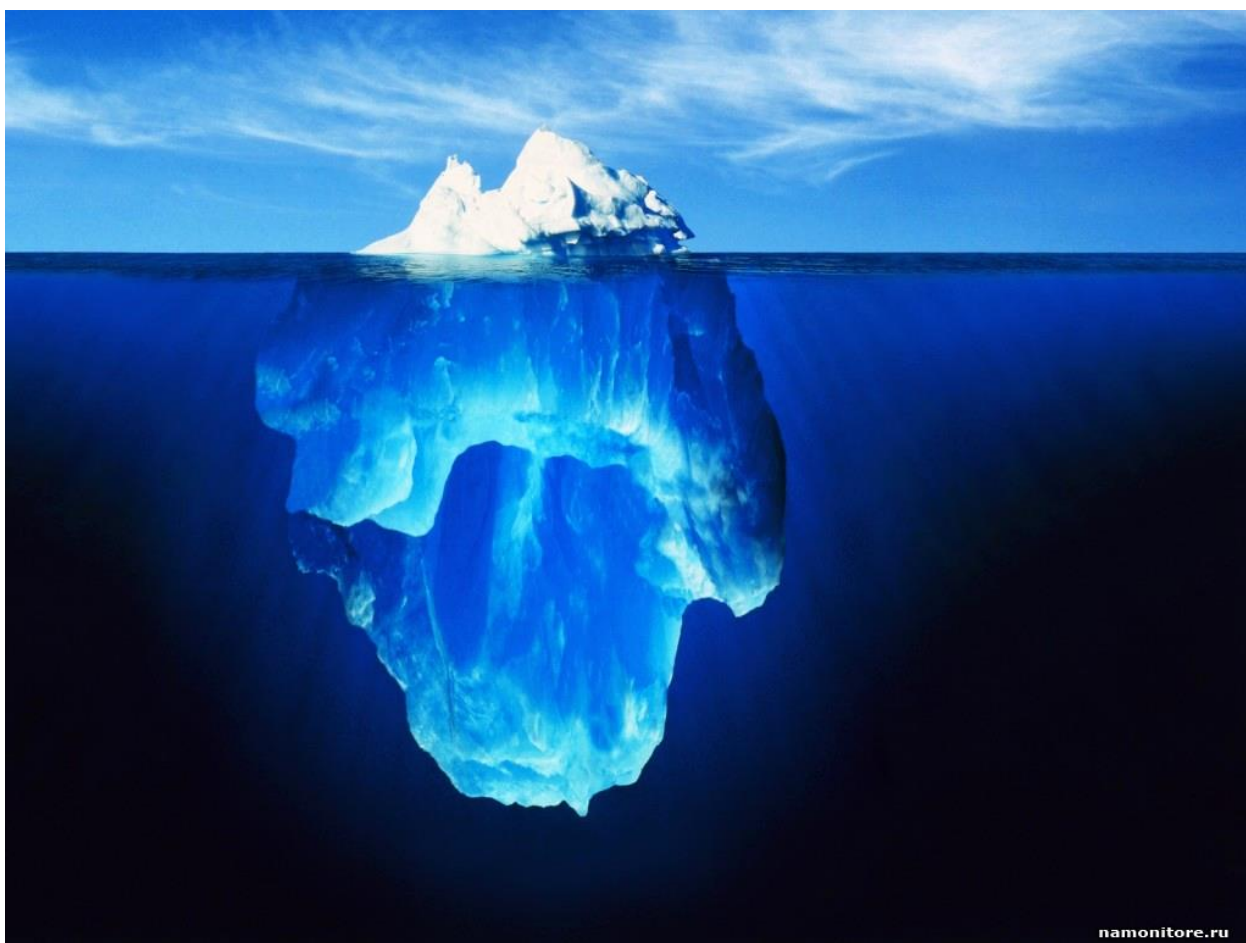


A Lecture-course in Stylistics

For The Stylistic Analysis of English Texts



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2013

A Lecture course in Stylistics

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Publishing House: "Batumi Shota rustaveli State University"

Batumi -2013

The aim of the presented textbook is to provide the university students of English philology with the theory of stylistics and its practical application in text analysis. By means of working with a wide variety of texts including literary (fictional) texts, stylistics can function as a bridging discipline between literary and linguistic courses. However, our strong intention, as manifested in the title of this textbook, is to constantly emphasize and explore the linguistic aspects of stylistic study.

The textbook is based on several theoretical sources, which were selected with regards to the needs of Georgian students who need to familiarize themselves with a variety of language usages in particular contexts and situations. Considering the differences between the British tradition and the concept of stylistics within Georgian and Slavic linguistics, as well as the contrasts between European and American traditions, the textbook aims at a study of stylistic means within a variety of texts. Influenced by the tradition we use the concept of a functional style which seems to be methodologically convenient. Many students have a decent knowledge of Georgian stylistics, or, based on their everyday experiences, can identify various language styles and their functions in particular utterances (contexts and situations).

The main sources for the presented textbook are **“Stylistics” by I. R. Galperin - 1977, “Investigating English Style” by D. Crystal and D. Davy - 1969.**

We adopted the framework of the chapters on a stylistic classification of vocabulary, lexical and phonetic expressive means and devices from **I. Galperin’s** book, while reviewing and updating the content and presenting the most recent examples of the subject matter.

As stated in the text, several summarizing explanations were adopted from *A Dictionary of Stylistics* by **K. Wales** - 1990. The most inspiring are the works of respected personalities in the field, namely **R. Carter, G. Leech, M. Short, M. Montgomery, P. Simpson, H. Widdowson, P. Verdonk** and many others: **D. Crystal** “*The Cambridge Encyclopedia of Language*“ Cambridge University Press, 1987; **G. Leech, M. Short** “*Style in Fiction*” London; Longman. 1981; **V. Fromkin, R. Rodman** - “*An introduction to Language*“- 1988; **G. Leech** “*Style in Fiction*” Longman - 1991; **R. Anderson** “*Elements of Literature*“, USA – 1993; **G. D. Barton** “*Irony*” Brigham Young University – 1996; **J. Thornborrow, Sh. Wareing** “*Patterns in Language*” – 2002; **L. Miller** - “*Mastering practical criticism*” – 2001; **G. Missikova** – “*Linguistic stylistics*” – 2003; **M. Ivashkin, V. A. Sdobnikov** -*A Manual of English Practical Stylistics*- 2002.

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Lecture 1. At the origins of Stylistics (A brief history of Stylistics)

Style has been an object of study from ancient times. Aristotle, Cicero, Demetrius, and Quintilian treated style as the proper adornment of thought. In this view, which prevailed throughout the Renaissance period, devices of style can be catalogued. The essayist or orator is expected to frame his ideas with the help of model sentences and prescribed kinds of “figures” suitable to his mode of discourse. Modern stylistics uses the tools of formal linguistic analysis coupled with the methods of literary criticism; its goal is to try to isolate characteristic uses and functions of language and rhetoric rather than advance normative or prescriptive rules and patterns.

The traditional idea of style as something properly added to thoughts contrasts with the ideas that derive from **Charles Bally** (1865–1947), the Swiss philologist, and **Leo Spitzer** (1887–1960), the Austrian literary critic. According to followers of these thinkers, style in language arises from the possibility of choice among alternative forms of expression, as for example, between “children,” “kids,” “youngsters,” and “youths,” each of which has a different evocative value. This theory emphasizes the relation between style and linguistics, as does the theory of **Edward Sapir**, who talked about literature that is form-based (Algernon Charles Swinburne, Paul Verlaine, Horace, Catullus, Virgil, and much of Latin literature) and literature that is content-based (Homer, Plato, Dante, William Shakespeare) and the near untranslatability of the former.

Style is also seen as a mark of character. The Count de Buffon’s famous epigram “Le style est l’homme même” (“Style is the man himself”) in his *Discours sur le style* (1753), and Arthur Schopenhauer’s definition of style as “the physiognomy of the mind” suggest that, no matter how calculatingly choices may be made, a writer’s style will bear the mark of his personality. An experienced writer is able to rely on the power of his habitual choices of sounds, words, and syntactic patterns to convey his personality or fundamental outlook.

Twentieth-century work on stylistics, particularly in Britain (by such scholars as Roger Fowler and M.A.K. Halliday), looked at relationships between social, contextual, and formal linguistic analysis. There were also attempts, as in the work of Stanley Fish and Barbara Herrnstein Smith from the 1970s and 1980s, to interrogate the logical assumptions underlying stylistics.

1. The term –Style

The term “style” is used in linguistics to describe the choices which language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning. Linguistic form can be interpreted as a set of possibilities for the production of texts, and thereby linguistic form makes possible linguistic style. Stylistics is the study of linguistic style, whereas (theoretical) Linguistics is the study of linguistic form. Linguistic form is generated from the components of language (sounds, parts of words, and words) and consists of the representations - phonetic, phonological, morphological, syntactic, semantic etc. - which together form a code by which what we say or write has a specific meaning: thus for example the sentence “Toby chased Kes onto the television set” encodes a specific meaning, involving a specific kind of past event with two participants playing specific roles relative to a location. The same event could be encoded in other ways (such as “Kes got chased by Toby and ended up on the television set.”) and the choice of which way to encode it is a stylistic choice. Stylistic choices are designed to have effects on the reader or listener, which are generally understood as:

- (a) communicating meanings which go beyond the linguistically determined meanings,
- (b) communicating attitude (as in persuasive effects of style), and
- (c) expressing or communicating emotion.

Some of the areas included in the teaching of Stylistics are:

1. pointnarrative structure
2. of view and focalization
3. sound patterning
4. syntactic and lexical parallelism and repetition
5. metre and rhythm
6. genre
7. mimetic, representational, realist effects
8. meta representation, representation of speech and thought, irony
9. metaphor and other ways of indirect meaning
10. utilization and representation of variation in dialect, accent, and historically specific usages
11. group-specific ways of speaking (real or imagined), as in gendered Stylistics
12. examination of inferential processes which readers engage in to determine communicated meanings

2. From Practical Criticism to Stylistics

The teaching of literature often requires the close reading of texts, with a focus on the specific choices made by a specific text, and the effect of those choices (particularly on the meaning of the text). From its earliest major manifestation in I.A. Richards's Practical Criticism (1929), this practice was always seen as a corrective to otherwise unconstrained and undisciplined reading of texts; close reading, sensitive to language, is thus seen by its practitioners as having an ethical dimension. In earlier forms (including the New Criticism movement) various radical decontextualizations such as removing the author's name were applied to ensure an unprejudiced focus on the text. The university study of Practical Criticism was extended to the school teaching of close reading (in Britain) by Cox and Dyson (1965). Stylistics, emerging in the 1960s and in its initial stages often closely allied to the new types of linguistics (e.g. in the work of Michael Halliday or J. P. Thorne or Roger Fowler), inherits to some extent this sense of mission, and stylisticians sometimes see themselves as in righteous opposition to mainstream (e.g. poststructuralist) literary theory of the past few decades. The level-headedness of Stylistics thus risks losing out to the heady excitements of literary theory, particularly for undergraduates who seek intellectual excitement. On the other hand, the skills-orientation and democratic ethic of Stylistics courses can sometimes be a refuge for undergraduates who feel disempowered by literary theory in its perceived lack of method and reliance on unchallengeable authority and personality cultism.

Stylistics has had another educational role, in the teaching of literature to people learning English. Widdowson's 1975 book Stylistics and the Teaching of Literature was not only a major contribution to stylistic theory but also partly responsible for the idea that ELT could be integrated with the teaching of literature; literary texts were thought to provide real texts which gave opportunities to explore subtle aspects of language in use, or by their marked use of certain stylistic features could draw attention to the workings of language. This carried a political advantage; departments of foreign languages are often occupied by academics who have specializations in literature, but who are faced with the practical need to devote much time to the teaching of the language. The merger of Linguistics and literary study provided by Stylistics gave them a way to put their expertise to use in language teaching.

Stylistics has also underpinned the critical linguistic study of the mass media, which in educational terms is the attempt to teach students how to peel back the stylistic practices which conceal the illegitimate exercise of power. A set of related propositions, some more schematic than others, can be expressed by different stylistic choices; thus for example an action with an

actor and something acted upon can be expressed by a proposition which can be coded more or less schematically by an active sentence, or a passive sentence, or a noun phrase, with each of these stylistic choices placing greater or lesser prominence on parts of the proposition (and hence giving a different impression of the event itself). Stylistics seeks to understand what the possibilities are in a given language, and asks why particular choices are made - for example, in a newspaper report, where 'bias' can simply be in the stylistic choices themselves. It is sometimes felt that there is a need to equip people with analytical tools which enable them to understand the stylistic mechanisms by which ideologies are communicative.

3. *Style Causes Effect* - The basic idea of Stylistics is that a stylistic choice has an “effect” (on the reader), and that it should be possible to understand the causal relation between that stylistic choice and that effect. There is a discipline - Rhetoric - in which the relation between style and effect is prescribed or asserted; this discipline has classical origins, and can still be seen operating in self-help guides to writing and speaking. Stylistics is to rhetoric as theoretical Linguistics is to traditional prescriptive grammar. An important feature of Stylistics in terms of the extraction of meaning (and other “effects”) is that texts need to be examined as an integrated whole. In this way, Stylistics can help bring out meanings which are inaccessible to syntax or formal semantics, which largely focus on individual sentences.

Effects are assumed to be discovered by introspection. (Effects are too cognitively complex to be simply measured by for example laboratory techniques.) They typically include meanings on the one hand, and on the other hand persuasive effects, or emotional effects (including just pleasure or aesthetic experience). We discover effects only by looking inside ourselves, and formulating a description of what we see there, but in literary studies this is often reinforced or checked by discussing with others our own introspections, thus clarifying and correcting our own experience. The literary studies seminar with its individual focus becomes the Stylistics “workshop” where collective discussion helps clarify the effects of a text, and also helps strip away individual variations in response, in order better to establish the precise function of stylistic choices.

4. *The Relation between Stylistics and Linguistics* -The teaching of Stylistics depends on a technical terminology with which students can describe the stylistic choices. Much of this technical terminology is in practice taken from traditional grammar or from some linguistic theory. In addition, students will need to be able to construct diagrams of texts (such as tree

structures for sentences, or some equivalent for syllable structure, or word structure or discourse structure), and again various linguistic theories provide methods for doing this.

The key problem in Stylistics is to work out the causal relation between style and effect, where “effect” includes various cognitive effects such as meanings, emotions, beliefs, etc. Style is itself an effect; hence rather than mediating between two quite different kinds of thing (style vs. effect) we are really looking at the relation between effects, with the distinction between style and effect no longer clearly defined. This means that the theory of how style causes effect is now a theory of how thoughts are connected, which comes under the theory of Pragmatics. This suggests a route out of the problem of Stylistics which has been chosen by a number of authors: to assume that Stylistics basically falls under the theory of Pragmatics, and to start from here in the teaching of Stylistics.

N. E. Enkvist describes linguistics as a branch of learning which builds models of texts and languages on the basis of theories of language. Consequently, he says, linguistic stylistics tries to set up inventories and descriptions of stylistic stimuli with the aid of linguistic concepts. By this definition linguists should be interested in all kinds of linguistic variation and style is only one of many types. The table below is based on the relevant passage from the above quoted Enkvist’s book on Linguistic Stylistics and presents the classification of linguistic variations according their correlation towards context, situation and others:

STYLE • correlates with context and situation

- is an individual variation within each register

TEMPORAL • correlates with a given period

REGIONAL • correlates with areas on a map

SOCIAL DIALECT • correlates with the social class of its users

- also called sociolect

IDIOLECT • indicates the language of one individual

REGISTER • correlates with situations

- different subtypes of language that people use in different *social roles* (e.g. doctor’s register is different from the teacher’s, etc.)

There are many problems that have fascinated scholars working at the interface between language and literature: What is literature? How does literary discourse differ from other discourse types? What is style? What is the relationship between language, literature and society? Within the last

40 years scholars have introduced various approaches, summarized and discussed in detail in the book edited by **Jean Jacques Weber: *The Stylistics Reader. From Roman Jakobson to the present*** (1996). These are mainly:

- ***formalist stylistics*** represented by **Roman Jakobson**;
- ***functionalist stylistics*** represented by **Michael Halliday**;
- ***affective stylistics*** introduced by **Stanley E. Fish and Michael Toolan**;
- ***pedagogical stylistics*** elaborated by **H. G. Widowson, Ronald Carter and Paul Simpson**;

Other currents in contemporary stylistics are different types of ***contextualized stylistics***, for instance:

- ***pragmatic stylistics*** represented by recent works of **Mick Short, Mary Louise Pratt and Peter Verdonk**;
- ***critical stylistics*** represented mainly by **Roger Fowler and David Birch**;
- ***feminist stylistics*** introduced by **Deirdre Burton and Sara Mills**;
- ***cognitive stylistics*** represented by **Donald C. Freeman, Dan Sperber, Deirdre Burton and others**.

Vocabulary:

to treat – მიჩნევა

adornment – მორთულობა, სამკაული

to frame idea – აზრის შექმნა/შემუშავება

goal – მიზანი

derives from – მომდინარეობს

mainstream – საზოგადოებაში და ა.შ. გავრცელებული აზრების, შეხედულებების, ღირებულებების და მისთ. გამომხატველი ან მქონე

to prevail – იყოს გაბატონებული

level-headedness – გაწონასწორებულობა

devices of style – სტილისტური საშუალებები

evocative value – მხატვრული ღირებულება

a refuge – თავშესაფარი

form-based – ფორმაზე დაფუძნებული

content-based –შინაარსზე დაფუძნებული
disempowered– უძლური
to perceive –აღქმა
untranslatability – უთარგმნელობა
calculatingly –განზრახ,გათვლით
to convey– გამოხატვა, გამოთქმა; გადაცემა
attempt - ცდა, მცდელობა
unchallengeable –უდავო
syntactic patterns –სინტაქსური ნიმუში/მოდელი
cultism – კულტიზმი
to interrogate –გამოკითხვა
subtle – ნატიფი,დახვეწილი,გონებამხვილი,დახელოვნებული
logical assumption–ლოგიკური ვარაუდი
to make available - გახადო რაიმე ხელმისაწვდომი
to generate from - გამომდინარეობს
to encode -დაშიფვრა, კოდირება
to go beyond -სცილდება
merger – გაერთიანება
expertise – გამოცდილება, კომპეტენტურობა
thereby –იმთავითვე
to underpin–მხარდაჭერა
narrative –თხრობითი
localization – ლოკალიზება,შეზღუდვა
to conceal –დაფარვა,შენიღბვა
mimetic –მიბამვითი
illegitimate –კანონსაწინააღმდეგო, უკანონო

utilization–გამოყენება

propositions– მტკიცებულებები,წინადადებები

gendered–სპეციფიკური

bias – მიდრეკილება,გავლენა,შეგონება

prominence– გამოჩენილი მდგომარეობა, ცნობადობა

inferential– დასკვნის სახით მიღებული

engaged in – დაკავებული, ჩაბმული

inferential - დასკვნისა, დასკვნასთან დაკავშირებული; რისამე საფუძველზე დასკვნის სახით გამოტანილი

ideologies – იდეოლოგია,მსოფლმხედველობა

to ensure – უზრუნველყოფა

to equip with -აღჭურვა

causal relation – მიზეზობრივი მიმართება

to mediate - შუამავლობა, მედიატორობა

unprejudiced – მიუკერძოებელი,მიუდგომელი

to assert–მტკიცება,დაცვა

emerging – გამომდინარე

extraction – ამოღება,წარმოშობა,ექსტრაქტი

allied to –მოკავშირე,მონათესავე

rhetoric–რიტორიკა

to inherit– მემკვიდრეობით მიღება

pragmatics –პრაგმატიკა(ენათმეცნიერების დარგი)

to correlatewith – შესაბამისობაში/თანაფარდობაშიმოყვანა

to register –აღწესება, რეგისტრირება, აღნიშვნა

Lecture 2. What is Stylistics?

1.1. The Domain of style

In its most general interpretation, the word style has of fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose and so on. One may say, for example, that certain English expressions belong to the official style of weather forecasting (bright intervals, scattered showers) while other expressions (lovely day, a bit chilly, etc) belong to the style of everyday conversational remarks about the weather.

In the broadest sense, style can be applied to both spoken and written, both literary and non-literary varieties of language; but by tradition, it is particularly associated with written literary texts.

Within the field of literary writing, there is again scope for varying definition and emphasis. Sometimes the term has been applied to the linguistic habits of a particular writer (the style of Dickens, of Austen) at other times it has been applied to the way language is used in a particular genre, period, school of writing, or some combination of these: "epistolary style", "early eighteenth-century style", "The style of Victorian novels" etc.

