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STYLISTICS

*Навчально-методичний посібник для здобувачів першого (бакалаврського) рівня
вищої освіти галузі знань 03 «Гуманітарні науки»
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INTRODUCTION

The educational and methodological textbook is intended for students of higher education of the first (bachelor) level of higher education in the field of knowledge 03 «Humanities» specialty 035 «Philology». According to the educational program «English language, German language (including translation)» and the corresponding curriculum, the discipline is taught in the third year (6th semester).

By means of working with a wide variety of texts including belles-lettres, academic and publicist texts, stylistics can function as a bridging discipline between literary and linguistic courses. The textbook is based on several theoretical sources, which were selected with regards to the needs of Ukrainian students who need to familiarize themselves with a variety of language usages in particular contexts and situations.

The main sources for the presented textbook are 'A Book of Practice in Stylistics' and 'Text Interpretation' by V. Kukhareno - 2000 and 2004, as well as 'Investigating English Style' by D. Crystal and D. Davy - 1969.

We adopted a stylistic classification of vocabulary, lexical and phonetic expressive means and devices from V. Kukhareno's books, while reviewing and updating the content and presenting the most recent examples of the subject matter.

The manual offers a synopsis of lectures and a set of exercises for practical classes / independent work in preparation for practical classes in the academic discipline «Stylistics». The exercises are aimed at developing theory of stylistics and its practical application in text analysis.

LECTURE 1. WHAT IS STYLISTICS? THE ORIGINS OF THE STYLISTICS, THE PURPOSE OF STYLISTICS, STYLISTICS AND ITS SUBDIVISIONS

The term «stylistics» originated in the field of literary studies and linguistics. Jakobson used the term «stylistics» to refer to the study of the distinctive style or manner of expression in literary texts. Later, the term was further developed and expanded upon by other scholars, such as the British linguist and literary critic Geoffrey Leech. Leech emphasized the importance of studying not only the style of literary texts but also the style of everyday language use. Today, stylistics is a multidisciplinary field that combines elements of linguistics, literary studies, rhetoric, and discourse analysis. It focuses on the analysis of language use and the study of stylistic features, such as figures of speech, rhetorical devices, and the impact of language choices on meaning and interpretation.

Overall, the term «stylistics» emerged as a way to explore and understand the various aspects of style in language and literature, and it continues to be an important area of research and analysis in the study of language and communication.

The word "style" has its origins in the Latin word "stilus," which referred to a pointed instrument used for writing on wax tablets. Over time, the meaning of the word expanded to encompass not only the instrument itself but also the manner or mode of writing. In the 14th century, the word "style" began to be used in English to denote a distinctive manner or characteristic way of expressing oneself in writing or speech. It was associated with elegance, flair, and individuality in one's use of language. Today, the word "style" is used in a broad range of contexts, including fashion, design, music, art, and communication, to refer to the distinctive and characteristic manner in which something is done or presented.

Stylistics is a branch of linguistics that focuses on the study of style in language. It examines how language is used and how it varies across different contexts, genres, and speakers. Stylistics analyzes the choices made by speakers or writers in terms of vocabulary, syntax, and discourse structure to convey meaning and achieve specific communicative goals.

Stylistics considers various linguistic features, such as figurative language, rhetorical devices, register, tone, and cohesion, to understand how these elements contribute to the overall style and effectiveness of a text. It also explores the relationship between language and other disciplines, such as literature, rhetoric, and psychology.

The main objectives of stylistics include the identification and description of stylistic features in texts, the interpretation of their effects on meaning and communication, and the evaluation of the aesthetic and persuasive qualities of language use. Stylistic analysis can be applied to various forms of language, including written texts, speeches, advertisements, poetry, and even everyday conversations.

By studying stylistics, linguists aim to gain insights into the ways in which language is used creatively and expressively, as well as to understand the social and cultural factors that influence language variation and style. Stylistic analysis can also be useful in fields such as literary criticism, discourse analysis, and language teaching, as it provides tools for interpreting and teaching different styles of language use.

There are several main trends in stylistics that have emerged over time. These trends reflect the evolving nature of stylistic analysis and the diverse approaches taken by researchers in the field. Some of the main trends in stylistics include:

- Descriptive stylistics which focuses on the objective description and analysis of stylistic features in texts. It involves identifying and categorizing linguistic elements, such as vocabulary, syntax, and discourse structure, without making subjective evaluations or interpretations.
- Functional stylistics which emphasizes the functional aspect of stylistic choices in language. It examines how linguistic features contribute to the overall communicative goals and effects of a text. Functional stylistics considers the intended purpose, audience, and context of language use in determining stylistic choices.
- Cognitive stylistics which explores the mental processes involved in language production and comprehension. It investigates how stylistic features affect the reader's cognitive experience, including perception, attention, memory, and

interpretation. Cognitive stylistics often draws on concepts from cognitive psychology and linguistics.

- Sociolinguistic stylistics which considers the social and cultural factors that influence language variation and style. It examines how stylistic choices are shaped by factors such as social class, ethnicity, gender, and regional dialect. Sociolinguistic stylistics also explores the role of identity and power dynamics in language use.

- Corpus stylistics which involves the use of large collections of texts, known as corpora, for stylistic analysis. It utilizes computational tools and statistical methods to identify patterns and trends in language use. Corpus stylistics allows for quantitative analysis and comparison of stylistic features across different genres, periods, and authors.

Multimodal stylistics which considers the use of multiple modes of communication, such as language, visual images, gestures, and sound, in analyzing style. It examines how different modes interact and contribute to the overall stylistic effects of a text. Multimodal stylistics is often applied to analyze advertisements, films, and other forms of multimedia.

Stylistics is simply defined as the linguistic study of style. Here are two definitions from different sources:

Stylistics deals with two interdependent tasks: a) the investigation of the inventory of special language media-stylistic devices and expressive means: b) certain types of texts or functional styles of language.

Key aspects of stylistics include:

Language choices. Stylistics examines the specific words, phrases, and expressions used in a text and how they contribute to its style and meaning. It considers the connotations, associations, and emotional impact of these linguistic choices.

Figures of speech. Stylistics analyzes the use of figures of speech, such as metaphors, similes, personification, hyperbole, and irony, in a text. These rhetorical devices can enhance the aesthetic and communicative qualities of a piece of writing.

Sentence structures. Stylistics explores the syntactic arrangements and patterns employed in a text. It investigates the use of sentence length, complexity, and variety to create different effects and convey specific messages.

Register and tone. Stylistics examines the formality, informality, or technicality of language in a text, known as its register. It also considers the emotional and attitudinal qualities conveyed by the author's tone, whether it is objective, subjective, persuasive, or ironic.

Stylistic devices: Stylistics analyzes the use of literary devices, such as alliteration, assonance, onomatopoeia, repetition, and parallelism, to create rhythm, emphasis, and aesthetic effects in poetry and prose.

Context and genre. Stylistics takes into account the social, cultural, and historical context in which a text is produced and received. It also recognizes how different genres, such as fiction, drama, or journalism, have their own stylistic conventions and expectations.

Intertextuality. Stylistics considers the interplay between a text and other texts or discourses. It examines how references, allusions, or echoes of other works or cultural references shape the meaning and style of a text.

Reader response. Stylistics acknowledges the role of the reader in interpreting and experiencing a text. It explores how readers' backgrounds, knowledge, and perspectives influence their understanding and evaluation of a text's style.

These aspects of stylistics allow for a deeper understanding and appreciation of the choices and effects of language use in a text, helping to uncover the nuances and layers of meaning within it.

Style has been an object of study from ancient times. In ancient Greece, for example, philosophers like Plato and Aristotle discussed the concept of style in relation to rhetoric and persuasion. They explored the different modes of expression and argued for the importance of choosing the appropriate style for different contexts and audiences. In ancient Rome, the study of style was further developed by figures like Cicero and Quintilian. They emphasized the importance of eloquence and effective communication, focusing on aspects such as clarity, elegance, and persuasiveness in language use. Throughout history, scholars and writers from various cultures and traditions have examined and debated the nature of style. From classical literature to medieval rhetoric to Renaissance poetics, the concept of style has remained a central topic of inquiry and

analysis. In modern times, the study of style has expanded to include not only the analysis of literary texts but also the study of everyday language use, visual arts, music, and other forms of expression. Stylistics as a formal discipline emerged in the 20th century, drawing on linguistic and literary theories to explore the various aspects of style in language and communication.

Stylistics is traditionally regarded as a field of study where the methods of selecting and implementing linguistic, extra-linguistic or artistic expressive means and devices in the process of communication are studied (e.g. Mistrík, 1985). In general, we distinguish linguistic stylistics and literary (poetic) stylistics. The division between the two is by no means easy or clear. In his book *Exploring the Language of Poems, Plays and Prose* Mick Short comments on this problem like this:»... stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when looking at it. So, some of my literary critical colleagues sometimes accuse me of being an unfeeling linguist, saying that my analyses of poems, say, are too analytical, being too full of linguistic jargon and leaving insufficient room for personal preference on the part of the reader. My linguist colleagues, on the other hand, sometimes say that I'm no linguist at all, but a critic in disguise, who cannot make his descriptions of language precise enough to count as real linguistics. They think that I leave too much to intuition and that I am not analytical enough. I think I've got the mix just right, of course!» (Short, 1996, p. 1).

Mick Short is a Professor in the Department of Linguistics and Modern English Language at Lancaster University and a leading authority in the field of stylistics. The above-mentioned book provides a clear and broad ranging introduction to stylistic analysis including a comprehensive discussion of the links between linguistics and literary criticism. Short's standpoint is a linguistic one and his analytical methods are perfectly up-to-date. He works exclusively with literary texts, texts of poetry, fiction and drama and consequently his analyses include a considerable amount of (literary) interpretation and discussion of literary issues. In other words, he is interested not only in the (linguistic) forms of the analyzed texts (i.e. HOW), but he also studies the meaning (i.e. WHAT) of the text in the sense of a plot and an overall meaning/message of a story.

For our purposes, it is crucial to understand that there are different traditions of stylistic research which influence the limits and ambitions of stylistic study as well as the methods used in stylistic analysis. Of course, modern developments and tendencies towards an interdisciplinary research have to be taken into account.

LECTURE 2. STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY (TERMS, POETIC WORDS, ARCHAIC WORDS, BARBARISMS AND FOREIGNISMS, LITERARY LAYER). COLLOQUIAL LAYER OF WORDS (SLANG, JARGONS, PROFESSIONALISMS, VULGARISMS, DIALECTAL WORDS)

The bulk of the English vocabulary is divided into: neutral layer, literary layer and colloquial one. The common literary, common colloquial and neutral words are grouped under the title «Standard English Vocabulary». While it is true that the English vocabulary can be broadly categorized into different layers, it is important to note that the division is not as clear-cut as "neutral layer," "literary layer," and "colloquial layer." The categorization of vocabulary is complex and can vary depending on context, register, and individual usage. However, we can provide a general understanding of these layers:

Neutral vocabulary refers to words and phrases that are commonly used in everyday communication across different contexts and registers. It includes basic words and expressions that are considered standard and have no particular stylistic or formal connotations.

Literary vocabulary includes words and expressions that are more commonly found in formal or literary contexts, such as literature, poetry, or academic writing. These words often have a more elevated or specialized tone and may not be as frequently used in everyday conversation.

Colloquial vocabulary encompasses words and phrases that are characteristic of informal, spoken language. Colloquial vocabulary often varies regionally and is more relaxed and casual in nature. Slang, idioms, and expressions specific to certain social groups or communities can be found within this layer.

It's important to note that these layers are not fixed and can overlap. Words from the literary layer, for example, can enter into colloquial usage over time, and words from the colloquial layer can become part of the neutral vocabulary. Additionally, different individuals and communities may have their own distinct vocabularies and variations within these layers.

So we can conclude that the whole stock of English vocabulary is divided into: literary, neutral and colloquial. Literary words have bookish character, that feature makes them very stable. Colloquial layer is characterized by its lovely colloquial character, that feature makes it unstable. Neutral layer is unrestricted in use. It can be used in all layers and it is universal in character.

Formal (Literary) vocabulary are words of solemn, elevated character (learned, poetic). Syn.: Literary words, learned words, bookish words, high-flown words –serve to satisfy communicative demands of official, scientific, high poetry and poetic messages, authorial speech of creative prose. They are mainly observed in the written form and contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness. Literary Layer of words is divided into following groups: terms, poetic and highly literary words, archaic words, barbarisms and foreignisms, literary coinages.

The word "term" can have multiple meanings depending on the context. 1. Noun - *a word or phrase used to describe or label something, such as a concept, idea, or object.* Example: "The term 'democracy' refers to a system of government in which power is held by the people." 2. Noun - *a fixed or limited period of time during which something occurs, such as an academic semester or a political office.* Example: "The summer term at the university begins in June and ends in August." 3. Noun - *a specific condition or requirement that must be met or agreed upon.* Example: "The terms of the contract state that payment must be made within 30 days." 4. Verb - *to give a name or label to something.* Example: "We term this phenomenon as 'cultural assimilation.'"

When a term is created it is immediately attached to some kind of phenomena and they are mostly used in special branch of science and they belong to the language of science, but they are not confined to this style.

