted away. But tonight it was as if lamps had been  
lighted through all the gloomy dead rooms.

10. It was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely,  
naturally and unstoppably as water out of a woodland spring.

11 Indian summer is like a woman. Ripe, hotly passionate, but fickle, she comes and  
goes as she pleases so that one is never sure whether she will come at all nor for how  
long she will stay.

12. There was no moon, a clear dark, like some velvety garment, was wrapped around  
the trees, whose thinned branches, resembling plumes, stirred in the still, warm air.

**4. In the following sentences pay attention to the structure and semantics of  
oxymorons.:**

1. He caught a ride home to the crowded loneliness of the barracks.

2. Sprinting towards the elevator he felt amazed at his own cowardly courage.

3. There were some bookcases of superbly unreadable books.

4. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't  
it?"

5. Harriet turned back across the dim garden. The lightless light looked down from the  
night sky.

6. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst  
friend.

7. It was an open secret that Ray had been ripping his father-in-law off.

8. A neon sign reads "Welcome to Reno - the biggest little town in the world."
9. Huck Finn and Holden Caulfield are Good Bad Boys of American literature.
10. Haven't we here the young middle-aged woman who cannot quite compete with the paid models in the fashion magazine but who yet catches our eye?
11. He was sure the whites could detect his adoring hatred of them.
12. You have got two beautiful bad examples for parents.
13. He opened up a wooden garage. The doors creaked. The garage was full of nothing.
14. She was a damned nice woman, too.

## UNIT VI LEXICO-SEMANTIC STYLISTIC DEVICES. ANTITHESIS, CLIMAX, ANTICLIMAX, ZEUGMA, PUN

*Antithesis* is a good example of them: syntactically, antithesis is just another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other, as in the sad maxim of O.Wilde: "Some people have much to live on, and little to live for", where "much" and "little" present a pair of antonyms, supported by the ' contextual opposition of postpositions "on" and "for". Another example: "If we don't know who gains by his death we do know who loses by it." Here, too, we have the leading antonymous pair "gam - lose" and the supporting one, made stronger by the emphatic form of the affirmative construction - "don't know / do know".

Antithesis as a semantic opposition emphasized by its realization in similar structures, is often observed on lower levels of language hierarchy, especially on the morphemic level where two antonymous affixes create a powerful effect of contrast: "Their pre-money wives did not go together with their post-money daughters."

The main function of antithesis is to stress the heterogeneity of the described phenomenon, to show that the latter is a dialectical unity of two (or more) opposing features.

Another type of semantically complicated parallelism is presented by *climax*, in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit: "Better to borrow, better to beg, better to die!" "I am firm, thou art obstinate, he is pig-headed." If to create antithesis we use antonyms (or their contextual equivalents), in climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group.

The negative form of the structures participating in the formation of climax reverses the order in which climax-components are used, as in the following examples: "No tree, no shrub, no blade of grass that was not owned." It is the absence of substance or quality that is being emphasized by the negative form of the climax, this is why relative synonyms are arranged not in the ascending but in the descending order as to the expressed quality or quantity. Cf.: "Be careful," said Mr. Jingle. "Not a look." "Not a wink," said Mr. Tupman. "Not a syllable. Not a whisper."

Proceeding from the nature of the emphasized phenomenon it is possible to speak of *logical*, *emotive* or *quantitative types of climax*. The most widely spread model of climax is a three-step construction, in which intensification of logical importance, of emotion or quantity (size, dimensions) is gradually rising Step by step. In emotive climax though, we rather often meet a two-step structure, in which the second part repeats the first one and is further strengthened by an intensifier, as in the following instances: "He was so helpless, so very helpless." "She felt better, immensely better." "I have been so unhappy here, so very very unhappy."

Climax suddenly interrupted by an unexpected turn of the thought which defeats expectations of the reader (listener) and ends in complete semantic reversal of the emphasized idea, is called *anticlimax*. To stress the abruptness of the change emphatic punctuation (dash, most often) is used between the ascending and the descending parts

of the anticlimax. Quite a few paradoxes are closely connected with anticlimax.