Traditionally, an intimate connection has been seen between style and an author's personality. This is urged by the Latin tag "Stylus virum arguit" (The style proclaims the man) and by many later studies and definitions. For that matter, all of us are familiar with the experience of trying and perhaps managing to guess the author of a piece of writing simply on the evidence of his language.

According to J. Mistrík (1985) stylistics can be defined as the study of choice and the types of use of linguistic, extra-linguistic and aesthetic means, as well as particular techniques used in communication. Considering the generally accepted differentiation between linguistic and literary stylistics, J. Mistrík suggests that we carefully distinguish between the language style, belles-lettres and literary style (ibid., p. 30): *The language style* is a way of speech and/or a kind of utterance which is formed by means of conscious and intentional selection, systematic patterning and implementation of linguistic and extra-linguistic means with respect to the topic, situation, function, author's intention and content of an utterance.

The Belles-Letters style is one of the language styles which fulfills, in addition to its general informative function, a specific *aesthetic* function.

The Literary Style is the style of literary works implemented in all components of a literary work, i.e. on the level of language, ideas, plot, etc. All these components are subordinated to aesthetic norms. (Thus *Literary style* is an extra-linguistic) category while the language and belles-

letter styles are language categories). We can recognize the style of a literary school, group or generation and also an individual style of an author (i.e. *idiolect*). This means that on the one hand we can name the so-called *individual styles* and on the other the *inter-individual (functional) styles*.

Traditionally recognized *functional styles* are: 1. Rhetoric (persuasive function), 2. Publicistic (informative function – to announce things) and 3. Scientific (educational function). Functional styles can be classified as *subjective* (colloquial and aesthetic) and *objective* (administrative and scientific).

As we have already pointed out, the study of Stylistics is (more or less) related to the field of study of Linguistics and/or Literary Study. According to this, stylistics can be seen as *a subdepartment of linguistics when dealing with the peculiarities of literary texts*. Secondly, it can be *a subdepartment of literary study when it draws only occasionally on linguistic methods*, and thirdly, it can be regarded as *an autonomous discipline when it draws freely, and eclectically, on methods from both linguistics and literary study* (ibid., p. 27). Each of these three approaches has its own virtues. We always need to consider the task we are to complete, and consequently decide about the relevant approach. In a particular situation one approach may be better than another. However, we should keep in mind that to study styles as types of linguistic variations and to describe the style of one particular text for a literary purpose are two different activities.

1.2. What is Stylistics?

The word style is derived from the Latin word “stylus” which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets (I Galperin “Stylistics”).

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

Stylistics is a branch of linguistics which studies the characteristics of situationally distinctive uses of language, with particular reference to literary language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language (The Fontana Dictionary Of Modern Thought, 1977).

The goal of stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text. (Wales, 1989 “A Dictionary of Stylistics”).

According to I. Galperin: “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.

The motivating questions are not so much “what” as “why” and “how”. From the linguist’s angle, it is why does the author here choose to express himself in this particular way? From the critic’s point of view, it is “How” is such and such an aesthetic effect achieved through language?”

We can say that some key aspects of stylistics are:

1. The use of linguistics to approach literary texts;
2. The discussion of texts according to objective criteria rather than according purely to subjective and impressionistic values:
3. Emphasis on the aesthetic properties of language,

The first point made above states stylistics the study of literary texts through linguistics.

Let us examine the second part of the definition. Is it true that stylistics is objective (i.e scientific and not influenced by the opinions or personality of the analyst) rather than subjective and “impressionistic”?

The scholars who developed the process of stylistic analysis originally claimed it to be objective in order to emphasize the contrast between stylistics and literary criticism. Literary criticism was and still is, the practice of reading an extract from a text closely. And selecting features from it to comment on and analyses—perhaps to show the passage or poem was typical or a typical of a specific writer’s work, or of a period or genre, and to assess how good or bad a piece of literature it was.

Nowadays, however, few people would claim that stylistics is totally objective, and not many people would want it to be. Exactly which elements of a text you decide to scrutinize is a subjective decision. Even more subjective is the process of interpretation.

The final part of our definition, that stylistics deals with the aesthetic properties of texts, is also true some of the time but not all the time. What makes a text attractive is an area of interest to many stylisticians.

1.3. The Purpose of Stylistics

One of the main functions of early stylistics was to explain how the “meaning” of a text was created through the writer’s linguistic choices. Stylistics tended to treat meaning as if it “resisted in the text”; that is to say all you needed to do really understand a text was to read or study it thoroughly and carefully enough. Stylisticians are now less anxious to find out what a text means. Instead we are more interested in the systematic ways language is used to create texts which are similar or different from one another, and also link choices in texts to social and cultural context.

1.4. The Scope of Stylistic Study

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 them just right, of course!*” (Short, 1996, p. 1).

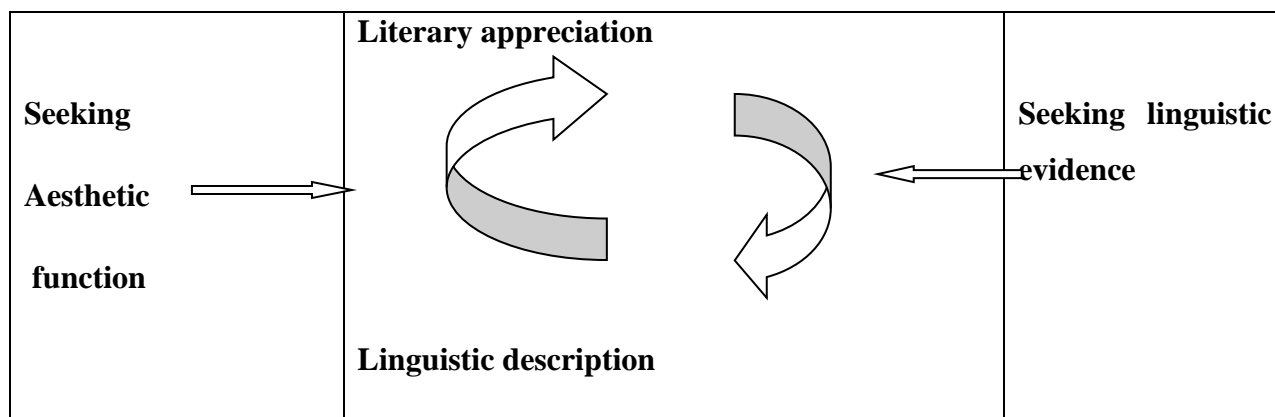
Mick Short is a Professor in the Department of Linguistics and Modern English Language at Lancaster University and a leading authority in the field of stylistics. The above-mentioned book provides a clear and broad ranging introduction to stylistic analysis including a comprehensive discussion of the 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 (e.g. Slovak versus British and American traditions) 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.

Table 1

The philological circle (the circle of understanding) – L. Spitzer



Stylistics is applied to:

- 1) A system of devices (SD) and expressive means in the language (EM);
- 2) Emotional colouring;
- 3) Synonymous ways of rendering one and the same idea;
- 4) Aesthetic function of the language;
- 5) Functional styles;
- 6) The individual style of the writer;

1.5. Stylistics and its subdivisions

I.R. Galperin: Stylistics is a branch of general linguistics, which deals with the following two interdependent tasks:

- a) Studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;
- b) Studies certain types of text “discourse” which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

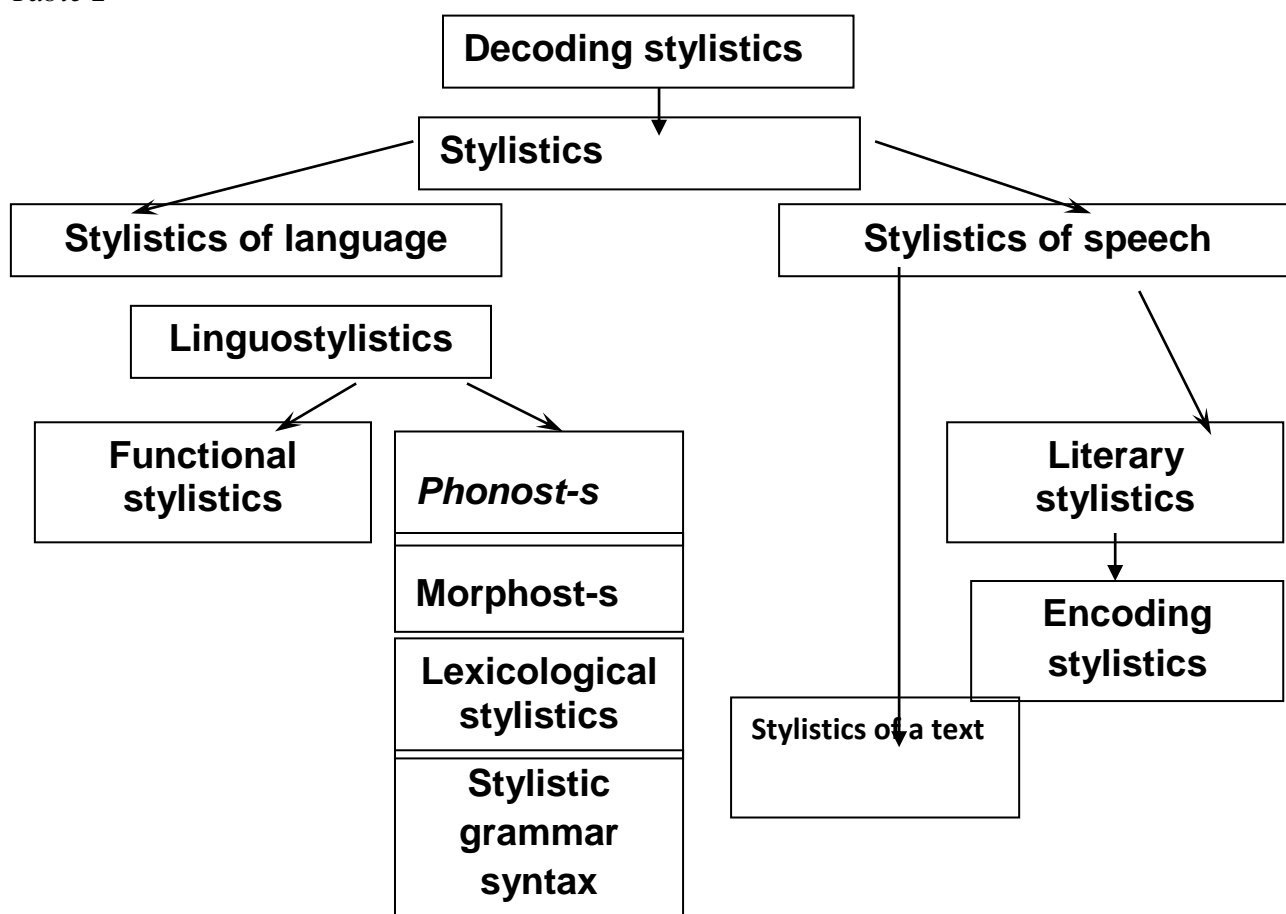
Depending on the school of thought there are: 1) **Linguo-stylistics**; 2) **Literary stylistics (encoding stylistics)**; 3) **Decoding stylistics (of the reader)**;

Linguo - stylistics is the study of literary discourse from a linguistic orientation. The linguistics is concerned with the language codes themselves and particular messages of interest and so far as to exemplify how the codes are constructed.

Literary stylistics is to explicate the message, to interpret and evaluate literary writings as the works of art.

Decoding stylistics can be presented in the following way: **Sender - message - receiver;**
speaker - book – reader.

Table 2



Vocabulary :

domain [da'mein]– სფერო

subdepartment –ქვეგანყოფილება

genre [dja:nr]– ჟანრი

epistolary style – ეპისტოლური სტილი

eclectical– ეკლექტიკური

uncontroversial –უდავო

virtues – ღირსებები

is urged –მომდინარეობს

implementation - შესრულება, განხორციელება, რეალიზება

approach –მიდგომა

to proclaim–გამოცხადება

distinctive –განმასხვავებელი

evidence –საფუძველი, დამამტკიცებელი საბუთი

belles-lettres – ბელეტრისტიკა

capable of – შემძლე, შემსრულებელი

conscious –შეგნებული,გაცნობიერებული

account for – ახსნა, განმარტება

angle - თვალსაზრისი, თვალთახედვა, მიდგომა

intentional – განზარახული,წინასწარგანზარახული

significance –მნიშვნელობა

patterning – მოდელირება,ნიმუშის მიხედვით გაკეთება

impressionistic –იმპრესიონისტული

implementation –განხორციელება, შესრულება; გაგება, მიხვედრა

to assess – შეფასება

be subordinated –იყოს დამოკიდებული

to scrutinize –ძირფესვიანი შესწავლა, დაწვრილებით გამოკვლევა

to resist–წინააღმდეგობის გაწევა

standpoint –თვალსაზრისი

to explicate–ახსნა, განმარტება

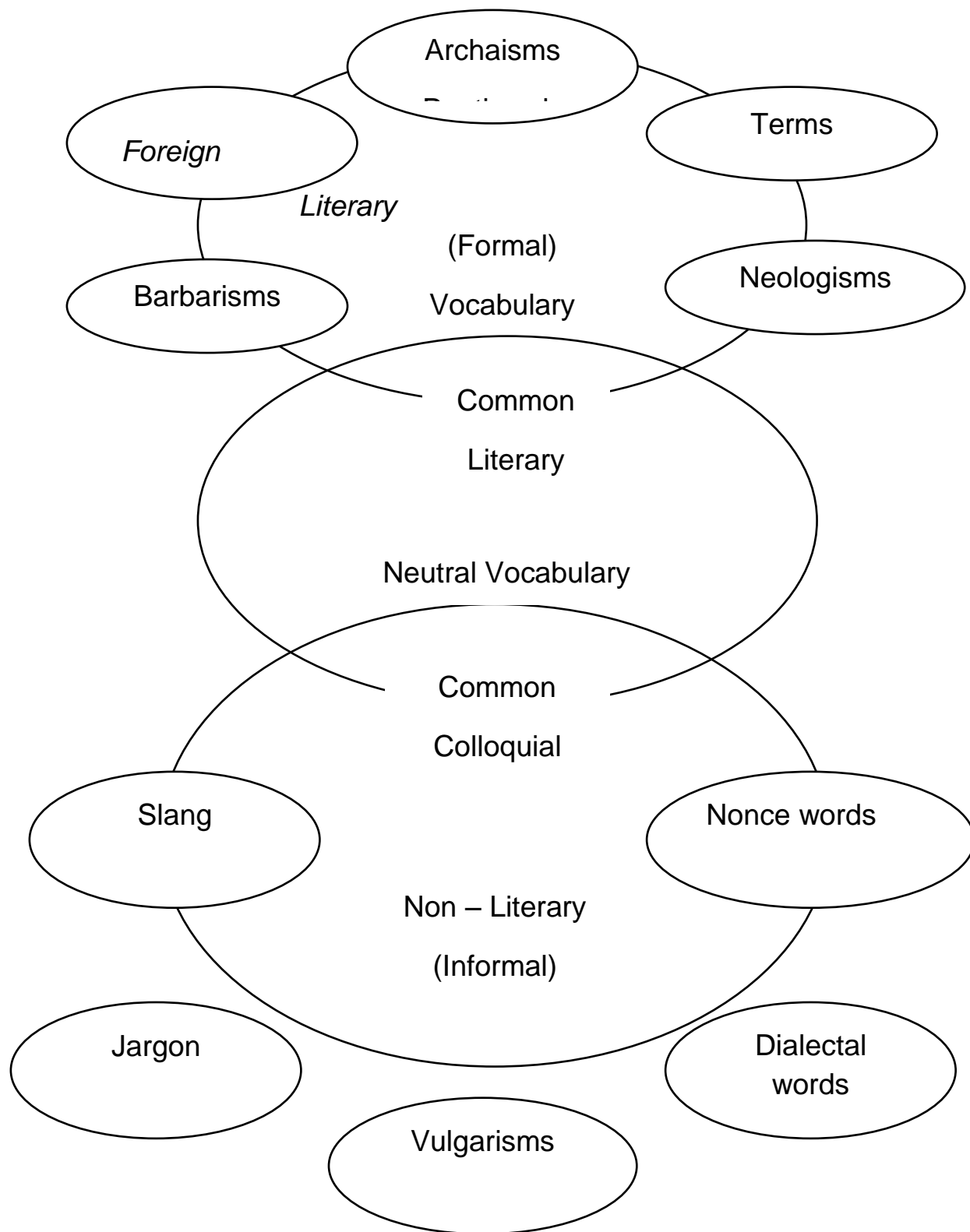
to decode– გაშიფრვა,დეკოდირება

to encode – ინკოდირება,დაშიფრვა

Lecture 3. Stylistic Differentiation of the English Vocabulary. Literary Layer of words (Terms, Poetic words, Archaic words, Barbarisms and Foreignisms, Literary coinages)

Table 3

Stylistic Differentiation of the English Vocabulary



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”.

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary from a colloquial word. The reason for this lies in certain objective features of the literary layer of words. Literary units stand in opposition to colloquial words.

Common colloquial words have emotional coloring, whereas common literary words are devoid of emotional coloring. Some of colloquial words approach the neutral bulk of the English vocabulary. Thus, the words “teenager” (a young girl or young man) and “flapper” (a young girl) are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized.

As for Neutral words, they form the bulk of the English vocabulary and are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy.

The following synonyms illustrate the relation that exists between the neutral, literary and colloquial words in the English language.

	Colloquial	Neutral	Literary
		<i>Kid</i>	<i>child</i> <i>infant</i>
	<i>Daddy</i>	<i>father</i>	<i>parent</i>
	<i>Comfy</i>	<i>comfortable</i>	<i>commodious</i>
<i>Get out</i>	<i>go away</i>	<i>retire</i>	
	<i>Go ahead</i>	<i>continue</i>	<i>proceed</i>
<i>Flapper</i>	<i>young girl</i>	<i>maiden</i>	

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.

Terms (Special literary words) are words denoting objects, processes, phenomena of science, humanities, technique: *drill adapter, bank-administered trustfund, curve analyzer, laser, diode, and ripple.*

All scientists are linguists to some extent. They are responsible for devising a consistent terminology, a skeleton language to talk about their subject-matter” (Stephen Ullman “Words and their use”)

This quotation makes clear one of the essential characteristics of a term, its highly conventional character. A term is generally very easily coined and easily accepted.

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. They may as well appear in other styles – in newspaper style, in publicist style, in the belles-letters style and practically in all other existing styles. But their function in this case changes. They no longer fulfill their basic function, that of bearing an exact reference to a given notion or concept. The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions.

In this connection it is interesting to analyze the stylistic effect of the medical terminology used by Cronin in his novel “The Citadel”. The frequent use of medical terms in the novel is explained by its subject-matter – the life of a physician and also by the fact that the writer himself is a physician and finds it natural to use medical terminology.

With the increase of general education and the expansion of technique, many words that were once terms have gradually lost their qualities as terms and have passed into the common literacy vocabulary. This process may be called “de-terminization”. Such words as “radio”, “television”, “computer”, and the like have been in common use and their terminological character is no longer evident.

A term has a stylistic function when it is used to create an atmosphere or to characterize a person through his calling and his consequent mode of expression.

Terms indicate either the technical peculiarities of the subject dealt with or make some reference to the occupation of a personage: ***“Doctors can help otherwise infertile couples to have children using the so-called “test-tube” baby technique”***.

Sometimes terms are used with a satirical function. ***“There was something about the girl too. Green eyes, fair skin, pretty figure, famous frontal development”*** (Thackeray “Vanity Fair”).

The words “frontal” and “development“, in addition to their ordinary meanings, have a terminological aspect, they belong both to the common literary stock and to a special group of the literary vocabulary, to the science of anatomy. But being paired, they lose their common aspect and become purely terminological. The combination becomes an anatomical term signifying “breast”. But being preceded by the word “famous” the whole expression becomes satirical.

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 language has special means of communication, i.e. rhythmical arrangement, some syntactical peculiarities and a certain number of special words. Poetic words claim to be of higher rank.

Poetic words are considered to be archaic words. Poetical tradition has kept alive such archaic words and forms as “clipien”- “to call, name”; quoth -“to speak”, which are used even by modern ballad-mongers.

The usual method of forming poetic words is compounding; “young-eyed”, “rosy-fingered”. “Vasty”=vast; “steepy”=steep; “paly”=pale.

Let us note that in passing that archaic poetic words are here to be understood as units that have either entirely gone out of use, or as words some of whose meanings have grown archaic. For example: ***“Deserted is my own good hall, its hearth is desolate”*** (Byron). In this example my own good “hall” means “my home”.

