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STYLISTICS: THEORY AND PRACTICE

PART I

Academic textbook

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Stylistics: Theory and Practice, Part I

Academic textbook

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The book covers essentials of English Stylistics, focusing on its basic notions, types as well as their practical realization. Each chapter contains theoretical and practical aspects of English Stylistics. Close connections of Stylistics with other branches of linguistics gave birth to a number of interdisciplinary sciences (Phonetic Stylistics, Stylistic Semasiology, Syntactic Stylistics) which make up the subject matter of the present textbook. Both self - check assignments and exercises will help students revise the theoretical material and make it possible to put the obtained knowledge into practice.

The textbook is intended for bachelor students majoring in English philology, translation and interpreting, as well as in other disciplines combined with English language studies.

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CHAPTER 1 BASIC NOTIONS OF STYLISTICS

Stylistics is a branch of linguistics which studies the expressive means of the language system in terms of their emotional content. The subject of stylistics is expressive and emotional in language and speech. Despite the fact that much has been written on stylistics, its theoretical and practical aspects [1; 3; 4; 5; 7; 8; 9; 10; 11; 13; 14], in contemporary linguistics, it is understood much more broadly, and not so unambiguously: stylistics focuses on both means of the main (communicative and cognitive-reflective) and additional language functions realization, ensuring the effectiveness of the speaker's speech activity. The purpose of communication lies in the transfer of information. Thus, stylistics can be defined as a science that studies the communicative and nominative resources of the language system, the principles of selection and use of language tools to convey thoughts and feelings in order to obtain certain pragmatic results in various communication conditions.

The study object of stylistics is the units of the language system of all levels in their totality (sounds, words, their forms, phrases or sentences).

Stylistics as a discipline focuses on:

- Regularities of language functioning in different spheres of communication.
- Principles, criteria for classification and genre differentiation of styles.
- Study of functional styles and substyles.
- The correlation of functional styles and oral/written forms of language.
- Speech system as one of the main features of functional style.

- Interaction of styles, substyles.
- The concept of stylistic meanings and connotations.
- The correlation of linguistic and extralinguistic in stylistics.

Stylistics is not only closely connected with other branches of linguistics, namely phonetics, grammar, lexicology, semasiology, but also with such disciplines as literature, psychology, logics, information theory, sound symbolism and many others.

The word *style* originates from the Latin word *stilus*, which means stake, instrument for writing, manner of writing, mode of expression. Today there exist about 100 definitions of style. In contemporary language studies, this word is used to implement the concepts of various spheres of human knowledge, activities and realia. The proof of it lies in its extremely wide combinability: *the style of speech, the style of a writer, newspaper style, the style of a textbook, folk style, classical style, empire style, baroque style, modern style, sublime style, the style of clothing, leadership style*, etc. This term is used in linguistics to describe the choices which language makes available to a user, beyond the ones needed for a meaning expression. *Style* has been approached from various angles by different scholars. Owing to its complexity and scope, some of them resort to the definition of distinct concepts. For example, K. Dolinin defines it as a general semiotic notion, style as a linguistic concept, style as a property of expression (text style) and distinguishes four types of stylistics: stylistics of language or descriptive stylistics, functional stylistics, stylistics of individual speech and stylistics of perception [6, p. 168].

As a semiotic concept, *style* is a special symbolic property of human activity, which arises as a result of the person's choice of a certain mode of activity (manner of behavior) within generally accepted norms and reflects

information about the person (belonging to a certain social group, social role, focus on certain values and moral and ethical norms, personal qualities and mental state). This is the most general definition of style, which can be applied to all the spheres of human activity and life (language, literature, art, production, life).

In O. Akhmanova's opinion, style is one of language varieties, a language subsystem with its vocabulary, phraseological combinations, inversions and constructions, which differs from other varieties mainly by expressive and evaluative properties of constituent elements and is usually associated with certain areas of speech; the fact that these varieties, or subsystems, are differential (that is, have the ability to distinguish), is especially evident when the elements of one style contrast with the elements of another [2, p.446-447].

Language style is formed by the speakers as a result of a consistent selection of language means according to the socio-communicative purpose, conditions, situation and content of communication.

Every word, in addition to its grammatical links, has a historically fixed lexical-semantic meaning (content). It may denote one or more objects, have different emotional shades of meaning. In contrast to the grammatical meaning, it is identical in grammatically different forms. All forms of the lexeme *house*, *houses*, *house's*, for example, are related to the concept of housing. Lexical meaning is an imprint of the object of reality, which becomes a fact of language due to the formation of a constant connection of content with the form in which it is realized. It is a part of the structure of the language unit as a feature common to all language situations.

The combination of lexical and grammatical meanings makes up the lexical-grammatical structure of the word. If the meaning correlates with a

given referent and points to a concept, it is denotative. *Denotative meaning* can change within historical periods, i.e., diachronically, while synchronically it is constant. It is common to all native speakers.

Connotative meaning is the relative communicative value of a language unit. Connotation impacts how readers perceive the overall meaning of what a writer or speaker is trying to communicate. Connotative meaning encompasses different qualities: a woman is attributed such traits as “weak”, “tearful”, “timid”, “emotional” along with such features as “soft”, “gentle”, “sensitive”, “hardworking”. Connotations vary depending on time and environment, from person to person in the same language union. As an additional content of the linguistic unit, connotation exists in the form of parallel semantic nuances, which are superimposed on the basic meaning. It reflects various expressive, emotional and evaluative overtones and can give a certain descriptive tone to the whole expression.

In linguistics, there are different concepts of *expressiveness* and *expression*: expressiveness is a semantic (internal) category, while expression is a functional (external) phenomenon belonging to speech categories. Since the expression has an external character, its indicators are chronological, social, non-stylistic features manifested in connection with the entry of the lexical unit to other language layers.

The term *expressiveness* is used in contemporary linguistics in two meanings. In a broad sense, it is interpreted as the expressiveness of speech, and in a narrow sense – as a phenomenon of language, as a semantic feature of the word. In the most general sense, it is defined as stylistic expressiveness. In this respect the term “expression” covers the entire sphere of stylistic expression in general. It means that any statement which contains stylistic meaning, is expressive.

Both expressiveness as a semantic category and expression as a functional category are characterized within the anthropological paradigm. They are always focused on the person, his/her emotional-mental and qualifying sphere of speech-thinking activity and signal the intentions of the subject of speech, convey his/her attitude to the signified and influence the addressee by the power of feelings and affective states. The difficulty of a clear classification of expressive means by a single criterion lies in their different functional usage in various speech practices.

In stylistics, various terms are used to denote the language means highlighting the content of a statement. They are called expressive means, stylistic devices, tropes. All these terms are contrasted to those units of the language system called neutral. They are sometimes used synonymously, but they may have different meanings.

It is difficult to draw a clear line of demarcation between *expressive means* of speech and *stylistic devices*, although differences between them still exist. Expressive means of speech are forms of language used in social practice, understood in terms of their functional purpose and recorded in grammars and dictionaries. In addition, expressive means do not create images, but increase the expressiveness of language and enhance its emotionality through special syntactic constructions: inversion, rhetorical questions, parallel constructions, contrast, etc.

Expressive means of speech consider the types of figurative usage of words, phrases and phonemes, combining all types of figurative means under the general term “tropes”. Expressive means serve the purpose of description. They are not paradigmatic but syntagmatic, as they are based on the linear arrangement of parts.

Expressive means (according to L.Yefimov) are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non – denotative) meanings into utterances [12, p.11].

Stylistic devices refer to any of a variety of techniques to give an additional or supplementary meaning, idea, feeling, etc. These are special language units formed in speech as a consequence of those syntagmatic relations that arise between stylistically-marked and stylistically unmarked speech units or between stylistically-unmarked speech units. The study of stylistic devices and expressive means is necessarily associated with various language functions research, primarily aesthetic, with synonymous ways of expressing the same idea, the problem of emotional colouring in language, the relationship between language and thinking and many other important issues. Stylistic devices are formed in speech and most of them do not exist out of context. As L. Yefimov puts it, all stylistic devices are the result of reevaluation of neutral words, word – combinations and syntactic structures. Reevaluation makes language units obtain connotations and stylistic value [12, p. 12].

Among the basic notions of Stylistics there are also the *norm* and the *form*. The former denotes a set of language rules considered the most standard and correct in a society. The latter means the shape (physical/abstract) of a text or a speech act. It is physical in writing and abstract in spoken communication. It seems impossible to work out universal language norms because each functional style possesses its own regularities and characteristic features. The existence of the norm is based on the possibility of choosing from a number of speech behaviour models as well as from a number of speech unit models.

Self-check assignments

1. Give the definition of stylistics.
2. What is the object of stylistics?
3. What branches of linguistics is stylistics closely connected with?
4. Does it have any ties with other disciplines?
5. Characterize the basic problems of stylistics.
6. What is style?
7. Define the lexical meaning of the language unit.
8. Characterize connotative and denotative meanings of the word.
9. How can expressiveness be defined?
10. Are there any differences between expressive means and stylistic devices? If yes, please name them.
11. What is the norm?
12. What is meant by the form?

CHAPTER 2 PHONETIC STYLISTICS

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder etc. – *splash, bubble, rustle, whistle*) by things (machines or tools etc. – *buzz*) by people (*singing, laughter, yawning, roar, giggle*) and animals (*moo, bleat, croak*). Therefore, the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy, that is it can be used in transferred meaning, for example: *tintinnabulation* – the sound of bells.

There are two varieties of onomatopoeia: direct and indirect. *Direct onomatopoeia* is contained in words that imitate natural sounds, as *thud, bowwow, ding-dong, buzz, bang, cuckoo*. These words have different degrees of ‘imitative quality’. Some of them immediately bring to mind whatever it is that produces the sound. Others require some imagination to decipher it.

e. g. *And now there came the chop-chop of wooden hammers.*

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called “echo writing”. Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line.

e. g. *And the silken, sad, uncertain rustling of each purple curtain* (E. A. Poe).

The repetition of the sound(s) in the example actually produces the sound of the rustling of the curtain. Indirect onomatopoeia is sometimes effectively used by repeating words which themselves are not onomatopoeic but they contribute to the general impact of the utterance: in the poem “Boots” by R. Kipling soldiers’ tread is shown – *We’re foot-slog-*

slog-slog-sloggin' over Africa – Foot-foot-foot-foot – sloggin' over Africa. (Boots – boots – boots – boots – moovi' up and down again!) Onomatopoeia helps to create the vivid portrayal of the situation described, and the phonemic structure of the word is important for the revealing of expressive and emotive connotations.

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

e. g. *The possessive instinct never stands still* (J. Galsworthy).

Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before (E. A. Poe).

Alliteration is also used to name the repetition of the first letters.

e. g. *Apt Alliteration's artful aid* (Charles Churchill).

Alliteration has a long tradition in English poetry as Germanic and Anglo-Saxon poems were organized with its help (e. g. “Beowulf”).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning. However, it supplies the utterance with a certain nuance of the meaning. That is why alliteration is regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself/herself.

Alliteration heightens the general aesthetic effect of the utterance when it has connection with sense. Now it is used only as a subsidiary device. Its role is an expressive one – alliterated words indicate the most important concepts. It is often used in emotive prose, newspaper headlines, titles,

proverbs and sayings: *Sense and Sensibility*; *Pride and Prejudice*; *safe and sound*; *part and parcel*, etc.

Alliteration can be very easy to remember, that is why a lot of companies and brands use it to name themselves: *Dunkin' Donuts*, *Best Buy*, *American Airlines*, *American Apparel*, *Coca-Cola*, *PayPal*, *Bed, Bath & Beyond*, *Krispy Kreme*, *Chuckee Cheese's*.

Alliteration effect can also be reached to make the name easy to remember and stick out in the crowd: *Ronald Reagan*, *Jesse Jackson*, *Michael Moore*, *Mickey Mouse*, *William Wordsworth*, *Porky Pig*, *Lois Lane*, *Marilyn Monroe*, *Fred Flinstone*, *Donald Duck*, etc.

Assonance is a deliberate stylistically motivated repetition of vowel sounds that imitate the natural sound of the same stressed vowel in the close succession. It often combines with alliteration, rhyme, and other devices. Here are some well-known and recognizable examples of assonance:

- I do not like green eggs and **ham**. I do not like them **Sam I Am**.
(“Green Eggs and Ham” Dr. Seuss)
- **Nine nice** night nurses nursing **nicely** (English language tongue-twister)
- **Nutter Butter** (American cookie brand)
- This little **light** of mine, **I**’m going to let it shine (gospel/spiritual Harry Dixon Loes)
- **Girl** with a **Pearl** Earring (painting by Johannes Vermeer)

Self-check assignments

1. What are the basic phonetic stylistic devices?
2. Define onomatopoeia and provide examples illustrating it.
3. Comment on alliteration and give examples.
4. Explain the phenomenon of assonance and give examples from English literature.

EXERCISES

Ex. 1. Analyze the types of onomatopoeia in the following sentences:

1. “While you were out, you *mumbled* something about a plague, which we assumed was on account of your viewing the projector images” (D. Brown).

2. “Thanks”, Langdon *croaked*” (D. Brown).

3. “Brüder took a quick look down, gave a noncommittal *grunt*, and then raised his eyes back to the room” (D. Brown).

4. “Lock the doors!” Sinskey *screamed*” (D. Brown).

5. “When I read this description of the antevasin, I got so excited I gave a little *bark* of recognition” (E. Gilbert).

6. “I hear him downstairs sometimes making me dinner as I am lounging upstairs reading, and he’s *whistling* some happy Brazilian samba, calling up, “Darling—would you like another glass of wine?” (E. Gilbert)

7. “The city *creaks* and sways like a fishing pier” (E. Gilbert)

8. “He’d heard nothing and no CC camera had alerted him, yet he knew that someone had entered his outer office and was standing there, looking in bafflement at the *humming* and *clicking* machines that were its only occupants” (A. Cowdrey).

Ex. 2. Comment on alliteration in the following sentences:

1. “But they both knew things had gone farther than any *modern marriage* contract could excuse”.