In literary works, terms are used to convey specific meanings, create imagery, and enhance the overall impact of the writing. Authors often use vivid and descriptive terms to create sensory images that engage the reader's imagination. By carefully selecting words that appeal to the senses, such as sight, sound, taste, smell, and touch, writers can bring their descriptions to life and make the reader feel more immersed in the story. Terms can be used symbolically to represent abstract ideas, emotions, or concepts. For example,

the term "rose" is often used as a symbol of love or beauty, while "darkness" can symbolize fear or ignorance. Symbolic terms add depth and layers of meaning to the text, allowing readers to interpret the work on multiple levels. Authors may use terms that allude to other literary works, historical events, or cultural references. By referencing well-known terms or stories, writers can tap into the reader's prior knowledge and create connections between different texts or ideas. Allusions can enrich the reading experience and provide a deeper understanding of the themes or messages being conveyed. Terms are often used in figurative ways to create literary devices such as metaphors, similes, personification, and hyperbole. These devices add richness and complexity to the language, making the writing more engaging and evocative. For example, a writer might describe a character's anger as a "raging inferno" to convey the intensity of their emotions. Different terms can be used to establish the tone and style of a literary work. For example, using formal and elevated terms can create a more serious and sophisticated tone, while colloquial and informal terms can convey a more casual or lighthearted atmosphere. The choice of terms can also reflect the time period, setting, or social context of the story, helping to create a sense of authenticity and realism.

Overall, the usage of terms in literary works is a deliberate and strategic choice made by the author to shape the reader's experience and convey their intended message. It adds depth, nuance, and artistic flair to the writing, making it more memorable and impactful.

Poetic and Highly Literary Words. Poetic words form an insignificant layer of special literary vocabulary. They are used primarily in poetry and their aim is producing an elevated effect.

Poetic and highly literary words are words that are often used in literature and poetry to convey deeper meanings, evoke specific emotions, create vivid imagery, and add a sense of beauty and artistry to the writing. Poetic words often carry multiple layers of meaning, allowing writers to explore complex ideas and concepts. These words can express abstract emotions, philosophical thoughts, and profound insights that go beyond the literal interpretation.

Highly literary words have a strong emotional impact on the reader. They can create a sense of joy, melancholy, wonder, or awe, depending on the context in which they are

used. These words tap into the reader's emotions and enhance their engagement with the text. Poetic words are carefully chosen to paint vivid pictures in the reader's mind. They use sensory details and descriptive language to bring the setting, characters, and events to life. This imagery helps readers visualize and experience the story more deeply.

Highly literary words are often chosen for their aesthetic qualities. They have a musical quality, rhythm, or flow that adds to the overall beauty and artistry of the writing. These words can enhance the reader's enjoyment of the language itself, making the text more memorable and impactful. Poetic words contribute to the overall tone and style of a literary work. They can create a formal, elegant, or lyrical tone, or they can convey a specific mood or atmosphere. The choice of these words reflects the author's artistic vision and helps establish the desired tone and style of the piece. Highly literary words stimulate the reader's imagination and invite them to actively participate in the interpretation of the text. These words leave room for interpretation and encourage readers to think deeply about the meaning and significance of the words and phrases used.

Thus, poetic and highly literary words play a vital role in literature by enriching the language, conveying deeper meanings, evoking emotions, creating vivid imagery, and adding a sense of beauty and artistry to the writing. They enhance the reader's experience and contribute to the overall impact and effectiveness of the literary work.

Archaic Words. The word stock of a language is in an increasing state of change. Words change their meaning and sometimes drop out of the language altogether, some words don't stay for a long time and very often they become unrecognizable by the native speakers. Others, on the contrary, acquire new meanings and get richer and richer polysemantically. Archaic words are words that were once commonly used in the past but have fallen out of common usage in modern times. These words can often be found in old literature, historical documents, or in specific contexts such as legal or religious texts. Here are some examples of archaic words:

Thee: The archaic form of "you."

Thy: The archaic form of "your."

Thou: The archaic form of "you" (used when referring to a single person).

Hither: Meaning "to this place" or "towards this place."

Thine: The archaic form of "yours."

Art: The archaic form of "are" (used with "thou").

Ere: Meaning "before" or "prior to."

Ye: The archaic form of "you" (used when referring to multiple people).

Wilt: The archaic form of "will" (used with "thou").

Anon: Meaning "soon" or "shortly."

These archaic words can add a sense of historical or poetic flair to writing, but they are not commonly understood or used in everyday speech. It's important to consider the context and audience when using archaic words in modern writing.

Dictionaries play an important role in the process of registering the age of words. We shall distinguish 3 stages in the aging process of words.

The beginning of the aging process is when the word becomes rarely used. Such words are called *obsolescent*, i.e. they are in the stage of gradually passing out of general use. In the English language these are pronouns: thou, thy, thine, the corresponding verbal ending—*est* and the verb-forms: art, wilt (thou makest, thou wilt), the ending *-(e)th* instead of *-(e)s* (he maketh) and the pronoun ye.

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community—*methinks*—it seems to me, *nay*—no, *alack*, *alas*. These words are called *obsolete*.

The third group, which may be called *archaic proper* are words which are no longer recognizable in modern English. They have either dropped out of language, or have changed their morphological or phonological appearance. For example: *troth* (faith), *a losel* (a lazy fellow), *anon* (soon), «to deem» (to think), «*quoth*» («said»), «*woe*» (sorrow); «*maketh*» (makes), «*thou wilt*» (you will), «*brethren*» (brothers), *whereof*, *aforesaid*, *hereby*, *therewith*, *hereinafter* named.

E.g. If manners maketh man, then manner and grooming maketh poodle (J.Steinbeck)

One shouldn't confuse archaic words with Historical Terms. Historical terms are words that are associated with specific historical periods, events, or concepts. These terms are often used in historical literature, textbooks, or discussions to provide a deeper

understanding of the past, *feudalism*: a social, economic, and political system that dominated medieval Europe, characterized by a hierarchical structure of lords, vassals, and serfs.

Barbarisms and Foreign Words. Barbarisms and foreign words are linguistic elements that are borrowed from other languages and inserted into a different language. In literature, they serve various functions and can add depth, richness, and authenticity to the text. We can single out the following functions of barbarisms and foreign words in literature. Incorporating barbarisms and foreign words can provide a sense of cultural authenticity and create a more realistic portrayal of a particular setting or character. It helps to capture the nuances and idiosyncrasies of a specific culture or language. Using foreign words can evoke a specific atmosphere or mood in the text. Different languages have unique sounds, rhythms, and associations, which can enhance the emotional impact of a scene or evoke a particular cultural or historical context.

Some concepts or ideas may be difficult to express in a single word or phrase in a specific language but have a precise equivalent in another language. By using foreign words or barbarisms, writers can convey these untranslatable concepts more effectively, adding depth and complexity to their work. Incorporating foreign words emphasizes the diversity and multiculturalism of a literary work. It can reflect the presence of different languages, cultures, and perspectives within a story, fostering a greater appreciation for global perspectives and experiences. Foreign words often have unique sounds, rhythms, and poetic qualities that can enhance the musicality and lyrical flow of a text. They can add an element of beauty or elegance to the language and contribute to the overall artistry of the writing.

The use of foreign words can create a sense of exoticism or otherness, particularly when they are used to describe unfamiliar places, characters, or cultural practices. They can transport readers to different worlds and broaden their horizons. The use of barbarisms and foreign words can be used strategically to develop and enhance the characterization of specific individuals or groups. For example, a character who frequently uses foreign words may be portrayed as well-traveled, cosmopolitan, or multilingual. Incorporating barbarisms and foreign words can challenge linguistic norms

and conventions, disrupting the reader's expectations and adding an element of surprise or innovation to the text. This can be particularly effective in experimental or avant-garde literary works.

Overall, barbarisms and foreign words in literature serve to enrich the language, provide cultural authenticity, evoke specific atmospheres or moods, convey untranslatable concepts, highlight diversity, add poetic qualities, create a sense of exoticism, enhance characterization, and challenge linguistic norms. Their usage requires careful consideration to ensure they contribute effectively to the overall artistic vision of the writer. Foreign words are used to create types of affect, to depict the local atmosphere, to depict different conditions, events and customs, to underline the period or the place where this or that part took place.

Barbarisms and foreignisms are used in various styles of writing, but are most often to be found in the style of belles-letters.

Literary Coinages. Every period in the history of England produces enormous bulk of words. Most of them do not live long. They are coined to suit one particular occasion and their main feature is the temporariness. But once the word is fixed in writing, it becomes a part and parcel of the English vocabulary.

Slang. Slang is a type of informal language that is commonly used in everyday speech within specific social groups or communities. In literature, slang can serve several functions and add depth, realism, and authenticity to the text.

The use of slang can help readers understand and relate to the characters in a story. It can provide insights into their background, social status, age, or personality. Different characters may use different types of slang, reflecting their unique identities and experiences. Slang often reflects the cultural context and time period in which a story is set. By incorporating slang words and phrases that were popular during a specific era or in a particular location, writers can create a more immersive and realistic sense of time and place. Slang is commonly used in dialogue to make conversations sound natural and authentic. It can capture the rhythm, tone, and idiosyncrasies of everyday speech, making the characters' interactions more believable and engaging.

Including slang can make the language in a literary work feel more contemporary and relatable to readers. It can create a sense of immediacy and relevance, connecting the text to the lived experiences of the audience. Slang can be used to challenge or subvert traditional language norms and conventions. Writers may intentionally use slang to disrupt readers' expectations and to convey a sense of rebellion, nonconformity, or counter-culture.

Slang often carries a playful, humorous, or witty tone. By incorporating slang words or phrases, writers can add comedic elements to their work, create wordplay, or generate humorous contrasts between formal and informal language. Slang is closely tied to specific social groups, subcultures, or communities. Writers can use slang to explore and depict the unique language and expressions of these groups, shedding light on their values, norms, and ways of communication. Literature has the power to reflect and comment on the language of the time. By incorporating current slang, writers can capture the evolving nature of language and reflect the language trends and innovations of a specific period.

Jargonisms. Jargon is a recognized term for a group of words that exists in almost every language and which aim is to preserve secrecy with one or another social group. Jargonisms are generally old words with new meanings imposed on them.

According to Kukhareenko Jargonisms are divided into two main groups: professional and social jargonisms. Hummen– a false arrest (American); Manany –a sailor who is always putting off a job or work (neutral jargon) derived from Spanish word manana = tomorrow.

Every vocabulary is created to meet the needs of different professions. And this special vocabulary is known as jargon. Doctors use their medical jargons, lawyers – legal jargons.

The primary aim of jargon is to preserve secrecy, but according to other linguists it is not intended to be secret. For purely practical reasons particular jargons are incomprehensible to those outside of the particular profession.

Professionalisms. Professionalisms are words or phrases that are specific to a particular profession or industry. In literature, professionalisms can serve various

functions and add authenticity, accuracy, and depth to the depiction of professional settings, characters, or situations. Professionalisms can help establish the setting of a story by accurately representing the language and jargon used in specific professional environments. Whether it's a medical setting, a legal office, or a scientific laboratory, the use of professional terminology can create a sense of realism and immerse readers in the world of the characters. The use of professionalisms can help develop and enhance the characterization of professional characters. Their use can convey their expertise, knowledge, and experience in their respective fields. It can also highlight their dedication, commitment, or passion for their work, providing insights into their personality and motivations.

Professionalisms ensure that technical or specialized information is conveyed accurately in the context of the story. Whether it's medical procedures, legal processes, or scientific experiments, the use of professional terminology helps maintain the credibility and authenticity of the narrative. Incorporating professionalisms can add detail and depth to the description of professional settings or situations. It can provide readers with a more comprehensive understanding of the intricacies, challenges, and nuances of a particular profession or industry. Professionalisms can be used in dialogue to make conversations between professional characters sound authentic and realistic. It can capture the unique vocabulary, tone, and communication style within a specific profession, making the interactions between characters more believable and engaging.

One can find a lot of professionalisms in the novel « Citadel' by Cronin, where a doctor uses his professional terminology, or Dreiser's «financier», where you can find a lot of common words like: «bull', «loaded', «line», «wiped out», he was in «corner,» «shorts» in order to express the stock situation and the financier's position on that commercial stock.

Vulgarisms. Vulgarisms are words or expressions that are considered crude, offensive, or inappropriate in polite or formal language. In literature, the use of vulgarisms can serve several functions and add authenticity, realism, and impact to the text. Vulgarisms can be used in dialogue to accurately represent the language and speech patterns of certain characters or social groups. By incorporating vulgar language, writers

can create a more realistic portrayal of their characters' personalities, backgrounds, or social contexts. Vulgarisms can be employed to convey strong emotions, intensify a scene, or depict moments of tension, anger, or frustration. The use of vulgar language can evoke a visceral response from readers and heighten the emotional impact of a particular scene or interaction.

The deliberate use of vulgarisms can challenge societal norms and conventions, pushing the boundaries of acceptable language use. By incorporating vulgar language, writers can provoke readers to question or reflect on the social taboos and restrictions surrounding language and communication. In certain settings or environments, vulgar language may be more prevalent and reflective of the characters' circumstances. By including vulgarisms, writers can create a more accurate portrayal of these environments, adding depth and authenticity to the narrative.

Vulgarisms can be employed as a literary device to satirize or criticize certain aspects of society, institutions, or individuals. By using vulgar language in a satirical or critical manner, writers can draw attention to social or cultural issues and challenge established norms or values.

Vulgarisms can be used to establish a specific character voice or tone. Characters who frequently use vulgar language may be portrayed as rebellious, nonconformist, or provocative, while others may use vulgarisms sparingly or not at all, reflecting their more reserved or polite nature. Literature has the ability to reflect the language trends and cultural shifts of a specific period. By incorporating vulgarisms, writers can capture the evolving nature of language and reflect the use of taboo or controversial language in a particular era or cultural context.