Poetic words in an ordinary environment may also have a satirical function as seen in the passage from Byron:

“But Adeline was not indifferent: for

(Now for a common-place) beneath the snow,

As a volcano holds the lava more

Within –et cetera. Shall I go on? – No,

I hate to hunt down a tired metaphor,

So let the often-used volcano go,

Poor thing: how frequently, by me and others,

It hath been stirred up till its smoke quite smothers! (“Don Juan”)

The satirical function of poetic words and conventional poetic devices is well revealed in this stanza. The “tired metaphor” and the “often-used volcano” are typical of Byron’s estimate of the value of conventional metaphors and stereotyped poetical expressions.

A modern English literary critic has remarked that in journalese a policeman never goes to an appointed spot; he proceeds to it. The picturesque reporter seldom talks of a horse, it is “a steed” or “a charger”. The sky is the “welkin”; the valley is the “vale”; fire is the “devouring element”...

Poetic words (diction) denote a set of words traditionally used in poetry: *behold, deem, thee, quoth, aught, foe, ere, woe, nigh, oft, anon, morn, visage*. They are mostly used in poetry in the 17 – 19 cc.: e.g. “*steed*” - *horse*, “*quoth*” - *said*, “*woe*” - *sorrow*, “*eftsoons*” - *again, soon after, “rondure” - roundness* .

Poetical words and word combinations can be likened to terms in that they do not easily yield to polysemy. They are said to evoke emotive meanings. They colour the utterance with a certain air of loftiness, but generally fail to produce a genuine feeling of delight: they are too hackneyed for the purpose, too stale. And that is the reason that the excessive use of poetism at present calls forth protest and derision towards who favor this conventional device. Even Shakespeare avoided too many use of them.

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. 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 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, thee, 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 **o b s o l e t e**.

The third group, which may be called **a r c h a i c p r o p e r** 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** belong to English vocabulary and they will be the part of it; They have no synonyms, whereas archaic words have synonyms. Historical words, denoting historical phenomena which are no more in use and have no notion at present: *e.g. “yeoman”, coif and distaff; “vassal”, “falconet”*.

Archaic words are often found in the style of official documents. The function of archaic words and constructions in official documents is terminological in character. Archaic words, words-forms and word combinations are also used to create an elevated effect.

Love seeketh not itself to please,

Nor for itself hath any care;

But for another gives its ease,

And builds a Heaven in Hell's despair

(“the Clod and the Pebble”. By W.Blake)

Barbarisms and Foreign Words. In the vocabulary of the English language there is a considerable layer of words called **Barbarisms**. These are words of foreign origin which have not entirely been assimilated into the English language. They are of the following types:

a) Fully assimilated (*wine, street, reprimand, helicopter*);

b) Partially assimilated (*machine, police, garage, prestige*);

c) Unassimilated: *rendezvous, belles lettres, alter ego, chic, bonmot, en passant, delicatessen, matador, hippopotamus, marauder, Midi, guerre des baguettes, boulangers, croissants.*

Barbarisms bear the appearance of a borrowing and are felt as something alien to the native speakers, e.g. *delicatessen*; *crèche*. Most of barbarisms have synonyms: *chic – stylish; bon mot – a clever witty saying; tete-a-tete – face to face.*

It is difficult to distinguish between Barbarisms and Foreignisms. Barbarisms are words which words have already become facts of the English language. They are part and parcel of the English word stock. **Foreign words** do not belong to the English vocabulary. They are not registered by English dictionaries. Foreign words are italicized to indicate their alien nature or their stylistic value. Barbarisms have still another function when used in the belles-lettres style. We may call it an “exacting” function. Words of foreign origin generally have a more or less mono semantic value. In other words, they do not tend to develop new meanings. The English *au revoir*, for example, due to its conventional usage had lost its primary meaning. It has become a formal phrase of parting. Not so with the French “*Au revoir*”. When used in English as formal sign of parting it will either carry the exact meaning of the words it is composed of, viz. “see you again soon”, or have another stylistic function. Here is an example: “*She had said: “Au revoir” Not good bye!*” (Galsworthy).

The formal and conventional salutation at parting has become a meaningful sentence set against another formal salutation at parting which, in its turn, is revived by the process to its former significance of “God be with you”, i.e. a salutation used when parting for some time. The twofold perception secures the desired effect.

Sometimes foreign words fulfill a terminological function. Such **assolo, tenor, concerto** and the like should also be distinguished from barbarisms. They are different not only in their function but in their nature as well. They are terms. Terminological borrowings have no synonyms. Barbarisms are a historical category, that is why they are registered in dictionaries and are considered to be an important part of the English vocabulary.

Foreign words are used to create types of affect, to depict the local atmosphere, to depict different conditions, events, 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-letter and the publicistic style.

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 temporarism. But once the word is fixed in writing, it becomes a part and parcel of the English vocabulary.

The coining of new words generally arrives with the need to designate new concepts resulting from the development of science and technology. There are two types of coinages: **terminological and stylistic.**

The first type of newly coined words, i.e. those which designate new-born concepts, may be named ***terminological coinages or neologisms***, such as: **spaceship, aids.**

The second type, i.e. words coined because their creators seek expressive utterance may be named ***stylistic coinages***. These coinages are created by the authors themselves. Very often they are used to suit one particular occasion, but sometimes as a result of their frequent usage, they become fixed in dictionary.

Among new coinages of a literary-bookish type must be mentioned a considerable layer of words appearing in the publicistic style, mainly in newspaper articles and magazines and also in the newspaper style – mostly in newspaper headlines. To these belongs the word **Blimp**– a name coined by low, the well-known English cartoonist. This word gave birth to a derivate **Blimpish**–person who is radical and conservative. Most of the literary coinages are built with affixes and compounding.

Village-villagize ***Byron-Byronism***

Hospital-hospitalize ***newly-founded***

Another type of neologism is the nonce-word, i.e. a word coined to suit one particular occasion. They remain on the outskirts of the literary language and not infrequently remind us of the writers who coined them. They rarely pass into the language as legitimate units of the vocabulary: ***“I am wived in Texas, and mother-in-lawed, and uncled, and aunted, and cousined within an inch of my life”***. The past participles ***mother-in-lawed, uncled, aunted, cousined*** are coined for the occasion on the analogy of ***wived*** and can hardly be expected to be registered by English dictionaries as ordinary English words.

Some other examples of this type are: ***“You are the bestest good one, she said, the most bestest good one in the world”***; ***What time is it? – Sevenish, Give me morish!***

Coinages appear in abbreviations: **TRUD=time remaining until dive; DIY=Do it yourself.** These coinages have different stylistic purpose, they express novelty, elaborate language effect. They intensify new-shade of meanings. They are called neologisms as well. Though it's arguable as once being neologism after sometimes they become the common lexical unit, like Sputnik, superman ship, or some abbreviations: **LOX-liquid oxygen explosive; laser=light amplification by stimulated emission of radiation; UNESCO (United Nations Education and Science Organization); jeep (GP=General Purpose car)**

Stylistic functions of literary layer of the vocabulary: 1. To characterize the speech of the bygone epoch and to reproduce atmosphere of antiquity; 2. To introduce the atmosphere or professional activity; 3. To create romantic atmosphere, the general colouring of elevation (in poetry); 4. To introduce the atmosphere of solemnity (in official speech) or the local colouring of the country described.

Vocabulary:

bulk – ფონდი

insignificant – უმნიშვნელო

colloquial – სასაუბრო

devoid of - მოკლებული იყოს რასმე

source - წყარო

reference – მიმართება

elevated – ამაღლებული

polished – დახვეწილი

to estimate – შეფასება, განსაზღვრა

to evoke - გამოწვევა

hackneyed - გაცვეთილი

stale - ბანალური, გაცვეთილი

Pietism -პიეტეზმი (17-18 საუკუნეში ჩატარებული რეფორმა გერმანულ ლუთენიარულ ეკლესიაში)

derision – გამასხარავება, სასაცილოდ აგდება

Obsolescent - დრომოჭმული, ხმარებიდან გამოსული, მოძველებული

Obsolete - მოძველებული, დროგადასული

entirely – მთლიანად

partially - ნაწილობრივ

part and parcel – განუყოფელი ნაწილი

alien–უცხო

stock– ფონდი

italiced–დახრილი შრიფტით/კურსივით დაბეჭდილი

unstable–არასტაბილური

unrestricted– შეუზღუდავი

to designate–აღნიშვნა, ჩვენება,განსაზღვრა

Coinages– შეთხზული სიტყვები

Aids–შიდსი,იმუნოდეფიციტი

to devise–გამოგონება, მოფიქრება

consistent– თანმიმდევრობითი,თანმიმდევრული

to elaborate– გამომუშავება

conventional–სტანტარტული,ჩვეულებრივი

new-shade– ახალი ნიუანსი

coined–გამოგონებული,შექმნილი

salutation – მისალმება

confined – შეზღუდული

neologism – ნეოლოგიზმი, ახალი სიტყვა

revived – გაცოცხლებული, აღორძინებული

nonce-word – წარმოებული სიტყვა

evident – ცხადი, ნათელი

subject-matter – მთავარი თემა

exacting – გადაჭარბებული

temporarism – დროებითობა

to encounter – შეხვედრა, გადაყრა

twofold – ორმაგი

a physician – ექიმი

perception – აღქმა, შეგრძნება

expansion – გაფართოება

parcel – ამანათი, პაკეტი

to some extent – რაღაც დონემდე

novelty – სიახლე

Lecture 4. Colloquial Layer of Words(Slang, Jargons,Professionalisms,Vulgarisms, Dialectical words)

Colloquial layer of words is divided into slang, professionalisms,vulgarisms,dialectal words. Colloquial words are employed in non-official everyday communication and mark the message as informal, non-official and conversational. *E.g. "dad", "kid", "crony", "fan", "to pop", "folks".*

E.g. She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor(T. Capote)

Slang.Slang is a special vocabulary of low and vulgar type, often fresh and emotional description of an object, being highly colloquial and possessing all the connotations: emotive, expressive, evaluative and stylistic: *money (jack, tin,brass, vof, dough, slippery stuff, loot, lolls, gravy, bucks).* Everyone knows what slang is but nobody can give an exact definition.Slang seems to mean everything that is below the standard of usage of present-day English.According to Carl Sandburg: "Slang is a language which takes its coat, spits on its hands-and goes to work". This quotation shows one of the characteristic features of slang – as soon as it appears, it penetrates immediately in language.

Different dictionaries give different definitions of slang:

1. Slang is a part of informal language; 2. It is considered low and vulgar; 3. It is out of place in formal language:

According to Webster "Language peculiar to a particular group, often secret and special language".

According to Longman "Slang is a very informal language which contains new and sometimes not decent meaning".

According to Partridge "Slang is the perfect example of colloquial speech. It is not determined by any scientific a grammar rules".

Slang is often compared with fashion, because it often changes. They enter the language rapidly, fall out of use within a few months. Slang is used in specific areas: military slang, theatrical slang and many more.

Slang words and phrases are often "invented" in keeping with new ideas and customs. They may represent "in" attitudes better than the more conservative items of the vocabulary.

The following stylistic layers of words are generally marked as slang.

1. Words which may be classed as thieves “cant” or the jargons of other social groups and profession, like **dirt=money; dotty=mad; a broken=a gun.**
2. Abbreviation of the “Lab”-type, for example *rep = reputation, cig = cigarette, sis = sister, ma = mama.*
3. Set expressions which are generally used in colloquial speech and which are clearly colloquial. *To go in for, to cut off with a shilling, in a way...*

According to E.Partridge, there are many kinds of slang: general and special (Cockney, public-house ,commercial, society, military, parliamentary) .

(General) slang – special colloquial words which are used by most speakers in very and highly informal, substandard communication. They are highly emotive and expressive and as such lose their originality rather fast and are replaced by newer formations, unstable, fluctuating, and tending to expanded synonymity within certain lexico-semantic groups. *E.g. pot, grass, groovy, honkie, cool, chick, dough, bread; fried, crocked, squiffed, loaded plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted (to be drunk)*

E.g. “Do you talk?” asked Bundle. “Or are you just strong and silent?” “Talk?” said Anthony. “I burble. I murmur. I gurgle – like a running brook, you know. Sometimes I even ask questions ” (A.Christie)

Special slang - special colloquial words, which stand close to jargon, also being substandard, expressive and emotive: **Army slang:** *to go west (die); a brass head (officer of high rank).*

It should be noted that one generation’s slang is another generation’s standard vocabulary. **Fan** was once a slang term, short for **fanatic**. **Phone**, too, was once a slangy, clipped version of **telephone**, as **TV** was of **television**.

The use of slang varies from region to region, so slang in New York and slang in Los Angeles differ. The word “slang” itself is slang in British English for “scold”.

What is Cockney Rhyming Slang?

Cockney rhyming slang is coded language invented in the 19th century by Cockneys so that they could speak in front of the police without being understood. It uses a phrase that rhymes with a word, instead of the word itself – thus “stairs” becomes “apples and pears”, phone becomes “dog and

bone” and word becomes “dicky bird”. It can become confusing when sometimes the rhyming part of the word is dropped: thus “daisies” are “boots” from “daisy roots”.

What or who is Cockney? A cockney traditionally is a person born within hearing distance of the Bow bells, meaning within the sound of the Church of St. Mary Le Bow in Cheapside, London, EC2 and refers to an East London accent, however to most people living outside London the term Cockney means a Londoner.

History of Cockney Rhyming Slang

The cockney language can be traced back to the early part of the 19 th century,when Sir Robert Peel formed the first police force stationed at Bow Street, London. They were known as the Bow Street Runners, Peelers and even Bobbies (Robert-Bob). This was in 1824, and the slang, as mentioned above was to hide the true meaning of discussions from both the police and the nonce (informers for the police).

There are some examples of Rhyming cockney:

1. *“Let’s have a butchers at that magazine” butcher’s hook = Look*
2. *“That’s news to me. I haven’t heard a dickie bird about it” dickie bird=word*
3. *“Use your loaf and think next time” Loaf of bread=head*
4. *“Did you half -inch that car? You said you were broke” Half inch=pinch=steal*
5. *“Right, work’s finished for the day so I’m off to the rub for a quick one” Rub-a dub-dub=pub,for a beer lager*
6. *“Stop telling porkies and be honest for a change”Porkies=pork pies=lies*
7. *“Get off the phone or are you going to rabbit all night? Rabbit and pork=talk*
8. *“Scarper lads! The police are coming” scarpa flow=run and go*
9. *“run up the apples and get my shoes, they are under my bed” Apples and pears=stairs*
10. *“The frog is bloody dangerous, so many people died on it this year” Frog and toad=road*
11. *“Had a bad day love? Never mind, sit down and I’ll make us a nice cup of rosy” Rosy lee=tea*
12. *“Whould you Adam and Eve it, they’ve done their homework” Adam and eve=believe*

13. *“It was so dangerous in London during the riots that I thought I was going to be brown*

Bread”Brown bread= dead

14. *“My wife’s always on the bloody dog. Talks for hours she does” Dog and bone=phone*

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

The authors of the book “An Introduction to language” – V. Fromkin and R. Rodman consider professionalisms inside this group. We fully agree with this opinion. It is reasonable to include professionalisms in this group, under the heading “Jargons” as there is little difference between them, if any. 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.

According to I. Galperin, the 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.

Professional jargonisms or Professionalisms are connected with the technical side of some profession:

e.g. “driller” = borer, digger, wrencher, hogger, brake weight

e.g. “pipeliner” = swabber, bender, cat, old cat, collar-pecker, hammerman.

They are formed according to the existing word-building patterns of present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, offer a vast variety of synonymic choices for naming one and the same professional item.

Jargonisms proper or social jargonisms are served to conceal the actual significance of the utterance from the uninitiated. They originated from the “**thieves’ jargon (l’argo, cant)**” which was to be cryptic, secretive (its major function):

He got a book – He got a life sentence

Bears – Police

5 finger discount– stolen goods

Doctors prap a patient–Doctors prepare a patient for operating

Grease=money, tiger hunter=gambler, queer=home-sexual

The difference between slang and jargon is–slang needs no translation, whereas jargon does, but during the time they both become the legitimate members of the English literary language, as the following: kid,fun, bluff, fib (lie) and so on.

Soap and flannel=bread and cheese

Bluff (jargon of a gambler)=deceive

Dar (university jargon)=hard-working

Blockbuster=a very popular film or book- best seller

Professionalisms. Professionalisms, as the term itself signifies are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home.Unlike slang words, professionalisms do not aim at secrecy.Professionalisms are used in emotive prose to depict the natural speech of a character.

Here are some professionalisms used in different trades: *tin-fish = submarine; Block-buster= a bomb especially designed to destroy blocks of big buildings*,while in commerce now it means*best-seller; piper = a specialist who decorates pastry with the use of a cream-pipe.*

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 expletives and swear words which are of abusive character and are banned in any form of intercourse. They are considered to be indecent, indelicate. For example:*the son of a bitch, bloody, bitch ,“whore”, “whorehound”, the devil, the hell, lousy.*

There are different degrees of vulgar words. Some of them, the obscene ones should not even be fixed in common dictionaries. They are euphemistically called “**Four – letter” words** (*fuck,shit, darn,damn*). A lesser degree of vulgarity is presented by **expletives**, words *like damn, bloody, son*

of a bitch, to hell. These vulgarisms sometimes appear in a euphemistic spelling. Only the initial letter is printed: d....(damn), b.....(bloody).

The function of vulgarisms is almost the same as that of interjections, that is to express strong emotions, mainly annoyance, anger, vexation and the like. They are not to be found in any style of speech except emotive prose, and here only in the direct speech of the characters.

e.g. There is so much bad shit between the two gangs that I bet there will be more killings this year.

Dialectical words are special colloquial words, which are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong; they markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them; differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general.

E.g. A hut was all the (= the only) home he ever had

E.g. Mary sits aside (= beside) of her sister on the bus

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

Ethnic dialects are associated with it 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 another region. Thus, this failure gives rise to the diversity of dialects.

Among other dialects used for stylistic purposes in literature is the Southern dialect. This dialect has a phonetic peculiarity that distinguishes it from other dialects:

Volk=folk

zee=see

Vound=found

zinking=sinking

Mainly Scottish dialect differs lexically from Standard English. Some of these words are familiar, that they are used in colloquial, as well as in informal language.

Tittie=sistermaister=master

Hinny=honeyenough =enough

Cutty=naughty girl or woman

naething=nothingLad=boy

Dialectical words are found in the style of emotive prose, very rarely in other styles and the purpose of dialectical words are to characterize persons through their local speech.

When speaking about dialects, it is desirable to say a few words about graphon. **Graphon**—intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation. It represents blurred, incoherent, careless pronunciation caused by young age, intoxication, ignorance of the discussed theme or social, territorial, educational status: "*De old Foolosopher, like Hickey calls yuh, ain't yuh?*"

Graphon indicates irregularities or carelessness of pronunciation, supplies information about the speaker's origin, social and educational background, physical or emotional condition. It also individualizes the character's speech, adds plausibility, vividness, memorability. Graphon is referred to all changes of the type (*italics*, CapiTaliSation), s p a c i n g of graphemes (hy-phe-nati-on, m-m-multiplication) and of lines (V.A.K.) E.g. "*Alllll aboarrrrrrrd*".

Ex.: "*The b-b-b-ast-ud seen me c-c-coming*" (stumbling).

"*You don't mean to thaythatthith ith your firth time*" (lispings).

"*Ah like ma droapo 'Scatch, d'ye ken*" (Scotch accent). – I like my drop of Scotch.

Ex.: "*Hish mishish, it ish hishmishish. Yesh*". (J.B.Priestley)

E.g. I had a coach with a little seat in fwont with an iwon wail for the dwiver. (Dickens)

It is used in contemporary prose in dialogical clichés: *gimme, lemme, gonna, gotta, coupla, mighta, willya*.

Stylistic functions of non-literary vocabulary:

1. To create true-to-life, authentic atmosphere;
2. To create the atmosphere of informality, intimacy;
3. To create a sense of immediate communication with the reader;
4. To create a satirical or ironical effect.