2. “...minutes later, she discovered little pieces of sodium in the shelf under each desk top, a *trick or treat* from someone in her class” (P. Foster).

3. “The gang of them should only be looking and not be ready for it when guess who walks out and Merv says, “Ladies and gentlemen, have I got for you the *cream of the crop* of the whole United States literature industry!” (G. Lish).

4. “If Star is wondering anything, it’s whether the *tough talk* means the girl wants to know *what’s what*, or doesn’t” (S. Volchok).

5. “Was I a visiting alien, a *super sleuth*, a brave pioneer, or a good witch?” (S. Pearsall).

6. “Succubi were gifted with charisma and *shape-shifting*; vampires had *super strength and speed*” (R. Mead).

7. “A kind of interior hell for no one to know about, unless she chooses to mention it, which she does on occasion, as in, ‘Well, time for me to *hit the hay*, check out whatever trash is playing in the old *cerebral cinemax*’ ...” (G. Spatz).

8. “Finally he broke out an a capella version of “*What a Wonderful World*” that would have made even Louis Armstrong smile” (C. Martin).

Ex. 3. Identify the kind of additional information conveyed by the uses of onomatopoeia, alliteration, and assonance:

1. “Sir!” Brüder *barked* impatiently” (D. Brown).

2. “Security guard Ernesto Russo *grumbled* in frustration” (D. Brown).

3. Langdon's last recollection was of being pinned to the crypt floor by one of the black-clad soldiers, who *hissed* angrily at him, "Stop trying to escape!" (D. Brown).

4. "I walked outside, where the sun was still *burning bright* in a *bluebird sky*" (J. Gritton).

5. "He was leaning toward a second Americano when she stepped between him and the *smug September sun*" (M. Libling).

6. "*Economically* as well as *emotionally*, *modern marriage* has become like an affluent gated community" (Unknown).

7. "Even before Kohler and the apparently *irresistible impulse* to equate him with his author, people seemed to think I was employed by someone a little scary, and they were uniformly surprised..." (S. Ball)

8. "Enacting the fairy-tale" motif of leaving home to learn what fear is, "Mickey Mouse relies on *imaginative improvisation* rather than memory" (M. Hansen).

9. "It was located in an *affluent area* with many magnificent dwellings" (D. Baldacci).

10. "And although she's wearing her orange vest because she had to do community service, so she's *kind* of a *wild child*" (Unknown)

TEST 1 PHONETIC STYLISTIC DEVICES

1. Onomatopoeia is:

- a) a deliberate stylistically motivated repetition of consonants
- b) a combination of speech sounds which aims at imitating sounds produced in nature by things, people and animals
- c) a deliberate stylistically motivated repetition of vowel sounds that imitate the natural sound

2. Onomatopoeia can be:

- a) direct and indirect
- b) natural and unnatural
- c) expressive and unexpressive.

3. Alliteration is defined as:

- a) a deliberate stylistically motivated repetition of consonants
- b) a combination of speech sounds which aims at imitating sounds produced in nature by things, people and animals
- c) a language used in poetry

4. Assonance means:

- a) a deliberate stylistically motivated repetition of consonants
- b) a combination of speech sounds which aims at imitating sounds produced in nature by things, people and animals
- c) a definite type of verse

5. Define the stylistic devices in the following sentences:

“To watch him grow old and weak and weary while her own youth remained as constant as the stars” (L. Nagata).

“He was about to light the fire when he paused” (D. Menasche)

“It was hardly a match made in heaven. “Who’s the lucky guy taking his place?” (K. Martin)

“Not to worry,” chirps Linda” (E. Gilbert).

“Claude charges up the lawn, barking and growling and flashing his teeth” (R. McBrearty).

CHAPTER 3 STYLISTIC SEMASIOLOGY

Figures of speech may be subdivided into **figures of replacement** and **figures of co-occurrence**. The difference between them lies in the fact that in the former, it is one meaning that produces stylistic effect; in the latter, it is a combination of at least two meanings that produces stylistic effect.

3.1 Figures of Replacement

Figures of replacement fall into **figures of quantity** and **figures of quality**.

To the figures of quantity belong hyperbole, meiosis and litotes.

Figures of quality include *metonymic group* (transfer by contiguity) containing metonymy, synecdoche, periphrasis, euphemism; and the *metaphorical group* (transfer by similarity) including metaphor, personification, epithet, antonomasia; and irony (transfer by contrast).

I. Figures of quantity

This group includes tropes based on the comparison of two different objects or phenomena with a common feature, which is expressed by a certain degree of intensity, namely: hyperbole, meiosis and litotes.

Hyperbole is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity. Like many stylistic devices, hyperbole may lose its quality as a stylistic device through frequent repetition and become a unit of the language as a system, reproduced in speech in its unaltered form, for example: *A thousand pardons; scared to death; immensely obliged.*

Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as in case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling.

Litotes is an understatement which expresses the lessened degree of quantity of a thing by means of negation of the antonym, for example: *not disrespectful; not an inconsiderable; not unpleasant, not unkind, not impossible*. Such a combination makes a positive sense: *not bad = good, not unreasonable = reasonable*.

The term **meiosis** originates from the Greek *meioo*, which means “to diminish,” or “to make smaller.” It is a witty understatement that belittles or dismisses something or somebody, particularly by making them less important, of less quality, type, etc. Meiosis is opposite in meaning to hyperbole: *half-afraid; a little bit of a temper; one minute walk; cat – size pony*

Self-check assignments

1. Give the general characteristics of the figures of quantity.
2. Provide the definition of hyperbole and illustrate it by examples.
3. Compare litotes and meiosis.
4. Give the definition of litotes and illustrate it.
5. Provide examples of meiosis in English.

EXERCISES

Ex. 1. Comment on hyperbole in the following sentences:

1. “This loss upon loss has left me feeling sad and brittle and about *seven thousand years old*” (E. Gilbert).

2. “What a *catastrophe*. How could I be such a criminal jerk as to proceed this deep into a marriage, only to leave it?” (E. Gilbert)

3. “I had lain in my *gigantic bed*, simply thinking” (E. Gilbert)

4. “He poured *a ton of time and effort* into me over the next few days” (Unknown).

5. “It means meetings, briefings, endless press conferences, and *a ton of paperwork* that I can certainly do without” (G. Martin)

6. “Across the hall from these was an office where he dealt with the mundanities of invoices, ledgers, correspondence, and the *myriad other responsibilities* of a man who managed scores of underlings” (M. Hughes).

7. “Back home, I thought, there would be a *thousand eyes* recording my every movement and hers, too” (V. Mehta).

8. “He would have enjoyed seeing his mirror burst into *a million pieces*, send splinters of his being flying out” (G. Macher).

9. “He saw her wear their son’s shoes on her hands and sniff his hairbrush about *a million times* a day” (E. Ball).

10. “The young man looked *scared to death*, watching her with anxious eyes, presumably in case she keeled over again” (A. Claire).

Ex. 2. Analyze the cases of litotes in the following sentences:

1. “Juliet had already told Christa some things about her parents – how they lived in a curious but *not unhappy* isolation, though her Either, Sam, was a popular schoolteacher” (S. Hopkins).

2. “They were quick and decisive, but *not impolite*, a male voice speaking in English over my shoulder: “Don’t be frightened. And don’t turn around” (D. Del Guide).

3. “A woman is *not helpless*. A woman knows, what she is doing” (M. Hostettler)

4. “I am bent but not broken, I am scared but not disfigured, I am sad but *not hopeless*, I am tired but not lifeless, I am afraid but not powerless, I am angry but not bitter, I am depressed but not giving up” (Unknown).

5. “This sort of arrangement was *not unusual* where they came from, though still there was an awkwardness to it, and the first few days Sasha kept far to her edge of the bed, listening to Kristina’s quick breathing and wondering if she was awake or asleep” (R. Johnson).

6. “When you’ve only got one lead, at least there’s *no uncertainty* about what to do next” (R. Lovett).

7. “In the beginning of her third month, she still had *no unpleasant* symptoms, no nausea, no fatigue” (E. Swanson).

8. “He nodded and Georgianna noticed that despite his black hair and long, almost hawkish nose, he was *not bad looking*” (Unknown).

9. “I *could not disagree* more, but who cared about my opinion?” (Y. Li)

10. “He did not, as he used to do, turn his hand to grasp hers, instinctively; but he did not brush her hand away as he sometimes did, not rudely, *not impolitely*, but half-mindedly” (J. Oates).

Ex. 3. Analyze the examples of meiosis in the following extracts:

1. “He froze at the edge of the dunes, *half afraid* to look up because he didn’t know if he would be staring into the barrel of a Kariuk or if the voice he’d heard had carried up from below” (J. Barnett)

2. “I fell asleep, realizing that though it may not compare to the unending love and passion I felt for her, she had begun to return at least a *fraction* of what I felt (E. Gilbert).

3. “Her husband seems really conservative and *a little bit cold*” (H. Gersen)

4. “We do still have an illicit substance abuse problem-heroin, for example-but thankfully *it’s not very serious*” (K. Kirkland).

5. “While the adults looked sleepless, hollow, laden with feelings, those flawless children showed no outward ill effects from having lost their mother. They just looked a *tiny bit sad*, that’s all” (H. Harlow).

6. “Stretcher!” he yelled again, then said, “It’s *just a small wound*. Don’t speak if it hurts. Might be in a lung” (A. Lusvardi).

7. “Alanna was more than capable of healing the village herself, but the symptoms were *just a bit odd*, and it was decided that Baird would go with her to study the ill, just in case the fever began to spread outside of the small fishing village” (Unknown).

8. “A plain white T-shirt, *just a bit too tight*, read “Punk’s not dead, it’s just pining” in Magic Marker (R. Brockway).

9. “Raylene sat on the sofa and waved Joyce toward the recliner. “Let’s take it easy *for a minute*, honey, just drink your tea, and then we’ll get some needles into you” (M. Gloss).

10. “How odd, that something you’ve never even smelled before could make you think you were homesick *just for a second*” (S. Gilbert-Collins).

Ex. 4. Compare hyperbole, meiosis and litotes in the following sentences:

1. “The truth is that our way of celebrating the Christmas season does spring from myriad cultures and sources, from St. Nicholas to Coca-Cola advertising campaigns” (R. Roeper).

2. “Yeah, I miss it now and then. But I don’t have a ton of desire to go back to writing about school board meetings and really tall asparagus” (M. Tagg)

3. “Nick’s sisters were not horrible to her because of anything she personally had done; they simply resented Nick for being their mother’s favorite and were punishing Ivy for being his wife” (C. Gardner).

4. “He shook his head somberly, then took his pen and pointed to a tiny spot on the map of Europe that was on a stand next to the conference table” (A. Gross).

5. “With only the tiniest hesitation, she simply returned to her post” (J. Vester).

6. “We have no unbalanced government such as you burden yourselves with, ” she said” (C. McKitterick).

7. “Judy had already been to two bridal shops and seen Mary try on a zillion wedding dresses, but they all looked the same to her, like vanilla soft-serve without the cone” (L. Scottoline)

8. “Instead we have become a long, slow thing, static and not worthless but I am twenty-three, and don’t want to start thinking about what could have been” (C. McLeod).

9. “They are not heartless people. They are not stupid and insensitive” (R. Nelson).

10. "So not only was their logic not useless for their survival, but it became the only and exclusive condition of it" (P. Nadas).

TEST 2 FIGURES OF QUANTITY

1. Hyperbole belongs to:

- a) Figures of quality
- b) The metaphorical group
- c) Figures of quantity

2. Hyperbole is:

- a) opposite in meaning to meiosis
- b) a specific variant of litotes
- c) a type of transference

3. Litotes is defined as:

a) a witty understatement that belittles or dismisses something or somebody

b) an understatement which expresses the lessened degree of quantity of a thing by means of negation of the synonym

c) an understatement which expresses the highest degree of quality of a thing by means of negation of the antonym

4. Determine the statement which is NOT true for meiosis:

- a) It is unintentional diminishing.
- b) It is used to belittle a person or an event.
- c) It is opposite to hyperbole or exaggeration.

5. Define the stylistic devices in the following sentences:

"He never seemed to believe she could make it anywhere by herself, not without the threat of injury" (R. Rathore).

“She alone in all the world could feel the great grinding of stone on stone, the sudden rumbling reverberation that was the Earth rolling over, rearranging itself under the covers” (M. Gloss).

“Right in the middle of the room was his father’ desk with a mountain of paperwork” (Unknown).

“Her diplomas were there, along with her income tax paperwork going back three years – as if she’d ever need that. She’d never be audited. Not on her minuscule teacher’s salary” (J. Cat).

“She would not have said any of this for worlds, except that Dillon mattered more to her than her sense of decency” (J. Michard).

“Having seen his master die hundreds of times now in a wide variety of ways, Georges had no reason to doubt him” (A. Habershaw).

“It’s not uncommon for a male descendent to disturb his living relatives through nightmares, progressing naturally into unexpected appearances” (J. Mack).

II. Figures of quality

Metonymic group (transfer by contiguity)

Metonymy is the transference of the name from one subject to another on the basis of adjacency of concepts, for example: *the press* (instead of *people writing for newspapers*); *grave* (instead of *death*); *table's leg*.

The connections between the two subjects can be as follows:

a) names of weapons instead of names of actions, for example:

Give every man thine ear and few thy voice (Shakespeare).

b) consequence instead of cause, for example:

Fish desperately takes the death;

... he didn't realize it, but he was about a sentence away from needing plastic surgery;

Don't ask Joe questions unless you want a new set of teeth.

c) the relationship between clothing (article of clothing) worn by the person and the person himself/herself:

I remember nothing of her, except that the gangway through which the fairy frock entered was held by labour at a penny an hour.

Synecdoche is a kind of metonymy, which consists in the transference of the name based on the relationship of part and whole: part acts as a whole, and the whole acts as a part, the individual acts as a collective, the singular means the plural and vice versa, for example: *hands wanted; the hall applauded; the school went to the picture gallery; under the same roof.*

Periphrasis is a stylistic device, which in the form of a free phrase or a whole sentence replaces the name of the object or phenomenon, for example:

a gentleman of the long robe – lawyer;
the better (fair) sex – women;
a man about town, the men in the street – ordinary person;
my better half – wife;
two hundred pages of blood-curdling narrative – an exciting book;
king-the protector of earls, the victory lord, I took my obedient feet
away from him (W.S. Gilbert);
The beast that bears me (horse) (W. Shakespeare).