Our next concern is a cluster of SDs, which are united into a small group as they have much in common both in the mechanism of their formation and in their functioning. They are - ***pun*** (also referred to as *paronomasia*), ***zeugma***, ***violation of phraseological units***, ***semantically false chains***, and ***nonsense of non-sequence***. In the stylistic tradition of the English-speaking countries only the first two are widely discussed. The latter two, indeed, may be viewed as slight variations of the first ones for, basically, the foursome perform the same stylistic function in speech, and operate on the same linguistic mechanism: namely, one word-form is deliberately used in two meanings. The effect of these SDs is humorous. Contextual conditions leading to the simultaneous realization of two meanings and to the formation of ***pun*** may vary: it can be misinterpretation of one speaker's utterance by the other, which results in his remark dealing with a different meaning of the misinterpreted word or its homonym, as in the famous case from *the Pickwick Papers* When the fat boy, Mr. Wardle's servant, emerged from the corridor, very pale, he was asked by his master: "Have you been seeing any spirits?" "Or taking any?" - added Bob Allen. The first "spirits" refers to supernatural forces, the second one - to strong drinks.

Punning may be the result of the speaker's intended violation of the listener's expectation, as in the jocular quotation from B. Evans "There comes a period in every man's life, but she is just a semicolon in his." Here we expect the second half of the sentence to unfold the content, proceeding from "period" understood as "an interval of time", while the author has used the word in the meaning of "punctuation mark" which becomes clear from the "semicolon", following it.

Misinterpretation may be caused by the phonetic similarity of two homonyms, such as in the crucial case of O. Wilde's play *The Importance of Being Earnest*.

In very many cases polysemantic verbs that have a practically unlimited lexical valency and can be combined with nouns of most varying semantic groups, are deliberately used with two or more homogeneous members, which are not connected semantically, as in such examples from Ch. Dickens: "He took his hat and his leave", or "She went home, in a flood of tears and a sedan chair". These are cases of classical ***zeugma***, highly characteristic of English prose.

### Questions for Self-Control

1. Give the definition of antithesis. What are the main lexical means of its formation?
2. What is climax? How is the emotional gradation created?
3. What is anticlimax?
4. In which way is the principle of semantic incompatibility realized in zeugma and pun? What is the difference between these devices?
5. What is the stylistic function of zeugma?
6. What classifications of pun do you know?

### EXERCISES

#### I. Discuss the semantic centres and structural peculiarities of antithesis:

1. Mrs. Nork had a large home and a small husband.
2. Don't use big words. They mean so little.

3. I like big parties. They're so intimate. At small parties there isn't any privacy.
4. Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague up as close as midnight.
5. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes.
6. It is safer to be married to the man you can be happy with than to the man you cannot be happy without.
7. Then came running down stairs a gentleman with whiskers, out of breath.
8. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way - in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only.

**2. Analyze various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:**

1. After a while and a cake he crept nervously to the door of the parlour.
- 2 There are two things I look for in a man. A sympathetic character and full lips.
3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.
4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up.
6. When I am dead, I hope it may be said:  
"His sins were scarlet, but his books were read."
7. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.
8. I'm full of poetry now. Rot and poetry. Rotten poetry.
10. "Someone at the door," he said, blinking.  
"Some four, I should say by the sound," said Fili.
11. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold.
12. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words.
13. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all.
14. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone.

**3. Indicate the type of climax. Pay attention to its structure and the semantics of its components:**

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful.

2. "Is it shark?" said Brody. The possibility that he at last was going to confront the fish - the beast, the monster, the nightmare - made Brody's heart pound.
4. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree.
5. Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside.
6. "I shall be sorry, I shall be truly sorry to leave you, my friend."
7. "Of course it's important. Incredibly, urgently, desperately important."
8. "I never told you about that letter Jane Crofut got from her minister when she was sick. He wrote Jane a letter and on the envelope the address was like this: Jane Crofut; The Crofut Farm; Graver's Corners; Sutton County; New Hampshire; United States of America." "What's funny about it?" "But listen, it's not finished: the United States of America; Continent of North America; Western Hemisphere; the Earth; the Solar System; the Universe; the Mind of God - that's what it said on the envelope."
9. "You have heard of Jefferson Brick, I see. Sir," quoth the Colonel with a smile. "England has heard of Jefferson Brick. Europe has heard of Jefferson Brick."
10. After so many kisses and promises - the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss.
11. For that one instant there was no one else in the room, in the house, in the world, besides themselves.
12. Fledgeby hasn't heard of anything. "No, there's not a word of news," says Lammle. "Not a particle," adds Boots. "Not an atom," chimes in Brewer.
13. Women have a wonderful instinct about things. They can discover everything except the obvious.
14. This was appalling - and soon forgotten.
15. He was unconsolable - for an afternoon.
16. In moments of utter crises my nerves act in the most extraordinary way. When utter disaster seems imminent, my whole being is simultaneously braced to avoid it. I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip of myself, and without a tremor always do the wrong thing.