Dialectical words are linguistic elements that reflect a specific regional or social variation of a language. In literature, dialectical words can serve various functions and add authenticity, cultural richness, and depth to the text. Dialectical words can accurately represent the speech patterns and vocabulary of specific regions, social groups, or communities. By incorporating dialectical words, writers can create a more realistic portrayal of their characters' backgrounds, identities, and cultural contexts.

Dialectical words can help establish the setting of a story by reflecting the unique linguistic features of a particular region or community. They can create a sense of place and immerse readers in the world of the characters. The use of dialectical words can enhance the characterization of specific individuals or groups. Different characters may speak in different dialects, reflecting their social class, geographic origins, or cultural affiliations. Dialectical words can provide insights into their education, upbringing, or lived experiences.

Dialectical words can be used to reflect social hierarchies or power dynamics within a story. The use of a specific dialect may indicate a character's social standing, education level, or access to resources. It can highlight differences in social class or create tension between characters from different backgrounds. Dialectical words often carry a playful, humorous, or witty tone. By incorporating dialectical expressions or phrases, writers can add comedic elements to their work, create wordplay, or generate humorous contrasts between different dialects or languages.

Speakers of Standard English are likely to conclude that the following sentence is both ungrammatical and illogical. «You makin sense, but you don't be makin sense» (D.C.Dialect) – in the word «makin» last consonant «g» is omitted. The meaning is such – «Your remark is very bright, but usually you are not capable of such remarks» Human language is not fixed. It manifests itself in great variations and when a group of speakers differ noticeably in their language, they are said to speak a dialect.

One of the most popular examples of dialects is regional dialects. A regional dialect is a distinct form of a language spoken in definite localities. We may also distinguish social dialect. It is the distinct form of a language spoken by the members of a definite social - economic class.

Ethnic dialects are associated with a definite nationality. Yiddish English – English spoken by Jews; Black English – English spoken by Afro-Americans.

Dialect diversity develops when people are separated from each other socially and geographically. Sometimes a change occurs in one region and fails to spread to another region. Thus, this failure gives rise to the diversity of dialects.

LECTURE 3. TYPES OF MEANING (LOGICAL, EMOTIVE, NOMINAL)

What is meaning? This question is one of those questions which are easier to ask than answer. The linguistic science at present is not able to put forward a definition of meaning which is conclusive.

Meaning refers to the significance or interpretation that is attributed to something, such as words, actions, or symbols. It is the understanding or sense that we derive from something, based on our knowledge, experiences, and cultural context. Meaning can be subjective, as different individuals may interpret the same thing in different ways. It can also be objective, when there is a widely accepted or agreed-upon interpretation. Meaning plays a crucial role in communication, understanding, and the construction of knowledge and understanding. It gives purpose and value to our experiences and interactions with the world.

Generally speaking, meaning can be more or less described as a component of the word through which a concept is communicated in this way endowing the word the ability of denoting real objects, qualities, actions and abstract notions. It should be interesting to look through the way D. Crystal classifies the types of meanings: «A traditional focus of inquiry recognizes the existence different kinds of meaning. Terms such as referential, descriptive, denotative, extensional, factual and objective meaning are used when the emphasis is on the relationship of language to extra linguistic entities, events, or states of affairs. Attitudinal, affective, connotative, emotive and expressive meaning are the chief terms used when the emphasis is on the relationship between language and the personal, emotional state of a speaker; a cognitive and ideational meaning focus on a person's intellectual state. Contextual, functional, interpersonal, social and situational meanings express the way understanding and the interpretation of language. Contextual and textual meanings refer to those factors which affect the interpretation of a sense, deriving from the rest of the discourse in which the sentence occurs. Within linguistics, the role each linguistic level plays in the total interpretation of a sentence is often referred to as the «meaning» of that level, «notably lexical meaning and grammatical or structural meaning».

According to A. Akmajian, R. Demers, A. Farmer and R. Harnish there are two types of meaning: linguistic meaning and speaker meaning.

G. Yule in his «The study of language» states that words have two types of meaning: conceptual and associative or stylistic. «Conceptual meaning covers those basic, essential components of meaning which are conveyed by the literal use of a word. Some of the basic components of a word like «needle» in English might include thin, sharp, steel, instrument». These components would be part of the conceptual meaning of «needle». However one may have «associations» attached to a word like «needle» which lead one to think of «painful» whenever one encounter the word»

One of the main classifications of the semantic structure of a word comprises:

1. Logical; 2. Nominal; 3. Emotive meanings.

Logical or referential meaning refers to the literal or straightforward interpretation of words, phrases, or statements. It is the primary or surface level of meaning that can be understood based on the dictionary definition or commonly accepted understanding of the language. Logical meaning focuses on the denotation or explicit meaning of words, rather than any implied or figurative meanings. It is concerned with conveying factual information or describing the objective reality. Logical meaning is important for clear and precise communication, as it ensures that the intended message is understood accurately.

It may change or develop a derivative meaning. E.g. board – a) a piece of wood; 2) a table; 3) the food served at the table; 4) a group of officials.

Sometimes a word may have this or that meaning only in the given context and it disappears if the context is altered. This is called contextual meaning. Contextual meaning refers to the interpretation or understanding of words, phrases, or statements based on the specific context in which they are used. Unlike logical or referential meaning, which focuses on the literal or dictionary definition of words, contextual meaning takes into account the surrounding circumstances, background information, and cultural or social factors that shape the intended meaning. Contextual meaning allows for a deeper understanding of language by considering the connotations, implied meanings, and associations that words or expressions may have in a particular context. It takes into consideration the speaker's intention, the audience's shared knowledge, and the cultural

or social norms that influence communication. Contextual meaning is crucial for effective communication and avoiding misunderstandings, as it allows for the interpretation of language beyond its literal form. For example, the word "cool" can have different contextual meanings depending on the situation. In a temperature-related context, it may refer to a low temperature. However, in a social context, it may refer to something fashionable, impressive, or desirable. Understanding the contextual meaning of "cool" requires considering the specific situation, the speaker's tone or body language, and the shared cultural understanding of the word.

Nominal meaning names the object and refers to the basic or literal meaning of a word or term. It is the dictionary definition or the commonly accepted understanding of a word. Nominal meaning focuses on the denotation or explicit meaning of a word, rather than any implied or figurative meanings. It provides the fundamental understanding of a word and forms the basis for communication and comprehension. Nominal meaning is important for clear and precise communication, as it ensures that the intended message is conveyed accurately.

Emotive meaning refers to the subjective or emotional associations and connotations that a word, phrase, or statement carries. It is the additional layer of meaning beyond the literal or dictionary definition of a word, which evokes certain feelings or emotions in the listener or reader. Emotive meaning is influenced by personal experiences, cultural background, and individual perspectives.

For example, the word "home" may have different emotive meanings for different people. For some, it may evoke feelings of warmth, comfort, and security, while for others it may bring up feelings of nostalgia or longing. The emotive meaning of a word can vary based on individual experiences and the emotional connections that are associated with it. Emotive meaning adds depth and nuance to communication, allowing for the expression of emotions and the evocation of certain responses or reactions. It plays a significant role in literature, poetry, advertising, and persuasive communication, as it can elicit specific emotional responses and create a powerful impact on the audience.

LECTURE 4. PHONO-GRAPHICAL LEVEL OF STYLISTIC ANALYSIS. MORPHOLOGICAL LEVEL (ALLITERATION, ASSONANCE, GRAPHON, MORPHEMIC REPETITION, OCCASIONAL WORDS)

Alliteration is a stylistic device that involves the repetition of initial consonant sounds in neighboring words or syllables. It is often used in poetry, slogans, advertising, and other forms of creative writing to create a musical or rhythmic effect, and to emphasize certain words or ideas. For example, consider the phrase «Peter Piper picked a peck of pickled peppers.» The repetition of the «p» sound in the words «Peter,» «Piper,» «picked,» «peck,» and «pickled» creates a pleasing and memorable rhythm.

Alliteration can also be used to create a sense of cohesion and unity within a text. By repeating certain sounds, the writer can create a pattern or theme that ties the words or phrases together. In addition to its musical qualities, alliteration can also contribute to the meaning or mood of a text. For instance, the use of harsh or harsh-sounding consonants can create a sense of tension or aggression, while soft or soothing sounds can evoke a peaceful or calming atmosphere.

Alliterative tongue twisters are phrases or sentences that contain a series of words with the same sound or letter at the beginning. They are often used for fun or as a challenge to test one's ability to pronounce difficult sequences of sounds.

1. Peter Piper picked a peck of pickled peppers.
2. She sells seashells by the seashore.
3. How much wood would a woodchuck chuck if a woodchuck could chuck wood?
4. Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair, Fuzzy Wuzzy wasn't very fuzzy, was he?
5. Betty Botter bought some butter, but she said the butter's bitter. If I put it in my batter, it will make my batter bitter.

These tongue twisters often require careful enunciation and quick pronunciation to avoid tripping over the repetitive sounds. They can be a fun challenge to improve diction and articulation skills.

Alliteration in advertising refers to the use of repeated consonant sounds in words or phrases to create a memorable and catchy effect. It is a literary device commonly used in marketing and advertising to grab the attention of consumers and make a brand or product name more memorable. By using alliteration, advertisers can create a rhythmic and melodic quality in their slogans or taglines, which can help to enhance brand recognition and recall. The repetition of similar sounds can also make the message more engaging and persuasive.

"Melts in your mouth, not in your hands" - M&M's

"The quicker picker-upper" - Bounty

These alliterative phrases are designed to capture the attention of consumers and create a memorable association with the brand. They often utilize sound patterns and catchy rhythms to make the advertising message more appealing and persuasive.

Assonance is a stylistic device that involves the repetition of vowel sounds in neighboring words or syllables. It is often used in poetry, songs, and other forms of literature to create a musical or melodic effect, and to add emphasis or create a specific mood. Unlike alliteration, which focuses on the repetition of consonant sounds, assonance emphasizes the repetition of vowel sounds. For example, consider the phrase «The rain in Spain stays mainly in the plain.» The repetition of the long «a» sound in the words «rain,» «Spain,» «stays,» and «mainly» creates a harmonious and melodic effect.

Assonance can also contribute to the meaning or mood of a text. For instance, the use of long vowel sounds can create a sense of calm or tranquility, while short vowel sounds can convey energy or urgency. Overall, assonance is a powerful tool for adding musicality, emphasis, and cohesion to a piece of writing. Its use can enhance the overall aesthetic and emotional impact of a text.

Assonance contributes to the musicality and flow of language. By repeating similar vowel sounds, it creates a pleasing and melodic quality in the writing or advertising message. It adds a sense of rhythm and harmony, making the text more engaging and memorable. Assonance can draw attention to specific words or phrases. When certain vowel sounds are repeated, they stand out and create emphasis. This can be useful in highlighting key ideas or promoting specific products or brands in advertising.

In advertising, assonance can help make a brand or product name more memorable. By repeating vowel sounds, it creates a catchy and distinct quality that sticks in the audience's mind. This can contribute to brand recognition and recall, making the advertising message more effective.

Overall, assonance serves to enhance the aesthetic appeal, emotional impact, and memorability of literary works and advertising messages. It adds depth and nuance to the language, making it more engaging and persuasive.

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

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

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

Morphemic level

Morphemic repetition is a linguistic phenomenon that involves the repetition of morphemes, which are the smallest meaningful units of language. It occurs when a morpheme or a combination of morphemes is repeated within a word or across different words in a sentence or text. Root repetition refers to the repetition of a root word or base morpheme within a word or across different words in a sentence or text. A root is the basic, core element of a word that carries its primary meaning. When a root is repeated, it can create emphasis, add intensity, or convey a specific meaning. By repeating a root, speakers or writers can draw attention to a particular word or concept, highlighting its importance or significance. Root repetition can be used to create a sense of intensity or

magnitude. It emphasizes the meaning of the root and adds emphasis to the overall word. Repetition of a root can help reinforce the primary meaning of a word, making it clearer and easier to understand. Root repetition can create a rhythmic and melodic quality in language, enhancing the aesthetic appeal of poetry or literary works.

Affixational repetition refers to the repetition of affixes, which are morphemes that are added to the beginning (prefix) or end (suffix) of a base word to modify its meaning or grammatical function. When affixes are repeated within a word or across different words in a sentence or text, it can serve various functions in language. By repeating affixes, speakers or writers can draw attention to a particular word or concept, emphasizing its significance or importance. Affixational repetition can intensify the meaning of a word, adding emphasis or emphasizing a particular quality or characteristic. Repetition of affixes can help reinforce the modified meaning of a word, making it clearer and easier to understand. Affixational repetition can create new words by repeating affixes, allowing for the formation of specific lexical items or grammatical constructions.

Occasional words are words that are created or used only for a specific occasion or purpose and have no established meaning or usage in the language. These words are often coined by authors, poets, or speakers to serve a particular creative or rhetorical effect. Occasional words allow speakers and writers to demonstrate their creativity and originality by inventing new words for specific purposes or occasions. Occasional words can create a rhetorical impact by capturing the attention of the audience, adding emphasis, or creating a unique tone or atmosphere. Occasional words can be used for humorous effect or to engage in wordplay. They can create puns, or other forms of linguistic amusement.

LECTURE 5. LEXICAL LEVEL OF STYLISTIC ANALYSIS.

PART 1 (METAPHOR, METONYMY, SYNECDOCHE, PLAY ON WORDS, IRONY, EPITHET, ANTONOMASIA)

Metaphor is a stylistic device that involves the comparison of two different objects, ideas, or concepts, without using the words "like" or "as." It is a figure of speech that adds depth, imagery, and creativity to language by creating a resemblance or connection between unrelated things. In a metaphor, one thing is described or equated to another, allowing the reader or listener to understand and experience the subject in a new and vivid way. It is a powerful tool for conveying abstract or complex ideas by drawing on familiar or concrete imagery.