Periphrases are divided into *original* (new names of objects that are the result of the author's language, for example: *what can never be replaced (a mother)* and *traditional* (which are understandable without appropriate context, for example: *cap and gown (student), the ship of the desert (camel), a pillar of the state (statesman)*). Periphrases are also divided into *logical and figurative*. At the heart of the logical periphrasis is the connection of the descriptive inversion with some specific characteristic of the denotation. There are two options:

1. A certain characteristic feature of the subject is used to replace the name of the object: (*weak/fair sex*). A broader concept is used to name a specific object or person: *instrument of destruction – pistol; guardian of public order – policeman.*

2. Figurative periphrases – based on a detailed metaphor or metonymy: *root of evil – money; to tie the knot – to marry; young blood – enthusiast.*

Euphemism is a kind of periphrasis, a substitute for rude, impolite, obscene, and unpleasant expressions. In modern English, there are several areas where euphemisms are most common:

•traditional, related to religious beliefs. The word *devil* is often replaced by euphemisms: *the deuce, the dickens, old Nick, old Harry*; the word *God* – by the euphemisms *Heaven, Jole, Lord, goodness*;

•euphemisms associated with the death of a person/animal: *to die – to go west, to expire, to depart, to decease, to join the majority, to go the way of all flesh, to pass away, to go to one's last reckoning; dead – the deceased, the departed, the late*;

•political euphemism: *starvation – undernourishment, poor people – less fortunate elements*.

The stylistic functions of euphemisms are:

1) mitigation of negative assessment;

2) veiled expression of an unpleasant situation:

I am thinking an unmentionable thing about your mother (I. Shaw)

They think we have come by this horse in some dishonest manner [= have stole it] (Ch. Dickens)

3) expressing irony and creating a comic effect: *an old lady – a lady with doubtful age*

4) political correctness: *Hispanics – people with Hispanic surnames, dishonest – ethically disorientated, dustbin man – sanitation engineer*

Self-check assignments

1. Define metonymy and give examples.
2. Define synecdoche and illustrate it with examples.
3. Compare the stylistic devices of metonymy and synecdoche.
4. Provide the definition for periphrasis and illustrate it with examples.
5. Explain the phenomenon of euphemisms and its functions.

EXERCISES

Ex. 1. Analyze the cases of metonymy in the following sentences:

1. "In the kitchen they could hear the ring of a spoon on *china*" (V. Grut).

2. "She had been really stunned when she first came to New York to find that almost no one she met had gluttonously *read Dickens*, as she had, beginning at the age of ten" (J. Stafford).

3. "He told her often that she was pretty and let her *listen to Madonna* and sometimes even to Rick Springfield without complaint" (Ch. Sneed)

4. "True, their *city welcomed* immigrants from all over the Greek world, offered them economic opportunity and social acceptance, but citizenship could be granted only by vote of the Assembly, and this was both grudging and rare" (R. Wexelblatt).

5. "The *stuffed shirts* suspected she might get away with it, and they'd hedged their bets by making sure she wouldn't lay her hands on the real deal" (j. Nelson).

6. "He *offered a cup* to the XO, who gratefully accepted one" (L. Bond).

7. "He was encouraging, but made it clear he would *keep his nose out* of it and leave things to Avery" (H. Lindsley).

8. "Swan, the second Mrs. Dobbs, had made several *treks to the altar* since her divorce from Cleon Dobbs, once with Hart Pelerin, Dinah's father" (J. Matthews).

9. "The only men who've *asked for her hand* have been such obvious fortune hunters that her mother wouldn't even consider them" (E. James)

Ex. 2. Point out the cases of synecdoche in the following examples:

1. “The voice speaks again and she realizes they’re still outside but standing near the side door which is just inches from the basement steps” (D. Coates).

2. “She was just a mind and a pair of hands calculating, pushing chips out, pulling some back in, and running her thumb along the length of stacks to feel what she'd gained or lost” (A. Flourney).

3. “Judd met his eyes and nodded that he understood” (S. Sheldon).

4. “She felt the eyes of the other women on her” (L. Conrad).

5. “Yet Rayne seemed oblivious to it all as she nibbled on her peanut butter and jelly sandwich and sipped her milk right from the carton, peering sporadically over its red-and-white top to the sea of faces that swirled around her” (D. Hill).

6. “Laugh all you want. You won’t find it so funny when the suits make their announcement” (D. Bate).

7. “And she knew judges were often unwilling to put a drug dealer that carried a gun into a small home with an elderly matriarch and children living under the same roof” (L. Taylor).

8. “She must have known the truth about Greep. But Hillary let the talking heads talk” (E. Bennett).

9. On this, of all nights, she has to be wearing heels, but then she’s wearing heels to impress Keystone, whether she wants to admit it or not (N. Schweizer).

Ex. 3. Comment on periphrasis in the following sentences:

1. “He opened his mouth to ask someone to help him, and a warm, *red river* began to gush out and flow into the melting snow” (S. Sheldon).

2. “But it’s below zero outside. You’ve gotta give us a little *anti-freeze*. “The other man added his plea. “Just one drink and then we go”. (S. Sheldon).

3. “If Anne refused to go to Europe, DeMarco would certainly have her *lulled* here” (S. Sheldon).

4. “She was carrying *grass* in her purse, and some loudmouthed prick had rapped about it” (S. Sheldon).

5. “You’d have me sent to a *cracker factory* if I told you” (S. Sheldon).

6. “That reminds me of the great story of the guy who goes to a *wig-picker*, but he’s so nervous he just lies on the couch and doesn’t say anything” (S. Sheldon).

7. “You wouldn’t ask me to keep secrets from *my better half*, would you?” (I. Tregillis)

8. “You don’t know women, Dory. Though I never could understand how a man like you could turn out so ignorant of *the fair sex*” (S. Krinard).

9. “Like other exotic pariahs, the lady talked in an off-hand way about the crummy way she earned her *daily bread*” (N. Manea).

10. “Excuse me”, she said, forcing sweetness into her voice, “but I think I need to *powder my nose*” (J. Mulherin).

Ex. 4. Compare metonymy, synecdoche, periphrases and euphemisms in the following sentences:

1. “Dr. Marconi?” The bearded doctor touched a button on the wall and replied, “Sì?” The voice on the intercom spoke in rapid Italian” (D. Brown).

2. “I contacted the university and left a message, though they seldom responded to my messages, even in the best of times” (J. Williams).

3. “Ciao, sono io”, Sienna’s voice happily declared on her outgoing message (D. Brown).

4. “A bit too early in his adult life to tie the knot, in my opinion, but with his twenty-year-old girlfriend of eight months in her first trimester, it was no surprise a shotgun wedding had been in his immediate future” (C. Fox).

5. “As Langdon stood before Ghiberti’s masterpiece, his eye was drawn to the short informational placard mounted nearby, on which a simple phrase in Italian caught his attention, startling him” (D. Brown).

6. “The Censor did his job very diligently although sometimes, as I was to learn later, a girl or a mother slipped by his pen” (H. Duberstein).

7. “Gary finished his drink and nodded to the hovering flight attendant, who took his cup” (K. Iskandrian).

8. “Scotty had met her in class for the hearing impaired which he’d been required to attend when he was turned over to the court” (L. Karr).

9. “You don’t want to draw pictures of me in my birthday suit, right?”
“I have no interest in your body, Mr. Boone” (Unknown).

TEST 3 FIGURES OF QUALITY (metonymic group)

1. Metonymy is defined as:

a) a transference of a name of one object to another based upon contiguity;

b) naming the whole object by mentioning part of it, or naming a constituent part by mentioning the whole object;

c) a replacement of a direct name of a thing by the description of some of its quality.

2. Synecdoche means:

a) a replacement of an unpleasant, impolite word with a milder and decent one.

b) naming the whole object by mentioning part of it, or naming a constituent part by mentioning the whole object;

c) a replacement of a direct name of a thing by the description of some of its quality.

3. Periphrasis is understood as:

b) naming the whole object by mentioning part of it, or naming a constituent part by mentioning the whole object;

c) a replacement of a direct name of a thing by the description of some of its quality;

a) a replacement of an unpleasant, impolite word with a milder and decent one.

4. Euphemism is defined as:

a) a replacement of an unpleasant, impolite word with a milder and decent one;

b) naming the whole object by mentioning part of it, or naming a constituent part by mentioning the whole object;

c) a replacement of a direct name of a thing by the description of some of its quality.

5. Define the stylistic devices in the following sentences:

“A mile deep in the Unegama Wilderness Area and he already felt used up, a wet nurse with a dry tit who had a half-dozen snapping, hungry mouths to feed” (N. Scott).

“The White House issued a statement saying that there appeared to be no immediate threat, but that local units of the regular military and National Guard were being dispatched to all known sites...” (M. Alexander)

“The other seniors said nothing, even though I could sense that they thought she'd gone too far” (Unknown).

“Remember, I have little ones of my own and a wife in a delicate condition” (J. Park).

6. Match the periphrases with the notions they represent:

“a knight of the pen/ pencil”

- a) a clerk
- b) a veteran
- c) an officer
- d) a writer, journalist

“ball and chain”

- a) a friend
- b) a wife
- c) a workmate
- d) a sister

“white gold”

- a) a wife
- b) oil
- c) cotton
- d) furs

Metaphoric group (transfer by similarity)

Metaphor is the transference of the name from one object to another on the basis of a common feature. From the functional perspective, the following types of metaphor are singled out: nominative metaphors, which often become “dead”, lexicalized, lexical, conventional; genuine, decorative or figurative, poetic metaphors; euphemistic metaphors; explanatory or didactic metaphors; evaluative metaphors.

According to the number of units - carriers of the metaphorical image - metaphors fall into simple, extended (“chain metaphors”) and sustained. Extended metaphors can be two-member, three-member, etc., they are composed of two parts - the original metaphor and a metaphorical extension.

According to their structure, metaphors are divided into: substantive, genitive, adjectival, verbal and adverbial. Metaphor is one of the most powerful means of creating images: *the apple of one’s eye; seeds of evil; floods of tears; the foot of the hill; the day has died; a good book is the best friend; the rose (stands for love); the dove (stands for peace); the cross (=Christianity).*

Personification is a variety of metaphor which lies in attributing personal traits, behaviour, thoughts and actions to inanimate objects:

Lie is a strange creature;

The night was creeping towards the travelers;

In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown “places” (O’Henry).

Epithet is an emotional-evaluative, expressive denotation of an object, e.g.: *iron lady, poor day, blank face, burning eyes, loud ocean, wild wind, irresistible charm, crazy behavior, glorious sight.*

Epithets are divided into:

- *Traditional* (language): *nut-brown maid, merry-old England, the merry month of May, true love, salt seas, salt tears, blue sky.*

- *original* (speech): *watery eyes, the empty shell of the Embassy, unmannning dose of culture.*

According to their structure, all the epithets fall into:

a) simple (*magnificent sight, tremendous pressure, overwhelming occupation*),

b) composite (*mischief-making pupil, curly-headed boy, heart-burning desire*),

c) phrasal (*do-it-yourself command, go-to-devil request, head-to-toe beauty*),

d) clausal (expressed by sentences): *I-don't-want-to-do-it expression, I-did-it-myself feeling.*

Epithets are realized by adjectives, adverbs and other parts of speech.

Antonomasia is a variety of metaphor based upon the principle of identification of human beings with the things surrounding them (other people, animals, inanimate objects, natural phenomena), e.g.:

Peter is a real Romeo.

Today I've seen Miss Careless in the street.

The Lion came into the room.

Irony (transfer by contrast)

Irony is a stylistic device based on the simultaneous realization of subject-logical and contextual meanings which are in opposition to each other: a word or phrase is used in the sense opposite to its subject-logical meaning to introduce a critical and evaluative characteristic.

Irony must be distinguished from humour, although they have much in common. Humour always evokes laughter. What is funny must come as an unexpected collision of the positive and the negative. In this respect, irony can be compared to humour. But the function of irony is not limited to achieving a humorous effect. It is often used with the aim of critical evaluation of the thing spoken about, and ironically pronounced words acquire meanings opposite to their primary language ones, e.g.:

Nice to see you. I thought you wouldn't accept the invitation.

Very kind of you to write me a letter like this.

Thank you very much for coming too late.

Self-check assignments

1. Enumerate the stylistic devices constituting figures of quality.
2. Define metaphor and give examples.
3. Define the epithet and illustrate it with the examples.
4. What is personification?
5. Compare the stylistic devices of metaphor, antonomasia and personification.
6. Explain the phenomenon of irony.

EXERCISES

Ex. 1. Determine the types and functions of metaphors in the following sentences:

1. “Her mouth was a fountain of delight” (K. Chopin).
2. “You perceive the human race as a cancer?” Elizabeth demanded” (D. Brown).
3. “Time will heal the emptiness, her doctor assured, but the sadness and anger only grew inside her” (D. Brown).
4. “Vayentha turned to see a frilly orange pom-pom waving on a stick as a female tour guide attempted to herd her brood of duckling tourists across the Ponte Vecchio” (D. Brown).
5. “The adrenaline surging through his system was now doing battle with the sedatives” (D. Brown).
6. “She would have to learn that she could not buy love, that it had to be given freely” (S. Sheldon).
7. “Things that had been long buried deep in her subconscious” (S. Sheldon).
8. “She wore the same bored expression as Charles” (S. Sheldon).
9. “David and I continued to have our bouts of fun and compatibility during the days, but at night, in his bed, I became the only survivor of a nuclear winter as he visibly retreated from me, more every day, as though I were infectious” (E. Gilbert).

Ex. 2. Pick out metaphors and state the types they belong to:

1. “The moment she crossed the threshold, she stole a glance backward” (D. Brown).