Vocabulary:

to spit – გადაფურთხება

submarine – წყალქვეშა ნავი

fluctuating – მერყევი, არამდგრადი, არასტაბილური; ცვალებადი

clipped – შეკვეცილი

cryptic – საიდუმლო, ფარული

indecent – უწესო, უხამსი

indelicate – არათავაზიანი, არადელიკატური

to penetrate – შეღწევა

piper – მესტვირე, მესალამურე, ფლეიტისტი

pastry – ცომეული

Rhyming – გართმული

a cream-pipe – ტორტის მოსართველი მოწყობილობა, რომლიდანაც კრემი გამოდის

peeler – საფცქვნიელი

expletives and swear words – საგინებელი სიტყვები, უწმაწური სიტყვები

bobbies – პოლიციელები

abusive – შეურაცხმყოფელი

banned – აკრძალული

informer– ინფორმატორი

intercourse –კავშირი, ურთიერთობა

loaf – პურის კვერი, მთელი პური

a bitch – ძაღლის შვილი, ძუკნა

lager – მსუბუქი ლუდი

capable of –უნარიანი, შემძლე

the riots – მასიური არეულობა

Cant or Argot – სლენგი, ჟარგონი, არგო; პირობითი ენა რომელიც გასაგებია მხოლოდ ადამიანთა გარკვეული ჯგუფისათვის

trade –ვაჭრობა, ხელობა

to impose on – დაკისრება, თავს მოხვევა

manana– ესპანური სიტყვა მნიშვნელობით „ხვალ“

bad shit– უსაზღვრო განუკითხაობა

diversity –მრავალფეროვანი, მრავალსახოვანი

gangs – ბანდა, კრებული

oblige me with– დამავალეთ, მაიძულეთ

distinct form – განსაკუთრებული/გამორჩეული ფორმა

devoid of– რასმე მოკლებული

Lecture 5. Types of meaning; Expressive Means and Stylistic Devices

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.

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.

According to R.Ginsburg: *“The two main types of word meaning are – the grammatical and the lexical meanings found in all words”*. Lexical meaning is viewed as possessing denotational and connotational components. The denotational component is actually what makes communication possible. The connotational component comprises the stylistic reference and the emotive charge proper to the word as a linguistic unit in the given language system;

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 meaning express the way understanding and the interpretation of language. Contextual and textual meaning 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**.

The distinction can be illustrated an example. Suppose that you’ve been arguing with another person, who exclaims, “The door is right behind you“. You would assume, quite rightly in this context, that the speaker, in uttering this sentence, means that you are to leave – although the speaker’s actual words indicate nothing more than the location of the door. This illustrates how speakers can mean something quite different from what their words mean. When we speak literally,

we mean what our words mean, and in this case there is no important difference between speaker meaning and linguistic meaning. But when we speak nonliterally, we mean something different from what our words mean.

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.

Prof. Galperin’s classification of the semantic structure of a word comprises: 1. Logical; 2. Nominal; 3. Emotive meanings.

Logical (Direct or referential) meaning is the precise naming of a feature, idea, phenomenon or object, the name by which we recognize the whole of the concept. 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**. In other words, contextual meaning is accidental and it is imposed by and depends on the context: **“Awake ye sons of Spain, awake, arise! (Byron) - (arise - revolt).** E.g. ***McKercher was big and bony and gray and his eyes could cut (E. Hemingway).*** Contextual meaning of words in poetry serves the purposes of stylistic convergence:

*“When the evening is spread out against the sky
Like a patient etherized upon a table.”*(G.Eliot)

The nominal meaning nominates an object. It is referred to proper nouns: *Mr. Black, Mr. Hope.* It serves the purpose of singling out one definite and singular object out of a whole class of similar objects: e.g. *Browning, Taylor, Scotland, Black, Chandler, Chester.*

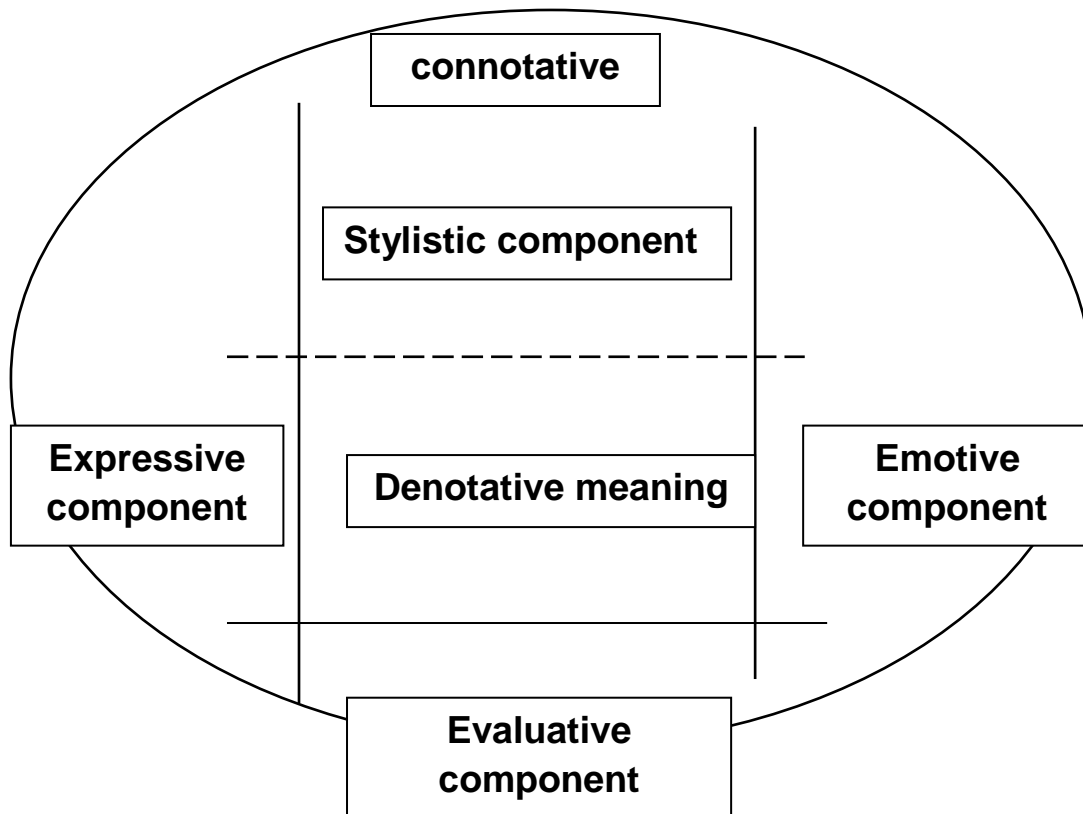
Emotive meaning also materializes a concept in the word, but, unlike logical meaning, it has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such. **Emotive meaning (coloring)** can be *usual* or *occasional*. *A girl (tart, broad, bird)* are referred to one person to portray the character’s respect or disrespect.

Contextual emotive meaning is an emotive meaning, acquired by a word only in a definite context: e.g. 1. "His face is red at first and then goes white and his eyes stare as if they'll pop out of his head." 2. "Would you like me to pop downstairs and make you a cup of cocoa?"

Classification of the semantic structure according to St.Peterburg school of stylistics: Semantic structure of a word (Prof. I.V.Arnold) consists of Denotative and Connotative meanings.

Table 4.

Semantic structure of words (Prof. Arnold)



The emotive component (usual or occasional) of the meaning of a word is its capacity to evoke or directly express emotions. It is called emotive charge, emotive connotation or colouring: *Oh! Why! Hell! Here she is, poor little lamb, with her bags all packed. (M.Dickens). "She was a thin, frail little thing, and her hair which was delicate and thin was bobbed". (Dickens).*

Evaluative component of connotative meaning bears reference to things, phenomena or ideas through a kind of evaluation of them: *E.g. I feel so darned lonely (Gr.Green).* It reveals the subjective, evaluating attitude of the writer to the things or events spoken of: e.g. *She has not a flirt, not even a coquette (Galsworthy).*

Evaluative component is meant to portray negative or positive attitude, approval or disapproval: *Time – tested method; out-of-date method;*

“Politics ... is only the art to reach high position; wisdom is the art to get power, wealth, and position”(H.Fielding).

Expressive component intensifies the denotative or connotative meaning (emotions and feelings): *“He is ever such a clever man”* (ever, never, all, quite, really - intensifiers)

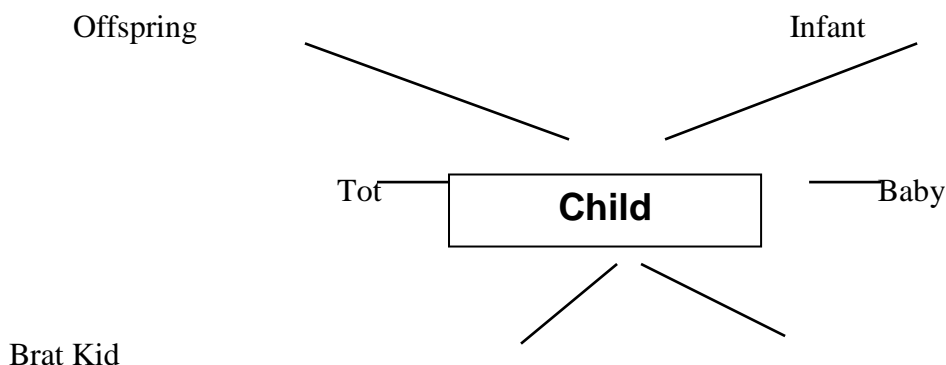
I have **much** time.
 I have a **lot** of time.
 He has **heaps** of time.
 He’s got **bags** of money.

} Hypersole

Stylistic component (foregrounding) is characteristic of particular styles or spheres of communication:

official: red-tape clichés: *“I beg to inform”* **colloquial: slang, jargon:** *sneak, snob, lout, trash, busy-body, etc.*

Table 5



Expressive Means and Stylistic Devices

In linguistics there are different terms to denote those particular means by which a writer obtains his effect: stylistic means, stylistic devices, figures of speech, expressive means and others.

All stylistic means of a language can be divided into **expressive means** (EM), which are used in some specific way and special devices called **stylistic devices** (SD).

The expressive means of a language are those phonetic means, morphological forms, means of word-building, lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance.

And what is **stylistic device** itself? – The way I. Galperin answers this question is the following: It is a conscious and intentional literary use of some facts of the language (including expressive means) in which the most essential features (both-structural and semantic) of the language forms are raised to a generalized level and thereby present a generative model. Most stylistic devices may be regarded as aiming at the further intensification of the emotional or logical emphasis in the corresponding expressive means.

Stylistic devices form a special group of language means which are more abstract than the expressive means of the language. Unlike expressive means, stylistic devices are patterns of the language, whereas the expressive means do not form the patterns. They are just like words themselves. They are facts of the language and they should be registered in dictionaries.

Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment, which may seem alien and therefore be only slightly or not all predictable.

Ambiguity and meaning

We know from our use of everyday language, that words do not always have a single constant meaning. If this were the case, why would solicitors need to be so careful to avoid ambiguity in legal documents?

The Concise Oxford Dictionary offers “a double meaning which is either deliberate or caused by “inexactness“ of “expression“ and “an expression able to be interpreted in more than one way” as definitions of the word “ambiguity”. Both have something valuable to offer the student of practical criticism.

We shall focus on the following: **inexactness of expression and ability to be interpreted in more than one way**

As any student of poetry will know, one of the key characteristics of the genre is ambiguity. People do not write poetry because they wish to express themselves precisely, but because it is the most effective vehicle for communicating powerfully. Therefore “inexactness of expression” is likely to be everywhere and it is something that any student of literature will have to take in his/her stride.

Multiple meanings - It is precisely because the expression is inexact that we can interpret it in more than one way, and this is one of the reasons why the study of poetry and artistic prose is so interesting, challenging and creative. You have only to question a group of literature students as they

strive to analyze a complex piece of poetry to see that individuals can derive different meanings from the same text, while still operating in mutually agreed area of overall meaning.

You may be wondering how the student is supposed to establish meaning if he/she is always surrounded by such vagueness. What can he/she be sure of, if anything? The answer is to look at the context. Ambiguity provides a gap between the description of something and the thing itself and it is in this gap that the reader / audience gets to work to help to make meaning. If you familiar with Semiotics (the science of signs) you will recognize “the signifier” in “the description of something” and “the signified” in “the thing itself”. Ambiguity often calls for hard work from the reader/ audience but it is in doing this that he/she becomes involved in the text and it is here that many of literature’s greatest challenges lie.

Thus, the key is always to look at the context; once you are secure in that, you can safely explore the muddy waters of ambiguity knowing that you have a solid foundation upon which to build your interpretations.

Vocabulary:

to endow – ინფორმაციის მიწოდება, მინიჭება, მიცემა, უზრუნველყოფა

cognitive – კოგნიტური, შემეცნებითი

conclusive – საბოლოო, გადამწყვეტი, დასკვნითი

ideational – სააზროვნო, იდეატორული

emotive charge – ემოციური ლფერი

notably – განსაკუთრებით

to inquire – გამოკვლევა, ცნობების შეკრება

to assume – მიჩნევა, დაშვება

to alter – შეცვლა

referential – ინფორმაციის მომცველი, დამახასიათებელი

to encounter – შეხვედრა, შეჯახება

transferred –გადატანითი

extensional –გავრცობილი

attitudinal –დამოკიდებულებითი

entities –ერთეულები

deliberate – წინასწარ განზრახული, მოფიქრებული

solicitors – ადვოკატები, ნდობით აღჭურვილი პირები

inexactness –უზუსტობა

ambiguity –ორაზროვნება

vehicle –საშუალება

concise –მოკლე, ლაკონური

signified –განსაზღვრული

to strive –ცდა, სწრაფვა, ბრძოლა

overall –საყოველთაო, გლობალური

signifier –აღმნიშვნელი

frail – სუსტი, მყიფე, ავადმყოფური

busy-body – აბეზარი, შემაწუხებელი ადამიანი, სხვის საქმეებში ცხვირს რომ ჰყოფს;
ჭორიკანა;

susceptible – მგრძობიარე, მიდრეკილების მქონე(to), დასაშვები(of)

comprises –მოიცავს, შედგება

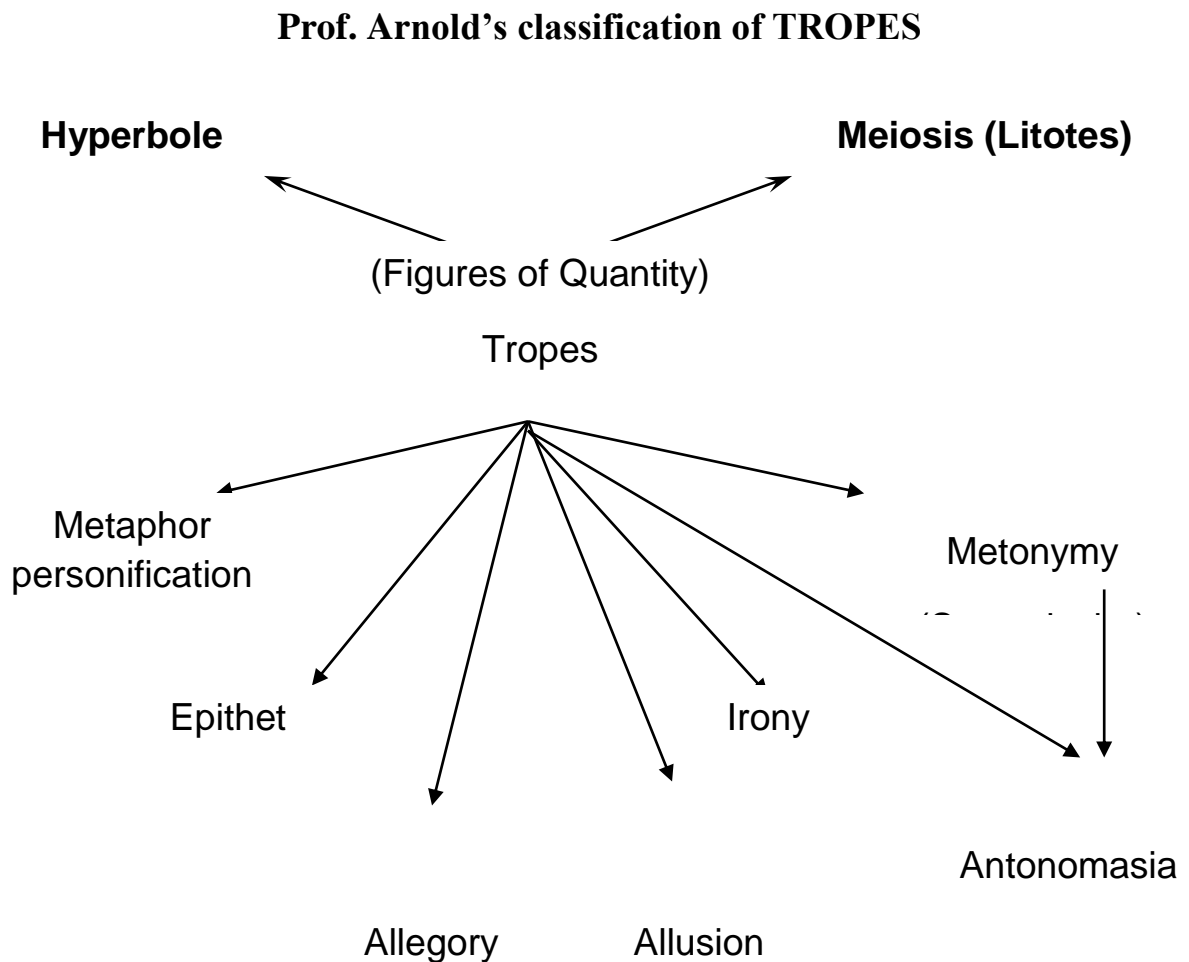
offspring – მემკვიდრე

sneak – დამსმენი, ჯაშუში, ენატანია

tot – ჩვილი

trash – მაკულატურა, ნაგავი

lout – გაუთლელი, მოუხეშავი, ტლანქი



Tropes are expressive means based on the transfer of meaning or figurative use of the words and expressions within one and the same paradigm. (I. Arnold). e.g. *She is the heart of society*.

Tropes:

- a) deal with concrete thing or idea e.g. *Thirsty wind*.
- b) embrace the whole book e.g. *War and Peace*.
- c) create visual images: e.g. *the cloudy life age of the sky*
- d) create aural images by sound imitations: *“The moan of doves in immemorial elms, and murmuring of innumerable bees”* (Tennyson).

Stylistic functions of tropes:

- 1) bringing out the message of the work of art: "*A Farewell To Arms*", "*For Whom the Bell Tolls*", "*Say No To Death*";
- 2) serving as a kind of symbol: "*the roaring sea*" (anxiety)
- 3) expressing the philosophical concept: "*All the King's Men*";
- 4) expressing the emotive and evaluative attitude of the writer towards the object described: "*The Peacelike Mongoose*" (J.Thurber)
- 5) Describing characters: "*The machine sitting at the desk was no longer a man, it was a busy N.Y. broker*"(O.Henry)

Interaction of primary dictionary and contextually imposed meanings:Metaphor

One way to identify the meaning of a word is to look it up in the dictionary. The first meaning for a word that a dictionary definition gives is usually its literal meaning. The literal meaning of the word "tree" for example, it is a large plant. However, once we start talking about a tree in the context of "a family tree" for example, it is no longer a literal tree we are talking about, but a figurative one.

Another word for figurative usage of language is trope, which refers to language used in a figurative way for a rhetorical purpose. In order to illustrate a trope, let us analyze one of the most famous pieces of rhetoric in English Literature, Mark Antony's speech from "Julius Caesar": "*Friends, Romans and Countrymen, lend me your ears. "Lend me your ears"* is a trope, used figuratively in order to make more impact than a literal variation such as "*Listen to me for a moment*".

Tropes are frequent in most language use. Different forms of tropes are: similes, metaphors, metonymies.

According to I. Galperin: "*A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts*". Metaphor indicates resemblance or similarity of:

- a) Shape: *Her eyes were two profound and menacing gun barrels.*
- b) Function: *He is a fox.*
- c) Position: *It was the iron skeleton of the mill.*

Verbs: *Some books are to be tasted, others to be swallowed, some few to be chewed and digested.*(F.Bacon)

Nouns: “*They walked along, two continents of experience and feeling, unable to communicate*”(W Gilbert). *Hamlet knew that, potentially at least, he was a whole symphony orchestra.*

Adjectives: *Sleepless nights; dying flowers; blue dream.*

The components of a metaphor are : 1) tenor; 2) vehicle; 3) Tertium comparationis.

He bent his head and with a single hasty glance(tenor) seemed to dive into my eyes (vehicle).

As we see, metaphor transports a concept from where it is normally located, to somewhere else where it is not usually found. Thus a metaphor allows us to create correspondences in the word which didn't exist before, and allows new meanings to occur. In the following example taken from E. Dickinson's poem we read: “*The forest galloped till they tell*” – One might say that the word “galloped” is more usually found in the context of horses, and it has been transported to the context of forests.