"Her heart is a fragile glass." - This metaphor compares the fragility of a person's heart to that of a delicate glass, evoking a sense of vulnerability.

"Time is a thief." - This metaphor equates time to a thief, suggesting that it steals or takes away valuable moments, emphasizing its fleeting nature.

"He's a shining star." - This metaphor compares a person to a shining star, highlighting their exceptional qualities or achievements.

Metaphors create vivid and evocative images in the reader's or listener's mind, making the language more engaging and memorable. Metaphors allow for the exploration of abstract or complex ideas by relating them to concrete and familiar concepts, making them easier to understand and relate to. Metaphors can capture and express emotions, experiences, and sensations that are difficult to describe directly, enabling a deeper understanding and connection with the audience.

Metaphors establish connections and associations between different ideas or concepts, encouraging the audience to make connections and see patterns that may not be immediately apparent. Metaphors contribute to the aesthetic quality of language by adding beauty, rhythm, and musicality to speech or writing. They can create a sense of poetry and artistry in communication.

Metonymy is a stylistic device that involves the use of a word or phrase to represent something closely associated with it, rather than the actual thing being referred to. It is a figure of speech that relies on the context and understanding of the audience to convey

meaning. In metonymy, one word or phrase is substituted for another based on their relationship or association. It allows for a more concise and expressive way of referring to a concept or idea by using a related word or phrase that is more familiar or easily understood.

"The crown" - This metonymy refers to a monarch or the monarchy as a whole. The crown symbolizes the power and authority of the ruler.

"The pen is mightier than the sword" - This metonymy uses "pen" to represent writing, literature, or communication, and "sword" to represent warfare or violence. It suggests that ideas and words have more influence and power than physical force.

"The White House" - This metonymy refers to the U.S. government or the President of the United States. The White House is used to represent the executive branch and the decisions made by the president.

Metonymy allows for the use of a word or phrase that symbolizes or represents a larger concept or idea. It condenses complex concepts into a single word or phrase, making it more accessible and memorable. Metonymy can add emphasis or impact to a statement by using a word or phrase that carries strong associations or connotations. It can evoke emotions, create vivid images, or capture attention. Metonymy provides writers and speakers with a creative way to express ideas and concepts by using alternative words or phrases. It adds variety to language and prevents repetitive or predictable language use. Metonymy relies on the context and shared knowledge of the audience to convey meaning. It encourages the audience to make connections and draw on their background knowledge to understand the intended message. Metonymy is a form of figurative language that adds depth, nuance, and creativity to language. It allows for the exploration of abstract or complex ideas by using concrete and familiar terms.

Overall, metonymy is a powerful stylistic device that enhances language and communication by using associated words or phrases to represent larger concepts or ideas. It adds depth, impact, and creativity to speech or writing, making it more engaging and memorable.

A **pun** is a stylistic device that involves a play on words, usually by exploiting multiple meanings or similar sounds of words. It is a form of wordplay that adds humor,

wit, and cleverness to language by creating a humorous or clever twist on a familiar word or phrase.

In a pun, the intended meaning of a word or phrase is juxtaposed with a secondary or alternative meaning, often resulting in a humorous or unexpected effect. Puns can be used in various forms, such as wordplay, double entendre, or homophonic play.

"I used to be a baker, but I couldn't make enough dough." - This pun plays on the multiple meanings of "dough," referring to both money and the raw mixture used in baking.

"Time flies like an arrow; fruit flies like a banana." - This pun relies on the similarity in sound between "flies" (referring to the insect) and "flies" (referring to the action of moving quickly), creating a humorous twist on the familiar saying.

"I'm reading a book about anti-gravity. It's impossible to put down!" - This pun plays on the double meaning of "put down," referring to both physically placing something down and losing interest in a book.

Puns are primarily used to create humor and amusement by eliciting laughter or surprise through clever wordplay. They can add a lighthearted or playful tone to speech or writing. Puns demonstrate the speaker's or writer's cleverness and linguistic skill by creating unexpected or clever connections between words or meanings. They showcase creativity in language use.

Puns can make language more memorable and engaging by adding a surprising or unexpected element. They can capture the attention of the audience and leave a lasting impression. Puns can be used rhetorically to make a point or emphasize a specific idea. They can add emphasis, create a memorable image, or illustrate a concept in a unique and memorable way. Puns often rely on cultural references, idioms, or wordplay, making them more relatable to specific audiences. They can be used to create a sense of shared knowledge or engage in linguistic playfulness.

Zeugma is a stylistic device that involves the use of a single word or phrase to connect or modify two or more different parts of a sentence. It is a figure of speech that creates unexpected or surprising connections between words, often resulting in a humorous or clever effect. In zeugma, a word or phrase is used in a literal sense with one part of the sentence and in a figurative or implied sense with another part of the sentence.

It allows for multiple interpretations or meanings of the word or phrase, adding complexity and depth to the language.

"She broke his car and his heart." - In this example, the word "broke" is used literally with "his car" and figuratively with "his heart," creating a play on the multiple meanings of the word.

"He lost his keys and his temper." - Here, the word "lost" is used literally with "his keys" and figuratively with "his temper," connecting two different aspects of the person's experience.

"She opened the door and her mind." - In this sentence, the word "opened" is used literally with "the door" and metaphorically with "her mind," suggesting an opening or expansion of thoughts or ideas.

Zeugma can add emphasis or impact to a statement by connecting multiple ideas or actions with a single word or phrase. It creates a surprising or unexpected effect that captures the attention of the audience. Zeugma often creates humorous or clever effects by connecting unrelated or contrasting ideas in a sentence. It can elicit laughter or surprise through its unexpected wordplay. Zeugma allows for a more concise and efficient expression of ideas by using a single word or phrase to modify multiple parts of a sentence. It prevents repetition and adds variety to language use. Zeugma is a form of figurative language that adds layers of meaning and complexity to the language. It encourages the audience to think critically and interpret the intended message in different ways.

Zeugma can be used rhetorically to make a point or convey a specific idea. It can create memorable images, emphasize contrasts, or illustrate relationships between different elements.

Phraseological units are fixed expressions or combinations of words that have a specific meaning that is different from the literal meanings of the individual words. **Violations of phraseological units** occur when these expressions are used incorrectly or in a way that deviates from their established meaning. Violations of phraseological units can lead to confusion or misunderstandings, as the intended meaning may not be clear when the incorrect expression is used, as in Galsworthy's remark: «Little Jon was born with a silver spoon in his mouth which was rather curly and large.» The word «mouth»,

with its content, is completely lost in the phraseological unit which means «to have luck, to be born lucky». Attaching to the unit the qualification of the mouth, the author revives the meaning of the word and offers a very fresh, original and expressive description.

Irony is a stylistic device that involves expressing a meaning that is the opposite of the literal or expected meaning. It is a figure of speech that creates a contrast between what is said and what is actually meant. There are several types of irony:

Verbal irony occurs when a speaker says something that intentionally means the opposite of what is being said. For example, if someone says "What a beautiful day" during a thunderstorm, it is a form of verbal irony.

Situational irony happens when there is a contrast between what is expected to happen and what actually happens. For instance, if a fire station catches fire, it is an example of situational irony.

Dramatic irony occurs when the audience or reader knows something that the characters in a story or play are unaware of. It creates tension and often leads to unexpected or tragic outcomes.

Irony is often used to create humor by highlighting contradictions or unexpected situations. It can add a playful or sarcastic tone to speech or writing. Irony can be used to criticize or satirize individuals, events, or social issues. It allows the speaker or writer to express their disapproval or make a point in a subtle and indirect manner. Irony can be used to emphasize a point or highlight a contrast between two ideas or situations. It draws attention to the difference between what is expected and what actually occurs. Irony can capture the attention of the audience and keep them engaged by creating suspense or surprise. It encourages the audience to think critically and interpret the intended message.

Overall, irony is a powerful stylistic device that adds depth, complexity, and entertainment to language. It allows for a nuanced and layered expression of ideas, making communication more engaging and impactful.

Antonomasia is a stylistic device that involves the use of a proper noun or a specific name to refer to a general or common noun. It is a figure of speech that replaces a common noun with a proper noun, often for emphasis, characterization, or to evoke certain associations. In antonomasia, the proper noun or specific name becomes a substitute for

the common noun, highlighting a particular quality, characteristic, or reputation associated with that person or thing. It adds depth and specificity to the language, allowing for a more vivid and memorable expression of ideas.

"He is the Einstein of our time." - In this example, the name "Einstein" is used to refer to a person who is exceptionally intelligent or a genius in a specific field, emphasizing their intellectual prowess.

"She is the Picasso of modern dance." - Here, the name "Picasso" is used to describe someone who is exceptionally creative and innovative in the field of modern dance, highlighting their artistic abilities.

"He is the Shakespeare of our generation." - In this sentence, the name "Shakespeare" is used to refer to an individual who is considered a master or a genius in the field of writing or literature, emphasizing their literary talent.

Antonomasia adds emphasis and distinction to a particular person or thing by associating them with a well-known or respected figure. It elevates their status and highlights their unique qualities. Antonomasia can be used to characterize a person by associating them with a specific name or persona. It helps to create a vivid image in the reader's or listener's mind and provides insight into the person's qualities or characteristics. Antonomasia can evoke certain associations or connotations associated with the proper noun or specific name used. It creates a link between the person or thing being described and the qualities or reputation associated with the proper noun.

Antonomasia makes language more memorable and impactful by using specific names or proper nouns. It creates a vivid and distinct image in the audience's mind, making the expression more memorable.

Epithet is a stylistic device that involves the use of adjectives or descriptive phrases to characterize or describe a person, object, or concept. It is a figure of speech that adds vividness and imagery to language by highlighting certain qualities or characteristics.

"Alexander the Great" - In this example, the epithet "the Great" is used to describe and emphasize Alexander's exceptional leadership, military prowess, and achievements.

"The City of Lights" - This epithet is used to describe Paris, emphasizing its vibrant and illuminated atmosphere.

"The Emerald Isle" - This epithet refers to Ireland, highlighting its lush green landscapes.

Epithets are used to characterize a person, object, or concept by highlighting specific qualities or attributes. They provide a vivid and memorable description that helps the audience form a mental image. Epithets add emphasis to certain aspects or qualities of the subject being described. They draw attention to these characteristics, making them stand out in the audience's perception. Epithets create vivid imagery by using descriptive language. They paint a picture in the audience's mind, making the description more engaging and memorable.

Types of Epithets

Descriptive epithets describe a specific quality or characteristic of a person, object, or concept. For example, "The Mighty Thor" or "The Beautiful Rose" are descriptive epithets that highlight the strength and beauty of the subject.

Metaphorical epithets use metaphors to describe a person or thing. They compare the subject to something else to highlight a particular attribute or quality. For example, "The Lionhearted Leader" or "The Silver-Tongued Speaker" are metaphorical epithets that emphasize bravery and eloquence.

Allusive epithets make reference to a well-known person, character, or historical figure to describe the subject. For example, "The Einstein of our Time" or "The Romeo of the Office" are allusive epithets that associate the subject with the intelligence of Einstein or the romantic nature of Romeo.

Appositive epithets are placed right beside the noun they describe, separated by a comma. They provide additional information or clarification about the subject. For example, "John, the Master Chef" or "Mary, the Fearless Athlete" are appositive epithets that add more context to the person's profession or quality.

Homeric epithets are often found in ancient Greek epic poetry, specifically in Homer's works such as the Iliad and the Odyssey. They are repetitive descriptive phrases used to describe a person or thing. For example, "The Wine-Dark Sea" or "The Rosy-Fingered Dawn" are Homeric epithets that describe the sea and the dawn, respectively.

LECTURE 6. LEXICAL LEVEL OF STYLISTIC ANALYSIS.

PART 2 (HYPERBOLE. UNDERSTATEMENT. OXYMORON)

Hyperbole is a stylistic device that involves deliberate exaggeration or overstatement for emphasis or dramatic effect. It is a figure of speech that amplifies the truth or reality of a situation to create a more vivid and memorable expression.

"I've told you a million times!" - This statement exaggerates the number of times something has been said to emphasize frustration or annoyance.

"I'm so hungry I could eat a horse!" - This hyperbolic statement exaggerates extreme hunger to emphasize the speaker's appetite.

"I have a ton of homework!" - This hyperbole exaggerates the amount of homework to emphasize a heavy workload.

Hyperbole draws attention to a particular aspect by exaggerating it. It makes the statement stand out and creates a stronger impact on the listener or reader. Hyperbole is often used to create humor by stretching the truth to absurd levels. It adds a playful or comedic tone to speech or writing. Hyperbole intensifies the emotional or descriptive impact of a statement. It adds depth and intensity to the language, making it more engaging and memorable. Hyperbole creates vivid mental images by exaggerating a situation or description. It helps the audience form a strong visual representation of the statement. Hyperbole can be used rhetorically to make a persuasive point or convey a specific message. It can evoke emotions, emphasize a particular aspect, or create memorable images.

Understatement is a stylistic device that involves the deliberate downplaying or minimizing of a situation, idea, or emotion for rhetorical effect. It is a figure of speech that uses restraint or understated language to create emphasis or irony.

"I'm feeling a little tired." - This statement downplays the speaker's exhaustion, suggesting that they are actually very tired.

"It's just a minor inconvenience." - This understatement minimizes the severity of a situation, implying that it is actually more problematic than stated.

"The weather is a bit chilly today." - This statement understates the coldness of the weather, suggesting that it is actually very cold.