2. “As I climb, the visions come hard ... the lustful bodies writhing in fiery rain, the gluttonous souls floating in excrement, the treacherous villains frozen in Satan’s icy grasp” (D. Brown).

3. “A ray of hope cut through Langdon’s grogginess” (D. Brown).

4. “She shot a glance at the bearded doctor, who walked over to a nearby counter and began preparing something” (D. Brown).

5. “Langdon sat bolt upright in bed, pain exploding in his head” (D. Brown).

6. “She ordered a vodka martini, and as the waiter brought it to her table, Tracy glanced up, and her heart suddenly skipped a beat” (S. Sheldon).

7. “Too deeply wrapped in her thoughts, Doris had not been aware of it” (S. Sheldon).

8. “Then he had realized that his homespun cover was a facade that concealed a quick, sharp brain” (S. Sheldon).

9. “His eyes blazed at her with pure, cold hatred” (L. Conrad).

10. “She was starting to get a taste of fame and fortune and the perks that came with them: nice clothes, fancy cars, guys with money, VIP access” (L. Conrad).

11. “Each word was a hammer blow” (L. Conrad).

Ex. 3. Determine the types of metaphoric expressions according to the number of units:

1. “Tracy’s *heart soared*” (S. Sheldon).

2. “Our man doesn’t have that outlet. So *he’s a volcano*. The only way he can get rid of the pressure inside him is *to erupt*: Hanson - Carol – Moody” (S. Sheldon).

3. “Until that time, Teri would go on trying to buy it, using the only *currency* she had: *her body*” (S. Sheldon).

4. “The more Judd examined it, the more convinced he became that he was *walking into a trap*. Moody had said he was setting it up for Judd’s pursuers. But no matter how many times he went over it, the answer always came out the same: *the trap seemed designed to catch Judd*” (S. Sheldon).

5. “She was like *a piece of soft clay lying in the gutter*. The person who *picked her up* could *mould her into a beautiful statue* - or into a deadly weapon. The question was, who had *picked her up last?*” (S. Sheldon).

6. “The *world was tumbling in on her*” (S. Sheldon).

7. “On the *surface* she seemed calm, normal, but *underneath* he sensed a tension. If this was the *picture of a young girl* in love going to Europe on a second honeymoon, then *a piece of the picture* was missing” (S. Sheldon).

8. “He looked into Tracy’s eyes, and his *smile died*” (S. Sheldon).

9. “We all *wear masks*, Angeli. From the time we’re past infancy, we’re taught to conceal our real feelings, to *cover up* our hatreds and fears”. “But under stress, Don Vinton is going to *drop his mask* and show *his naked face*. ... His deep black eyes were hooded. He smiled gently, the *mask in place again*. “Then why wasn’t he locked up a long time ago?” “Because *he’s wearing a mask*” (S. Sheldon).

10. “Civilization was a *thin, dangerously fragile veneer*, and when that *veneer cracked*, man became one of the *beasts* again, *falling back into* the slime of the *primeval abyss* he prided himself on having *climbed up from*” (S. Sheldon).

Ex. 4. Determine the types of metaphoric expressions according to the parts of speech:

1. “He could *read her mind*” (L. Conrad).
2. “I promise you I won't say anything about it”, Tracy said *coldly* (L. Conrad).
3. “They were sitting in the living-room of Judd’s apartment, talking, Moody’s enormous *body spilling over* the large couch” (L. Conrad).
4. “Jane smiled *bitterly*” (L. Conrad).
5. “Judd pulled away, his *body a sea of pain*” (L. Conrad).
6. “He drove past Westport and Danbury, deliberately forcing his mind to concentrate on the *ribbon of road* that flashed beneath his wheels and the wintry wonderland that surrounded him” (L. Conrad).
7. “That is Charles’s punishment, Tracy thought, and she felt a sudden surge of release, a freedom from the deep, dark, *emotional chains that had bound her*” (L. Conrad).
8. “Philadelphia was a *dazzling cornucopia* of things to see and do” (L. Conrad).
9. “Tracy’s words *trailed off, weighted down* by the oppressive silence” (L. Conrad).
10. “A sudden *thought stabbed* at her” (L. Conrad).

Ex. 5. Pick out and comment on personification in the following sentences:

1. “I now risked dying from oxygen toxicity, as the excessively high amount of oxygen threatened to burn up my nervous system, lungs, and eyes” (A. Weir)
2. “My back is killing me” (A. Weir)

3. “Get to work, bacteria. I’m counting on you” (A. Weir)
4. “My math tells me that, including my initial 50L burst, I should have 130L of water added to the system. Well, my math is a damn liar!” (A. Weir)
5. “Holy shit!” the regulator thought, “I better pull O2 out right away!” (A. Weir)
6. “Depression and Loneliness track me down after about ten days in Italy” (E. Gilbert).
7. “Depression, always the wise guy, says, “What—you’re not happy to see us?” “Go away,” I tell him” (E. Gilbert).

Ex. 6. Pick out epithets in the following sentences:

1. “These ten letters, Langdon had realized, stood at the core of one of the art world’s most enigmatic mysteries, a centuries-old puzzle that had never been solved” (D. Brown)
2. “In the opening of Canto 25, Dante referenced The Divine Comedy itself, the physical toll its writing had taken on him, and the aching hope that perhaps his heavenly poem could overcome the wolfish brutality of the exile that kept him from his fair Florence” (D. Brown)
3. “A half mile behind them, outside the Art Institute, Agent Brüder strode through a bustle of police and students, his icy gaze parting the crowds before him” (D. Brown)
4. “Sinkey eyed the horrific visual—a painting depicting a vast sea of humanity, throngs of sickly people, all climbing over one another in a dense tangle of naked bodies” (D. Brown)
5. “I urge my leaden legs up the narrow staircase ... spiraling skyward on soft marble treads, pitted and worn” (D. Brown)

6. “She was in her mid-twenties, with a lively, intelligent face, a full, sensuous mouth, sparkling eyes that could change from a soft moss green to a dark jade in moments, and a trim, athletic figure” (S. Sheldon)

7. “Five feet ten inches, with thinning sandy hair, brown eyes, and an earnest, pedantic manner, he was, Tracy thought, one of the boring rich” (S. Sheldon)

8. “Tracy was seething with a wave of helpless anger” (S. Sheldon)

9. “She stood there holding the dead receiver in her hand” (S. Sheldon).

10. “But,” Beck began, “we all left together” “You followed orders,” Lewis interrupted. “I left him behind. In a barren unreachable, godforsaken wasteland” (A. Weir)

Ex. 7. Define the compositional types of epithets in the following sentences:

1. “This was an *obscene phone call*” (S. Sheldon)

2. “Mary Hanson was a *doll of a woman*; small, beautiful, exquisitely made” (S. Sheldon)

3. “He was a small, *birdlike man* with a high, *chirping voice* and quick, nervous movements” (S. Sheldon)

4. “Teri had the body of a woman and the *face of an angel*” (S. Sheldon).

5. “*Southern-helpless-feminine*, and on the inside, *granite bitch*” (S. Sheldon).

6. “The two amazons were eyeing each other with *naked hatred*” (S. Sheldon).

7. “He had a massive head with *deep-set steely blue eyes* and a *weary, humourless mouth*” (S. Sheldon).

8. “These facts alone make him an unlikely romantic partner for me, given that I am a professional American woman in my mid-thirties, who has just come through a failed marriage and a *devastating, interminable divorce*, followed immediately by a passionate love affair that ended in *sickening heartbreak*” (E. Gilbert).

9. “Tall, dark and handsome identical twenty-five-year-old twins, as it turned out, with those *giant brown liquid-center Italian eyes* that just unstitch me” (E. Gilbert).

10. “Holy of holies! Thin, *doughy, strong, gummy, yummy, chewy, salty pizza paradise*” (E. Gilbert).

11. “You know—that *super-relaxed, totally-in-charge expression* which makes you look like you belong there, anywhere, everywhere, even in the middle of a riot in Jakarta” (E. Gilbert).

12. “I was especially sure of it the night I could hear my upstairs neighbor ... having the longest, loudest, *flesh-smackingest, bed-thumpingest, back-breakingest session of lovemaking* I’d ever heard, in the company of the latest lucky visitor to her apartment” (E. Gilbert).

13. “He was very good-looking, in a kind of *Sting-meets-Ralph-Fiennes’s-younger-brother sort of way*” (E. Gilbert).

14. “Suddenly she blushed. Wayan Nuriyasih, this *banana-massaging, bladder-infection-treating, dildo-peddling, small-time-pimp*, actually blushed” (E. Gilbert).

15. “After wiping his face with a damp white towel, he headed to his bedroom, exhausted and burdened by a *crippling anxiety*, to pick one of a handful of three-piece suits he wore to work” (G. Macher).

Ex. 8. Determine and analyze the basis of irony in the following sentences:

1. “My husband and I - who had been together for eight years, married for six - had built our entire life around the common expectation that, after passing the doddering old age of thirty, I would want to settle down and have children” (E. Gilbert)

2. “For instance, perhaps I could remain totally celibate except for keeping a pair of handsome twenty-five-year-old Italian twin brothers as lovers. Which was slightly reminiscent of a friend of mine who is vegetarian except for bacon, but nonetheless ...” (E. Gilbert)

3. “To me, the Augustineum is like a person who’s led a totally crazy life—who maybe started out as a housewife, then unexpectedly became a widow, then took up fan-dancing to make money, ended up somehow as the first female dentist in outer space, and then tried her hand at national politics—yet who has managed to hold an intact sense of herself throughout every upheaval” (E. Gilbert)

4. “Maybe there’ll be a day of national mourning for me, and my Wikipedia page will say “Mark Watney is the only human being to have died on Mars” (A. Weir).

5. “The antenna had enough force to punch through the suit and my side, but then it got stopped by my pelvis. So there was only one hole in the suit (and a hole in me, of course)” (A. Weir).

6. “My asshole is doing as much to keep me alive as my brain” (A. Weir).

7. “I could cut off an arm and eat it, gaining me valuable calories and reducing my overall caloric need” (A. Weir).

8. “I wonder if this log will be recovered before the rest of the crew die

of old age? I presume they got back to Earth all right” (A. Weir).

9. “Mankind reaching out to Mars to send people to another planet for the very first time and expand the horizons of humanity blah, blah, blah” (A. Weir).

3.2 Figures of Co-Occurrence

Figures of co-occurrence are divided into three groups:

- figures of identity (simile, synonyms)
- figures of inequality (climax, anticlimax, zeugma, pun)
- figures of contrast (antithesis, oxymoron, paradox)

I. Figures of identity

This group includes comparisons and two groups of synonyms: synonyms - substitutes and clarifying synonyms.

Simile is a partial identification of two objects belonging to different areas. The objects being compared are not identical, although they have some similarities, common features, common functions, etc. Simile is a structure consisting of two components: the subject and the object of comparison combined by formal indicators, such as: as, as... as, like, as though, as if, such as, for example:

Unhappiness was like a hungry animal waiting beside the track for any victim (G. Greene).

She was like a tightly coiled spring (M. Abom).

She relaxed, sinking closer to the earth as to a mother (A. Marshall).

The sanatorium was sixty miles away. It seemed the centre of the continent; like another planet (D. Cusack).

He stood immovable like a rock in a torrent (J. Reed).

The conversation she began behaved like green logs: they fumed but would not fire (T. Capote).

Maidens, like moths, are ever caught by glare. (Byron).

His mind was restless, but it worked perversely and thoughts jerked through his brain like the misfiring of a defective carburetor (S. Maugham).

It is necessary to distinguish between a stylistically significant comparison and a logical one which does not have a stylistic load. The former refers to concepts, objects and phenomena belonging to the same field, and indicates the degree of their similarity or difference. In the case of a logical comparison, all the properties of the two objects are taken into account, but only one is compared, for example:

He was a big man, as big as Simon, but with sandy hair and blue eyes (D. Garrett).

The boy seemed to be as clever as his mother (L. Hadow).

In English, we can name a number of constant comparisons that indicate similarities between different properties, for example: *busy as a bee; sly as a fox; faithful as a dog; to fly like a bird, to work like a horse; to swim like a duck; hungry as a bear; thirsty as a camel; stubborn as a mule; slow like a tortoise; playful as a kitten; vain as a peacock.*

Synonymic repetition means that one word or phrase is repeated with its synonym. Synonyms-substitutes are words used to denote an object or action, giving them additional details and avoiding monotonous repetition, for example:

But he had no words to express his feelings and to relieve them would utter an obscene jest; it was as though his emotions was so violent that he needed vulgarity to break the tension. Mackintosh observed this sentiment with an icy disdain (W.S. Maugham).

Substitute synonyms are widely used in the newspaper style, and one of the main characteristic features of journalistic texts is expressiveness. Substitute synonyms emphasize the expressiveness of the utterance.

Synonyms-specifiers are used in a chain of words which express similar meanings. They give better and more complete description of an object or person. Clarifying synonyms are used as:

- a) paired synonyms, for example: *Finally, I wrote my grandmother about it. Her answer came quick and sharp* (M. Twain).
- b) synonymous variants, for example: *... the intent of which perjury being to rob a poor native widow and her helpless family of a plantation-patch, their only stay and support in their bereavement and desolation* (M. Twain).

The speaker chooses the language means that seem most acceptable to him to achieve a certain pragmatic effect. Despite the fact that these synonyms are very close in meaning, they are different in their stylistic colour. Such synonyms are widely used in fiction and journalistic texts.

Self-check assignments

1. Characterize the figures of identity
2. Define simile and illustrate it with examples.
3. List formal indicators of simile.
4. Define synonyms and give examples.