In the book “Elements of Literature” we read the following definition of a metaphor “*Metaphor is a figure of speech that makes a comparison between two unlike things, in which one thing becomes another thing without the use of the words “like,” “as”, “than” or “resembles”.*

The poet Robert Burns' famous comparison “*O my love is like a red, red rose*”, is a simile. If it had written “*O my love is a red rose*” or “*O my love blooms and flowers*”, he would have been using metaphors. As we see from the above given example, a phrase containing a metaphor is actually a phrase containing a simile, with the predication of “like” suppressed or deleted. For example, to say “*King Richard was a lion*”, is really to say “*King Richard was like a lion*”.

We should take into consideration the fact that similes and metaphors are fundamentally different. Because a simile explicitly says something is like something else, it is clearly establishing a comparison. A metaphor, on the other hand draws attention to one or two features shared by two very dissimilar things. The pleasure in metaphor comes from a similarity discovered in the midst of differences, while in similes the pleasure comes from the extensive similarities.

Metaphors often have the effect of making us look at the world in a different way – the way the writer sees it. They link the familiar with the unfamiliar at times – Metaphors tend to be concentrated, somewhat condensed and compact, and for this reason they can sometimes be difficult to “unpack”. See the examples in D.H. Lawrence's “Last Lesson of the Afternoon”:

How long have they tugged the leash, and strained apart

My pack of unruly hounds! I cannot start

Them again on a quarry of knowledge they hate to hunt,

I can haul them and urge them no more.

Here Lawrence uses the metaphor of a pack of hounds to describe the actions of the narrator's pupils. Words and phrases such as "tugged the leash", "strained apart", "pack of unruly hounds", "quarry", "hunt", and "urge" all relate to hounds. The narrator does not say that his pupils are like hounds; He says that they are identical.

It is always necessary to ask, "Why has the writer chosen this type of metaphor? What are the connection between hounds and school-boys?" Lawrence quite clearly sees the boys in terms of a pack of hounds. The boys are eager to be free of his control and they are undisciplined. So it does not take a great deal of imagination to connect this description with a class of reluctant pupils.

Types of metaphor

a) Explicit or embedded metaphors

One aspect of metaphors which can create confusion is the difference between explicit and embedded metaphors.

Explicit metaphors are often easier to identify than embedded ones. Explicit metaphors take the form X is Y, as in the examples below.

You are my sunshine

He is the apple of her eye

She was my worst nightmare

The house will be paradise

In all these examples, something or someone is being compared to something/ someone else through a construction using the appropriate part of the verb "to be".

In contrast *embedded metaphors are for less predictable.* "The cash machine ate my card"— Since machines do not usually eat but animals do, this metaphor compares the cash machine to an animal which devours things.

b) Extended metaphor

An extended metaphor is a metaphor that is extended or developed, over several lines of writing or even throughout an entire poem.

“The Love Song of J. Alfred Prufrock” by T.S. Eliot uses an extended metaphor to describe fog, which is compared to a cat.

The yellow fog that rubs its back upon the window-panes.

The yellow smoke that rubs its muzzle on the window-panes.

Licked its tongue into the corners of the evening,

Lingered upon the pools that stand in drains’

Let fall upon its back the soot that falls from chimneys.

Slipped by the terrace, made a sudden leap.

And seeing it was a soft October night,

Curled once about the house, and fell asleep.

The shared properties of cats and the fog are yellowness, playfulness, wrapping around things, pressing against glass, wriggling into corners, moving silently and curling up to sleep. These are the groups of the metaphor, which is extended because the comparison works at more than one level; the fog shares more than one quality with a cat.

c) Anthropomorphic metaphors

When animals, objects, or concepts are given specifically human attributes, anthropomorphism is said to have taken place. Anthropomorphism occurs very frequently in children’s books, where trains and animals have personalities and can talk. Another term used to describe this phenomenon is **personification**.

Personification is a special kind of metaphor in which a nonhuman thing or quality is talked about as if it were human (R. Anderson “Elements of Literature”). In other words, Personification is based on transference from the qualities of animate objects to inanimate ones: “*The bare old elm trees wrung their many hands in the bleak wintry air...*”

Writers make use of this device as in the following opening line to a sixteenth-century sonnet by Sir Philip Sidney: *With how sad steps, O Moon, thou climb'st the skies.* The narrator of the poem addresses the moon as if it were a person slowly climbing stars.

In the following example taken from Shakespeare's "Romeo and Juliet", Benvolio says that the sun "*peered forth the golden windows of the east*", he is personifying the sun by saying it "peered" as if it had two eyes and were looking out a window.

In "To Autumn" Keats personifies autumn: ... "*sitting careless on a granary floor, Thy hair soft-lifted by the winnowing wind*". Turning the season into a woman has given the poet seemingly endless opportunities to help the reader to the idea of autumn. Sitting careless gives "her" a sense of abandon, a certain mellowness and ease. She is on the granary floor because it is her efforts that are responsible for the harvest and wind gently lifts her hair as it winnows. She is effected by the forces of nature; the same wind that winnows the crop stirs her hair.

d) Mixed metaphors

A mixed metaphor is the inconsistent mixture of two or more metaphors. To say *someone was being taken on a wild goose chase up the garden path* would be a mixed metaphor, or that *a bottle neck is strangling the traffic flow* that *This is the virgin field, pregnant with future possibilities.*

e) Implied metaphors

An implied metaphor doesn't tell us directly that one thing "is" something else. If we say "*The city is a sleeping woman*", we use a direct metaphor. If we say "*The city sleeps peacefully*", we use an implied metaphor. Both metaphors identify a city that has its light out with a person who has quietly fallen into the darkness of sleep.

f) Trite (Dead) and Genuine metaphors

Another type of metaphor usually referred to with little admiration is the dead metaphor. *It is a type of a metaphor which has been absorbed into everyday language usage and become naturalized, so that most language users are not aware of it as a metaphor any more.*

Common examples include: *the foot of a bed, the foot of a page, a table leg, the arm of chair.*

Trite or dead metaphors are time-worn and well rubbed into the language: *a ray of hope, floods of tears, a shadow of a smile.*

It is possible to bring dead metaphors “back to life”, however. The poet Liz Lockheed is a good example of someone who takes everyday figures of speech and makes them seem strange by breaking them down so that reader has to think of them again, in a new way. In the poem “Bawd” she writes:

I'll amaze you, the company I keep-

And I'll keep them at arm's length-

I've hauled my heart in off my sleeve.

There are two metaphors which would usually be considered “dead” here; “*to keep at arm's length*” and “*to wear your heart on your sleeve*” The two are combined in such a way to call attention to themselves and to their exact phrasing. “Keep” is used twice, in the 1st line to suggest Proximity, and in the second to suggest distance. The word “arm” in the second line and the word “sleeve” in the third draw attention to themselves because they collocate when they are used in their literal senses. Such metaphors are called **sustained or prolonged**.

Metaphors which are absolutely unexpected, are called genuine metaphors. Genuine metaphors are regarded as belonging to the language-in-action i.e. *speech metaphors*. Genuine metaphors are mostly to be found in poetry and emotive prose.

g) Compositional metaphor

Such type of a metaphor is quite frequent in Modern Literature and it can be stretched through the whole text. Joyce's “Ulysses” is a good example of it (Arnold).

According to Tarasova: “A person is the theme of compositional metaphor, mythological hero is its image which conveys the meaning of the metaphor: real and mythological. And of course there must be features peculiar to both characters which serve as a basis for the image”

h) Conceptual metaphor

In cognitive linguistics, **conceptual metaphor**, or **cognitive metaphor**, refers to the understanding of one idea, or conceptual domain, in terms of another, for example, understanding quantity in terms of directionality (e.g. “prices are rising”). A conceptual domain can be any coherent organization of human experience. The regularity with which different languages employ the same metaphors, which often appear to be perceptually based, has led to the hypothesis that the mapping between conceptual domains corresponds to neural mappings in the brain.

Lakoff and Turner divide novel metaphors - those found in poetry, literature and new expressions - into two: extensions of conventional metaphors and **image metaphors**. The latter occur frequently in poetic language and are often highly abstract. An image metaphor maps one mental image from one source of knowledge onto mental images from a different source. They are different to mappings in the conventional system, which map many concepts in the source onto corresponding concepts in the target domain. Lakoff and Turner use the term "one-shot metaphors" (Lakoff , Turner, 1989: 91) to describe image metaphors as they are not ordinarily part of the way we conceptualize our experience. They take as an example a highly abstract and surrealist poem by Andre Breton about his wife entitled "Free Union":

My wife whose hair is brush fire

Whose thoughts are summer lightening

Whose waist is an hourglass.

The details of the mappings are missing in the examples and the reader can fill this in. What aspects of a *brush fire* can we map onto the *hair*: colour, controllability, volatility? Why does it seem so natural to characterize thoughts in terms of *lightening*? The last line presents us with the mental image of an hourglass and of a woman. We map the middle of the *hourglass* onto to the *waist* of the woman because we are aware of the common shape. But this is not spelt out in the words themselves; the metaphors emanate from our conceptual system and are not a matter of language.

i)A synaesthetic metaphor is a trope in which a certain perceptual mode is initially specified, but the imagery is linguistically related in terms belonging to a differing perceptual mode. We use synesthetic metaphors all the time, without thinking about it. Examples of cross-sensory (synesthetic) metaphors include: "loud shirt," "bitter wind" or "prickly laugh", "dark sounds", and "sweet smells". Many of these cross-sensory terms have been so often used to become cliché.

Allegory

Allegory is a device in which characters or events represent or symbolize ideas and concepts. Allegory has been used widely throughout the history of art, and in all forms of artwork. A reason for this is that allegory has an immense power of illustrating complex ideas and concepts in a digestible, concrete way. In allegory a message is communicated by means of symbolic figures, actions or symbolic representation. Allegory is generally treated as a figure

of rhetoric; a rhetorical allegory is a demonstrative form of representation conveying meaning other than the words that are spoken.

As a literary device, an allegory in its most general sense is an extended metaphor. One of the best known examples is Plato's "The Allegory of the Cave." In this allegory, there are a group of people who have lived chained to the wall of a cave all of their lives, facing a blank wall. The people watch shadows projected on the wall by things passing in front of a fire behind them, and begin to ascribe forms to these shadows. According to the allegory, the shadows are as close as the prisoners get to viewing reality.

First attested in English 1382, the word *allegory* comes from Latin *allegoria*, the latinisation of the Greek (*allegoria*), "veiled language, figurative", from (*allos*), "another, different" + (*agoreuo*), "to harangue, to speak in the assembly" and that from (*agora*), "assembly."

In classical literature two of the best-known allegories are the cave in Plato's *Republic* (Book VII) and the story of the stomach and its members in the speech of Menenius Agrippa (Livy ii. 32). In Late Antiquity Martianus Capella organized all the information a fifth-century upper-class male needed to know into an allegory of the wedding of Mercury and *Philologia*, with the seven liberal arts as guests; Capella's allegory was widely read through the Middle Ages.

Other early allegories are found in the Hebrew Bible, for instance in the extended metaphor in Psalm 80 of the Vine, which is Israel and Ezekiel 16 and 17.

Vocabulary:

affinity – სიახლოვე, მსგავსება

correspondence – მსგავსება

soot – ჭვარტლი, მური

to gallop– ჭენება

to wriggle – კლაკვნა, ხვევა

explicitly – პიდაპირ, ნათლად, ცხადად, გასაგებად, არაორაზროვნად

to peer – შეჰყეტა

midst– შუაგული, შუა

a granary– ბელელი

extensive –გაფართოებული, ფართო, ექსტენსიური

to winnow –დაფერთხვა,განიავება

to tug the leash – ღვედის მოქაჩვა

mellowness – სიმწიფე

hounds – მწვერები,ძაღვები

inconsistent – შეუსაბამო,შეუთანხმებელი

quarry of knowledge – ცოდნის წყარო

to ascribe – მიწერა,მიკუთვნება

bottle neck – სუსტი მხარე

to haul – გადატანა, ქაჩვა,უკუგორება

to strangle – ყელში მოჭერა,დახრჩობა

to urge – დაჟინებით მოთხოვნა,მოწოდება

virgin field– დაუმუშავებელი ადგილი

reluctant – უხალისო, იძულებული

Explicit – ზუსტი, ნამდვილი, აშკარა, ცხადი

to harangue–სიტყვით გამოსვლა

Embedded – მეხსიერებაში ჩაჭედული/ ჩამაგრებული

image metaphors – „სახის“ მეტაფორა, ხატის მაწარმოებელი მეტაფორა

muzzle – დრუნჩი

hourglass – ქვიშის საათი

to linger upon – ჩამოსვენება, შესვენება

volatility – არამდგრადობა, მერყეობა, ცვალებადობა

Implied – ნაგულისხმევი, გამოყენებითი

proximity – სიახლოვე

life span – ცხოვრების ხანგრძლივობა

sustained or prolonged – მყარი, განვრცობილი

Genuine – ნამდვილი, ჭეშმარიტი, ორიგინალური

cognitive linguistics – კოგნიტურილინგვისტიკა

immemorial elms – ბებერი თელები

directionality – მიმართულება

to cluster – შეჯგუფება, მოგროვება; დაკავშირება

to attest – მოხმობა

to emanate – გამომდინარეობს

rapproachment – ურთიერთობის განახლება

Lecture 7. Interaction of primary dictionary and contextually imposed meanings: Metonymy. Types of Metonymy (Trite and Genuine, Conventional, Antonomasia, Synecdoche)

Metonymy, like metaphor is a figurative use of language rather than a literal one. As “metaphor” is Greek for transport, “metonymy” is Greek for “a change of name”. In this case, the name or a referent is replaced by the name of an attribute, or entity related in some semantic way. **Metonymy** (/mi'tɒnɪmi/) is a figure of speech used in rhetoric in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept. Metonyms can be either real or fictional concepts representing other concepts real or fictional, but they must serve as an effective and widely understood second name for what they represent.

According to D. Crystal: ***Metonymy is the use of an attribute in place of the whole***, e. g. the stage (the theatrical profession), a hand (a worker).

I. Galperin defines the word “metonymy” in such a way: ***Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity on some kind of association connecting the two concepts which these meanings represent***. Thus the word “**crown**” may stand for “king” or “queen”. The “**bench**” is used as a generic term for magistrates and justices. Further examples of metonymy in common usage are: “**the press**” to describe newspapers on account of the printing press used to produce them, “**cardigan**” to describe a “garment” (on account of Lord Cardigan who famously wore them), “**wellingtons**” for boots, again on account of having been worn by a famous person, the Duke of Wellington; “**Hollywood**” is used as a metonym for the US cinema industry, because of the fame and cultural identity of Hollywood, a district of the city of Los Angeles, California, as the historical center of film studios and film stars. Another example is “**Westminster**”, which is used as a metonym for the Parliament of the United Kingdom, because it is located there. The next example showing a different version of metonymy is the fictional character Scrooge McDuck's “**money bin**” or indeed Scrooge himself, often used in Disney works and parody works as metonymous with wealth – most currency in the modern era is now stored electronically, but the money bin is still drawn in comics and persists as a pop culture metonym for any financial holding of great value.

Metonymy also may be instructively contrasted with metaphor. Both figures involve the substitution of one term for another. In metaphor, this substitution is based on some specific

similarity, whereas, in metonymy, the substitution is based on some understood association (contiguity).

Here are some broad kinds of relationships where metonymy is frequently used:

- Containment: When one thing contains another, it can frequently be used metonymically, as when "**dish**" is used to refer not to a plate but to the food it contains, or as when the name of a building is used to refer to the entity it contains, as when "**the White House**" or "**the Pentagon**" are used to refer to the presidential staff or the military leadership, respectively.
- Tools/Instruments: Often a tool is used to signify the job it does or the person who does the job, as in the phrase "**the press**" (referring to the printing press), or as in the idiom, "The pen is mightier than the sword."
- Synecdoche: A part of something is often used for the whole, as when people refer to "**head**" of cattle or assistants are referred to as "**hands**."
- Toponyms: A country's capital city is frequently used as a metonym for the country's government, such as Washington, D.C. in the United States. Similarly, other important places, such as Wall Street and Hollywood are commonly used to refer to the industries that are located there (finance and entertainment, respectively).

Sometimes, metaphor and metonymy may both be at work in the same figure of speech, or one could interpret a phrase metaphorically or metonymically. For example, the phrase "lend me your ear" could be analyzed in a number of ways. One could imagine the following interpretations:

- Analyze "ear" metonymically first — "ear" means "attention" (because we use ears to pay attention to someone's speech). Now, when we hear the phrase "lending an ear (attention)", we stretch the base meaning of "lend" (to let someone borrow an object) to include the "lending" of non-material things (attention), but, beyond this slight extension of the verb, no metaphor is at work.
- Imagine the whole phrase literally — imagine that the speaker literally borrows the listener's ear as a physical object (and the person's head with it). Then the speaker has temporary possession of the listener's ear, so the listener has granted the speaker temporary control over what the listener hears. We then interpret the phrase "lend me your ear" metaphorically to mean that the speaker wants the listener to grant the speaker temporary control over what the listener hears.

- First, analyze the verb phrase "lend me your ear" metaphorically to mean "turn your ear in my direction", since we know that, literally, lending a body part is nonsensical. Then, analyze the motion of ears metonymically — we associate "turning ears" with "paying attention", which is what the speaker wants the listeners to do.

It is difficult to say which of the above analyses most closely represents the way a listener interprets the expression, and it is possible that the phrase is analyzed in different ways by different listeners, or even in different ways by the same listener at different times. Regardless, all three analyses containment the same interpretation; thus, metaphor and metonymy, though quite different in their mechanism, may work together seamlessly.

There are some kinds of Metonymy: 1) Conventional metonymy; 2) Antonomasia; 3) Synecdoche.

A Conventional metonymy is a metonymy that is commonly used in everyday language in a culture to give structure to some portion of that cultures conceptual system.

We need some new faces around here

Don't get hot under the collar = Don't get angry

Antonomasia is the use of a proper name to stand for something else having an attribute associated with that name, or the use of a general term to stand for a referent having a proper name. The use of a **Solomon** to stand for "a wise man".

Synecdoche, where a specific part of something is used to refer to the whole, usually is understood as a specific kind of metonymy. Sometimes, however, people make an absolute distinction between a metonymy and a synecdoche, treating metonymy as different from, rather than inclusive of, synecdoche. There is a similar problem with the use of simile and metaphor. When the distinction is made, it is the following: when "A" is used to refer to "B", it is a synecdoche if A is a component of B and a metonym if A is commonly associated with B, but not part of its whole. Thus, "The White House said" would be a metonymy for the president and his staff, because the White House (A) is not part of the president nor of his staff (B), but is closely associated with them. On the other hand, "20,000 hungry mouths to feed" is a synecdoche because mouths (A) are a part of the people (B) referred to.

One example of a simple sentence that displays synecdoche, metaphor, and metonymy is: "Fifty keels ploughed the deep", where "keels" is the synecdoche, as it names the whole (the ship) after a particular part (of the ship); "ploughed" is the metaphor, as it substitutes the concept of

ploughing a field for moving through the ocean; and "the deep" is the metonym, as "depth" is an attribute associated with the ocean.

According to I. Galperin, Metonymy is of two types: **Fresh (Genuine) and trite (dead) metonymy**: *brass (money), china (porcelain)* but *“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).*

Metonymy used in language-in-action, i.e. contextual metonymy, is genuine metonymy and reveals a quite unexpected substitution of one word for another, or one concept for another. Genuine metonymy is quite unexpected and is used by the author to produce a very strong impression.

Miss Tox’s hand trembled as she slipped it through Mr. Dombey’s arm, and felt herself escorted up the steps, preceded by a cocked hat and a Babylonian collar (Ch. Dickens).

These two articles of his clothing like “cocked hat” and “Babylonian collar” caught the author’s eye and he substituted them by a policeman. We sometimes take some feature of a person and substitute it for the whole being. Here is one more example of genuine metonymy;

Then they came in; Two of them, a man with long fair moustaches and a silent dark man... Definitely, the moustache and I had nothing in common.

Again we have a feature of a man which catches the eye, in this case his facial appearance: the moustache stands for the man itself. As we see, when we have metonymy our mind perceives two concepts: the mustache and the man itself.