Understatement can be used to create irony by expressing something in a way that contradicts its true meaning. It creates a humorous or sarcastic effect by downplaying a situation for emphasis. Understatement can be used to show modesty or humility by downplaying one's achievements or abilities. It avoids bragging or appearing overly confident. Understatement can be used to soften the impact of a statement or to avoid sounding too direct or confrontational. It is often used in polite or formal contexts.

Overall, understatement is a versatile and effective stylistic device that adds emphasis, irony, and subtlety to language. It allows for a more nuanced and engaging expression of ideas, making communication more memorable and impactful.

Oxymoron is a stylistic device that involves the combination of contradictory or contrasting terms or ideas for emphasis or dramatic effect. It is a figure of speech that creates a paradoxical statement by putting together words or phrases that normally wouldn't go together.

"Deafening silence" - This oxymoron combines the words "deafening," meaning extremely loud, with "silence," which is the absence of sound. It creates a contrast between noise and quietness.

"Bittersweet" - This oxymoron combines the words "bitter," meaning unpleasant or harsh, with "sweet," which is pleasant or sugary. It creates a contrast between different emotions or tastes.

Oxymoron emphasizes a particular idea or concept by highlighting the contrast between contradictory terms. It makes the statement stand out and creates a stronger impact on the listener or reader. Oxymoron creates a paradoxical statement by combining contradictory elements. It challenges the reader's or listener's expectations and forces them to think more deeply about the meaning of the statement. Oxymoron can be used to create irony by expressing something in a way that contradicts its true meaning. It adds a humorous or sarcastic effect to the language.

LECTURE 7. SYNTACTICAL LEVEL OF STYLISTIC ANALYSIS (RHETORICAL QUESTION, PARALLEL CONSTRUCTIONS, REPETITION, CHIASMUS, INVERSION, DETACHMENT, ELLIPSIS, ONE-MEMBER SENTENCES, BREAK, ATTACHMENT)

A **rhetorical question** is a stylistic device that involves asking a question for effect or emphasis, rather than to elicit a direct answer. It is a figure of speech that is used to make a point or engage the audience in a thought-provoking manner.

1. "Can you imagine a world without music?" - This rhetorical question is not seeking an actual answer, but rather it is meant to make the audience consider the importance and impact of music in their lives.

2. "Why should we settle for mediocrity?" - This rhetorical question challenges the audience to reflect on the value of aiming for excellence rather than accepting average or ordinary outcomes.

3. "Do you really think we can solve all the world's problems overnight?" - This rhetorical question highlights the complexity and difficulty of solving global issues, prompting the audience to consider the challenges involved.

Rhetorical questions engage the audience by encouraging them to think and reflect on a particular topic or idea. They create a sense of participation and invite the listener or reader to actively consider the question. Rhetorical questions can be used to emphasize a point or emphasize the significance of a particular idea. By framing the statement as a question, it draws attention to the topic and adds weight to the argument. Rhetorical questions can be used as a persuasive tool to guide the audience towards a particular conclusion or viewpoint. They prompt the audience to consider the speaker's perspective and can help create a more convincing argument. Rhetorical questions are designed to stimulate thought and reflection. They encourage the audience to critically analyze a topic and consider different perspectives or possibilities.

Parallel construction, also known as parallelism, is a stylistic device that involves using similar grammatical structures, patterns, or rhythms in a series of words, phrases,

or clauses. It creates balance, clarity, and repetition in a sentence or paragraph, making the writing more effective and memorable.

"I came, I saw, I conquered." - This sentence uses parallelism by repeating the subject-verb-object structure in a series of actions.

Parallelism helps to organize and clarify ideas by creating a consistent and predictable structure. It allows the reader or listener to easily follow the flow of information. Parallelism can be used to emphasize certain ideas or words by repeating them in a parallel structure. It draws attention to the repeated elements, making them stand out more prominently. Parallelism creates a sense of rhythm and flow in writing or speech. It adds a musical quality and helps to maintain a steady pace, making the language more engaging and pleasing to the ear. Parallelism brings balance and symmetry to a sentence or paragraph. It creates a sense of harmony and equality among the elements being compared or listed. Parallelism makes a sentence or phrase more memorable by adding repetition and pattern. The consistent structure makes the information easier to remember and recall.

Repetition is a stylistic device that involves the deliberate use of words, phrases, or structures to create emphasis, reinforce a point, or create a memorable effect. It is a figure of speech that repeats certain elements for rhetorical or artistic purposes.

"I have a dream that one day this nation will rise up... I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." - In Martin Luther King Jr.'s famous speech, he repeats the phrase "I have a dream" to emphasize his vision for equality and justice.

"Never, never, never give up." - Winston Churchill's famous quote uses repetition of the word "never" to emphasize the importance of perseverance and determination.

Repetition emphasizes a particular idea or point by repeating key words, phrases, or structures. It makes the information stand out and creates a stronger impact on the listener or reader. Repetition reinforces a message or concept by repeating it multiple times. It helps to ensure that the information is understood and remembered. Repetition creates a sense of rhythm and flow in writing or speech. It adds a musical quality and

helps to maintain a steady pace, making the language more engaging and pleasing to the ear. Repetition makes a statement or phrase more memorable by adding repetition and pattern. The consistent repetition of certain elements makes the information easier to remember and recall.

There are several types of repetition that can be used as stylistic devices in language and communication.

Anaphora is the repetition of a word or phrase at the beginning of successive clauses or sentences. For example, in Martin Luther King Jr.'s famous speech, he uses anaphora with the repetition of the phrase "I have a dream."

Epistrophe is the repetition of a word or phrase at the end of successive clauses or sentences. For example, in Winston Churchill's quote, he uses epistrophe with the repetition of the word "never" at the end of each phrase.

Chiasmus is a rhetorical device that involves the reversal or inversion of the order of words or phrases in successive clauses or sentences. It creates a balanced and contrasting effect, often used to emphasize or highlight a particular idea. Chiasmus is derived from the Greek word "chi," which is the letter X, representing the crossing or intersecting of ideas.

"Ask not what your country can do for you, but what you can do for your country."
- This famous quote by John F. Kennedy uses chiasmus to emphasize the idea of selflessness and civic duty.

"Love as if you would one day hate, and hate as if you would one day love." - This chiasmus highlights the contrasting emotions of love and hate.

"Never let a fool kiss you, or a kiss fool you." - This chiasmus plays with the word "fool" to create a clever and contrasting statement.

Chiasmus emphasizes contrasting or opposing ideas by presenting them in a parallel and balanced structure. It draws attention to the reversal of words or phrases, making them stand out. Chiasmus creates a contrasting effect by juxtaposing ideas or elements. It highlights the difference between the initial and reversed phrases, adding depth and complexity to the statement. Chiasmus makes a sentence or phrase more memorable by adding a unique and unexpected structure. The reversal of words or phrases creates a

striking and memorable effect. Chiasmus adds a sense of rhythm and flow to writing or speech. The mirrored structure creates a musical quality and helps to maintain a steady pace, making the language more engaging and pleasing to the ear.

«**Aposiopesis (break)** is derived from a Greek word that means «becoming silent.» It is a rhetorical device that can be defined as a figure of speech in which the speaker or writer breaks off abruptly, and leaves the statement incomplete. It is as if the speaker is not willing to state what is present in his mind, due to being overcome by passion, excitement, or fear. In a piece of literature, it means to leave a sentence unfinished, so that the reader can determine his own meanings» [28].

Types of Aposiopesis

Aposiopesis examples may be classified according to the following types:

- **Emotive aposiopesis** – This type of aposiopesis is used in conditions of conflict between emotional outbursts of a speaker, and an environment that does not react. Usually, the writer or speaker pauses in the middle of a sentence.
- **Calculated aposiopesis** – This type of aposiopesis is based on the conflict of missing thought and its opposing force that rejects the substance of that thought. Hence, the idea is removed that is explicitly expressed afterwards.
- **Audience-respecting aposiopesis** – It is based on the removal of thoughts which are unpleasant to the readers, or offensive to the audience.
- **Transitio-aposiopesis** – It removes the ideas from the end part of a speech in order to immediately get the audience interested in the subsequent section.
- **Emphatic aposiopesis** – It avoids the use of full utterance, to present the idea as greater and really inexpressible.

«**One-word sentences** possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. Cf.: «They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. - *If. Or. And*, quite inevitably, borrowing money.»

(J.Br.) As you see, even synsemantic conjunctions, receiving the status of sentences are noticeably promoted in their semantic and expressive value»[28].

Ellipsis is a stylistic device that involves the deliberate omission of words or phrases in a sentence or paragraph. It is indicated by three dots (...) and is used to create a sense of suspense, indicate a pause or hesitation, or imply that there is more to be said or understood.

Ellipsis creates suspense by leaving out information, inviting the reader or listener to anticipate what comes next.

Overall, ellipsis is a powerful stylistic device that adds suspense, pause, implication, economy, and dramatic effect to language and communication. It allows for a more nuanced and engaging expression of ideas, leaving room for interpretation and inviting the reader or listener to actively participate in the meaning-making process.

«**Attachment** (*gap-sentence, leaning sentence, link*) is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong» [28]. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction, which brings the latter into the foregrounded opening position. Cf: «It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve.»; «Prison is where she belongs. And my husband agrees one thousand per cent.»

LECTURE 8. LEXICO-SYNTACTICAL STYLISTIC DEVICES (ANTITHESIS, CLIMAX, ANTICLIMAX, SIMILE, LITOTES, PERIPHRAISIS)

Antithesis is a rhetorical device that involves the juxtaposition of contrasting ideas, words, or phrases in a sentence or paragraph. It creates a balanced and contrasting effect, often used to emphasize or highlight a particular idea. Antithesis comes from the Greek word "antithesis," which means "opposition" or "contradiction."

1. "It was the best of times, it was the worst of times." - This famous opening line from Charles Dickens' novel, "A Tale of Two Cities," presents the contrasting ideas of the best and worst of times, setting the stage for the novel's exploration of the French Revolution.

2. "Speech is silver, but silence is gold." - This antithesis contrasts the value of speech and silence, highlighting the idea that sometimes saying nothing can be more valuable than speaking.

3. "To err is human, to forgive divine." - This antithesis contrasts the human tendency to make mistakes with the divine quality of forgiveness, emphasizing the idea that forgiveness is a noble and divine act.

Antithesis emphasizes contrasting or opposing ideas by presenting them in a parallel and balanced structure. It draws attention to the contrast between the two elements, making them stand out. Antithesis creates a contrasting effect by juxtaposing ideas or elements. It highlights the difference between the two contrasting elements, adding depth and complexity to the statement. Antithesis can clarify and enhance understanding by presenting contrasting ideas side by side. It helps to differentiate between different concepts or perspectives. Antithesis makes a sentence or phrase more memorable by adding a striking and contrasting structure. The juxtaposition of opposing ideas creates a memorable and thought-provoking effect. Antithesis adds a sense of rhythm and flow to writing or speech. The balanced structure creates a musical quality and helps to maintain a steady pace, making the language more engaging and pleasing to the ear.

«**Climax**, a Greek term meaning «ladder,» is that particular point in a narrative at which the conflict or tension hits the highest point. It is a structural part of a plot, and is

at times referred to as a «crisis» It is a decisive moment or a turning point in a storyline at which the rising action turns around into a falling action. Thus, a climax is the point at which a conflict or crisis reaches its peak, then calls for a resolution or *Denouement* (conclusion). In a five-act play, the climax is close to the conclusion of act 3. Later in the 19th century, five-act plays were replaced by three-act plays, and the climax was placed close to the conclusion or at the end of the play» [28].

As a stylistic device, the term climax refers to a literary device in which words, phrases, and clauses are arranged in an order to increase their importance within the sentence. The following are examples of climax as a stylistic device.

A climax, when used as a plot device, helps readers understand the significance of the previously rising action to the point in the plot where the conflict reaches its peak. The climax of the story makes readers mentally prepared for the resolution of the conflict. Hence, it is important to the plot structure of a story. Moreover, climax is used as a stylistic device or a figure of speech to render balance and brevity to speech or writing. Being pre-employed, it qualifies itself as a powerful tool that can instantly capture the undivided attention of listeners and readers alike. Hence, its importance cannot be underestimated.

«**Anti-climax** is a rhetorical device that can be defined as a disappointing situation, or a sudden transition in discourse from an important idea to a ludicrous or trivial one. It is when, at a specific point, expectations are raised, everything is built-up, and then suddenly something boring or disappointing happens — this is an anti-climax. Besides that, the order of statements gradually descend in anti-climax» [28].

Generally ludicrous or comic effect is produced by anti-climax. When employed intentionally, it devalues the subject. Therefore, it is frequently used for satirical and humorous composition in literature and movies. However, sometimes it is used unintentionally – then it is known as «bathos.»

Litotes is a rhetorical device that involves the use of understatement or double negatives to express a positive statement. It is a form of ironic understatement and is often used to create a sense of emphasis or to downplay the significance of something.

"It's not the best weather today." - This statement is a litotes because it uses the negation "not" to express that the weather is not good.

"She's not unkind." - This litotes suggests that the person is actually kind, but in a subtle way.

"I'm not unfamiliar with that topic." - This litotes implies that the person is familiar with the topic.

Litotes uses understatement to downplay the significance of something, often to create a subtle or ironic effect. Litotes can create emphasis by expressing a positive statement in a more subtle and indirect way. Litotes is often used to soften or mitigate the impact of a statement, making it more polite or diplomatic. Litotes can be used to add an ironic or sarcastic tone to a statement by expressing the opposite of what is actually meant. Litotes can add depth and complexity to language by expressing a positive statement in a more nuanced and indirect manner.