EXERCISES

Ex. 1. Comment on the simile in the following sentences:

1. "The wide-open space before him felt like manna from heaven" (D. Brown)
2. "Sienna's slim frame was shaking now, as if the floodgates of sorrow and uncertainty were about to burst wide" (D. Brown)

3. “Dr. Brooks leaned over him, hovering like an angel” (D. Brown)
4. “Their persistence has kept me underground ... forced me to live in purgatory ... laboring beneath the earth like a chthonic monster” (D. Brown)
5. “He tried to sit up, but his body felt like cement” (D. Brown)
6. “The game was already growing tiresome, and eventually, she would have to face the real problem, which was that Trevor treated her like she was a mouse in a maze—his mouse in his maze that he had carefully constructed with a predetermined outcome” (S. Sheldon).
7. “It tore through my suit like a bullet through butter and I felt the worst pain of my life as it ripped open my side” (A. Weir)
8. “I felt like I was some kind of primitive spin loaded machine, placed under far more tension than it had ever been built to sustain, about to blast apart at great danger to anyone standing nearby” (E. Gilbert).

Ex. 2. Analyze the formal means (link verbs, lexical means to express resemblance) to establish comparison in the following cases of simile:

1. “She was strikingly beautiful, and yet older than Langdon had imagined—in her sixties perhaps, stately and strong, like a timeless statue” (D. Brown)
2. “Outside his window, hidden in the shadows of the Via Torregalli, a powerfully built woman effortlessly untagged her BMW motorcycle and advanced with the intensity of a panther stalking its prey” (D. Brown)
3. “The memories materialized slowly ... like bubbles surfacing from the darkness of a bottomless well” (D. Brown)
4. “I clung to David for escape from marriage as if he were the last helicopter pulling out of Saigon” (E. Gilbert).

5. “We are meant to sit for an hour in silence, but I log the minutes as if they are miles—sixty brutal miles that I have to endure” (E. Gilbert).

6. “That’s right—I was speaking to the creator of the universe as though we’d just been introduced at a cocktail party” (E. Gilbert).

7. “When I was in China, women used to come up to me on the street and point me out to their children as though I were some escaped zoo animal” (E. Gilbert).

8. “Not even my lovely young friend Sofie gets harassed on the streets, and those milkmaid-looking Swedish girls used to really get the worst of it” (E. Gilbert).

9. “She looks at me like an art curator trying to assess the value of a vase” (E. Gilbert).

10. “Now it is midnight and foggy, and Giovanni is walking me home to my apartment through these back streets of Rome, which meander organically around the ancient buildings like bayou streams snaking around shadowy clumps of cypress groves” (E. Gilbert).

Ex. 3. Determine the simile and synonymic repetition in the following sentences:

1. “You are as white as a ghost, the inmates ridiculed as the guards marched him in, naked and cold” (D. Brown)

2. “Slowly, like a powerful animal, he started towards Judd” (S. Sheldon).

3. “DeMarco was hovering over him like a savage bird of prey” (S. Sheldon).

4. “Despite fashioning myself as a Classicist, there are many modern icons I adore. Yet I admire them in isolation” (R. Ebert).

5. “The guys who make this miracle happen are shoveling the pizzas in and out of the woodburning oven, looking for all the world like the boilermen in the belly of a great ship who shovel coal into the raging furnaces” (E. Gilbert).

6. “I sit in the car as he’s driving and screaming at me, and I hate him and loathe him from the bottom of my heart” (Unknown).

7. “Instead, as my twenties had come to a close, that deadline of THIRTY had loomed over me like a death sentence, and I discovered that I did not want to be pregnant” (E. Gilbert).

8. “There were prosperous villages with markets along the route, centered on dirt roads running east and west” (C. Jones).

9. “It had been sold long ago, right after Grandma died, Grandpa having passed before her, which was years before Jim and Hank themselves died” (D. Rabe).

10. “We gallop through our lives like circus performers balancing on two speeding side-by-side horses—one foot is on the horse called “fate,” the other on the horse called “free will” (E. Gilbert).

11. “It grows even now ... waiting ... simmering beneath the bloodred waters of the lagoon that reflects no stars” (D. Brown).

TEST 4 FIGURES OF IDENTITY

1. Determine the statement which is true for simile:

- a) The objects being compared by means of simile are identical.
- b) Simile is identical with metaphor.
- c) It is a partial identification of two objects belonging to different areas.

2. Determine the statement which is NOT true for substitute synonyms:

- a) Substitute synonyms are widely used in the newspaper style.
- b) It is a repetition not of the same word but one word or phrase is repeated with its synonym.
- c) Substitute synonyms are similar in their stylistic colouring.

3. Pick out the stylistic devices in the following sentences:

"...she felt also that this 'character', her younger self, had simply ceased to be, had not died but merely ended, the way a book did, with obstacles overcome and lessons learned, the turning of the final page, and then the cover closing" (L. Ostlund).

"Don't I already have a passport that looks like a tattooed circus lady?" (E. Gilbert).

"With each repetition of those desperate thoughts, I could feel myself falling through layer after layer of illusion, like an action-comedy hero crashing through a dozen canvas awnings during his fall from a building" (E. Gilbert).

"Yes!" I said, "I'm a writer. I'm a book writer!" "You are a book writer from New York," he said, in agreement, in confirmation" (E. Gilbert).

II. Figures of inequality

Climax consists in arranging the utterance so that each subsequent word, phrase, or sentence is emotionally stronger or logically more important than the previous one, for example: *Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside* (Ch. Dickens).

There are two types of this stylistic device, namely:

1. the organization of some lexical units that characterize the object in the same emotional plan, for example:

As he wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful (W.S. Gilbert).

For that one instant there was no one else in the room, in the house, in the world, besides themselves (M. Wilson).

2. emphatic repetition and enumeration:

Of course, it is important. Incredibly, urgently, desperately important (D. Sayers).

They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens (S. Maugham).

Anticlimax consists in arranging the utterance so that every next word, phrase, or sentence is emotionally weaker than the previous one: *Fledgeby hasn't heard anything. "No, there's not a word of news," Lamble says. "Not a particle," adds Boots. "Not an atom," chimes in Brewer* (Ch. Dickens).

Anticlimax is of two types:

1. Gradual decrease in intensity: *So Juan stood bewilder'd on the deck; The wind sung, cordage strain'd and sailors swore* (G. Byron).

2. Sudden decrease in emotional strength, for example: *This was appalling and soon forgotten* (J. Galsworthy).

Zeugma is the use of semantically different but grammatically identical constructions side by side. Zeugma is an implementation within one context of two values of a polysemantic unit, for example:

If the country doesn't go to the radicals, we shall have Prime minister someday (O. Wilde).

A girl who had a yellow smock and a cold in the head that did not go on too well together, was helping an old lady ... (J. Priestley).

Pun is a variant of zeugma, but it is more independent and does not need a basic component. It is just a play on words:

Visitor, to a little girl:

- *Is your mother engaged?*
- *Engaged? She is already married.*

III. Figures of contrast

Antithesis is a stylistic device which represents two contrasting ideas in order to highlight (emphasize) differences. There are several variants of antithesis based on different relationships between the ideas expressed, for example:

- contrasting properties that characterize the referent

Some people have much to live on, and little to live for (O. Wilde).

I had walked into that reading room a happy healthy man, I crawled out a decrepit wreck (J. Jerome).

If we don't know who gains by his death, we do know who loses by it.
(A. Christie)

Mrs. Nork had a large home and a small husband. (S. Lewis)

In marriage the upkeep of woman is often the downfall of man. (S. Evans)

Don't use big words. They mean so little. (O. Wilde)

- opposition of two or more referents characterized by opposing properties

Their pre-money wives did not go together with their post-money daughters.

- opposition of referents characterized not only by opposing features, but also having a whole set of other features

New England had a native literature, more respectable under the circumstances, while Virginia had none; numerous industries, while Virginia was agricultural with a single crop; a homogeneous society and democratic spirit, while her rival was an aristocracy (Th. Dreiser).

Oxymoron is a combination of opposite values that are mutually exclusive. In this case, two semantically opposite ideas are expressed in syntactically independent words, for example:

He was sure the whites could detect his adoring hatred to them (R. Wright).

Sara was a menace and tonic, my best enemy; Rozie was a disease, my worst friend (J. Cary).

Oxymoron reveals the contradictory aspects of the same phenomenon. One of its elements reflects some objectively existing property, while the other denotes the personal attitude of the author to this property (*pleasantly ugly, crowded loneliness, unanswerable reply*).

"The Beauty of the Dead", "to shout mutely", "to cry silently", "the street damaged by improvements" (O. Henry)

"...silence was louder than thunder" (J. Updike)

*O brawling love! O loving hate! O heavy lightness! Serious vanity!
Feather of lead, bright smoke, cold fire, sick heath! (W. Shakespeare)*

You have two beautiful bad examples for parents. (Sc. Fitzgerald)

And faith unfaithful kept him falsely true. (A. Tennyson)

He had a face like a plateful of mortal sins. (B. Behan)

Paradox is a figure of speech in which a statement appears to be self – contradictory, but contains something of a truth. It is used for emphasis or stylistic effect:

Cowards die many times before their death.

Self-check assignments

1. Enumerate figures of inequality and figures of contrast.
2. Compare climax and anticlimax providing examples.
3. Explain the phenomenon of zeugma.
4. What is the function of antithesis?
5. Analyze oxymoron and illustrate it with examples.

EXERCISES

Ex. 1. Compare the cases of climax and anticlimax in the following sentences:

1. “This is America’s day. This is democracy’s day. A day of history and hope. Of renewal and resolve” (J. Biden. Inauguration Speech).

2. “Over the centuries through storm and strife, in peace and in war, we have come so far” (J. Biden. Inauguration Speech).

3. “Much to repair. Much to restore. Much to heal. Much to build. And much to gain” (J. Biden. Inauguration Speech).

4. “And now, a rise in political extremism, white supremacy, domestic terrorism that we must confront and we will defeat” (J. Biden. Inauguration Speech).

5. “Uniting to fight the common foes we face: Anger, resentment, hatred. Extremism, lawlessness, violence. Disease, joblessness, hopelessness” (J. Biden. Inauguration Speech).

6. “And each of us has a duty and responsibility, as citizens, as Americans, and especially as leaders – leaders who have pledged to honor our Constitution and protect our nation — to defend the truth and to defeat the lies” (J. Biden. Inauguration Speech).

7. “To those 400,000 fellow Americans – mothers and fathers, husbands and wives, sons and daughters, friends, neighbors, and co-workers” (J. Biden. Inauguration Speech).

8. “I will defend the Constitution. I will defend our democracy. I will defend America” (J. Biden. Inauguration Speech).

Ex. 2. Analyze the cases of antithesis in italics:

1. “In the first century AD Greek ambassador wrote of his journey through India: “I saw Indian Brahmins living upon the earth and yet not on it, and *fortified without fortifications, and possessing nothing, yet having the richness of all men*” (E. Gilbert).

2. “In equal parts I *loved him and could not stand him*” (E. Gilbert).

3. “The only thing more *unthinkable than leaving was staying*; the only thing more *impossible than staying was leaving*” (E. Gilbert).

4. “I feel they are all equal because they are all equally *adequate and inadequate descriptions of the indescribable*” (E. Gilbert).

5. “Every morning when Linda and I come for breakfast and ask our sorrowful *young/old Venetian proprietress* about the weather report for the day, she cocks the fingers of her right hand like a gun, puts it to her temple, and says, “More rain” (E. Gilbert)

6. “How can they be such *shrewd merchants* on the personal level, yet such *inefficient capitalists* as a nation?” (E. Gilbert)

7. “But know this, my dearest Dimitri, you also helped me realize that when I was only *half dead*, I was *half alive*” (S. Stony).

Ex. 3. Comment on oxymoron in italics:

1. “I gasped for breath and the air brought with it some of that powder, I guess, because that *cold fire* was inside me now, ramming throughout my body like a runaway train” (B. Webster).

2. “He often wished they had killed him then, and spared him this *living death* for forty years” (N. DeMille).

3. “...it was also at these moments that he would speak of the ‘vain dream of life’, the ‘inexhaustible torrent of beautiful appearances’, the ‘sterile and *delicious torment* of understanding and loving...” (M. Proust)

4. “Because parting is such *sweet sorrow*. I mean, along with the excitement, and there’s just the sense of loss” (Unknown).

5. “There was a *deafening silence* when he reached the last line and, drained of energy, sank back onto his bar stool” (R. Littell).

6. “There was a *loud silence* in the room as everyone sat, waiting for me” (G. Lin).

7. “During the days of vaudeville, the Cherry Sisters found fame because their act was *amazingly awful*” (Unknown).

8. “My real history is an *open secret*, whispered between insiders but never publicly acknowledged, like any other bit of Hollywood gossip” (R. Benedict).

9. “There was a boys’ choir that sang here last night, and it was so painfully, *painfully beautiful*, it felt like being stabbed in the heart with an icicle over and over” (K. Arkina).

10. “Tim is a *cheerful pessimist* who loves hockey” (Unknown).

TEST 5 FIGURES OF INEQUALITY AND CONTRAST

1. Climax is defined as:

a) an arrangement of an utterance in which every next word, phrase, or sentence is emotionally weaker than the previous one.

b) an arrangement of an utterance in which each subsequent word, phrase, or sentence is emotionally stronger or logically more important than the previous one.

c) an arrangement of an utterance in which every next word, phrase, or sentence is emotionally similar to the previous one.

2. Anticlimax is defined as:

a) an arrangement of an utterance in which every next word, phrase, or sentence is emotionally weaker than the previous one.

b) an arrangement of an utterance in which each subsequent word, phrase, or sentence is emotionally stronger or logically more important than the previous one.

c) an arrangement of an utterance in which every next word, phrase, or sentence is emotionally similar to the previous one.

3. Determine the statement which is NOT true for zeugma:

a) it is the use of semantically different but grammatically identical constructions side by side.

b) it is an implementation within one context of two values of a polysemantic unit.

c) it is a combination of a monosemantic word with two or more words simultaneously in several senses.