The metonymical group (metonymy, synecdoche) of tropes is based on contiguity (really existing relations) between 2 objects. The relations are: causal, symbolic, spatial, instrumental, and functional:

- 1) The relations of the container and contained: *“...Tom and Roger came back to eat an enormous tea and then played tennis till light failed.” (S. Maugham).*
- 2) The relations of the instrument and the action: *“Give every man thy ear, and few thy voice.” (Shakespeare).*
- 3) Symbol and notions: *Throne, Crown, Laurel.*
- 4) Cause and effect: *“He takes the death.”*
- 5) General and its part: *“A student is expected to know...”*

- 6) Subject and its property: *“He made his way through the perfume and conversation.”*
(I.Shaw)
- 7) Abstract notions denoting emotional state instead of people who experience these emotions:
“Many of the hearts that throbbed so gaily then, have ceased to beat; many of the looks that shone so brightly then, have ceased to glow.”
- 8) Synecdoche: using the name of a part instead of the whole or vice versa: *“To be a comrade with a wolf and owl.”*

Imagery

In simple terms, imagery refers to the “pictures” or “images” that a writer helps to create in the reader’s mind through the language that he or she uses. However, these “pictures” are not always concerned with what we see. They can be:

- **visual** – to do with what we see;
- **aural** – relating to what we hear;
- **tactile** – concerned with what we can feel or touch;
- **olfactory** – about what we smell;
- **gustorial** – to do with the sensations of flavor and texture in the mouth;

It is important to remember that different types of imagery can overlap. What seems perhaps to be only visual can cross the boundaries between sight and tangibility, and offer us also some sense of what is felt.

Visual imagery

I see the dawn creep round the world

Here damm’d a moment backward by great hills

R. Stevenson “Song at dawn”

The visual imagery in these lines is straightforward. Stevenson’s use of “see” immediately signposts the visual aspect for us. The visual picture of a sunrise comes to mind and second line further embellishes the image because we are told that the dawn is “damm’d” moment backward by great hills”, suggesting that the hills are somehow holding it back so that the light seems to be

amazing behind the mountains. We can then expect an enormous outflow of light when the dawn bursts the banks of the dam.

The word “creep” personifies the dawn as moving forward surreptitiously, while “damm’d” suggests a halting of that movement. Both references to movement add to the visual impact of the lines.

Aural imagery

And thud! Flump! Thud! Down the steep steps came thumping

And splashing in the flood, deluging muck-

The sentry’s body.

Here Owen’s impact lies in the aural imagery in the lines. The arrival of the sentry’s body is heralded by numerous references to the sounds it makes as it falls into the dug-out. These sounds – “thud”, “flump”, “thump” and “splash” – are all onomatopoeic and suggest heaviness.

The dead German’s body thunders down the opening to the dug-out and lands unceremoniously in the midst of its enemy. By using this type of aural imagery Owen creates a “sound picture” of the scene which serves to enhance his message about the gruesome inhumanity of war.

Tactile imagery

And he took the stick he thrust it in

Hard and quick in the furry dark,

The black fur squealed and he felt his skin

Prickle with sparks of dry delight.

V. Scannell “A case of murder”

The aspect of touch is very evident in this extract. The word “stick” suggests a harshness something hard, as does “thrust”. The “hard” of line 2 reinforces this, and this impenetrability is contrasted with “furry dark”, which has a yielding, resilient feel to it. Once again, softness is suggested with the word “fur” and then “felt” is a clear indicator of the tactile element in the verse. Further reference to “skin”, “prickle” and “dry delight” all clearly develop this idea of touch.

Olfactory imagery

**Season of mists and mellow fruitfulness,
Close bosom friend of the maturing sun,
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run:**

J. Keats “To Autumn”

Notice how words such as “mists”, “mellow fruitfulness”, “maturing sun”, “fruit”, “vines”, and even “thatch-eaves” evoke a typical autumn smell. Keats is appealing heavily to our experience of smell as he works to create a sense of place and time in the first stanza of the poem. The result is a heady mixture of fruit and late summer sun, so evocative of autumn days. It is as if we breathe our way into the verse.

Gustorial imagery

The imagery of taste is exemplified in Keats’s “The eve of St. Agnes”:

**With jellies soother than the creamy curd,
And lucent syrups, tinct with cinnamon;**

The sweetness of jelly is combined with its smoothness and this texture is emphasized by “creamy”. The word “syrups” also suggests a smooth sweetness and there is the other flavor of “cinnamon”. Two lines make your mouth water.

The imagery of taste, smell and touch can add a certain sensuousness to a text. This means simply that there is an appeal to one or more of the five senses: sight, sound, touch, taste and smell. This should not be confused with another useful term in practical criticism - “sensual”. This differs from “sensuous” in that “sensual” is to do with the more fleshy or erotic side of feeling; it is pleasing in more sexual way. That is not to suggest that the two are always entirely separate. Writers make much of the link between food and sex, and this association is often exploited in our media today. Nor is this concept new; D.H. Lawrence makes some vivid connections in this respect in his “Sea and Sardinia”.

Mixed imagery

Imagery frequently falls into more than one category; the boundaries between categories are often blurred. Take, for example, Andrew Marvell's "To his Coy Mistress":

Now therefore, while the youthful hue

Sits on thy skin like morning dew,

Notice that "youthful" is perhaps at first associated with the visual aspects of a description, but it is also to do with the tactile. Skin that is young looks youthful, but it also feels it is tighter, smoother and softer than older skin.

The same applies to "morning dew". Although dew is visually discernable we are also aware of its tactile properties; it is damp and fresh, and perhaps cool. There is a beauty and purity about it which we perceive both through its visual and its tactile qualities.

Imagery tells us about how the writer feels towards the subject about which he or she is writing. It is about the emotional response that writer evokes in you, the reader; and about the feeling - where - the author creates the atmosphere and "like what" is the image described in the text.

Vocabulary:

general term - ზოგადი ტერმინი

intimately – ფარულად

substituted – ჩანაცვლებული

contiguity – სიახლოვე, თანხვედრა

to perceive – აღქმა

seamlessly - უნაკლოდ

keel – (პოეტურად) გემი

containment – შეკავება, ლოკალიზება

to plough – ხვნა

to substitute - ჩანაცვლება

causal – მიზეზობრივი

to overlap – ნაწილობრივი დამთხვევა

spatial – სივრცითი

aural – სმენითი

olfactory – ყნოსვითი

gustorial – გემოსი

to throb– ძლიერი ძგერა, პულსაცია, ფანცქალი, მღელვარება

signpost– სანიშნებელი ბოძი

porcelain–ფაიფურის

to embellish– მორთვა, შელამაზება

to cluster – დაჯგუფება

to outflow – გამოდენა, დინებით გამოსვლა

insolent – ქედმაღალი , ამპარტავანი, თავხედი

dam – ჯებირი, კაშხალი; წყლის დაგუბება, შეფერხება, შეკავება

tangibility –რეალობა

surreptitiously – საიდუმლოდ, ფარულად, მალვით, ჩუმად

halting – ნაკლი

to enhance – გადიდება, გაზრდა, მომატება

thud –ყრუ ხმა; უხმოდ დაცემა

gruesome – საშინელი, საზარელი

flump – ყრუ ხმაურით დავარდნა; ხმაურით მოძრაობა

to thrust in – ხელის კვრით შეგდება, ჩაჩრა

to thump – მუშტით კაკუნნი, ბრახუნნი

furry – ბეწვის

splash – შხეფები

squeal – წივილი, კივილი

prickle – ეკალი,ჩხვლეტა

impenetrability – მიუწვდომლობა

spark– ნაპერწკალი, ნაკვესი; აალება, ანთება

bosom friend – გულითადი მეგობარი

harshness – სიმძაფრე,სიუხეშე, ულმოზლობა

to conspire – შეთქმულების მოწყობა, საიდუმლოდ განზრახვა

yielding – დამთმობი,დამყოლი,რბილი

resilient – ელასტიური,მოქნილი, დრეკადი,სიცოცხლით სავსე

thatch – eaves – ჩალის სახურავის ფარდული

mist– ნისლი,ბურუსი; ნისლით, ბურუსით დაფარვა

tinct with cinnamon – მიხაკ - დარიჩინის გემო

mellow – გემრიელი, მწიფე; რბილი, მშვიდი (ხმა)

sensuousness – გრძნობებთან დაკავშირებული, მგრძნობელობა

sensual – გრძნობადი

exploited in – გამოყენებული

Lecture 8. Satire (Irony and its main types: Verbal, Dramatic, Situational, Cosmic; Sarcasm, Grotesque, Paradox)

Satire is a genre of literature, and sometimes graphic and performing arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, and society itself, into improvement. Although satire is usually meant to be funny, its greater purpose is often constructive social criticism, using wit as a weapon.

A common feature of satire is strong irony or sarcasm— "in satire, irony is militant"—but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech and writing. This "militant" irony or sarcasm often professes to approve of (or at least accept as natural) the very things the satirist wishes to attack. Satire is nowadays found in many artistic forms of expression, including literature, plays, commentary, and media such as lyrics.

The word satire comes from the Latin word *satir* and the subsequent phrase *lanx satira*. *Satir* meant "full," but the juxtaposition with *lanx* shifted the meaning to "miscellany or medley": the expression *lanx satira* literally means "a full dish of various kinds of fruits."

As soon as a noun enters the domain of metaphor, as one modern scholar has pointed out, it clamours for extension; and *satira* (which had had no verbal, adverbial, or adjectival forms) was immediately broadened by appropriation from the Greek word for "satyr" (*satyros*) and its derivatives. The odd result is that the English "satire" comes from the Latin *satira*; but "satirize," "satiric," etc., are of Greek origin. By about the 4th century AD the writer of satires came to be known as *satyricus*; St. Jerome, for example, was called by one of his enemies "a satirist in prose" ("*satyricus scriptor in prosa*"). Subsequent orthographic modifications obscured the Latin origin of the word satire: *satira* becomes *satyra*, and in England, by the 16th century, it was written "satyre".

Satire is the method of the ridicule of individual or social weakness and vices by means of either exaggeration or biased selection of detail. The principle devices that are united under heading are the following: irony, sarcasm, grotesque, paradox. These stylistic devices are based on the interaction between dictionary and contextual meanings.

According to the *Encyclopædia Britannica*, The term irony has its roots in the Greek comic character Eiron, a clever underdog who by his wit repeatedly triumphs over the boastful character Alazon. The Socratic irony of the Platonic dialogues derives from this comic origin.

Irony

According to Richard Whately: Aristotle mentions Eironeia, which in his time was commonly employed to signify, not according to the modern use of “Irony, saying the contrary to what is meant”, but, what later writers usually express by Litotes, i.e. “saying less than is meant”.

The word came into English as a figure of speech in the 16th century as similar to the French *ironie*. It derives from the Latin *ironia* and ultimately from the Greek *εἰρωνεία* eirōneía, meaning *dissimulation, ignorance purposely affected*.

According to I. Galperin: **Irony is a stylistic device based on the simultaneous realization of two logical meanings – dictionary and contextual, but the two meanings stand in opposition to each other.** For example: *It must be delightful to find oneself in a foreign country without a PENNY IN ONE’S POCKET.* The word “delightful” acquires a meaning quite the opposite to its primary dictionary meaning, that is “unpleasant”, “not delightful”. The word containing the irony is strongly marked by intonation. It has an emphatic stress.

In general, irony involves a contradiction between appearance and reality. In literature gap between the language used and what is being discussed. Irony results when is a difference in point of view between a character and the narrator or reader. There are five major types of irony: verbal, dramatic, situational, cosmic and historic.

a) Verbal Irony

According to *A glossary of literary terms* by Abrams and Hartman, **Verbal irony** is a statement in which the meaning that a speaker employs is sharply different from the meaning that is ostensibly expressed. The ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different, and often opposite, attitude or evaluation. In verbal irony, a writer or speaker says one thing but really means something completely different. The bright example of verbal irony is: *Brutus is an honorable man* (W. Shakespeare). In this case Antonio says “honorable” ironically and means the contrary. So the dictionary meaning of this word doesn’t coincide with its contextual meaning. Some other examples of this type are: A speaker says: *What lovely eather we are having!*, though outside is a rainstorm. The speaker intends to express her dissatisfaction with the weather.

Verbal irony is distinguished from situational irony and dramatic irony in that it is produced *intentionally* by speakers. For instance, if a man exclaims, “I’m not upset!” but reveals

an upset emotional state through his voice while truly trying to claim he's not upset, it would not be verbal irony by virtue of its verbal manifestation (it would, however, be situational irony). But if the same speaker said the same words and intended to communicate that he was upset by claiming he was not, the utterance would be verbal irony. This distinction illustrates an important aspect of verbal irony – speakers communicate implied propositions that are intentionally contradictory to the propositions contained in the words themselves. There are, however, examples of verbal irony that do not rely on saying the opposite of what one means, and there are cases where all the traditional criteria of irony exist and the utterance is not ironic.

Ironic similes are a form of verbal irony where a speaker intends to communicate the opposite of what they mean. For instance, the following explicit similes begin with the deceptive formation of a statement that means *A* but that eventually conveys the meaning *not A*: as soft as concrete; as clear as mud; as pleasant and relaxed as a coiled rattlesnake (K. Vonnegut from *Breakfast of Champions*).

b) Dramatic Irony (Tragic Irony)

This type of irony is the device of giving the spectator an item of information that at least one of the characters in the narrative is unaware of (at least consciously), thus placing the spectator a step ahead of at least one of the characters. Dramatic irony has three stages – installation, exploitation, and resolution (often also called preparation, suspension, and resolution) – producing dramatic conflict in what one character relies or appears to rely upon, the *contrary* of which is known by observers (especially the audience; sometimes to other characters within the drama) to be true. In summary, it means that the reader/watcher/listener knows something that one or more of the characters in the piece is not aware of.

For example:

a) In *City Lights* the audience knows that Charlie Chaplin's character is not a millionaire, but the blind flower girl (Virginia Cherrill) believes him to be rich.

b) In *Othello*, the audience knows that Desdemona has been faithful to Othello, but Othello does not. The audience also knows that Iago is scheming to bring about Othello's downfall, a fact hidden from Othello, Desdemona, Cassio and Roderigo.

c) In *Romeo and Juliet*, the other characters in the cast think Juliet is dead, but the audience knows she only took a sleeping potion.

- c) In *The Lion King*, Simba goes throughout the film until near its end believing that he was responsible for his father, Mufasa's, death. However, the audience knows that it was actually Simba's uncle Scar who killed Mufasa.
- d) In most of the Halloween episodes of *Home Improvement* (TV series), the characters believe something odd has happened, but the audience knows that the odd event is simply a Halloween prank.

Dramatic irony involves more than just spoken words. Dramatic irony occurs when the meaning intended by a character's words or action is opposite of the true situation. The contrast is between what the character says, thinks, or does and the true situation. Further, the character see understand the contrast, but the audience or reader can. For example, in "Othello", dramatic irony occurs when Othello refers to Iago as "honest Iago". Unknown to Othello, Iago is a villain who deceives him into thinking that Desdemona has been unfaithful. For this, Othello unjustly kills his wife, believing the whole time in Iago's honesty.

c)Situational irony occurs when there is a contrast between what would seem appropriate and what really happens, or when what we expect to happen is in fact the opposite of what really does take place. For example: If a greedy millionaire were to buy a lottery ticket and win additional millions, the irony would be situational because such a circumstance seems "unfair". This sense of being "unfair" or "unfortunate" is trademark of situational irony.

This is a relatively modern use of the term **Situational irony**, and describes a discrepancy between the expected result and actual results in a certain situation.

For example:

a) When John Hinckley attempted to assassinate Ronald Reagan, all of his shots initially missed the President; however, a bullet ricocheted off the bullet-proof Presidential limousine and struck Reagan in the chest. Thus, a vehicle made to protect the President from gunfire instead directed gunfire to the president.

b) *The Wonderful Wizard of Oz* is a story whose plot revolves around situational irony. Dorothy travels to a wizard and fulfills his challenging demands to go home, before discovering she had the ability to go back home all the time. The Scarecrow longs for intelligence, only to discover he is already a genius, and the Tin Woodsman longs to be capable of love, only to discover he already has a heart. The Lion, who at first appears to be a whimpering coward, turns out to be bold and fearless. The people in Emerald City believed the Wizard to be a powerful deity, only to discover that he is a bumbling, eccentric old man with no special powers at all.

d) Cosmic Irony (Irony of Fate)

The expression "Irony of Fate" stems from the notion that the gods (or the Fates) are amusing themselves by toying with the minds of mortals with deliberate ironic intent. Closely connected with situational irony, it arises from sharp contrasts between reality and human ideals, or between human intentions and actual results. The resulting situation is poignantly contrary to what was expected or intended. Some irony goes beyond being unfair and is morally tragic. For example, if an honest, hardworking, and generous person buys a lottery ticket and wins 10 million dollars, only to die in an auto crash two days later, the irony would reach tragic proportions.

The words ironic, irony, and ironically are sometimes used of events and circumstances that might better be described as simply "coincidental" or "improbable". Some examples of situations poignantly contrary to expectation: In O. Henry's story "The Gift of the Magi", a young couple is too poor to buy each other Christmas gifts. The wife cuts off her treasured hair to sell it to a wig-maker for money to buy her husband a chain for his heirloom pocket watch. She's shocked when she learns he had pawned his watch to buy her a set of combs for her long, beautiful, prized hair.

e) Historical irony

In a more tragic example of historical irony, what people now refer to as "The First World War" was called by H.G. Wells "The war that will end war", which soon became "The war to end war" and "The War to End All Wars", and this became a widespread truism, almost a cliché. Historical irony is therefore a subset of cosmic irony, but one in which the element of time is bound to play a role. Another example could be that of the Vietnam war, where in the 1960s the U.S.A. attempted to stop the Viet Cong (Viet Minh) taking over South Vietnam. However it is an often ignored fact that the U.S. originally supported the Viet Minh to prevent imperialist ambitions.

Sarcasm

A fair amount of confusion has surrounded the issue regarding the relationship between verbal irony and sarcasm. Fowler's *A Dictionary of Modern English Usage* states: Sarcasm does not necessarily involve irony and irony has often no touch of sarcasm. This suggests that the two concepts are linked but may be considered separately.

The Encyclopædia Britannica has "Non-literary irony is often called sarcasm"; while the Webster's Dictionary entry is: Sarcasm: 1) a sharp and often satirical or ironic utterance

designed to cut or give pain. 2) a mode of satirical wit depending for its effect on bitter, caustic, and often ironic language that is usually directed against an individual.

Irony must not be confused with sarcasm, which is direct: sarcasm means precisely what it says, but in a sharp, caustic manner.

The psychologist Martin, in *The psychology of humour*, is quite clear that irony is where “the literal meaning is opposite to the intended” and sarcasm is “aggressive humor that pokes fun”. He has the following examples: For irony he uses the statement "What a nice day" when it is raining. For sarcasm, he cites Winston Churchill who, when told by a lady that he was drunk, said "my dear, you are ugly ... but tomorrow I shall be sober", as being sarcastic, while not saying the opposite of what is intended.

The word **Sarcasm** comes from the Greek *σαρκασμός* (*sarkasmos*) which is taken from the word *σαρκάζειν* meaning "to tear flesh, gnash the teeth, speak bitterly". It is first recorded in English in 1579, in an annotation to *The Shepheardes Calender* by Edmund Spenser.

Sarcasm is a bitter kind of remark directed against a social or ethic offence in other words, it is the most bitter kind of irony, without hidden or implied meaning.

In English-English Oxford Dictionary Sarcasm is interpreted as ***“ironic remark, intended to hurt somebody’s feelings”***.

According to A. Akmajion, R. Demers: ***“Sarcasm is the opposite of what is said”***. In the following sentence “I’m sure the cat likes having its tail pulled”, the speaker does not, presumably, really mean that the cat likes having its tail pulled. Instead, the speaker is being sarcastic – he means directly, but nonliterary, that the cat doesn’t like having its tail pulled, and he wants the hearer to conclude that he should stop it.

Verbal irony may be confused with sarcasm, but sarcasm is harsh and direct, while verbal irony is implied. In sarcasm, ridicule or mockery is used harshly, often crudely and contemptuously, for destructive purposes. It may be used in an indirect manner, and have the form of irony, as in "What a fine musician you turned out to be!", "It's like you're a whole different person now...", and "Oh... Well then thanks for all the first aid over the years!" or it may be used in the form of a direct statement, "You couldn't play one piece correctly if you had two assistants." The distinctive quality of sarcasm is present in the spoken word and manifested chiefly by vocal intonation. Hostile, critical comments may be expressed in an ironic way, such as saying "don't work too hard" to a lazy worker. The use of irony introduces an element of humour which may make the criticism seem more polite and less aggressive.

Grotesque

Grotesque is based upon a fantastic exaggeration and aimed at representing characters and their life as comically distorted.