Simile is a figure of speech that involves comparing two unlike things using the words "like" or "as." It is a form of figurative language that creates vivid imagery and helps the reader or listener understand or visualize something by comparing it to something else.

1. "She runs as fast as a cheetah." - This simile compares the speed of the person running to the speed of a cheetah, emphasizing their swiftness.

2. "His voice is smooth like butter." - This simile compares the smoothness of the person's voice to the smoothness of butter, emphasizing its pleasant and soothing quality.

3. "The moon hung in the sky like a shining pearl." - This simile compares the appearance of the moon in the sky to the luminosity and beauty of a pearl, creating a visual image of its brightness.

Simile allows for the comparison of two unlike things, helping the reader or listener understand one thing by relating it to something more familiar. Simile creates vivid and memorable imagery by using descriptive and evocative comparisons. Simile can clarify a concept or idea by providing a relatable comparison, making it easier to understand. Simile can emphasize a particular quality or characteristic by comparing it to something

more intense or extreme. Simile engages the reader or listener by evoking their imagination and inviting them to actively participate in the meaning-making process.

Periphrasis is a rhetorical device that involves the use of excessive words or roundabout expressions to convey a meaning that could be expressed more directly or concisely. It is a form of circumlocution and is often used to add emphasis, politeness, or to create a more elaborate or poetic effect.

1. "The big yellow fruit that grows on trees" - This periphrasis is used to describe a banana.

2. "The celestial body that illuminates the night sky" - This periphrasis is used to refer to the moon.

3. "The person who performs on stage and entertains the audience" - This periphrasis is used to describe an actor.

Periphrasis can add emphasis to a particular concept or idea by using excessive words or descriptions. Periphrasis can be used as a euphemism to soften or mitigate the impact of a statement, making it more polite or diplomatic. Periphrasis can create a more elaborate or poetic effect by using roundabout expressions and descriptive language. Periphrasis can amplify the significance or importance of a subject by using excessive or exaggerated language.

PRACTICAL ASSIGNMENTS

Exercise 1: Define the type of metaphor:

1. From ivory depths words rising shed their blackness, blossom and penetrate. Fallen the book, in the flame, in the smoke, in the momentary sparks – or now voyaging (V. Woolf «Monday or Tuesday»).

2. The sun would beat down on her face, in to her eyes, but no at the critical moment a veil of cloud covered the sun, making the expression of her eyes doubtful – was it mocking or tender, brilliant or dull (V. Woolf «The Lady in the Looking-glass»).

3. The room had its passions and rages and envies and sorrows coming over it and clouding it, like a human being. Nothing stayed the same for two seconds together (V. Woolf «The Lady in the Looking- glass»).

4. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers (O. Henry «The Last Leaf»).

5. Fame is a bee: It has song- It has a sting

Ah, too, it has a wing (E. Dickinson)

6. The word is a wedding (Old Hebrew saying)

7. The world is a raving idiot, and no man can kill: though I'll do my best. (D. Lawrence «Lady Chatterley's Lover»).

8. I am a miner for a heart of gold (Neil Young)

9. When I realized he had a finger in every pie, it gave me food for thought.

10. You've buttered your bread; now lie in it.

11. The head that rocked the cradle has kicked the bucket.

12. The ambulance at top speed floating down

Past beacons and illuminated clocks

Wings in a heavy curve, dips down,

And brakes speed, entering the crowd (K. Shapiro)

13. All through the middle of America there was a trumpeting of corn. Its full, yellow, tremendous notes pressed close the yellow corn blared as if for judgment (P. White).

14. No man is an island, entire of itself, every man is a piece of the continent, a part of the main (J. Donne).

15. What a man is an arrow into the future and what a woman is is the place the arrow shoots off from (S. Plath» The Bell Jar»).

Exercise 2: Here are some examples of personification in poetry for each quotation, tell what is being personified, and tell which words create the personification:

1. I am silver and exact

I have no preconception

Whatever I see I shallow immediately

Just as it is unmistered by love or dislike

2. Summer grass aches and whispers

It wants something; it calls and thinks; it pours

Out wishes to the overhead stars.

The rain hears; the rain answers; the rain is slow coming;

The rain wets the face of the grass (C. Sandburg «Summer Grass»)

3. If you like my poems let them....

Walk in the evening, a little behind you

Then people will say

Along this road I saw a princess pass

On her way to meet her lover (it was towards nightfall) with tall and ingrat servant»
(E. Cummings «If you like my poem let them...»)

4. Blow, blow thou winter wind.

Thou art not so unkind

As man's ingratitude.

Thy tooth is not so keen

Because thou art not seen,

Although thy breath be rude (W. Shakespeare from «As you like it») 5. Time, you
old gypsy man,

Will you not stay?

Put up your caravan

Just for one day? (R. Hodgson)

6. A wrinkled, crabbed man they picture thee

Old winter, with a rugged beard as gray

As the long moss upon the apple tree:

Blue lipped, and ice drop at thy sharp blue nose,

Close muffled up, and on the dreary way

Plodding alone through sleet and drifting snows (R. Southey)

7. The shattered water made a misty din.

Great waves looked over others coming in,

And thought of doing something to the shore

That water never did to land before (R. Frost)

Exercise 3: Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also pay attention to the degree of their originality, and to their syntactical function:

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dreiser).

2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J. O'Hara.)

3. «Evelyn Clasgow, get up out of that chair this minute.» The girl looked up from her book.

«What's the matter?

«Your satin. The skirt'll be a mass of wrinkles in the back.» (E. Ferber)

4. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A. Bennett).

5. «Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures.» (Christie).

6. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (J. Stainback).

7. He made his way through the perfume and conversation. (I. Shaw).

8. He had bought the ugly great thing with early Matisse before the War, because there was such a fuss about those Past-Impressionist chaps (J. Galsworthy «To Let»).

9. Soams passed into the corner where, side by side, hung his real Goya and copy of the fresco «La Vendimia» (J. Galsworthy «To Let»).

10. He stood before his Gauguin – sorest point of his collection (J. Galsworthy «To Let»).

11. «Tears! «said Oliver, looking at the pearls.

«Heart's blood! «he said, looking at the rubies.

«Gunpowder!» he continued, rattling the diamonds so that they flashed and blazed (V. Woolf «The Duchess and the Jeweler»).

12. You see a woman in a great party in a splendid saloon, surrounded by faithful admirers, distributing sparkling glances, dressed to perfection, curled, rouged, smiling and happy: Discovery walks respectfully up to her, in the shape of a huge powdered man with large calves and a tray of ices – with Calumny – behind him, in the shape of the hulking fellow carrying the wafer biscuits (W. Thuckerey «Vanity Fair»).

13. The old lady had ordered a room with a fire in it. The Boots took the hamper up, and laid it on the hearth-rug (J.K Jerome «The Surprise of Mr. Milberry»).

14. «Is she getting married or something» she asked full of hostility to the whole notion of that.» Married? Who'd have that big long string of misery? Of course, she is not getting married»(M.B).

Exercise 4: Define the type and function of irony in the following sentences

1. Friends, Romans, countrymen, lend me your ears!

I come to bury Caesar, not to praise him.

(W. Shakespeare «Julius Caesar»).

2. He is really awfully fond of colored people. Well, he says himself, he wouldn't have white servants (D. Parker «Arrangement in Black and White»).

3. Death speaks: There was a merchant in Baghdad who sent his servant to market to buy provisions, and in a little while the servant came back, white and trembling, and said, «Master, just now when I was in the market-place I was jostled by a woman in the crowd, and when I turned I saw it was Death that jostled me. She looked at me and made a threatening gesture; now, lend me your horse, and I will ride away from this city and avoid my fate. I will go to Samarra, and there Death will not find me.» The merchant lent him his horse, and the servant mounted it, and he dug his spurs in its flanks, and as fast as the horse could gallop he went. Then the merchant went down to the marketplace and saw me standing in the crowd and he came to me and said: «Why did you make a threatening gesture to my servant when you saw him this morning? « That was not a threatening gesture, «I said, «It was only a start of surprise. I was astonished to see him in Baghdad, for I had an appointment with him tonight in Samarra (W.S Maugham «Appointment in Samarra»).

4. Green arsenic smeared on an egg-white cloth. Crushed strawberries! Come, let us feast our eyes. (E. Pound «L' Art. 1910»).

Exercise 5: Define the type of irony:

1. I like a traffic jam when I'm already late.

2. Marcia looked at a muddy stream and said: «Nice clean water you have here»

3. «You, the new Darryl Strawberry!»

4. A highway patrolman received a speeding fine.

5. A Christian was killed by a falling cross.

6. He won the lottery and died the next day.

7. Ludwig Van Beethoven lost hearing.

8. His explanation was as clear as mud.

9. The film was about as interesting as watching a copy of windows download.

10. Watching the show was like watching paint dry.

Exercise 6: Define the function of pun:

1.You have dancing shoes with nimble soles; I have a soul of lead

So stakes me to the ground I cannot move (W. Shakespeare «Romeo and Juliet»).

2. Give me a torch. I am not for this ambling.

Being but heavy, I will bear the light. (W. Shakespeare «Romeo and Juliet»).

3. Romeo (on seeing Mercutio stabbed) Courage man, the hurt cannot be much.

Mercutio ...Ask for me tomorrow, and you shall find me a grave man
(W. Shakespeare»Romeo and 4. I am too much in the sun (W. Shakespeare «Hamlet»).

Exercise 7: Define the type and function of zeugma:

1. She was a thief, you got to believe: she stole my heart and my cat.

2. The sky and my hopes is falling.

3. Our son's diaper and your excuses is stinking.

4. I took her hand and then an aspirin in the morning.

Juliet»).

5. You held your breath and the door for me (A. Morisstte» Head over feat»).

6. She went straight home in a flood of tears, and a sedan chair (Ch. Dickens).

7. She blew my nose and then she blew my mind.

8. The levees were broken and so were the promises (A. Cooper» Dispatches from
the Edge»).

9. «Miss Nipper shook her head and a tin canister, and began, unasked, to take the
tea. « Get the idea? Now let's see if we can do it» (Ch. Dickens «Dombey and Son»).

10. He drove his car recklessly and his wife crazy;

11. He flew off the handle and right to Rio;

Exercise 8: Discuss the structure and semantics of epithets in the following
examples. Define the type and function of epithets:

1. Why did the woman choose this night to look so terribly ill? She had a yellow
face and blue teeth. Madame shuddered; it was too horrible. She ought to send her to bed.
But after all, the work had to be done (A. Huxley «Fard»).

2. Upon a chair hung the suit, carefully folded; beneath in the two mute shoes and the discarded socks (W. Faulkner «Arose for Emily»).

3. Here was the woman herself. She stood naked in that pitiless light. And there was nothing. Isabella was perfectly empty. She had no thoughts. She had no friends. She cared for nobody. As for her letters, they were all bills (V. Woolf «The Lady in the looking-glass»).

4. These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now deserves the love and thanks of man and woman (Th. Paine «The Crisis, Number 1»).

5. Billy Pilgrim entered a morphine paradise (K. Vonnegut» Slaughterhouse – Five»).

6. He has that unmistakable tall lanky «rangy» loose-jointed graceful closecropped formidably clean American look. (I. Murdock).

7. He's a proud, haughty, consequential, turned-nosed peacock. (Dickens)

8. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging,

quick-stepping, nineteen- year-old-pot-shot patriots, haveworn out their welcome in Italy. (Hemingway).

9. Harrison-a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Gilman-Schooled, soft- spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (Jn. Barth).

10. Her painful shoes slipped off. (Updike).

11. She was a faded white rabbit of a woman. (A. Cronin).

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

13. Ten-thirty is a dark hour in a town where respectabledoors are locked at nine. (T. Capote).

14.»Thief!», Pilon shouted.»Dirty pig of an untrue friend!» (J. Stainback).

15. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D. Uhnak).

Exercise 9: Define the type and function of antonomasia:

1. Eh? Delila, Delila, you have been trying your tricks on me (B. Shaw «The Man of Destiny»).

2. «My dear Gerald», I answered, «Lady Alroy was simply a woman with a mania for mystery. She took rooms for the pleasure of going there with her veildown, imagining she was a heroine. She had a passion for secrecy, but she herself was merely a sphinx without a secret (O. Wilde» The Sphinx without a secret»).

3. Time goes fast for one who has a sense of beauty, when there are pretty children in a pool and a young Diana on the edge, to receive with wonder anything you can catch! He was seeing again Megan's face (J. Galsworthy «The Apple Tree»).

4. While outside a van discharges, Miss Thingummy drinks tea at her desk (V. Woolf «Monday or Tuesday»).

5. «It's all over, Mrs. Thingummy », said the surgeon at last (Ch. Dickens «Oliver Twist»).

6. Mr. Pneumonia was not what you would call a chivalrous old gentleman (O. Henry «The Last Leaf»).

7. «Now, Mr. Thief, when you break in, drink as much as you wish.... (W. de Mille «Ruthless»).

8. –Did you love him when you married him?

She was silent for some time; then she said slowly:

«I thought I did – more or less. I didn't think much about it. And he wanted me. I was very prudish then». «And you sort of walked into it without thinking?»

«Yes. I seemed to have been asleep nearly all my life».

«Somnambule? But when did you wake up?»

«I don't know that I ever did, or ever have – since I was a child». (D. Lawrence «Sons and Lovers»).

9. After leaving Miriam he went almost straight to Clara. On the Monday following the day of the rupture he went down to the work-room. She looked up at him and smiled. They had grown very intimate unawares. She saw a new brightness about him.

«Well, Queen of Sheba» he said, laughing.

«But why?» She asked.

«I think it suits you. You've got a new frock on» (D. Lawrence «Sons and Lovers»).