4. A stylistic device that represents two contrasting ideas in order to highlight differences is called:

- a) zeugma
- b) antithesis
- c) oxymoron

5. A stylistic device defined as a combination of opposite values that are mutually exclusive is called:

- a) antithesis
- b) zeugma
- c) oxymoron

6. Pun is:

- a) the play of light
- b) a play on words
- c) a Shakespeare's play

CHAPTER 4 SYNTACTIC STYLISTICS

The subject of syntactic stylistics is the study of the specifics of expressive means and stylistic devices functioning in complex language structures. Stylistic technique is implemented within the paragraph, as well as the whole text. The following syntactic model is characteristic of the English language: subject – predicate – object – adverbial modifier. Any deviations from this model can be considered as having some stylistic value. According to the type of changes (deviations) from the neutral syntactic model, all expressive means are divided into 4 groups:

1. expressive means based on the reduction of the sentence model (ellipsis, nominative sentences, aposiopesis, asyndeton, parceling)

2. expressive means based on the extension of the sentence model (repetition, enumeration, tautology, polysyndeton, parallel constructions)

3. expressive means consisting in an unusual arrangement of linguistic elements (inversion, detachment of sentence members)

4. expressive means based upon interaction of syntactic forms (rhetoric questions).

1. **Ellipsis** is the omission of one or both members of the sentence, the meaning of which is easily restored from the context. It increases the dynamics of the phrase, the intensity of the action change, etc. Ellipsis often occurs in proverbs and sayings. The main parts of elliptical sentences are issued intentionally, for example:

-Where do you go?

-To the theatre.

-Hullo! Who are you?

-The staff.

-Where are the others?

At the front (B. Shaw).

Elliptical constructions are used by the author as a means of realistic reproduction of the conversation of speakers, which characterizes their emotional state.

Aposiopesis is a sudden break in a narration caused by a flow of feelings, indecision or reluctance to continue the conversation. Aposiopesis is mostly used in oral speech. Sometimes this expressive means is a reflection of a hidden intention, which expresses a threat, doubt, promise. Aposiopesis as an artistic technique is also used in music, painting, when the author does not bring his/her work to a logical conclusion, giving the reader/listener the opportunity to make their own conclusions, for example:

If you behave like this...

If she stops visiting us...

If he mentions this accident...

Aposiopesis should not be confused with an unintentional speech stop when the speaker does not know what to say. Such a stop of speech has no stylistic value.

Nominative (nominal) sentences are one-component structures based on a single component, expressed by a noun or a noun – like element (gerund, numeral). There are the following structural types of nominative sentences:

1. Nominative sentences consisting of one element:

Evening. Spring. Troubles.

2. Nominative sentences consisting of the main (basic) component and one or more words that modify it:

Late evening. Early spring. A few teething troubles.

3. Multicomponent nominative sentences consisting of two or more basic elements:

Early spring and a few teething troubles.

Nominative sentences aim at a dynamic depiction of events, a vivid description of time, action, place of action, the circumstances that accompany the action, its participants, etc.

Asyndeton is a combination of sentence elements without the significant conjunctions and connectives, for example:

Cocking tails and pricking whickers, ...

Families by tens and dozens,

Brothers, sisters, husbands, wives –

Followed the Piper for their lives (R. Browning).

Beatie: Watcha got this year?

Jimmy: Had spuds, carrots, cabbages, you know. Beetroots, lettuces, onions, and peas (J. Osborn).

The absence of conjunctions makes speech expressive and dynamic.

Parceling means an intentional division of sentences into parts by full stops:

Peter met Nick. Last week. In the street.

She loves him. Very much.

Being typical of spontaneous speech, parceling is used to reveal a speaker's inner feelings, emotions as well as to make information more concrete.

2. **Repetition** is an expressive language means used by a speaker in case of his/her strong emotional stress, for example: "*Stop!*" - *she cried, "Don't tell me! I don't want to hear; I don't want to hear what you have come for. I don't want to hear"*.

Repetitions are divided into *anaphora*, *epiphora*, *anadiplosis*, *framing* and *chain repetition*.

Anaphora is the repetition of initial elements in several consecutive sentences (phrases, paragraphs), for example:

My heart is in the Highland, my heart is not here,
My heart is in the Highland, a-chasing the deer ...
Farewell to the forests and wild hanging woods!
Farewell to the torrents and loud-pouring floods ... (R. Burns).
What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp? (W. Blake)

The use of anaphoric repetition helps the reader/listener focus on a particular element of the work.

Epiphora is a stylistic device that consists in repeating words or phrases at the end of two or more sentences, for example:

... *Now this gentleman had a younger brother of still better appearance than himself, who had tried life as a cornet of dragoons, and found it bore; and afterwards tried it in the train of an English minister abroad, and found it bore; and then he strolled to Jerusalem, and got bored there; and had then gone yachting about the world, and got bored everywhere* (Ch. Dickens).

Anadiplosis is a stylistic device in which a word that ends a sentence or a short segment of speech is repeated at the beginning of another sentence or segment of speech, for example:

With Bewick on my knee, I was then happy; happy at least in my own way. (Ch. Brontë).

"Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music and music is the best" (Frank).

"Fear leads to anger. Anger leads to hate. Hate leads to suffering"(Yoda).

Framing is the repetition of the initial part of a sentence at the end of this unit, for example:

Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary.

Chain repetition happens when the final component of is repeated at the beginning of a sequential syntactic structure: *A smile would come into Mr. Pickwick face. Smile extended into laugh, the laugh into roar, and the roar became general.* Repetition as an expressive means of syntax is widely used in all spheres of life, and it is capable of revealing various human emotions (worry, impatience, request, invitation, irritation, indignation, doubt, delight, etc.).

Enumeration is the repetition of homogeneous syntactic units of both individual members of a sentence to raise the expressiveness of speech:

There was a great deal of confusion and laughter and noise, the noise of orders and counter-orders, of knives and forks, of corks and glass-stoppers (J. Joyce).

The principal production of these towns appears to be soldiers, sailors, Jews, chalk, shrimps, officers and dock-yard men.

Tautology is the repetition of identical in content and grammatically synonymous units in a sentence. The most frequently repeated subject is expressed by a proper name or a personal pronoun, as well as a predicate expressed by the main or auxiliary verbs. Tautological repetition can be

caused by the following factors:

a) strong feelings of the speaker, such as: fear, excitement, fear, sadness, etc., for example:

Darling, darling Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling. Bundle darling, darling Bundle. I do love you so.

b) low cultural level of the speaker, for example:

No one could do the job more better. The name of my informant... the name of my informant the name of ... the name. The name escapes me.

c) special physical condition of the speaker: alcohol intoxication, loss of consciousness, etc:

"I did... what you said..." Dun gasped, closing his eyes and squeezing the words out in painful jerks.

Typically, tautology is used in colloquial speech to enhance its emotional impact. In addition, this expressive tool is often used in folk songs, ballads, children's poems to create rhythm and rhyme.

Polysyndeton is a stylistically motivated repetition of conjunctions or prepositions, for example:

The dog barked and pulled Jack, and growled, and raged.

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, no fights, nor contests of strength, no of his wife (E. Hemingway).

First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration.

A characteristic stylistic function of polysyndeton is to create a certain rhythm of the text.

Parallel constructions are means of enumerating (comparing, confronting) facts by means of making up two or more syntactic structures

according to the same pattern:

Lucy read the book, Jack played the piano, Tom listened to the music.

The emphatic construction *it is/was he who/that* acts as a means of intensifying one of the elements of the syntactic construction. With its help you can select any member of the sentence, except for the predicate, for example:

It is not every day I get a chance to get out to woods (D. Carter).

It is blood they make their profits of (D. Carter).

The emphatic construction with the verb to do is used to convey the value of intensity. This construction is a synonymous correlate of neutral forms of imperative and real ways, for example:

I like – I do like, he likes – he does like, take it – do take it.

What does worry me is all conventional concern with individual personalities (M. Wilson)

“I’ll never swim the Channel, that I do know”, she said. (J. Wain)

3. **Inversion** is the violation of the fixed word order in the sentence. As a rule, two types of inversion are distinguished: grammatical and stylistic. Grammatical inversion does not possess stylistic information. It is used for making questions of different types, for example:

Does it surprise you? (S. Maugham)

What are you doing here? (J. Galsworthy)

Can’t you put it off? (J. Galsworthy)

Stylistic inversion does not change the grammatical essence of the sentence. It consists in intentionally violating the established order of words to highlight a certain component, for example, compare: *They slid down* and *Down they slid*, as well as:

Down came the storm, and smote again

The vessel in its strength...

In she plunged boldly,

No matter how coldly

The rough river ran... (Hood)

The first position in the sentence can be occupied by part of the verb predicate, for example:

Inexplicable was the astonishment of the little party when they returned to find out that Mr. Pickwick had disappeared (Dickens)

Dull would he be of soul who could pass by

A sight so touching in its majesty... (Wordsworth)

The first position in the sentence can also be occupied by:

- simple verb predicate:

Came a day when he dragged himself into the Enquirer alley, and there was no Cheese-Face.

Came frightful days of snow and rain. He did not know when he made camp, when he broke camp... (J. London)

- adverbial modifier of circumstance:

And doggedly along by the railings of the Grand Park towards his father's house, he went trying to tread on his shadow... (Galsworthy)

Over by St. Paul he stands and there is no money it... (Galsworthy)

- direct object, for example:

But Johnsie he smote, and she lay, scarcely moving in her painted iron bedstead (O. Henry)

Other examples of inversion include:

In came Viktor (predicate).

Insolent Connor's conduct was (predicative).

Little possibilities Cooper had (direct object).

To her son Janet gives all her time (indirect object).

A horrible death Douglas died (cognate object).

This is a letter congratulatory (attribute).

To the cinema John went (adverbial modifier).

Detachment is a structural and intonation-semantic selection of one of the members of a sentence to give it a certain syntactic and semantic meaning, for example:

There was a nice little boy there, I liked his name, Oswald.

Brian came into the room, very much flushed and rather unsteady in his gait.

The main function of detachment is the logical selection of components of sentence structure.

4. **Rhetoric questions** require no answers. They are not questions but affirmative/negative statements put into the interrogative shape, e.g.:

Why should I go there? means I shouldn't go there.

Much she cares about him = She does not care much about him.

What could I do in a situation like that? = I could do nothing in a situation like that.

Self-check assignments

1. Give the general definition to syntactical stylistic devices.
2. What groups do the syntactical devices fall into?
3. Provide the definition and examples of ellipsis.
4. Explain aposiopesis and illustrate it with examples selected from literature.
5. Compare asyndeton and polysyndeton.

6. Define repetition and determine its types.
7. What is stylistic inversion?
8. Explain the function of rhetorical questions and provide its examples.

EXERCISES

Ex. 1. Analyze the cases of repetition in the following sentences:

1. “The man heaved, *higher ... higher ...* lifting her until her hands curled over the edge” (D. Brown).
2. “I think, *I remember*, When *I remember*, *I feel pain*, When *I feel pain*, *I cry*, When *I cry*, I can’t stop, I think I hit the point in life where I’m just done” (Unknown).
3. “Somewhere in me I am able to recognize that this is not my *melancholy*; this is the city’s own indigenous *melancholy*, and I am healthy enough these days to be able to feel the difference between me and it” (E. Gilbert).
4. “She was walking her *little fancy dog* on a gem-studded leash, and the fur collar on her tight jacket looked as if it had been made out of the pelt of her former *little fancy dog*” (E. Gilbert).
5. “Instead, I say a simpler truth—that *I am grateful* for old and new friends. That *I am grateful*, most especially tonight, for Luca Spaghetti” (E. Gilbert).
6. “That *I hope* he has a happy thirty-third birthday, and *I hope* he lives a long life, in order to stand as an example to other men of how to be a generous, loyal and loving human being. And that *I hope* nobody minds that I’m *crying* as I say all this, though I don’t think they do mind, since everyone else is *crying*, too” (E. Gilbert).

7. “But Giovanni and I, we only *talk*. Well, we *eat* and we *talk*. We have been *eating* and *talking* for many pleasant weeks now, sharing pizzas and gentle grammatical corrections, and tonight has been no exception” (E. Gilbert).

8. “I am in desperate need of help. I don’t know what to do. I need an answer. *Please tell me what to do. Please tell me what to do. Please tell me what to do . . .*” (E. Gilbert).

9. “Still, during the last few years of my life, there was no question that I was in grave *trouble* and that this *trouble* was not lifting quickly” (E. Gilbert).

Ex. 2. Analyze various types of repetition in the following sentences:

1. “It’s a strange feeling. Everywhere I go, I’m the *first*. Step outside the rover? *First guy* ever to be there! Climb a hill? *First guy* to climb that hill! Kick a rock? That rock hadn’t moved in a million years! I’m the *first guy* to drive long-distance on Mars. The *first guy* to spend more than thirty-one sols on Mars. The *first guy* to grow crops on Mars. *First, first, first!* I wasn’t expecting to be *first* at anything” (A. Weir).

2. “Then, the copious *blood* from my wound trickled down toward the hole. As the *blood* reached the site of the breach, the water in it quickly evaporated from the airflow and low pressure, leaving only a gunky residue behind. More *blood* came in behind it and was also reduced to gunk. Eventually, the *blood* sealed the gaps around the hole and reduced the leak to something the suit could counteract” (A. Weir).

3. “*No hope of finding* the medical O2 tank. *No hope of finding* anything in this mess before I passed out” (A. Weir).

4. “In the event a crewman died on *Mars*, he stayed on *Mars*” (A. Weir).

5. “*I’m getting sick of* daily press conferences,” Venkat said. “*I’m getting sick of* hourly press conferences,” Annie countered” (A. Weir).

6. “Then I thought “I’m *dizzy*,” and fell to my knees. Then I fell prone. I was that *dizzy*” (A. Weir).

7. “I *need* more surface area for farming, and I *need* water to hydrate the soil” (A. Weir).

8. “*If you asked* every engineer at NASA what the worst scenario for the Hab was, *they’d answer* “fire.” *If you asked* them what the result would be, *they’d answer* “death by fire” (A. Weir).