The word **grotesque** comes from the same Latin root as "*Grotto*", which originated from Greek *krypte* "hidden place", meaning a small cave or hollow. The original meaning was restricted to an extravagant style of Ancient Roman decorative art rediscovered and then copied in Rome at the end of the 15th century. The "caves" were in fact rooms and corridors of the *Domus Aurea*, the unfinished palace complex started by Nero after the Great Fire of Rome in AD 64, which had become overgrown and buried, until they were broken into again, mostly from above. Spreading from Italian to the other European languages, the term was long used largely interchangeably with arabesque and moresque for types of decorative patterns using curving foliage elements. Since at least the 18th century (in French and German as well as English) **grotesque** has come to be used as a general adjective for the strange, fantastic, ugly, incongruous, unpleasant, or disgusting, and thus is often used to describe weird shapes and distorted forms such as Halloween masks. In art, performance, and literature, *grotesque*, however, may also refer to something that simultaneously invokes in an audience a feeling of uncomfortable bizarreness as well as empathic pity. More specifically, the grotesque forms on Gothic buildings.

One of the first uses of the term grotesque to denote a literary genre, was by Montaigne's *Essays*. The Grotesque is often linked with satire and tragicomedy. It is an effective artistic means to convey grief and pain to the audience, and for this has been labeled by Thomas Mann as the "genuine antibourgeois style".

Grotesque comic elements can be found in major works such as *King Lear*. Another major source of the grotesque is in satirical writings of the eighteenth century. Jonathan Swift's *Gulliver's Travels* provides a variety of approaches to grotesque representation. In poetry, the works of Alexander Pope provide many examples of the grotesque as well as François Rabble. Dr. Frankenstein's monster can also be considered a grotesque, as well as the Phantom of the Opera and the Beast in Beauty and the Beast. Other instances of the romantic grotesque are also to be found in Edgar Allan Poe, Hoffmann, in *Sturm und Drang* literature or in Sterne's *Tristram Shandy*. Romantic grotesque is far more terrible and somber than medieval grotesque, which celebrated laughter and fertility.

The grotesque received a new shape with Alice in the Wonderland by Lewis Carroll, when a girl meets fantastic grotesque figures in her fantasy world. Carroll manages to make the figures seem less frightful and fit for children's literature, but still utterly strange.

Paradox

In contemporary literary culture is a widespread belief that ironies and paradoxes are closely akin. F.Schlegel also connected irony with paradox.” Irony”, he wrote, “is the form of paradox”.

Irony as a figure of speech has three necessary and sufficient conditions:

- 1) the speaker's meaning is partly stated partly unstated;
- 2) the stated and the unstated meanings are in semantic contrast with one another;
- 3) the meaning intended by the speaker, and understood by the listener, consists of the stated and unstated meanings taken together.

As for Paradox, in Webster's New Worlds Dictionary it is defined as:

- 1) a statement that seems contradictory, absurd, but may be true in fact;
- 2) a statement that is self-contradictory in fact and hence, false;
- 3) a person or thing seeming inconsistent and full of contradictions;

The word “paradox” comes from the Greek ”para” =beyond and ”doxa”= opinion, belief. So we may say that **“Paradox a statement and which seems on the surface contradictory, but which involves an element of truth** “(Oxford English dictionary) Because of the element of contrast, paradox is closely related to irony.

The best examples of paradox are:***It is only shallow people who not judge by appearance*** (O.Wilde)

Shallow people do not realize that appearance areas much a part of things as what lies underneath, and that there is no reason to think that they are a less significant part. After all,appearances are produced by the things of which they are appearances. Experience and wisdom tell us that if the appearance is wrong to start, it is usually the case that everything else is wrong as well.

There are following types of paradox:**pure, logical and paradoxical epigrams.**

Pure paradoxes can't be explained.E.g. *There are two tragedies in life. One is not to get your heart's desire. The other is to get it*—A person is really unhappy because he/she is in the state of searching it throughout the life. To explain this paradox is impossible.

Logical paradoxes contain contradictory ideas, but there is truth in it.

The only way to get rid of temptation is to yield to it. Resist it and your soul grows sick with longing for the things it has forbidden to itself, with desire for what is monstrous laws have made monstrous and unlawful(O.Wilde)The first sentence is a paradox followed by an explanation. Paradox is logical.

Paradoxical epigrams do not need explanation. They are based on interplay of words or on contrastive words.

People ask for criticism but they only need a praise (S.Maugham)

Failure is the foundation of success and success is the lurking place of failure (S.Maugham)

A **paradox** is a statement or group of statements that leads to a contradiction or a situation which (if true) defies logic or reason, similar to circular reasoning. Typically, however, quoted paradoxical statements do not imply a real contradiction and the puzzling results can be rectified by demonstrating that one or more of the premises themselves are not really true, a play on words, faulty and/or cannot all be true together. But many paradoxes, such as Curry's paradox, do not yet have universally accepted resolutions. The word *paradox* is often used interchangeably with *contradiction*. Literary and other artistic uses of paradoxes imply no contradiction and may be used to describe situations that are ironic. Sometimes the term *paradox* is used for situations that are merely surprising. An example of a paradox is "This statement is false.", and is explained below.

The logician Willard V. O. Quine distinguishes:

- **Falsidical paradoxes**, which are seemingly valid, logical demonstrations of absurdities
- **Veridical paradoxes**, such as the birthday paradox or the Monty Hall paradox, which are seeming absurdities that are nevertheless true because they are perfectly logical.

One of the most well-known examples that teachers frequently use to introduce the idea of a paradox is a "jumbo shrimp." Certainly, "jumbo" and "shrimp" are contradictory statements. However, that is merely an introductory example, since a shrimp can certainly be jumbo sized in comparison to other smaller shrimp. Still, it is an appropriate starting point for students who are new to the concept of paradox.

Here are some more examples of paradox in simple forms in order to further define the term "paradox":

- **You can save money by spending it.**
- **I'm nobody.**
- **"What a pity that youth must be wasted on the young." - George Bernard Shaw**
- **Bittersweet**
- **"I can resist anything but temptation."-Oscar Wilde**
- **A rich man is no richer than a poor man.**
- **Nobody goes to that restaurant because it is too crowded.**
- **The person who wrote something so stupid can't write at all.**
- **Men work together whether they work together or apart. - Robert Frost**
- **Be cruel to be kind**
- **The beginning of the end**
- **Drowning in the fountain of eternal life**
- **Deep down, you're really shallow.**

Vocabulary:

vices – ნაკლი, მანკიერებანი

dissimulation – თავისმოკატუნება, პირმოთნეობა, ფარისევლობა

follies – სისულელეები

by virtue – წყალობით, შემწეობით, მიზეზით, საფუძველზე

abuses – შეურაცხყოფა

deceptive – მომატყუებელი, მაცდური

shortcomings – უქონლობა; არყოფნა, დაუსწრებლობა

concrete –ბეტონი

rattlesnake -ჩხრიალა გველი

to hold up – გამოფენა

wit – ჭკუა, გონება,

coincide with – დამთხვევა, შესაბამისობაშიმოსვლა

militant – მეომრული, ომისმოყვარულილი; მებრძოლი

to be unaware of – არაფრისცოდნა

burlesque – პაროდია, კარიკატურა, ფარსი

installation – დადგმა, დამონტაჟება, დაყენება; დაბინავება, მოწყობა

exploitation – ექსპლოატაცია, რისამე თავის სასარგებლოდ გამოყენება

profess – აზრისგამოთქმა, გულახდილადთქმა, განცხადება; თავისმოჩვენება;სწავლება;

resolution – გადაწყვეტილება

miscellany – ნარევი, კრებული

suspension – საკიდი, ჩამოსაკიდი, დასაკიდი; ჩამოკიდება, დაკიდება; დროებითშეჩერება

medley – ნარევი, შენარევი; შერევა, არევა;

a villain – არამზადა, ბოროტმოქმედი

clamour – ხმაური, ყვირილი

trademark – სავაჭრონიშანი

biased – არაობიექტური; ტენდენციური

discrepancy – უთანხმოება, აზრთასხვაობა; განსხვავება

underdog – დამარცხებულიმხარე,ძალიანღარიბიადამიანი

scarecrow – საფრთხობელა

Litotes – ლიტოტესი (სტილისტურიხერხი)

deity – ღვთაება, ღმერთი

coincidental – შემთხვევითი

laudatory – ქების, სახოტბო, საქები

condemnation– მსჯავრისდადება, სასჯელისმისჯა, სასამართლოსგანაჩენი

contempt – ზიზღი, აზუჩადაგდება, არადჩაგდება; უგულვებელყოფა

improbable– დაუჯერებელი, საეჭვო

quip – ენამახვილობა, მოსწრებულისიტყვა; ეპიგრამა, ხრიკი, ეშმაკობა

heirloom – საგვარეულონივთი,მემკვიდრეობითითვისება, მემკვიდრეობა

exaggeration – გაზვიადება, გადამეტება, გადიდება

gnash – კბილებისკრაჭუნი

distorted – დამახინჯებული

pawned – დაგირავებული

moresque– მავრიტანული

arabesque – ფანტასტიური

proportions – პროპორციები

incongruous – არაშესატყვისი, შეუფერებელი, შეუთავსებელი

poignantly – მოსწრებულად, გესლიანად; საშინლად

bizarreness- უცნაურობა, ახირებულობა, ექსცენტრიკულობა

weird – ბედისწერა, განგება; საბედისწერო, ფატალური;საიდუმლო, უცნაური

somber – ბნელი, მოღუშული, დაბნელებული

caustic – მწვავე, გესლიანი

foliage – ფოთლებიანი

poke – ხელისკვრა; ჩვენება, ჩაჩრა

akin – მონათესავე

contemptuously – ზიზღით, აგდებულად

inconsistent – შეუთავსებადი, შეუსაბამო; წინააღმდეგობრივი; ცვალებადი, მერყევი

lurking – ფარული, საიდუმლო

circular reasoning – აზრი, რომელიცმუდამთავშიტრიალებს

defies – იწვევს

rectified – დასწორებული, გამართული, გაწმენდილი

jumbo – გიგანტი, ბუმბერაზი

shrimp – პაწაწინა, ცეროდენა

Lecture 9. Intensification of a certain feature of a thing or phenomenon (Simile, Periphrasis, Euphemism, Hyperbole, Understatement, Litotes)

Simile

Simile is a figure of speech, which draws a comparison between two different things in one or more aspects. The aim of using a simile is to attain a more figurative or graphic characterization of one of the objects compared, and the comparison is a purely logical one.

J. Thornborrow defines “simile” in such a way: *“A simile is a way of comparing one thing with another, of explaining what one thing is like by showing how it is similar to another thing, and it explicitly signals itself in a text, with the words “as” or “like”.* The phrase “as cold as ice” is a common simile, the concept of coldness is explained in terms of an actual concrete object. The word “as” signals that the trope is a simile.

Simile consists of 3 components:

- 1) *tenor* (the object, which is compared);
- 2) *vehicle* (the object or the notion, with which *tenor* is being compared;
- 3) *tertium comparationis* (thebasis of comparison, the group of words, having the qualities of both components: tenor and vehicle). *“They make an impression easily like a ship in water”.* *Tertium comparationis* denotes a feature, quality, action, impression or attitude. The formal markers are: *like; as...as; as though; as if; such as; seem.*

Stylistic functions of simile: 1) Evokes fresh images; 2) Reveals the author’s attitude, when it is original (fresh).

Let us analyse the example of simile from R.Burn’s poem.

O, my love’s like a red, red rose,

That’s newly sprung in June.

O, my love’s like the melody

That’s sweetly played in tune

The first line of the poem above, “O, my love’s like a red, red rose”, is a simile. To communicate his feelings, the poet invites the reader to perceive in his sweetheart some of the properties of rose. Properties this might include are: beauty, freshness, scantiness and rarity.

Another example is taken from W. Shakespeare's "Romeo and Juliet". Romeo, dejected over Rosaline, says of love, "*It pricks like thorn*". Romeo's simile suggests that love can cause pain, just as a thorn can when it pierces the skin.

A simile is an imaginative comparison. It singles out the most peculiar characteristics and presents it as an impression that is temporarily true.

"Maidens are like moths caught by glare" (G.Byron)"Maidens" and "moths" belong to heterogeneous classes of objects and Byron has found the concept "moth" to indicate one of the secondary features of the concept "maiden", i.e being easily lured.

I. Galperin states that ordinary comparison and simile must not be confused. Comparison is when compare two objects belonging to one class of thing with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing to an entirely different class of things. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile excludes all the properties of the two except one which is made common to them. *The boy seems to be as clever as his mother*– is ordinary comparison. "Boy" and "mother" belong to the same class of objects – human beings – so this is not a simile but ordinary comparison.

Like other stylistic devices, similes can be classified according to their degree of unexpectedness. Thus, similes which are absolutely unexpected, i.e are quite unpredictable, are called **Genuine similes**.

She frightened him like an unlucky number (G. Green)

This example is the illustration of genuine simile. Here the man's fear is compared to an unlucky number. It's not difficult to associate an unlucky number with 13, but it is interesting what does the author intend by mentioning it? Of course to depict the degree of the man's fear. An unlucky number, i.e thirteen makes a very unpleasant impression on a person as it predicts something unfortunate.

Trite (Dead) similes are commonly used in speech and therefore are sometimes even fixed in dictionaries. Their predictability is apparent. Trite similes belong to the language as a system.

She sniffed round the room like a dog(G.Green)

The above given example may serve as the illustration of trite simile, because it is quite predictable, absolutely expected. At the same time it is commonly used in speech and fixed in dictionaries.

There is one more type of a simile – **metaphorical simile**. Metaphorical similes are mainly used by authors in order to create the intensity of feeling, the image of despair.

Several children ran upstairs, and light on the top floor went out. Then darkness came down like the wings of a bat and settled on the landing(G. Greene)

In the following example, coming down the darkness is compared to the wings of a bat. This is an example of simile. But “darkness came down and settled on the landing” – is a case of metaphor. The example of simile in the above mentioned paragraph may serve as an illustration of genuine simile, because it was absolutely unexpected, but this doesn’t coincide with metaphor. The latter is an example of metaphor that is considered trite.

Here, the child’s dreadful fear of darkness is associated with bats and the inevitability of darkness is emphasized by “settle down”. Consequently the phrase “The darkness came down and settled” may be regarded as time worn and well rubbed into the language.

Periphrasis

Periphrasis is a device which, according to Webster’s dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression.

This device has a long history. It was widely used in the Bible and in Homer’s Iliad. As a poetic device it was very popular in Latin poetry. It was an important feature of epic and descriptive poetry throughout the Middle Ages and into the Renaissance.

Easily understandable periphrasis are called **traditional, dictionary or language periphrasis**. Here are some examples of well-known dictionary periphrasis:*A gentleman of the long robe (a lawyer); The fair sex (women); My better half (my wife)*.

Traditional, language or dictionary periphrases and the words they stand for are synonyms by nature. Here is another example of a well-known, traditional periphrasis which has become established as a periphrastic synonym.

After only a short time of marriage, he wasn’t prepared to offer advice to other youngsters intending “to tie the knot”.

Here we have a periphrasis meaning “to marry” (to tie the knot). It has long been hackneyed and may be called a cliché.

Stylistic periphrases can also be divided into: **logical and figurative**.

Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described.

Instruments of destruction=pistols

The most pardonable of human weaknesses=love

Figurative periphrasis is based either on metaphor or on metonymy, the key-word of the collocation being the word used figuratively.

The punctual servant of all work=the sun

To tie the knot=to marry

Euphemism

An **euphemism** is a generally harmless word, name, or phrase that replaces an offensive or suggestive one. Some euphemisms intend to amuse, while others intend to give positive appearances to negative events or even mislead entirely. Euphemisms are used for dissimulation, to refer to taboo topics (such as disability, sex, or death) in a polite way, and to mask profanity. The opposite of euphemism roughly equates to dysphemism.

Euphemisms are used in a variety of situations for numerous reasons. A person who wishes to be vague might conceal words that are too precise in the social context. For example an acquaintance might knock on a bedroom door and ask the occupant, "Are you *decent*?" Such a question is a euphemism for "Is your body clothed to the extent that you will feel comfortable if I enter and see you?"

The word **euphemism** comes from the Greek word εὐφημία (*euphemia*), meaning "the use of words of good omen", which in turn is derived from the Greek root-words **eu** (εὐ), "good/well" + **pheme** (φήμι) "speech/speaking", meaning glory, flattering speech.

Etymologically, the *eupheme* is the opposite of the **blaspheme** (evil-speaking). Primary examples of taboo words requiring the use of a euphemism are names for deities, such as Persephone, Hecate, or Nemesis. The term *euphemism* itself was used as an euphemism by the ancient Greeks, meaning "to keep a holy silence" (speaking well by not speaking at all).

So, Euphemism is a word or phrase used to replace an unpleasant word and expression by a conventionally more acceptable one (I.Galperin). For example, the word “to die” has bred the following euphemisms: to pass away, to be on more, to depart, to kick the bucket, to go west.

According to V.Fromkin “An euphemism is a word or phrase that replaces a taboo word or serves to avoid frightening or unpleasant subjects.

Three – letter-man=homosexual; Little office=lavatory

The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader. The euphemistic synonyms are the part of language. They have not be found in the dictionaries. They can’t be regarded as stylistic devices, because they do not call to mind the key-word or dominant of the group.

The life of euphemisms is short. They very soon become closely associated with the referent and give way to a newly-coined word or combination of words. Let’s follow the change of terminology:

Mad house –lunatic asylum –mental hospital

Mad–insane –person of unsound

Euphemisms may be divided into several groups according to their spheres of application: religious, moral, medical, parliamentary.

Euphemisms	Meaning
<i>light in the loafers, confirmed bachelor, rides the bus, friend of Dorothy</i>	male homosexuality
<i>left the building</i>	to describe a person (usually a celebrity) who recently died
<i>abattoir</i>	slaughterhouse
<i>acting like rabbits, making love to, getting it on,</i>	having sex with

<i>screwing, doing it, making the beast with two backs, sleeping with</i>	
<i>adult entertainment, adult material, gentlemen's special interest literature</i>	pornography
<i>bathroom tissue, t.p., bath tissue</i>	toilet paper (<i>usually used by toilet paper manufacturers</i>)
<i>bathroom</i>	toilet room, especially one in the house (US)
<i>been around the block</i>	having had much sexual experience
<i>being paid (off), dismissal</i>	fired or sacked
<i>bias crime</i>	hate crime (used by the New York Times to describe the Rutgers University/Tyler Clementi case.)
<i>big, curvy, fluffy, zaftig, plus-sized, thick-boned, full-figured, heavy-set, Rubenesque</i>	overweight, fat, obese
<i>the big C</i>	cancer (in addition, some people whisper the word when they say it in public, and doctors euphemistically use technical terminology when discussing cancer in front of patients, e.g., "C.a."; euphemisms for cancer are used even more so in the Netherlands, because the Dutch word for cancer can be used as a

	curse word)
<i>bye-bye box</i>	coffin, casket, or cremation box.
<i>chemical dependency</i>	drug addiction (though these technically describe distinct conditions)
<i>co-morbidity</i>	simultaneous existence of related mental and physical health issues (when morbidity is used as a medical term for illness), although in the regular medical use of this term it simply means the presence of one or more mental or physical diseases apart from the primary one and as such is not a euphemism. ^[25]
<i>comfort station</i>	brothel or, alternatively, toilet
<i>correctional facility</i>	prison
<i>custodian, caretaker</i>	janitor (Also originally a euphemism – in Latin, it means <i>doorman</i> . In the British Secret Service it may still carry the ancient meaning. It does in the novels of John le Carré.)
<i>to cut excesses (in a budget), rightsized, downsize, let go</i>	lay off
<i>economically depressed neighbourhood, culturally- deprived environment, inner city</i>	ghetto, slum
<i>enhanced interrogation</i>	torture

<i>escort, service provider</i>	callgirl, sex worker – often used in a context where "johns" become "clients" and "tricks" become "sessions" or "appointments" like those conducted by professionals in various other fields.
<i>euthanasia</i>	killing of healthy animals in animal shelters for a variety of reasons ranging from temperament to shelter overcrowding (the term "euthanasia" generally refers to the killing of sick animals or originally, physician assisted suicide)
<i>exotic dancer</i>	stripper

Hyperbole / Understatement / Litotes

Another Stylistic device which also has the function of intensifying one certain property of the object described is hyperbole. It is transference of meaning based on exaggeration not meant to be taken literally. This kind of exaggeration is introduced not to cheat a person, but to make readers get acquainted with the great emphasis which is carried out by this stylistic device. This is done for the sake of humor and irony.

Hyperbole (/haɪˈpɜːrbəliː/ *hy-PUR-bə-lee*; Greek: *hyperbolē*, "exaggeration") is the use of exaggeration as a rhetorical device or figure of speech. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally. Hyperboles are exaggerations to create emphasis or effect. As a literary device, hyperbole is often used in poetry, and is frequently encountered in casual speech. An example of hyperbole is: "***The bag weighed a ton***". Hyperbole helps to make the point that the bag was very heavy, although it is not probable that it would actually weigh a ton.