10. A tray of cocktails floated at us through the twilight, and we sat down at the table with the two girls in yellow and three men, each one introduced to us as Mr. Mumble (F. Scott Fitzgerald «The Great Gatsby»). 11. I remember the fur coats of the girls returning from Miss Thit-or-That's and the chatter of frozen breath and the hands waving overhead as we caught sight of old acquaintances (F. Scott Fitzgerald «The Great Gatsby»).

Exercise 10: Define the type and function of antonomasia:

1. Eh? Delila, Delila, you have been trying your tricks on me (B. Shaw «The Man of Destiny»)

2. «My dear Gerald», I answered, «Lady Alroy was simply a woman with a mania for mystery. She took rooms for the pleasure of going there with her veildown, imagining she was a heroine. She had a passion for secrecy, but she herself was merely a sphinx without a secret (O. Wilde» The Sphinx without a secret»).

3. Time goes fast for one who has a sense of beauty, when there are pretty children in a pool and a young Diana on the edge, to receive with wonder anything you can catch! He was seeing again Megan's face (J. Galsworthy «The Apple Tree»).

4. While outside a van discharges, Miss Thingummy drinks tea at her desk (V. Woolf «Monday or Tuesday»).

5. «It's all over, Mrs. Thingummy », said the surgeon at last (Ch. Dickens «Oliver Twist»).

6. Mr. Pneumonia was not what you would call a chivalrous old gentleman (O. Henry «The Last Leaf»).

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Exercise 11. Define the type and function of hyperbole:

1. «Give me a fag, Herb», said Betty. «I'm simply dying for a smoke» (W. S. Maugham «The Kite»).

2. «How much do I owe you?»

«Nothing»

«Why not?

«I don't know», I said.

«Then thanks,» The young man said, not «thank you» or «thank you very much» or «thank you a thousand times» (E. Hemingway «Che Ti Dice La Patria?»).

3. Mrs. Mann gave him a thousand embraces, and, what Oliver wanted a great deal more, a piece of bread and butter, lest he should seem too hungry when he got to the workhouse (Ch. Dickens «Oliver Twist»).

4. Mrs. Morel, tired to death, and still weak, was scarcely under control (D. Lawrence «Sons and Lovers»).

5. The land in Downingville is most capital rich land, and bears excellent crops. I wouldn't pretend to say it's equal to some land I've heard tell of away off in Ohio, where the corn grows so tall they have to go up on a ladder to pick the ears off and where a boy fell into the hole that his father had dug a beet out of, and they had to let down a bed cord to draw him up again (S. Smith «The Life and Writings of Major Jack Downing»).

6. And a mouse is miracle enough to stagger sextillions of infidels (W. Whitman «Song of myself»).

7. Merrying Ellen or marrying ten thousand Ellens could not have made him one. Not that he wanted to

be one, or even be taken for one (W. Faulkner «Absalom, Absalom»).

8. Her family is one aunt about a thousand years old (W. Faulkner «Absalom, Absalom»).

Exercise 12: In the following sentences, explain in greater detail what makes these figures hyperbole. How would you describe the effect they may have on the reader?

1. The sky's the limit.
2. I'm the greatest of all time.
3. Her brain is so small it could fit the head of a pin.
4. He's so thin no door is tight enough to keep him out.
5. She's so tiny you'd miss her in a crowd of ants.
6. In that great cavern of his mind a thought is as lost as a gull on the high seas.

Exercise 13: Here is a list of 16 oxymora. See how many you can match to make the correct phrases:

wise	thief
old	opposition
civil	news

small	war
deafening	secret
industrial	vocation
sight	fortune
working	park
open	ugly
loyal	silence
chaste	shrimp
glad	teacher
sweet	whare
jumbo	sorrow
student	terror
honest	fool

Exercise 14: Differentiate between trite and original similes and define their function:

1. She had an odd nymph-like inquisitiveness, sometimes like a bird, sometimes a squirrel, sometimes a rabbit: never quite like a woman (D. Lawrence «The Last Laugh»).

2. The Major used to suffer from rheumatism something terrible, he was always carrying on and saying the house was damp, though it was as dry as a biscuit (W. Plomer «Ever a Nice Boy»).

3. Girls were like that. Their shoes never squeaked. No boards whined under their tread. They slunk like cats on paddled claws (G. Green. «The End of the Party»).

4. She gave a quick, chuckling laugh, glanced very quickly at the man in the bowler hat, then back at the man in the stucco gateway, who was grinning like a satyr and waving good bye (D. Lawrence «The Last Laugh»).

5. He was obviously afraid, like a frightened dog that sees something uncanny (D. Lawrence «The Last Laugh»).

6. «Who can – what can –» asked Mrs. Dalloway, hearing a step on the stairs. She heard a hand the door. She made to hide her dress, like a virgin protecting chastity, respecting privacy (V. Woolf. «Mrs. Dalloway»).

7. She felt very young; at the same time unspeakably aged. She sliced like a knife through everything (V. Woolf «Mrs. Dalloway»).

8. He was the richest jeweler in England: but his nose, which was long and flexible, like an elephants trunk, seemed to say by its curious quiver at nostrils that he was not satisfied yet; (V. Woolf «The Duchess and the Jeweler»).

9. Her mind was like her room, in which lights advanced and retreated, came pirouetting and stepping delicately, spread their tails, pecked their way and then her whole being was suffered, like the room again, with a cloud of some profound knowledge, some unspoken regret, and then she was full of locked drawers, stuffed with letters, like her cabinets (V. Woolf «The Lady in the Looking-glass»).

10. How idiotic civilization is! Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?(K. Mansfield «Bliss»).

11. He was a small ratty-faced man with grey teeth. His eyes were dark and quick and clever, like rat's eyes, and his ears were slightly pointed at the top. He had a cloth cap on his head and he was wearing a grayish-colored jacket with enormous pockets ears, made him look more than anything like sort of a huge human rat (R. Dahl «The Hitchhiker»).

Exercise 15: Define the function of antithesis:

1. They were friends, yet anomies; he was master, she was mistress; each cheated the other, each needed the other, each feared the other (V. Woolf «The Duchess and the Jeweler»).

2. For the Dalloways in general, were fair-haired, blue-eyed: Elizabeth, on the contrary, was dark, had Chinese eyes in a pale face, an oriental mystery (V. Woolf «Mrs. Dalloway»).

3. He took a pencil, leant over the counter, and his pale bloodless fingers crept timidly towards those rosy, flashing ones (K. Mansfield «A Cup of Tea»).

4. When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house (W. Faulkner «ARose for Emily»).

5. Years ago we in the South made our women into ladies. Then the war came and made the ladies into ghosts (W. Faulkner» Absalom, Absalom»).

6. There were umpires everywhere, men who said who was winning or losing the theatrical battle, who was alive and who was dead (K. Vonnegut «Absalom, Absalom»).

Exercise 16: Analyse the given periphrases from the viewpoint of their semantic type, structure, function and originality:

1. His huge leather chairs were kind to the femurs. (R. Warren).

2. «But Pickwick, gentlemen, Pickwick, this ruthless destroyer of this domestic oasis in the desert of Goswell Street!» (Dickens)

3. He would make some money and then he would come back and marry his dream from Blackwood. (Dreiser)

4. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes. (A. Bennett).

5. The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days. (Jn. Barth).

6. I took my obedient feet away from him. (W. Gilbert).

7. I got away on my hot adolescent feet as quickly as I could. (W. Gilbert).

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

9. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word. (Galsworthy).

10. During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of approaching age. (J. Steinback).

11. A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way. (W. Gilbert).

12. She was still fat after childbirth; the destroyer of her figure sat at the head of the table. (A. Bennett).

13. I participated in that delayed Teutonic migration known as the Great War. (Sc. Fitzgerald).

14. «Did you see anything in Mr. Pickwick's manner and conduct towards the opposite sex to induce you to believe all this?» (Dickens)

15. Bill went with him and they returned with a tray of glasses, siphons and other necessities of life. (Christie)

16. It was the American, whom later we were to learn to know and love as the Gin Bottle King, because of a great feast of arms performed at an early hour in the morning with a container of Mr. Gordon's celebrated product as his sole weapon. (Hemingway).

17. Jane set her bathing-suited self to washing the lunch dishes. (Jn. Barth).

TESTS FOR SELF –ASSESSMENT

Part 1

1. Standing up they're holding her wire basket, embarrassed by its emptiness, and was like something out of a soap opera.
a) genuine simile; b) metaphorical simile; c) comparison; d) trite simile;
2. Her brain is so small it could fit the head of a pin.
a) genuine hyperbole; b) trite hyperbole; c) understatement; d) situational irony;
3. Mr. Pneumonia was not what you would call a chivalrous old gentleman.
a) metonymy; b) antonomasia; c) personification; d) synecdoche;
4. She had been so practical and down-to-earth when everyone else had been flying in the air.
a) personification; b) genuine metaphor; c) trite metaphor; d) explicit metaphor;
5. Having been raised on the school of the French Impressionist painting, all the ultra-modern staff leaves me utterly unmoved. Give me Monet, Monet Sisley and Van Gogh any day of the week.
a) genuine metonymy; b) trite metonymy; c) antonomasia; d) synecdoche;
6. Tow black dressing-gowns and two pairs of black wooly slippers, creeping off to the bathroom like black cats.
a) genuine simile; b) trite simile; c) comparison; d) metaphor;
7. They speak of death as if it were something natural, Foreign insurance agents speak of certain possibilities and the 'eventuality' that 'something might happen to you'.
a) hyperbole; b) euphemism; c) periphrasis; d) antonomasia;
8. He would make some money and then he would come back and marry his dream.
a) metaphorical periphrasis; b) metonymical periphrasis; c) euphemism; d) antonomasia
9. Women are not made for attack. Wait they must.
a) detachment; b) inversion; c) One member sentence; d) ellipsis;
10. She must leave-or-, better yet-maybe drown herself make away with her-self in some way-or-.....? Break in the narrative shows the main character's
a) fear; b) hesitation; c) doubt; d) threat;

11. She had a passion for secrecy, but she herself was merely a sphinx without a secret. The aim of antonomasia is to create the image of:
a) a fat woman; b) a mysterious, enigmatic woman; c) a woman without secrets; d) a stupid woman.
12. Euphemism ‘‘to lose your lunch’’ means:
a) to defecate; b) to vomit; c) to miss your lunch; d) to have no time for lunch;
13. What he said really pissed me off. Vulgarism ‘‘pissed me off’’ means:
a) I was so scared that I pissed; b) his words annoyed me very much; c) his words made me happy;
14. She narrowed her eyes a trifle at me and said I looked exactly like Ceila’s boy. Around the mouth. a) inversion; b) detachment; c) zeugma; d) pun;
15. Mrs. Nock had a large home and small husband.
a) trite oxymoron; b) genuine oxymoron; c) antithesis; d) inversion;
16. The world was tipsy with its own perfection.
a) personification; b) genuine metaphor; c) genuine metonymy; d) embedded metaphor.
17. He took his leave and his hat;
a) zeugma; b) pun; c) verbal irony; d) dramatic irony;
18. For the past year, the Boyles’s son had been behaving with high-spirited secrecy.
a) epithet; b) logical attribute; c) metonymy; d) metaphor;
19. But the lodgekeeper’s wife didn’t understand the word copy, so that she was amazed beyond measure and the power of comment was taken from her.
a) understatement; b) genuine hyperbole; c) trite hyperbole; d) oxymoron;
20. All the males in the neighbourhood will be running after her. First thing, you know, she’d be having puppies.
a) hyperbole; b) moral euphemism; c) medical euphemism; d) verbal irony;

Part 2

1. Television is of great educational value. It teaches you while still really young how to kill, rob, shoot, poison, and generally speaking, how to grow up into a wild west.
a) verbal irony; b) cosmic irony; c) sarcasm; d) dramatic irony

2. This is the biggest little town of the world.
a) genuine oxymoron; b) trite oxymoron; c) genuine epithet; d) trite epithet;
3. Don't use big words. They mean so little.
a) antithesis; b) oxymoron; c) euphemism; d) epithet;
4. "Oh, but Loveday isn't a warder", said the doctor – "You don't mean he is cuckoo, too," said The doctor corrected her: "he is an inmate"
a) antithesis; b) euphemism; c) taboo; d) slang;
5. The next speaker was a tall gloomy man, Sir something somebody; periphrasis;
b) antonomasia; c) verbal irony; d) euphemism;
6. His name is Ian French. Painter. Awfully clever, they say.
a) inversion; b) detachment; c) ellipsis; d) antithesis
7. There would follow splendid years of great works carried out together, the old headbucking the young fire.
a) genuine metaphor; b) genuine metonymy; c) genuine antonomasia; d) genuine epithet;
8. He was the richest jeweler in England; but his nose, which was long and flexible, like an elephants trunk;
a) comparison; b) genuine simile; c) trite simile; d) metaphorical simile;
9. You remember that awful dinner dress we saw at Bonwit's window... She had it on. And all hips. a) genuine hyperbole; b) trite hyperbole; c) understatement; d) oxymoron;
10. Poor grandfather! Wild he was, at the fright I'd made of myself.
a) detachment; b) inversion; c) hyperbole; d) sarcasm;
11. The room had its passions and rages and envies and sorrows coming over it and clouding it, like a human being. The aim of personification is:
a) to show the readers that the room was overcrowded with people; b) to show the readers that the room was overcrowded with furniture; c) to show the readers that the room was a witness of all what was happening to the main character during years;
12. Her family is one aunt about a thousand years old.
a) understatement; b) genuine hyperbole; c) dramatic irony; d) trite hyperbole;
13. Here and there over the grass stood beautiful flowers like stars.
a) comparison; b) trite metaphor; c) genuine simile; d) trite simile;