**4. Out of the following expressions determine those, which represent: 1) *oxymoron*; 2) *antithesis*. Point out other stylistic devices:**

1. A little body often harbours a great soul.
2. Sprinting towards the elevator he felt amazed at his own cowardly courage.
3. Little pigeons can carry great messages.
4. To know everything is to know nothing.
5. The play was awfully funny.
6. She pleased his eyes and plagued his heart.
7. The pleasures of the mighty are the tears of the poor.
8. A friend to all is a friend to none.
9. A joke never gains an enemy but often loses a friend.
10. The garage was full of nothing.
11. The furthest way about is the nearest way home.
12. False friends are worse than open enemies.
13. He is so full of himself that he is quite empty.
14. There's a change coming, Erik. Any blind man can see that.
15. Old Jolyon seemed master of perennial youth.
16. The fool does think he is wise, but the wise man knows himself to be a fool.
- Good words cost nothing and are worth much.
18. Better a lean peace than a fat victory.
19. Cheapest is the dearest.
20. Better a glorious death than a shameful life.



21. The newly planted trees wouldn't stand the gentle violence of the wind. 22. The speaking silence grew oppressive. 23. The picture was horribly beautiful. 24. Don't use big words. They mean so little.

**5. Distinguish between: 1) irony; 2) zeugma; 3) pun. Point out other stylistic devices:**

1. For my own part, I swim like a stone. 2. Joe's been putting two and two together to make a million. 3. Bookcases covering one wall boasted a half-shelf of literature. 4. "Lord Henry, I am not at all surprised that the world says that you are extremely wicked." - "But what world says that?" asked Lord Henry, elevating his eyebrows. "It can only be the next world. This world and I are on excellent terms." 5. Last time it was a nice, simple, Euro-pean-style war. 6. Your project is just fit for the wastepaper basket. 7. He is really now a gentleman of the three outs: out of pocket, out of elbow, out of credit. 8. Yes, he is my blood cousin, seven times removed. 9. "Unmarried?" - "Twice." 11. The quickest way to break a bad habit is to drop it. 12. The man who is always asking for a loan is always left alone.

Father to daughter's suitor: "My daughter says you have that certain something, but I wish you had something certain!" 14. (*She, tearfully*) - "You said if I'd marry you you'd be humbly grateful." -- "Well, what of it?" - (*She*) - "You're not; you're grumbly hateful." 15. (*an epitaph on Sir John Strange*) Here lies an honest lawyer, and that is Strange.

## UNIT VII STYLISTIC SYNTAX, ELLIPSIS, TYPES OF CONNECTION

Stylistic study of the syntax begins with the study of the length and the structure of a sentence. It appears, the length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses.

Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth, so even monstrous constructions of several hundred words each, technically should be viewed as sentences.

Indeed, psychologically, no reader is prepared to perceive as a syntactical whole those sentences in which the punctuation mark of a full stop comes after the 124th word (Joyce Carol Oates. *Expensive People*), or 128th word (E. Hemingway. *The Short Happy Life of Francis Macomber*), or 256th word (T. Pynchon. *The Crying of Lot 49*), or 631 st word (N. Mailer. *Why Are We in Vietnam ?*), or even after 45 whole pages of the text (J. Joyce. *Ulysses*).

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. **One-word sentences** possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress.

Abrupt changes from short sentences to long ones and then back again, create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

There is no direct or immediate correlation between the length and the structure of a sentence: short sentences may be structurally complicated, while the long ones, on the contrary, may have only one subject-predicate pair. Cf.: "Through the windows of the drag-store Eighth street looked extremely animated with families trooping toward the center of the town, flags aslant in children's hands, mother and pa in holiday attire and sweating freely, with patriarchal automobiles of neighbouring farmers full of starched youngsters and draped with bunting." Almost 50 words of this sentence cluster around one subject-predicate centre "Eighth street looked animated".

At the same time very short sentences may boast of two and more clauses, i.e. may be complex, as we observe in the following cases: "He promised he'd come if the cops leave." "Their father who was the poorest man in town kept turning to the same jokes when he was treated to a beer or two." Still, most often, bigger lengths go together with complex structures.