9. “Until—*quite abruptly*—it stopped. *Quite abruptly*, I found that I was not crying anymore” (E. Gilbert)

10. “I walk up the stairs to my fourth-floor apartment, *all alone*. I let myself into my tiny little studio, *all alone*” (E. Gilbert)

11. “*Better*. My stomach’s sore and my back hurts, but *better*” (S. King)

12. “The *silver-haired devil*,” his client stammered. “She’s getting closer every day.” The provost glanced down at his client’s file, eyeing the photo of the attractive silver-haired woman. “Yes,” the provost said, “your *silver-haired devil*” (S. King)

Ex. 3. Discuss the usage of parallel constructions and explain their function in the following sentences:

1. “*I could reduce* my caloric use by minimizing manual labor. *I could set* the temperature of the Hab higher than normal, meaning my body expends less energy keeping its temperature. *I could cut off* an arm and eat

it, gaining me valuable calories and reducing my overall caloric need” (A. Weir).

2. “They gathered. Everywhere on Earth, they gathered. *In Trafalgar Square and Tiananmen Square and Times Square*, they watched on giant screens. *In offices*, they huddled around computer monitors. *In bars*, they stared silently at the TV in the corner. *In homes*, they sat breathlessly on their couches, their eyes glued to the story playing out” (A. Weir).

3. “*The outer layer* was gone. *The middle layer* was singed and burned clean through in places. *The inner layer*, my own uniform, was in reasonably good shape” (A. Weir).

4. “*I’ll need to use a rover*. It’ll take a long time, so *I’ll need to bring supplies*. *I’ll need to recharge* an-route, and rovers don’t have solar cells. *I’ll need to steal* some from the Hab’s solar farm. During the trip *I’ll need to breathe*, eat, and drink” (A. Weir).

5. “*I cried I fought, I tried*, but everything is crashing down” (Unknown).

6. “*I don’t want to be married* anymore. *I don’t want to live* in this big house. *I don’t want to have a baby*” (E. Gilbert).

7. “*Another solitary bedtime* in Rome. *Another long night’s sleep* ahead of me, with nobody and nothing in my bed except a pile of Italian phrasebooks and dictionaries” (E. Gilbert).

8. “*I loved Phoenix*. *I loved the sun* and the blistering heat. *I loved the vigorous, sprawling city*” (S. Meyer).

9. “O, willful ignorants! *Do you not see* the future? *Do you not grasp* the splendor of my creation? The necessity?” (D. Brown)

10. “*Through the dolent city, I flee*. *Through the eternal woe, I take flight*” (D. Brown).

Ex. 4. Determine the function of aposiopesis in the following sentences:

1. "Intercept velocity will be 11 meters per second..." she began (A. Weir).
2. "Distance at intercept will be—" She stopped and choked (A. Weir).
3. "Then he said, "Strange ..." which is something you never want to hear from either your palm-reader or your dentist" (E. Gilbert).
4. "I could just picture myself all alone, in the butt end of a gondola, getting dragged through the mist by a crooning gondolier as I . . . read a magazine?" (E. Gilbert).
5. "Yes," the man said. "And yet, I will sleep easier if ..." He paused, regrouping. "I need to know that if anything happens to me, you will carry out my final wishes" (D. Brown)
6. "You must keep it hidden until ..." He paused, suddenly lost in thought. "Until when?" the provost prodded" (D. Brown)
7. "Suddenly a clear thought emerged in Langdon's head. I awoke in Florence ..." (D. Brown).

Ex. 5. Determine the types of inversion in the following sentences:

1. "*The next five pounds*, I just gained for fun" (E. Gilbert).
2. "*In such an environment*, is it maybe a little shallow to be thinking only about your next wonderful meal?" (E. Gilbert).
3. "*With it being 100km wide*, I can't see the whole thing, so I don't know where on the circle I am" (A. Weir).
4. "*Lucky for me*, the tech specs for everything are right here in the computer" (A. Weir).
5. "*And holy hell* it worked!" (A. Weir)

6. “*And boy do I mean ‘dangerous’*” (A. Weir).
7. “*Boy is this place a tropical jungle now, I’ll tell ya*” (A. Weir).
8. “*Shyly, I ask this fisherman where I should eat tonight, and I leave our conversation clutching yet another little piece of paper, directing me to a little restaurant with no name...*” (E. Gilbert)
9. “*You’re ... an American?*” (D. Brown)

Ex. 6. Point out the cases of parceling in the extracts below:

1. “Then I did it again. And again. Short bursts. Nothing flashy” (A. Weir).
2. “I suppose I’ll think of something. Or die” (A. Weir).
3. “Fortunately, I know the recipe: Take hydrogen. Add oxygen. Burn” (A. Weir).
4. “No major elevation changes. Hardly any obstacles” (A. Weir).
5. “There, I offer up to the universe a fervent prayer of thanks. First in English. Then in Italian. And then—just to get the point across—in Sanskrit” (E. Gilbert).
6. “He closed his eyes, trying to remember an accident. Nothing. A total blank. Think. Only darkness” (D. Brown).
7. “When the killer finally pulled his arm free, the casket fell with a conclusive thud against the flat marble floor. Complete darkness. Again. And silence. There was no frustrated pounding outside the overturned sarcophagus. No prying to get in. Nothing” (D. Brown).

Ex. 7. Determine the function of enumeration in the following sentences:

1. “What about *jealousy, anger, fear, disappointment, loneliness,*

shame, boredom?” (E. Gilbert)

2. “Because the world is so *corrupted, misspoken, unstable, exaggerated* and *unfair*, one should trust only what one can experience with one’s own senses, and this makes the senses stronger in Italy than anywhere in Europe” (E. Gilbert).

3. “Somehow (again—that smile) he met up in New York City with a crowd of young musicians from all over the world and he took to playing guitar with them, jamming all night with talented kids from *Jamaica, Africa, France, Japan . . .*” (E. Gilbert).

4. “Over those years, Swamiji became a *Hatha Yogi, an expert* in ayurvedic medicine and cooking, *an architect, a gardener, a musician* and *a swordfighter* (this I love)” (E. Gilbert).

5. “This is why, Barzini says, Italians will tolerate hideously incompetent *generals, presidents, tyrants, professors, bureaucrats, journalists* and *captains* of industry, but will never tolerate incompetent *opera singers, conductors, ballerinas, courtesans, actors, film directors, cooks, tailors . . .*” (E. Gilbert).

6. My other roommates, over time, would include an Argentinean *dancer*, a Swiss *homeopath*, a Mexican *secretary*, an Australian *mother of five*, a young Bangladeshi *computer programmer*, a *pediatrician* from Maine and a Filipino *accountant* (E. Gilbert).

Ex. 8. Analyze rhetorical questions in the following sentences:

1. “What can you do in such an environment to hold a sense of your individual human dignity? (E. Gilbert)

2. “They give us dazzling smiles which I can’t begin to understand—how can they be happy doing this rough work under such terrible

conditions?” (E. Gilbert)

3. “I wonder if this log will be recovered before the rest of the crew die of old age?” (A. Weir)

4. “We had to go out in the storm to get from the Hab to the MAV. That was going to be risky, but what choice did we have?” (A. Weir)

TEST 6 SYNTACTIC STYLISTIC DEVICES

1. Determine the statement which is NOT true for ellipsis:

a) it is the omission of one or both members of the sentence, the meaning of which is easily restored from the context

b) it increases the dynamics of the phrase, the intensity of the change of action

c) ellipsis does not occur in proverbs and sayings

2. Aposiopesis is defined as

a) a sudden break in a narration caused by a flow of feelings, indecision or reluctance to continue the conversation

b) the omission of one or both members of the sentence, the meaning of which is easily restored from the context

c) a deliberate refraining from bringing the utterance up to the end.

3. Types of syntactic repetition include:

a) anaphora, epiphora, aposiopesis, framing and chain repetition

b) anaphora, epiphora, anadiplosis, framing and chain repetition

c) anaphora, epiphora, asyndeton, polysyndeton

4. Enumeration is defined as:

a) the repetition of initial elements in several consecutive sentences (phrases, paragraphs)

b) the repetition of identical in content and grammatically synonymous

units in a sentence

c) the repetition of homogeneous syntactic units of both individual members of a sentence and phrases.

5. Inversion is characterized by the emphasized elements occupying:

- a) the initial position in the utterance
- b) the final position instead of the initial one
- c) any position in the utterance.

6. Rhetoric questions are:

- a) special questions
- b) tag questions
- c) affirmative/negative statements in the interrogative shape.

7. Define the syntactic stylistic devices in the following sentences:

The voices call out, arriving close behind me. "What you've done is madness!" Madness breeds madness (D. Brown)

Circles of contamination ... replication of infected cells ... death-toll estimates (D. Brown)

"Then how can you tell the difference between heaven and hell?" (E. Gilbert)

"She could ride, she could hunt, she was a scholar, she became a Catholic and it was a huge scandal" (E. Gilbert)

"She's an athlete and a scholar and a mother and a writer" (E. Gilbert)

SCHEME OF THE STYLISTIC ANALYSIS

The stylistic analysis of the text should focus on the following issues:

1. The main events in the author's life that influenced his/her creative works, his/her outlook and style.
- 2 The content of the text being analyzed.
3. The main idea of the text, i. e. the author's message to the readership.
4. Phonetic, semasiological, syntactic stylistic devices employed by the author in order to express the main idea.

The steps of the analysis include:

1. State the original *source* of the text, the author of the article and its *target reader*.
2. Analyze the *title* or the *headline* of the text. Define its characteristic features.
3. Define the *subject matter* of the text, summarize the *main facts*.
4. Dwell on the *author's aim* in writing the article and evaluate the achieved results.
5. Define the *style* (*formal, informal, semi-formal*) of the text.
6. Determine the dominant *emotional tone* of the text (the author's attitude to his/her subject-matter). It may be *neutral, lyrical, dramatic, ironical, humorous, sarcastic*, etc.
7. Analyze the *key words* and their *contextual synonyms*.
8. Comment on the *conceptual information* contained in the text and *its message*.
9. Identify *stylistic means* on all levels and the functions they perform:
 - a) phonetic
 - b) graphical

- c) morphological
- d) lexical, phraseological
- e) semasiological
- f) syntactic

10. *Summarize* the analysis manifesting the unity of all stylistic means, as well as compositional arrangement of the text, as the way of expressing the underlying thought and the author's communicative aim, revealing the individuality of the writer's style.

11. Express *your personal opinion* on the text.

REVISION ASSIGNMENTS

I. Determine the stylistic device in italics:

1. “Anyhow, it’s hard to be depressed with Linda *babbling* beside me, trying to get me to buy a giant purple fur hat, and asking of the lousy dinner we ate one night, “Are these called Mrs. Paul’s Veal Sticks?” (E. Gilbert)

- a) epithet
- b) onomatopoeia
- c) metaphor

2. “This is Linda—my *temporary, special-order, travel-sized* Venetian friend” (E. Gilbert)

- a) metaphor
- b) hyperbole
- c) epithet

3. “...I can hear the *soccer-stadium-like cheers* of a nearby manifestation, another labor demonstration” (E. Gilbert).

- a) synecdoche
- b) simile
- c) epithet

4. “It was the quintessential Roman woman – a *fantastically maintained, jewelry-sodden forty-something* dame wearing four-inch heels, a tight skirt with a slit as long as your arm, and those sunglasses that look like race cars (and probably cost as much)” (E. Gilbert).

- a) metaphor
- b) hyperbole
- c) epithet

5. “Giulio said, “Maybe you and *Rome* just have different words” (E. Gilbert)

- a) synecdoche
- b) metaphor
- c) personification

6. “The *olive oil* is homemade” (E. Gilbert)

- a) assonance
- b) onomatopoeia
- c) alliteration

7. “*In three languages, then*, this montage of gratitude comes forth, one testimony at a time” (E. Gilbert)

- a) inversion
- b) ellipsis
- c) parceling

8. “The Great Jon says that won’t matter if we catch him *with his breeches down*, but it seems to me that a man who has fought as many battles as Tywin Lannister won’t be so easily surprised” (G. Martin)

- a) metonymy
- b) epithet
- c) periphrasis

9. “Ser Barristan had been standing at the foot of the Iron Throne, *as still as any statue*, but now he went to one knee and bowed his head” (G. Martin)

- a) synecdoche
- b) simile
- c) epithet

10. “Mind you, Princess, if the lords of the Seven Kingdoms have the wit the *gods gave a goose*, it will never come to that” (G. Martin)

- a) assonance
- b) onomatopoeia
- c) alliteration

11. “*Ever so fast*, she kissed him right between the eyes, and jerked her head back an instant before his claws would have found her face” (G. Martin)

- a) simile
- b) inversion
- c) parceling

12. “After a minute of fruitless searching, she was simultaneously *relieved and disappointed*” (A. Weir).

- a) synonymic repetition
- b) antithesis
- c) epithets

II. Comment on the stylistic devices in italics:

1. Namely, that I am so grateful to be free tonight from the *depression that had been gnawing at me like a rat over the years*, a *depression that had chewed such perforations in my soul* that I would not, at one time, have been able to enjoy even such a lovely night as this (E. Gilbert).

2. Jovial Lord Hornwood had no daughters, but he did bring gifts, *a horse one day, a haunch of venison the next, a silver-chased hunting horn the day after*, and he asked nothing in return . . . (G. Martin)

3. Gared did not rise to the bait. He was an old man, past fifty, and he had seen the lordlings *come and go* (G. Martin)

4. “The guys who make this miracle happen are shoveling the pizzas in and out of the woodburning oven, looking for all the world *like the boilermen in the belly of a great ship who shovel coal into the raging furnaces*” (E. Gilbert)

5. I walk through the markets of this *crumbly town* and my *heart tumbles* with a love I can’t *answer or explain* as I watch an old guy in a black wool hat gut a fish for a customer (E. Gilbert)

6. *I am alone, I am all alone, I am completely alone* (E. Gilbert)

7. “According to lore, it was here at this church, at the age of nine, that Dante first *laid eyes on* Beatrice Portinari—the woman with whom he fell in love at first sight, and for whom *his heart ached* his entire life” (D. Brown)

8. “Joe Romano had been the *linchpin* in the Family organization, and Orsatti had not found anyone to take his place” (L. Conrad).

9. “But after all the hype has settled to the showroom floor, you’ll find one *machine* sitting quietly in the corner, doing the same job it has for decades, with little change or help from the marketing team” (T. Klenck).

10. “The moon, only just resisting the *heavy clouds about to swallow it*, casts a faint blue light on some of them” (A. Stewart).