14. The train was moving at a snail pace.
a) understatement; b) genuine hyperbole; c) trite hyperbole; d) verbal irony;
15. Soul was the only thing there was between you and me. Thanks goodness it's gone-
Have not you lost yours? The one that seemed to worry you, like a decayed tooth?
a) simile (trite); b) simile (genuine); c) trite metaphor; d) genuine metaphor;
16. I like people. Not just empty streets and dead buildings.
a) logical attribute; b) genuine epithet; c) trite epithet; d) oxymoron;
17. "Have you been seeing any spirits?" inquired the old gentleman. "Or taking any?"
a) zeugma; b) pun; c) verbal irony; d) cosmic irony;
18. The praise was enthusiastic enough to have delighted any common writer who earns
his living by his pen.
a) trite metaphor; b) metonymy (conventional); c) antonomasia; d) synecdoche;
19. Hey, pack it in, old son, Mister What's-his-name will be here soon to have a look at
this chair of his. a) conventional metonymy; b) antonomasia; c) hyperbole; d) periphrasis;
20. Soams passed into the corner where, side by side, hung his real Goya.
a) trite metonymy; b) genuine metonymy; c) antonomasia; d) synecdoche;

Part 3

1. He took his leave and his hat;
a) zeugma; b) pun; c) verbal irony; d) dramatic irony;
2. Gay and Marry was the time; and gay and Merry were at least four of the numerous hearts.
a) repetition; b) enumeration; c) inversion; d) detachment;
3. For the past year, the Boyles's son had been behaving with high-spirited secrecy.
a) epithet; b) logical attribute; c) metonymy; d) metaphor;
4. But the lodge keeper's wife didn't understand the word copy, so that she was amazed
beyond measure and the power of comment was taken from her.
a) understatement; b) genuine hyperbole; c) trite hyperbole; d) oxymoron;
5. All the males in the neighbourhood will be running after her. First thing, you know,
she'd be having puppies.
a) hyperbole; b) moral euphemism; c) medical euphemism; d) verbal irony;

6. Remember my party, Remember my party, said Peter Walsh, speaking to himself rhythmically. Oh, these parties; Clarissa's parties! Why does she give these parties? The repetition of the word 'party' points out the fact how

a) Peter liked the parties and wished to attend them. b) Peter hated the silly parties; c) word 'party' is used satirically in order to draw a prejudicial portrait of Clarissa Dalloway, as snobbish and reactionary members of the British upper class.

7. Come, let us feast our eyes on a dead cat. The aim of the stylistic device is:

a) to describe a wonderful scene; b) to describe a wonderful painting; c) to describe an awful picture.

8. He'll go to sleep, my God. he should, eight martinis before dinner and enough wine to wash an elephant. The function of hyperbole is:

a) descriptive; b) ironical; c) half ironical; d) evaluative;

9. Shall I begin wish scales? She asks, squeezing her hands together. "I have some arpeggios too. The aim of musical terms is:

a) to speak about a subject matter;
b) to characterize a character according his speech;
c) to hint the readers about a character's profession.

10. I hoped our play would be a success and last for many performances. However I guess it will last as long as a balloon in a roomful of kittens. The aim of comparison is to show that:

a) the performance had a great success; b) the performance didn't have success; c) the performance failed and wouldn't be performed on the stage any more.

11. Euphemism 'to have apartments to let' means: a) to be mentally ill;

b) to be dead;

c) to be a landlord or a landlady;

12. And they appeared as two proud exotic birds, lighted down from the Lord knows where. a) mixed metaphor; b) personification; c) comparison; d) genuine simile;

13. Mrs. Nock had a large home and small husband.

a) trite oxymoron; b) genuine oxymoron; c) antithesis; d) inversion;

14. The world was tipsy with its own perfection.
a) personification; b) genuine metaphor; c) genuine metonymy; d) embedded metaphor.
15. He took his leave and his hat;
a) zeugma; b) pun; c) verbal irony; d) dramatic irony;
16. Gay and Marry was the time; and gay and Merry were at least four of the numerous hearts.
a) repetition; b) enumeration; c) inversion; d) detachment;
17. For the past year, the Boyles's son had been behaving with high-spirited secrecy.
a) epithet; b) logical attribute; c) metonymy; d) metaphor;
18. But the lodge keeper's wife didn't understand the word copy, so that she was amazed beyond measure and the power of comment was taken from her.
a) understatement; b) genuine hyperbole; c) trite hyperbole; d) oxymoron;
19. All the males in the neighbourhood will be running after her. First thing, you know, she'd be having puppies.
a) hyperbole; b) moral euphemism; c) medical euphemism; d) verbal irony;
20. Life is a hound – means:
a) our life is unhappy – doggish; b) our life is happy as hounds defend us. c) Life is trouble and unhappy for some people, but sweet and easy for others.

Part 4

1. Don't talk to me about no opportunity any more. Opportunity is knocking down every door in the country, trying to get in.
a) genuine simile; b) genuine metaphor; c) trite simile; d) trite metaphor;
2. Big mouth Crissie, can never alone, never knows when to say things and when not to.
a) genuine metaphor; b) metonymy; c) antonomasia; d) oxymoron;
3. It's funny – it makes you laugh-and yet it just suites the day. The wind carries their voices-away, fly the sentences like little narrow ribbons.
a) comparison; b) genuine metaphor; c) genuine simile; d) metaphorical simile;
4. She narrowed her eyes a trifle at me and said I looked exactly like Ceila's boy. Around the mouth.
a) inversion; b) detachment; c) zeugma; d) pun;

5. How do you like the Army? She asked abruptly, conversationally.
a) inversion; b) detachment; c) antithesis; d) logical attribute;
6. The laugh in her eyes died out and was replaced by something else.
a) trite metaphor; b) genuine metaphor; c) personification; d) epithet;
7. Huck Finn and Holden Caulfield are Good Bad Boys of American Literature.
a) trite oxymoron; b) genuine oxymoron; c) epithet; d) antithesis;
8. "I expect you'd like a wash". The bathroom is to the right and the usual offices next do it.
a) euphemism; b) periphrasis (original); c) traditional periphrasis; d) zeugma;
9. I get my living by the sweat of my brow.
a) metonymy (conventional); b) antonomasia; c) synecdoche; d) trite metonymy;
10. She was a sunny, happy sort of creature. Too fond of the bottle.
a) trite metonymy; b) genuine metonymy; c) situational irony; d) inversion;
11. Red is the dome; Coins bang on the trees; bark, shout, cry. The aim of inversion is to show the readers:
a) wonderful red colour of a church; b) the immorality of the society;
c) life in a "crazy" world;
12. I'm earning barely enough money to keep body and soul together. The meaning of the periphrases is:
a) to survive; b) to feed a family; c) not to die;
13. The first shock was over. The dust had settled, and he could now see that his whole life Kaput. The meaning of a German word "kaput" is:
a) to finish, to end; b) to start; c) to continue;
14. If Waldeen married Joe, then Holly would have a step father-something like a sugar substitute. Who is meant under "a sugar substitute"?
a) mother; b) father; c) step father;
16. The bookful blockhead ignorantly read, with loads of learned lumber in his head. The bookful blockhead is:
a) a very intelligent man who has read much;
b) a man who has many books in the bookcase and on the shelves;

- c) a man who has lost of books but doesn't read them;
- d) an ignorant person;

17. ...he was all sparkle and glitter in the box at the Opera. The aim of hyperbole is to show that:

- a) the person was very handsome; b) the person was wearing too much jewellery and the diamonds were shining; c) the person belonged to high society and everyone looked at him;

18. "O.K, Top", he said. "You know I never argue with the first sergeant. The meaning of a jargon "Top" is:

- a) highly respectable person who is at his top; b) a man with a top-hat;
- c) a person who missed his cylinder;

19. It's a lousy building. The meaning of a lousy building is:

- a) the building is full of lice; b) the building is dirty; c) the building is shabby;

20. What he said really pissed me off. Vulgarism "pissed me off" means:

- a) I was so scared that I pissed;
- b) his words annoyed me very much; c) his words made me happy;

21. What he said really pissed me off. Vulgarism "pissed me off" means:

- a) I was so scared that I pissed; b) his words annoyed me very much;
- c) his words made me happy;

SUGGESTED SCHEMES FOR STYLISTIC ANALYSIS

Scheme 1: belles-lettres functional style

1. Information about the author:

The text under consideration is «(the title).....» by a well-known American/British writerwhose style is characterized with/by .../ whose works concentrate on...

2. Summary:

The given excerpt / short story is about....(5-10 sentences about the plot, place, time of action, personages).

3. Functional style and its aim:

This short story belongs to the emotive prose and as such represents the belles-lettres functional style, the main aim of which is to give readers aesthetic pleasure, to make them think and to entertain by appealing to their emotions.

4. Compositional (plot) structure:

(exposition vs implication of fore-knowledge, rising action, culmination, falling action, denouement, open end vs closed plot structure). One of the peculiarities of the given text is that it starts with implication of precedence. The usage of the definite articles in the initial

sentences is suggestive of it. The main aim of implication of fore-knowledge is to grab the reader's attention from the very beginning... The following excerpt presents the culmination of the short story. As the denouement of the story is only implied, the analyzed text can be considered as one having an open plot structure.

5. Time and place of action (chronotope):

Temporal markers: lexical / grammatical, direct / indirect; prospection (flash-forward) / retrospection (flash-back);

Spatial markers: direct / indirect; open vs closed space;

As for the place of action there are both direct (the farm) and indirect spatial markers (the mentioning of the river Meramec suggests that the scene is laid in the state of Missouri). The time of action is stated directly (It was summer time).

6. Types of narration:

author's narrative proper (anonymous 3rd person) vs entrusted narrative (1st person), dialogue, interior speech, represented inner speech, represented uttered speech.

One of the peculiarities of the analyzed text is the usage of entrusted narrative, which means that the narration is carried out from the first person singular. This creates the effect of authenticity of the described events as the narrator is the personage of the novel who actually takes part in these events. Dialogue imitates oral spontaneous speech by means of.... Another function of dialogue – self-characterization of the personages – is achieved.... Small insertions of interior speech are used to show the protagonist's immediate reactions to certain events. Represented speech is a peculiar blend of the viewpoints and language spheres of both the author and the character. Represented speech serves to show the reproduction of either an uttered remark (represented uttered speech), or the character's thinking (represented inner speech). The latter is close to the personage's interior speech in essence, but differs from it in form: it is rendered in a mix of the 1st and the 3rd person singular and may have the author's or personage's qualitative words, i.e. it reflects the presence of the author's viewpoint alongside that of the character.

7. Narrative compositional forms:

Narrative proper; Description: exterior (landscape, cityscape, seascape), interior, portrait; Argumentation;

As for the narrative compositional forms, narrative proper, description and argumentation are used in the text.

Narrative proper presents the unfolding of the plot. The markers are verbs...

The author employs different SDs and details to depict the place of action and the participants ... Thus description is presented in three forms – portrait, interior and exterior (namely – landscape).

Argumentation offers considerations about moral, ethical and other issues. The markers are: indefinite articles, zero articles, words of generalizing semantics (each, all, usually, never...)

8. Thematic and key words; title words; the author's message:

The thematic vocabulary of the text is...

As for the title words, they belong to the key vocabulary of the text which reveals the author's concept...

Scheme 2: publicist functional style

1. Information about the author:

The text under analysis is the inaugural address delivered by the 35th President of the USA John Fitzgerald Kennedy in 1961.

or

The text under consideration is an essay by (the author's name).

2. Summary:

The given excerpt considers(5-10 sentences).

3. Functional style and its aim:

The given text is a piece of oratory and as such it represents the publicist functional style, the main aim of which is to persuade the reader or the listener that the author's point of view is the only correct one and to make the addressee act in the desired way. To achieve this purpose, the publicist functional style combines strong emotional appeal with the strict logical argumentation.

or

The genre of given text is an essay – a piece of writing which is often written from an author's personal point of view. The given essay represents the publicist functional style, the main aim of which is to persuade the reader that the expressed point of view is the only correct one. It is achieved by logical argumentation on the one hand and emotive appeal on the other.

4. Compositional structure:

The given speech can be logically divided into two parts. The first one concerns the present state of affairs in the USA and the world. The following grammatical markers (the Present Simple Tense) and lexical markers (today, we, this century, this time and

place) show it. The second part of the analyzed speech concerns the future and relieves Kennedy's message to different countries and the US citizens. The main grammatical marker of this part is the Future Simple Tense and the lexical markers are «pledge, offer, let».

5. Lexical and syntactical peculiarities:

An essay has common features with scientific prose style as well as with the belles-lettres functional style. From scientific prose style it takes logical structuring, strict paragraphing, developed system of connectives (for example: that is, but, and then) and graphical means

(italics and capitalization). From belles-lettres style it takes emotional appeal which is achieved through the usage of words with emotive meaning (e.g. frivolous, beautiful, glorious). Emotional appeal is also achieved by means of different stylistic devices on lexical and syntactical levels, e.g...

To make the emotional appeal stronger the speaker uses... The most frequently observed SDs in publicist style belong to the groups of syntactical and lexico-syntactical expressive means and it finds its reflection in the analyzed text. The author uses ample amount of parallel constructions....

6. Thematic and key words; title words; the author's / speaker's message:

The most recurrent words in the speech are «peace, friends, foes, freedom» which are at the same time the key ones. They also help to deliver the speaker's message to the world – the USA is ready to cooperate with any country in order to save peace and freedom of the people.

Thus, such convergence of different SDs creates emotional appeal which helps the author prove the point.

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