Not only the clarity and understandability of the sentence but also its expressiveness depend on the position of clauses, constituting it. So, if a sentence opens with the main clause, which is followed by dependent units, such a structure is called *loose*, is less emphatic and is highly characteristic of informal writing and conversation. *Periodic* sentences, on the contrary, open with subordinate clauses, absolute and participial constructions, the main clause being withheld until the end. Such structures are known for their emphasis and are used mainly in creative prose. Similar structuring of the beginning of the sentence and its end produces *balanced* sentences known for stressing the logic and reasoning of the content and thus preferred in publicist writing.

The first group of syntactical SDs deals not so much with specificities of the

arrangement as with the **completeness of sentence-structure**. The most prominent place here belongs to *ellipsis*, or deliberate omission of at least one member of the sentence, as in the famous quotation from *Macbeth*: What! all my pretty chickens and their dam at one fell swoop?

In contemporary prose ellipsis is mainly used in dialogue where it is consciously employed by the author to reflect the natural omissions characterizing oral colloquial speech. Often ellipsis is met close to dialogue, in author's introductory remarks commenting the speech of the characters. Elliptical remarks in prose resemble stage directions in drama. Both save only the most vital information letting out those bits of it which can be easily reassembled from the situation. It is the situational nature of our everyday speech which heavily relies on both speakers' awareness of the conditions and details of the communication act that promotes normative colloquial omissions. Imitation of these oral colloquial norms is created by the author through ellipsis, with the main function of achieving the authenticity and plausibility of fictitious dialogue.

Ellipsis is the basis of the so-called *telegraphic style*, in which connectives and redundant words are left out. In the early twenties British railways had an inscription over luggage racks in the carriages: "The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited." Forty years later it was reduced to the elliptical: "For light articles only." The same progress from "Slow".

In *apokoinu constructions* the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one. Cf: "There was a door led into the kitchen." "He was the man killed that deer." The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as "entrusted" in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences. Repeated use of conjunctions is called *polysyndeton*; deliberate omission of them is, correspondingly, named *asyndeton*. Both polysyndeton and asyndeton, have a strong rhythmic impact. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

These two types of connection are more characteristic of the author's speech. The third type - *attachment* (*gap-sentence*, *leaning sentence*, *link*) on the contrary, is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction, which brings the latter into the foregrounded opening position. Cf: "It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy

meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve."; "Prison is where she belongs. And my husband agrees one thousand per cent."

The last SD which promotes the incompleteness of sentence structure is *break* (*aposiopesis*). Break is also used mainly in the, dialogue or in other forms of narrative imitating spontaneous oral speech. It reflects the emotional or/and the psychological state of the speaker: a sentence may be broken because the speaker's emotions prevent him from finishing it. Another cause of the break is the desire to cut short the information with which the sentence began. In such cases there are usually special remarks by the author, indicating the intentional abruptness of the end. (See examples in Exercise IV). In many cases break is the result of the speaker's uncertainty as to what exactly he is to promise (to threaten, to beg).

To mark the break, dashes and dots are used. It is only in cast-iron structures that full stops may also appear, as in the well-known phrases "Good intentions, but", or "It depends".

### Questions for Self-Control

1. Speak about elliptical constructions. What is the main stylistic function of ellipsis?
2. Where are apokoinu constructions used?
3. Speak about asyndeton and its functions.
4. Discuss polysyndeton. Give some examples from your reading.

## EXERCISES

### 1. Discuss different types of stylistic devices dealing with the completeness of the sentence:

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind.
2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets.
3. His forehead was narrow, his face wide, his head large, and his nose all on one side.
4. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous.
5. He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin!
6. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him!
7. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years.
8. 9. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas.
10. "I'll go, Doll! I'll go!" This from Bead, large eyes larger than usual behind his hornrimmed glasses.
11. A black February day. Clouds hewn of ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no

veiling of angularity. The second day of Kennicott's absence.

13. This is a story how a Baggins had an adventure. He may have lost the neighbours' respect, but he gained - well, you will see whether he gained anything in the end.

14. "People liked to be with her. And —" She paused again, " - and she was crazy about you."

15. What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but.

16. "He was shouting out that he'd come back, that his mother had better have the money ready for him. Or else! That is what he said: "Or else!" It was a threat."

17. "Listen, I'll talk to the butler over that phone and he'll know my voice. Will that pass me in or do I have to ride on your back?"

"I just work here," he said softly. "If I didn't —" he let the rest hang in the air, and kept on smiling.

18. I told her, "You've always acted the free woman, you've never let any thing stop you from —" He checks himself, goes on hurriedly. "That made her sore."