11. “She’s *not hopeless*”, he said, folding his arms (N. Jemisin).

12. “He felt a *stab of disappointment*” (L. Conrad).

13. “The city, that *monster with a hundred mouths and a thousand ears, a monster that knows nothing but says everything*, had written me off” (J. Bauby).

14. “How many disappointments are conducive to bitterness? *One or a thousand*, depending on the subject” (E. Cioran).

15. “The clear blue water was glimmering this morning, *a thousand diamonds in the sun*” (S. Bowring).

16. “He sighed, tossing the aspirin into his mouth, *chasing it* with two large gulps of water” (S. Bowring).

17. “A full meal for dinner. I’d earned it. Plus, I’d burned *a ton of calories* and I wanted them back” (A. Weir).

18. “The worst moments in life are heralded by small observations. *The tiny lump on your side* that wasn’t there before. Coming home to your wife and *seeing two wine glasses in the sink*” (A. Weir).

19. “But I’ll *drift off to dreamland* in the best mood I’ve been in since Sol 6” (A. Weir).

20. “After one full second of utter silence, the *room exploded with noise*” (A. Weir).

21. “As I crested the rise, I saw something that *made me very happy* and something that *made me very sad*: The Hab was in-tact (yay!) and the MAV was gone (boo!)” (A. Weir).

22. “It was a ridiculous sequence of events that led to me almost *dying*. Then an even more ridiculous sequence that led to me *surviving*” (A. Weir).

23. “This morning, however, Langdon had the uneasy feeling that *the devil was staring directly at him*” (D. Brown).

24. “Langdon saw in her eyes *a frightened little girl, running scared ... desperate and out of control*” (D. Brown).

25. “She *shot a glance* at the bearded doctor, who walked over to a nearby counter and began preparing something” (D. Brown).

III. Perform the stylistic analysis of the first part of J. Biden's inauguration speech. Determine stylistic devices and comment on their functions:

This is America's day. This is democracy's day. A day of history and hope, of renewal and resolve. Through *a crucible for the ages (1)*, America has been tested anew and *America has risen (2)* to the challenge. Today we celebrate the triumph not of a candidate but of a cause, a cause of democracy. The people - *the will of the people - has been heard*, and *the will of the people has been heeded (3)*.

We've learned again that democracy is precious, *democracy is fragile (4)* and, at this hour my friends, democracy has prevailed. So now on this *hallowed ground (5)* where just a few days ago violence sought to shake the Capitol's very foundations, we come together as one nation under God - *indivisible (6)* - to carry out the peaceful transfer of power as we have for more than two centuries.

As we look ahead in our uniquely American way, *restless, bold, optimistic (7)*, and set our sights on a nation we know we can be and must be, *I thank* my predecessors of both parties for their presence here. *I thank (8)* them *from the bottom of my heart (9)*. And I know the resilience of our Constitution and *the strength, the strength (10)* of our nation, as does President Carter, who I spoke with last night who cannot be with us today, but who we salute for his lifetime of service.

I've just taken a sacred *oath* each of those patriots have taken. The *oath (11)* first sworn by George Washington. But the American story depends *not on any one of us, not on some of us, but on all of us (12)*. On we the people who seek a more perfect union. This is a great nation, we are good people. *And over the centuries (13)* through storm and strife in peace and in

war we've *come so far*. But we still have *far to go* (14).

We'll press forward with speed and urgency for we have much to do in this *winter of peril and significant possibility* (15). *Much to do, much to heal, much to restore, much to build and much to gain* (16). Few people in our nation's history have been more challenged or found a time more challenging or difficult than the time we're in now. A once in a century *virus that silently stalks* (17) the country has taken as many lives in one year as in all of *World War Two* (18).

Millions of jobs have been lost. Hundreds of thousands of businesses closed. *A cry for racial justice*, some 400 years in the making, moves us. The dream of justice for all will be deferred no longer. *A cry for survival* (19) comes from the planet itself, a cry that can't be any more desperate or any more clear now. The rise of *political extremism, white supremacy, domestic terrorism* (20), that we must confront and we will defeat.

To overcome these challenges, to restore the soul and secure the future of America, requires so much more than words. It requires the most elusive of all things in a democracy - *unity*. *Unity* (21). In another January on New Year's Day in 1863 *Abraham Lincoln signed the Emancipation Proclamation* (22). When he put pen to paper the president said, and I quote, 'if my name ever goes down in history, it'll be for this act, and *my whole soul is in it*'.

My whole soul is in it today, on this January day. *My whole soul is in this* (23). *Bringing America together, uniting our people, uniting our nation* (24). And I ask every American to join me in this cause. Uniting to fight the foes we face - *anger, resentment and hatred. Extremism, lawlessness, violence, disease, joblessness, and hopelessness* (25).

With unity we can do *great things, important things* (26). We can *right*

wrongs (27), we can put people to work in good jobs, we can teach our children in safe schools. We can overcome the deadly virus, we can rebuild work, we can rebuild the middle class and make work secure, we can secure racial justice and we can make (28) America once again the leading force for good in the world.

I know speaking of unity can sound to some like a *foolish fantasy* (29) these days. I know the forces that divide us are deep and they are real. But I also know they are not new. Our history has been a constant struggle between the American ideal, that we are all created equal, and the harsh ugly reality that *racism, nativism and fear* (30) have *torn us apart* (31). The *battle is perennial* and *victory is never secure* (32).

Through *civil war, the Great Depression, World War, 9/11* (33), through *struggle, sacrifice, and setback* (34), our *better angels* (35) have always prevailed. *In each of our moments* (36) enough of us have come together to carry all of us forward and we can do that now. *History, faith and reason show* (37) *the way. The way* (38) of unity.

We can see each other not as *adversaries* but as *neighbors* (39). We can treat each other with dignity and respect. We can join (40) forces, stop the shouting and lower the temperature. *For without unity* (41) there is *no peace, only bitterness and fury, no progress, only exhausting outrage. No nation, only a state of chaos* (42). This is our historic moment of crisis and challenge. And unity is the path forward. And we *must meet this moment* (43) as the United States of America.

If we do that, I guarantee we will not fail. We have *never, ever, ever, ever* (44) failed in America when we've acted together. And so today at this time in this place, *let's start afresh, all of us. Let's begin* (45) *to listen to one another again, hear one another, see one another. Show respect to one*

another (46). Politics doesn't have to be *a raging fire (47)* destroying everything in its path. Every disagreement doesn't have to be a cause for total war and we must reject the culture in which facts themselves are manipulated and even manufactured.

IV. Analyze the second part of J. Biden's inauguration speech. Define stylistic devices and comment on their functions:

My fellow Americans, *we have to be* different than this. *We have to be (1)* better than this and I believe America is so much better than this. Just look around. Here we stand in the shadow of the Capitol dome. As mentioned earlier, completed in the shadow of the Civil War. When the union itself was literally hanging in the balance. *We endure, we prevail (2)*. *Here we stand*, looking out on the great Mall, where Dr King spoke of his dream.

Here we stand (3), where 108 years ago at another inaugural (4), thousands of protesters tried to block brave women marching for the right to vote. And today we mark the swearing in of the first woman elected to national office, Vice President Kamala Harris. Don't tell me things can't change. *Here we stand* where heroes who gave the last full measure of devotion *rest in eternal peace*.

And *here we stand (5)* just days after a riotous mob thought they could use violence *to silence* the will of the people, *to stop* the work of our democracy, *to drive (6)* us from this sacred ground. *It did not happen, it will never happen (7)*, *not today, not tomorrow, not ever. Not ever (8)*. *To all those who supported* our campaign, I'm humbled by the faith you placed in us. *To all those who did not support us (9)*, let me say this. Hear us out as we move forward. Take a measure of me and my heart.

If you still disagree, so be it. *That's democracy. That's America (10)*. The right to dissent peacefully. And the *guardrail of our democracy (11)* is perhaps our nation's greatest strength. If you hear me clearly, disagreement must not lead to disunion. And I pledge this to you. I will be a President for *all Americans, all Americans (12)*. And I promise you I will fight for those who did not support me as for those who did.

Many centuries ago, St Augustine – *the saint of my church (13)*– wrote that a people was a multitude *defined by the common objects of their love. Defined by the common objects of their love (14)*. What are the common objects we as Americans love, that define us as Americans? I think we know. *Opportunity, security, liberty, dignity, respect, honor, and yes, the truth (15)*.

Recent weeks and months have *taught us a painful lesson (16)*. There is truth and there are *lies. Lies (17)* told for power and for profit. And each of us has a duty and a responsibility *as citizens as Americans and especially as leaders (18)*. *Leaders (19)* who are pledged to honor our Constitution to protect our nation. *To defend the truth and defeat the lies (20)*.

Look, *I understand* that many of my fellow Americans view the future with fear and trepidation. *I understand* they worry about their jobs. *I understand (21)* like their dad they lay in bed at night staring at the ceiling thinking: 'Can I keep my healthcare? Can I pay my mortgage?' Thinking about their families, about what comes next. I promise you, I get it. But the answer's not to turn inward. To retreat into competing factions. Distrusting those who don't look like you, or worship the way you do, who don't get their news from the same source as you do.

We must end this uncivil war that pits *red against blue, rural versus urban, conservative versus liberal (22)*. We can do this if we *open our souls*

(23) instead of *hardening our hearts* (24), if we show a little tolerance and humility, and if we're willing to *stand in the other person's shoes* (25), as my mom would say. Just for a moment, *stand in their shoes* (26).

Because here's the thing about life. There's no accounting for what fate will deal you. Some days you *need a hand* (27). There are other days when we're called to *lend a hand* (28). *That's how* it has to be, *that's what* (29) we do for one another. And if we are that way our country will be *stronger, more prosperous, more ready* (30) for the future. And we can still disagree.

My fellow Americans, in the work ahead of us we're going to need each other. We need all our strength to persevere through this *dark winter* (31). We're entering what may be the *darkest and deadliest period* (32) of the virus. We must set aside politics and finally face this pandemic as *one nation, one nation* (33). And I promise this, as *the Bible says* (34), 'Weeping may endure for a night, joy cometh in the morning'. We will get through this *together. Together* (35).

Look folks, all my colleagues I serve with in the House and the Senate up here, we all understand the *world is watching* (36). *Watching* (37) all of us today. So here's my message to those beyond our borders. *America has been tested* (38) and we've come out stronger for it. We will *repair our alliances* (39), and engage with the world once again. Not to meet *yesterday's challenges* but *today's and tomorrow's challenges* (40). And we'll lead not merely by the *example of our power* but *the power of our example* (41).

Fellow Americans, moms, dads, sons, daughters, friends, neighbors and co-workers (42). We will honor them by becoming the people and the nation we can and should be. So I ask you let's say a silent prayer for those who lost their lives, those left behind and for our country. Amen.

Folks, it's a time of testing. We face an attack on our democracy, and on truth, a *raging virus, a stinging inequity, systemic racism, a climate in crisis, America's role (43)* in the world. Any one of these would be enough to challenge us in profound ways. But the fact is we face them all at once, presenting this nation with one of the greatest responsibilities we've had. Now we're going to be tested. *Are we going to step up?(44)*

It's time for boldness for there is so much to do. And this is certain, I promise you. We will be judged, you and I, by how we resolve these *cascading crises of our era (45)*. We will rise to the occasion. *Will we master this rare and difficult hour? Will we meet (46)* our obligations and pass along a new and better world to our children? *I believe* we must and I'm sure you do as well. *I believe (47)* we will, and when we do, we'll write the next great chapter in the history of the United States of America. The American story.

A story that might sound like a song that means a lot to me, it's called American Anthem. And there's one verse that stands out at least for me and it goes like this:

'The work and prayers of centuries have brought us to this day, which shall be our legacy, what will our children say?

Let me know in my heart when my days are through, *America, America (48)*, I gave my best to you'.

Let us add our own work and prayers to the *unfolding story ()* of our great nation. If we do this, then when our days are through, *our children and our children's children (49)* will say of us: 'They gave their best, they did their duty, they healed a broken land'.

My fellow Americans I close the day where I began, with a sacred oath. *Before God and all of you (50)*, I give you my word. I will always level with

you. *I will defend* the Constitution, *I'll defend* (51) our democracy.

I'll defend America and I will give all - *all of you* (52) - keep everything I do in your service. Thinking not of power but of possibilities. Not of personal interest but of public good.

And together we will write an American *story of hope, not fear. Of unity not division, of light not darkness* (53). *A story of decency and dignity, love and healing, greatness and goodness* (54). May this be the *story that guides us. The story that inspires us. And the story that tells ages* (55) yet to come that we answered the call of history, we met the moment. *Democracy and hope, truth and justice* (56), *did not die on our watch but thrive* (57).

That *America secured* (58) liberty at home and stood once again *as a beacon to the world* (59). That is what we owe *our forbearers, one another, and generations to follow* (60).

So with purpose and resolve, we turn to those tasks of our time. *Sustained by faith, driven by conviction and devoted to one another* (61) and the country we love with all our hearts. May God bless America and God protect our troops.

EXAMINATION QUESTIONS

1. The subject matter of Stylistics, its types.
2. The main stylistic notions: style, norm, form.
3. Basic stylistic notions: expressive language means.
4. Basic stylistic notions: stylistic devices.
5. Phonetic Stylistics: alliteration, assonance, onomatopoeia.
6. Figures of quantity: hyperbole, meiosis, litotes.
7. Figures of quality: metonymy, synecdoche, periphrasis, euphemism.
8. Figures of quality: metaphor, epithet, antonomasia, personification.
9. Figures of quality: irony.
10. Figures of identity: simile.
11. Stylistic use of synonyms.
12. Figures of contrast: oxymoron, paradox, antithesis.
13. Figures of inequality: climax, anticlimax, zeugma, pun.
14. Sentence model reduction: ellipsis, nominative sentences, aposiopesis, asyndeton, parceling.
15. Sentence model extension: repetition, enumeration, tautology, polysyndeton, parallel constructions.
16. Stylistic inversion.
17. Detachment of sentence parts.
18. Rhetoric questions.

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