19. "Well, they'll get a chance now to show -" Hastily: "I don't mean - But let's forget that."

20. And it was unlikely that anyone would trouble to look there -until - until - well.

21. There was no breeze came through the door.

22. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch.

23. Go down to Lord and Taylors or someplace and get yourself something real nice to impress the boy invited you.

24. There was a whisper in my family that it was love drove him out and not love of the wife he married.

## **2. Specify stylistic functions of the types of connection given below:**

1. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again - quiet and magical.

2. "What sort of a place is Dufton exactly?"

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it."

3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed.

4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his

hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot.

5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing.

6. With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting.

7. "Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt.

8. "Give me an example," I said quietly. "Of something that means something. In your opinion."

9. "I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights."

10. "He is a very deliberate, careful guy and we trust each other completely. With a few reservations."

## UNIT VIII STYLISTIC SYNTAX.

### REPETITION, INVERSION, PARALLELIZM, DETACHEMENT

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs *to repetition*. ' We have already seen the repetition of a phoneme (as in *alliteration*), of a morpheme (as in *rhyming*, or *plain morphemic repetition*). As a syntactical SD repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1) *anaphora*: the beginning of two or more successive sentences (clauses) is repeated - *a...*, *a...*, *a...* . The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background textile nonrepeated unit, which, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically. Pay attention to their semantics and syntactical function in the sentence when working with Exercise II.

2) *epiphora*: the end of successive sentences (clauses) is repeated - *...a*, *...a*, *...a*. The main function of epiphora is to add stress to the final words of the sentence.

3) *framing*: the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) - *a... a*. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

4) *catch repetition (anadiplosis)*. the end of one clause (sentence) is repeated in the beginning of the following one - *...a*, *a...*. Specification of the semantics occurs here too, but on a 'more modest level.

5) *chain repetition* presents several successive anadiploses - *...a*, *a...b*, *b...c*, *c*. The effect is that of the smoothly developing logical reasoning.

6) *ordinary repetition* has no definite place in the sentence and the repeated unit occurs in various positions - *...a*, *...a...*, *a...* . Ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated word (phrase).

7) *successive repetition* is a string of closely following each other reiterated units - *...a*, *a*, *a...*. This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

As you must have seen from the brief description, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in *parallel constructions* which may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

Reversed parallelism is called *chiasmus*. The second part of a chiasmus is, in fact, inversion of the first construction. Thus, if the first sentence (clause) has a direct word order - SPO, the second one will have it inverted - OPS.

**Inversion** which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion*.

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel. The inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order. Interrogative constructions with the direct word order may be viewed as cases of two-step (double) inversion: direct w/o —» grammatical inversion —» direct w/o.

A specific arrangement of sentence members is observed in **detachment**, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident." "I have to beg you for money. Daily." Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but - due to detachment and the ensuing additional pause and stress - are foregrounded into the focus of the reader's attention.

Unlike an ordinary question, *the rhetorical question* does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners. Rhetorical questions make an indispensable part of oratoric speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and / or punctuation draw the attention of listeners (readers) to the focus of the utterance. Rhetorical questions are also often asked in "unanswerable" cases, as when in distress or anger we resort to phrases like "What have I done to deserve..." or "What shall I do when...". The artificiality of question-form of such constructions is further stressed by exclamation marks which, alongside points of interrogation, end rhetorical questions.

### Questions for Self-Control

1. What are the main structural types of repetition?
2. Speak about the stylistic functions of parallelism.
3. What is inversion?
4. What is the difference between repetition and tautology?



5. Give the definition of detachment.
6. Why is the rhetoric question often used in oratory style?

## EXERCISES.

**1. From the following examples you will get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus:**

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead,
2. Babbitt was virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, - though he did not obey, the laws against motor-speeding.
3. Halfway along the righthand side of the dark brown hall was a dark brown door with a dark brown settle beside it. After I had put my hat, my gloves, my muffler and my coat on the settle we three went through the dark brown door into a darkness without any brown in it.
4. I might as well face facts; good-bye "Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams.
5. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal.
6. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot - I drew a deep breath.
7. Of her father's being groundlessly suspected, she felt sure. Sure. Sure.
9. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man.
9. She stopped, and seemed to catch the distant sound of knocking. Abandoning the traveller, she hurried towards the parlour; in the passage she assuredly did hear knocking, angry and impatient knocking, the knocking of someone who thinks he has knocked too long.
10. Obviously - this is a streptococcal infection. Obviously.
11. And a great desire for peace, peace of no matter what kind, swept through her.
12. When he blinks, a parrot-like look appears, the look of some heavily blinking tropical bird.
13. And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing.
14. Then there was something between them. There was. There was.
15. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed. So he ran away from the battle.
16. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley.
17. Living is the art of loving.  
Loving is the art of caring.  
Caring is the art of sharing.  
Sharing is the art of living.
18. If you know anything that is not known to others, if you have any suspicion, if you have any clue at all, and any reason for keeping it in your own breast, think of me, and conquer that reason and let it be known!

19. I notice that father's is a large hand, but never a heavy one when it touches me, and that father's is a rough voice but never an angry one when it speaks to me.
20. From the offers of marriage that fell to her Dona Clara, deliberately, chose the one that required her removal to Spain. so to Spain she went.

**2. Find and analyze cases of detachment and inversion. Comment on the structure and functions of each:**

1. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth.
2. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure.
3. She was crazy about you. In the beginning.
4. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden-how many tones of that one well-remembered voice, how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind - how many visions of what had been and what he hoped was yet to be - rose up before him in the old, dull, silent church!
5. Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me.
6. Corruption could not spread with so much success, though reduced into a system, and though some ministers, with equal impudence and folly, avowed it by themselves and their advocates, to be the principal expedient by which they governed; if a long and almost unobserved progression of causes and effects did not prepare the conjuncture.
7. I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general.
8. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn, and the red, glare of eve.
9. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more?
10. Women are not made for attack. Wait they must.
11. Out came the chase - in went the horses - on sprang the boys -in got the travellers.
12. Then he said: "You think it's so? She was mixed up in this lousy business?"
13. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicot was it exceptional.

**3. Determine stylistic and communicative functions of detachment; define the types of repetition in the following sentences:**

1. You know what I mean. You look like a million dollars, I mean. (A. Saxton).
2. I have seen old Flint in the corner there, behind you; as plain as print, I've seen him. (R. Stevenson).
3. "Serious from my heart - from my soul!" returned Mr. Winkle, with great energy. (Ch. Dickens).
4. "In a barrack, by Jove - I wish anybody in a

barrack would say what you do,” cried out this uproused British lion. (W Thackeray).  
 5. Now, although we were little and I certainly couldn’t be dreaming of taking Fonny from her or anything like that, and although she didn’t really love Fonny, only thought that she was supposed to because she had spasmed him into this world, already, Fonny’s mother didn’t like me. (J. Baldwin).

**4. Supply the missing words to indicate cases of repetition. Define the repetition types:**

Avoid evil and it will ....you. 2. Live not to... but eat to live. 3. A ... for everything and everything in its place. 4. The alarm swept from lip to .... from group to from street to ... . (M. Twain). 5. Nothing will come of ... . 6. What is lost is .... 7. The worst has come to ... . 8. God defend me from my friends; from my enemies I can ... myself. 9. He’s not fit to ... others that cannot command himself. 10. If the mountain will not come to Mahammed. ... must go to ... . 12.... to you is like talking to the wall. 13. It was a ghost of a train, a Flying Dutchman of .... a nightmare of... . (R. Davis). 14. Nothing comes from ... . 15. “That’s a fine open mind you’ve got there!” “Open mind, my eye! We didn’t come with ... . (M. Wilson). 16. Habit cures ... . 17. It’s queer that you should be so different from Violet.... is as hard as nails. (B. Shaw). 18. A crooked stick throws a ... shadow.

**5. Pick out tautology in the following sentences:**

1. Pain, even slight pain, tends to isolate. Pain, such as he had to suffer, cuts the last link with society. (S. Chaplin). 2. The widow Douglas, she took me for her son. (M. Twain). 3. “What’s the matter?” - “Nothing... everything. .. it’s good news... news... well, Jean’s much better. 4. And - now my Arvie’s gone. Whatever will I and my children do? Whatever will I do? Whatever will I do?.. (H. Lawson). 5. I can say no more, but blessings, blessings on all in the dear house I leave, prays. (W. Thackeray).

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*(для здобувачів вищої освіти зі спеціальності 035 – Філологія)*

*(Англ. мовою)*

Укладачі: **Лук'янова** Ганна Валентинівна

**Нікіфорова** Світлана Миколаївна

Відповідальний за випуск *Ільєнко О. Л.*

*За авторською редакцією*

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Електронна адреса: [office@kname.edu.ua](mailto:office@kname.edu.ua)

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