Hyperboles can be found in literature and oral communication. They would not be used in nonfiction works, like medical journals or research papers; but, they are perfect for fictional works, especially to add color to a character or humor to the story. Hyperboles are comparisons, like similes and metaphors, but are extravagant and even ridiculous. A boring story can come to life or become comical with the use of a hyperbole. Some examples of hyperboles include:

- *“I’ve told you a million times”*
- *“It was so cold, I saw polar bears wearing jackets”*
- *“She is so dumb, she thinks Taco Bell is a Mexican phone company”*

Here are some common examples of hyperboles:

- *I am so hungry I could eat a horse.*
- *I have a million things to do.*
- *I had to walk 15 miles to school in the snow, uphill.*
- *I had a ton of homework.*
- *If I can’t buy that new game, I will die.*
- *He is as skinny as a toothpick.*
- *This car goes faster than the speed of light.*
- *We are so poor; we don’t have two cents to rub together.*
- *That joke is so old, the last time I heard it I was riding on a dinosaur.*
- *They ran like greased lightning.*
- *He’s got tons of money.*
- *You could have knocked me over with a feather.*
- *Her brain is the size of a pea.*
- *He is older than the hills.*
- *He was so tall that I was not sure he had a face.*

Hyperbole may be trite or genuine. Here are some examples of **trite hyperbole**: *“a thousand pardons”, “scared to death”, “immensely obliged”*.

I haven’t seen you for ages

I’m dying of having a cup of tea

I’ve told you 50 times

The example of genuine hyperbole is: *I would cross the world to find a pin for you.*

Hyperbole is not intended to deceive anyone, nor is it in any sense a realistic description. The writer exaggerates a quality to emphasize it, or, by enlarging the event, infect the reader with his enthusiasm. As propaganda, of course, hyperbole is an effective tool. If used properly, a hyperbole can encourage consumers to buy products. Marketing research from Roger J. Kreuz, PhD for the

Military Personnel Research Science Workshop in June 2001 in Memphis TN, has shown that 75% of ads use at least one figure of speech. Examples of hyperboles in advertising include:

- *“adds amazing luster for infinite, mirror-like shine” (Brilliant Brunette shampoo)*
- *“It doesn't get better than this” (Oscar Meyer)*

A great example of hyperbole in literature comes from Paul Bunyan's opening remarks in the American folktale Babe, the Blue Ox:

“Well now, one winter it was so cold that all the geese flew backward and all the fish moved south and even the snow turned blue. Late at night, it got so frigid that all spoken words froze solid afore they could be heard. People had to wait until sunup to find out what folks were talking about the night before.”

Another example comes from "As I Walked Out One Evening" by W.H. Auden:

"I'll love you, dear, I'll love you till China and Africa meet,

And the river jumps over the mountain

And the salmon sing in the street,

I'll love you till the ocean

Is folded and hung up to dry

And the seven stars go squawking

Like geese about the sky "

In rhetoric, some opposites of hyperbole are meiosis, litotes, understatement, and bathos (the “letdown” after a hyperbole in a phrase).

The opposite of hyperbole is **understatement**. It is when the idea is restricted. For example: *He knows a thing of two.*

A special form of understatement is **Litotes** used in the negative form to state the opposite. In other words, **Litotes** is a trope in which an affirmative is expressed by the negative or vice versa. Very often we have two negations to express this fact positively.

He hadn't been unhappy all day

These figures were not unlike white and blue butterflies

The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature is diminished in quality. Let us compare the following two pairs of sentences:

It's not a bad thing – It's a good thing

He is no coward – He is a brave man

“Not bad” is not equal to “good” although the two constructions are synonymous. The same can be said about the second pair “no coward” and “a brave man”. In both cases the negative construction is weaker than the affirmative one, but the negative constructions have a stronger impact on the reader than the affirmative ones.

Structural patterns of litotes:

- 1) The presence of the key-element “not”. ***“It is not unreasonable.”***
- 2) The key-element “too” + “not”. ***“I am not too sure.”***
- 3) The key-element ***“rather, pretty, scarcely, etc...”***

Litotes is a deliberate understatement used to produce a stylistic effect. The stylistic effect of litotes depends mainly on intonation.

Vocabulary:

to attain – მიღწევა, მოპოვება

dysphemism– უხეში სიტყვა

scantiness – სურნელება

moth – ჩრჩილი, პეპელა

glare - თვალისმომჭრელი კაშკაში

inevitability - გარდაუვალობა

omen –ნიშანი

dejected– დამწუხრებული

to flatter – მლიქვნელობა

heterogeneous – ჰეტეროგენული

blaspheme – ღვთის გმობა, შეურაცხყოფა

is apparent – ცხადია, ნათელია

deities – ღვთაებები

to mislead – შეცდომაში შეყვანა

Persephone –

პერსეფონე(დედაბუნებისადამიწისწიალისდიდი ქალღმერთი, პლუტონის (ჰადესის)ცოლი,აჩრდილთადაურჩხულთამრისხანედედოფალი)

dissimulation – მალვა, დაფარვა; თავის მოკატუნება, პირმოთნეობა, ფარისევლობა

Hecate – ჰეკატე (ტიტანი ქალი,აღმოსავლური (კარიული, მცირეაზიური) წარმოშობისძველიქალღმერთი)

profanity– გაუხამსება,პროფანაცია; გაკიცხვა, უკმეხოზა

Nemesis– ნემესიდა (შურისძიების ქალღმერთი ბერძნულ მითოლოგიაში)

equates – ათანასწორებს, ათანაბრებს

has bred – წარმოშვა, წარმოქმნა

luster – ბრწყინვა; ელვარება, კაშკაში; პრიალი, ლაპლაპი

sunup – მზის ამოსვლა, აისი

afore – წინა, ადრე

burg –შუა საუკუნეების ქალაქი ან ციხესიმაგრე

unendurable – აუტანელი

squawking – გამყინავი ხმით კვილი

in contention – კამათისას, დავისას

in aggregate – ერთიანად

recession – მოცილება, მოშორება, წასვლა; გაღრმავება, ჩაღრმავება

Understatement – შემცირებულად წარმოდგენა

bathos – (სტილ.)ამაღლებული სტილიდან ვულგარულზე მოულოდნელად გადასვლა

to excess – გადაჭარბება, გადამეტება

a bazillion dollars - უსაზღვროდ ბევრი ფული

infect a reader – მკითხველზე ზეგავლენის მოხდენა

Lecture 10. Interaction of logical and emotive meanings: Epithet, Oxymoron

Epithet

Epithet comes from the Greek for “putting something on something”. It is a tag or nickname that can be used on its own or together with the real name. Epithet is a descriptive word or phrase that has become a fixed formula. It has various shades of meaning when applied to real or fictitious people, divinities, objects and so on. In Linguistics, an epithet is often metaphoric. Epithets are sometimes attached to a person’s name and appear in place of their name, as what might be described as a glorified nickname. Not every adjective is an epithet, even worn clichés: an epithet is especially recognizable when its function is largely decorative, as when “*cloud-gathering Zeus*”. Some epithets are known by the Latin term “epitheton necessarium” because they are required to distinguish the bearers, e.g. *Charles the Fat* alongside *Charles the Bald*. An epithet is a word which makes the reader see an object described in a clear or sharper light. It is both exact and imaginative.

According to I. Galperin “*Epithet is the stylistic devise which is based on interaction between logical dictionary meaning and emotive meaning in an attributive word, clause or even a sentence. It is used to characterise features which are not inherent in this object*”.

R. Anderson defines “Epithet” in the following way: “*An adjective or other descriptive phrase that is regularly used to characterize a person, place, or thing*”. For example “*faithful Penelope*”, “*clear-headed Telemachus*”, “*the wine dark sea*”, “*Rose -fingered dawn*”, “*the grey-eyed goddess Athena*” (Homer).

There is a difference between the epithet and the logical attribute. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluative. It is descriptive and indicates an inherent feature of the thing or phenomenon. *White snow, round table, blue skies* and the like are the examples of logical attributes. As for *wild wind, heart-burning smile and loud ocean* they are evaluative and therefore epithets.

Types of epithets

Epithets may be **semantic and structural**. Semantically epithets are divided into two groups: **associated and unassociated**.

Associated epithets are those when nouns have this inherent feature expressed by the epithet. *Dark forest, dreary midnight, fantastic terrors*.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it. *Heart-burning smile, bootless cries*.

Structurally epithets may be divided according to its composition and distribution. From the point of view of their compositional structure epithets may be divided into:

- 1) **Simple** (adjectives, nouns, participles): *e.g. He looked at them in **animal** panic.*
- 2) **Compound**: *e.g. **apple - faced** man; **Heart-burning** song;*
- 3) **Sentence and phrase epithets**: *e.g. It is his **do - it – yourself** attitude.*
- 4) **Reversed epithets** - composed of two nouns linked by an of phrase: *e.g. “**a shadow of a smile**”.* These epithets are metaphors.

From the point of distribution they may be: **string and transferred**. **String epithet**: *Such was the background of the wonderful, cruel, enchanting, bewildering, fatal, great city.*

Transferred epithets are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object. *Merry hours, sleepless pillow, unbreakfasted morning.* In the transferred epithet or hypallage, an adjective appropriate to one noun is attached to another by association: Thus in the phrase “**sick room**” it is not the room that is sick, but the person in it.

There are also **language and speech epithets**. Language epithets are not created by the author (*deep feeling, sweet smile*). Speech epithets are created by the author. They are unexpected, fresh and new (*sleepless bay*).

According to V.A. Kucharenko epithets are of the following types:

- 1) **Tautological epithets**: “*green grass*”
- 2) **Evaluative epithets**: “*a pompously majestic female*”
- 3) **Descriptive epithets**: “*an unnaturally mild day*”
- 4) **Metaphorical epithets**: “*the smiling sun*”
- 5) **Metonymical epithets**: “*the sleepless pillow*”

Oxymoron

An oxymoron is a short phrase that appears self-contradictory. Oxymoron is a Greek term which can be translated literally as “sharp-witted absurdity”. Different scientists give us different definitions of this notion.

According to D. Crystal: “**When two semantically incompatible expressions are brought together, thus forcing a non-literal interpretation is called oxymoron**”, for example: *delicious torment (Emerson), living death (Milton)*

According to I. Galperin “Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense”, for example: **low skyscraper, sweet sorrow, pleasantly ugly face, horribly beautiful.**

Appropriately, the word “oxymoron” is itself oxymoronic because it is formed from two Greek roots of opposite meaning, “**oxys**”-sharp, keen and “**moros**”-foolish.

According to R. Lederer there are several types of oxymora:

Single-word Oxymora consist of two morphemes that are contradictory. For example: *sophomore (wise fool), pianoforte (soft loud), preposterous (before – after), superette (big-small)*

Most speakers of English who know the definition of an oxymoron would have trouble identifying the pairs: *inside out, student teacher, working vacation and small fortune* as oxymora. This major category of oxymoronology is called “**natural**” because the perception of these duos as oxymora is relatively direct and effortless and does not depend on plays on words or personal values.

Brightly crystallized forms of oxymoronic language become art in literature created by great writers and they are called “**Literary Oxymora**”. E.g. *Proud humility (Spencer), darkness visible (Milton), melancholy merriment (Byron), sweet sorrow (Shakespeare).*

When people consciously fabricate oxymoronic combinations with purpose of confusing us, we enter the world of doublespeak, defined by William Lutz in *Doublespeak* as “Language that pretends to communicate by really does not. It is language that makes the bad seem, the negative appear positive, the unpleasant appear attractive or at least tolerable. E.g. *genuine imitation, new and improved, virtually spotless.*

I. Galperin adds two types of oxymora to the above given classification. According to Galperin, oxymora are two types: **fresh or genuine** (peopled desert, populous solitude) and **dead or trite** (awfully kind, terribly nice).

V. Kukhareno believes that “oxymoron rarely become trite for their components linked repulse each other and oppose repeated us. However there are some colloquial oxymoron which shows a high degree of the speaker’s emotional involvement in the situation, as in “*awfully pretty*”, “*terribly kind*” and suchlike.

Doublespeak is language that deliberately disguises, distorts, or reverses the meaning of words. Doublespeak may take the form of euphemisms (e.g., "downsizing" for layoffs, "servicing the target" for bombing), making the truth less unpleasant, without denying its nature. It may also be deployed as intentional ambiguity, or reversal of meaning (for example, naming a state of war "peace"). In such cases, doublespeak disguises the nature of the truth, producing a communication bypass.

However, euphemism is not the same as doublespeak. It will not be considered as doublespeak if it is used appropriately and without the intention to deceive. For example, using "passed away" to suggest somebody is dead is an appropriate use of euphemism.

There is no explicit mention on where doublespeak's primary concepts came from. However, doublespeak might possibly have certain concepts taken from George Orwell's book, *Nineteen Eighty-Four*. Although there is no mention of Doublespeak in *Nineteen Eighty-Four*, it has been argued that the term is a combination of two concepts - Doublethink and Newspeak which are original to his work. Comparisons have been made between Doublespeak and Orwell's descriptions on political speech from his essays *Politics and the English Language* in which "unscrupulous politicians, advertisers, religionists, and other doublespeakers of whatever stripe continue to abuse language for manipulative purposes".

Edward S. Herman, political economist and media analyst, has highlighted some examples of doublespeak and doublethink in modern society. Herman describes in his book, *Beyond Hypocrisy* the principle characteristics of doublespeak;

What is really important in the world of doublespeak is the ability to lie, whether knowingly or unconsciously, and to get away with it; and the ability to use lies and choose and shape facts selectively, blocking out those that don't fit an agenda or program.

Due to the inherently deceptive nature of doublespeak as well as its prominent use in politics, doublespeak has been linked to the sociological perspective known as conflict theory. Conflict

theories detract from ideas of society being naturally in harmony, instead placing emphasis on political and material inequality as its structural features.

Doublespeak might also have some connections with contemporary theories as well. Edward S. Herman and Noam Chomsky note in their book that Orwellian Doublespeak is an important component of the manipulation of the English language in American media, through a process called “dichotomization”; a component of media propaganda involving “deeply embedded double standards in the reporting of news”. For example, the use of state funds by the poor and financially needy is commonly referred to as “social welfare” or “handouts”, which the “coddled” poor “take advantage of “. These terms, however, do not apply to other beneficiaries of government spending such as tax incentives and military spending. For his political writings on doublespeak and hypocrisy.

Examples of the structural nature of the use of Doublespeak have been made by modern scholars. Noam Chomsky argues in *Manufacturing Consent: The Political Economy of the Mass Media* that people in modern society consist of decision-makers and social participants who have to be made to agree. According to Chomsky, the media and public relations industry actively shape public opinion, working to present messages in line with their economic agenda for the purposes of controlling of the 'public mind'. Contrary to the popular belief that indoctrination is inconsistent with democracy, Chomsky goes so far as to argue that 'it's the essence of democracy.'

William D. Lutz, serves as the third chairman of the Doublespeak Committee since 1975 to the present. In 1989, both his own book *Doublespeak* and, under his editorship, the committee's third book, *Beyond Nineteen Eighty-Four*, were published. Lutz was also the former editor of the now defunct *Quarterly Review of Doublespeak*, which examines ways that jargon has polluted the public vocabulary with phrases, words and usages of words designed to obscure the meaning of plain English.

According to William Lutz: “Only by teaching respect and love for the language can teachers of English instill in students the sense of outrage they should experience when they encounter doublespeak.” “Students must first learn to use the language effectively, to understand its beauty and power.” “Only by using language well will we come to appreciate the perversion inherent in doublespeak”.

Doublespeak is often used by politicians for the advancement of their agenda. The Doublespeak Award is an "ironic tribute to public speakers who have perpetuated language that is grossly deceptive, evasive, euphemistic, confusing, or self-centered." It has been issued by the National

Council of Teachers of English (NCTE) since 1974. The recipients of the Doublespeak Award are usually politicians, national administration or departments. An example of this is the United States Department of Defense, which won the award three times in 1991, 1993, and 2001 respectively. For the 1991 award, the United States Department of Defense 'swept the first six places in the Doublespeak top ten' for using euphemisms like "*servicing the target*" (bombing) and "*force packages*" (warplanes). Among the other phrases in contention were "*difficult exercise in labor relations*", meaning a strike, and "*meaningful downturn in aggregate output*," an attempt to avoid saying the word "recession".

Vocabulary:

subjective – სუბიექტური

incompatible – შეუთავსებელი

objective – ობიექტური

clash – შეჯახება, დაჯახება

reversed - გადაბრუნებული

appropriately – შესაბამისად

dreary – მოღუშული, მოწყენილი

bootless – უსარგებლო, გამოუსადეგარი

preposterous – უაზრო, აბსურდული; მცდარი

string – მწკრივი, რიგი

Transferred – გადატანითი

duos – წყვილი

enchanting– მომხიბვლელი, მომაჯადოებელი

repulse – წინააღმდეგობის გაწევა

bewildering – საგონებელში ჩაგდება

humility – თავმდაბლობა, თავდაჭერილობა; მორჩილება, თვინიერება, სიმშვიდე

bay– ყურე, უბე

communication bypass – საკომუნიკაციო არხი

deliberately – განზრახ, წინასწარი განზრახვით; ფრთხილად

dichotomization – შუაზე გაყოფა

disguise – შენიღბვა

coddle – ლოიალობა, მოვლა, განაზება

distort – დამახინჯება

perversion – დამახინჯება, შერყვნა

reverse – მეორე მხარეს გადაბრუნება, მიმართულების შეცვლა;

encounter – შეჯახება, დატაკება, მოულოდნელად შეხვედრა

layoffs – დროებითი გათავისუფლება

evasive – არაპირდაპირი, ორჭოფული; შეუმჩნეველი

downsizing – ზომების შემცირება

deployed – განლაგებული, დანაწევრებული/დანაწილებული

recession – მოცილება, მოშორება; გაღრმავება, ჩაღრმავება

become indoctrinated – იყო შთაგონებული

output – პროდუქცია, ნაწარმი; გამოშვება

unscrupulous – უსინდისო, უნამუსო

Lecture 11 Interaction of logical and nominal meanings: Antonomasia;

Interaction of primary and derivative logical meanings: Zeugma, Pun

Antonomasia

Onomastics is the branch of semantics which studies terminology of proper names. Onomastics distinguishes Aphoneme and Aphroneme. **Aphoneme** is the name of a person, after whom something is named, e.g. Biro, Washington. **Aphroneme** is the name, which is derived from the person's nature or occupation, e.g. Smith, Hooligan.

Antonomasia is derived from Greek word "antonoma zein", where "anti" means "against of something", "instead of something" and "onomazein" means "to name". Antonomasia is a particular form of metonymy.

In rhetoric, **antonomasia** is a substitution of any epithet or phrase for a proper name, such as "the little corporal" for Napoleon I. The name used to substitute an abstract notion or personal trait is commonly called archetype or, more specifically, archetypal name. A frequent instance of antonomasia in the Late Middle Ages and early Renaissance was the use of the term "the Philosopher" to refer to Aristotle. A more recent example of the other form of antonomasia (usage of archetypes) was the use of "Solons" for "the legislators" in 1930s journalism, after the semi-legendary Solon, lawgiver of Athens.

Antonomasia is the interaction of two meanings – logical and nominal meanings. These two kinds of meanings are realized in the word simultaneously. If one meaning is materialized in the context, there is no stylistic device, as in "hooligan", "boycott".

Antonomasia is intended to point out the most characteristic feature of the person. ***I suspect that the Noes and Don't knows would far outnumber the Yesses.***

When my son was little, he used to love to jump on the couch (and other cushy furniture). When I would catch him, I might say, "Stop that, Tarzan!" By calling my son, "Tarzan," I imported the characteristics of Tarzan, such as running and jumping around wildly, to my son. Similarly, those watching a basketball game might yell out, "Nice shot, Michael!" to someone who had just made an impressive shot. Someone who made an amazingly long drive on a golf course might hear, "Nice drive, Tiger." In each case, there was some important characteristic imported into the situation when the new name was used.

When *Antonomasia* is used among acquaintances, the names are familiar, and so the meaning is clear. We all know Tarzan, Michael Jordan, and Tiger Woods. However, in the Bible we must pay close attention to what is literal and what is not, and learn about the characters and the culture to understand the meaning that is being imported into the situation.

According to etymology *Antonomasia* is of various types:

1. Mythological: *atlas, hector, mercury, pander, volcano.*

2. Literary: *Don Juan, Romeo and Juliet, man Friday, Robin Hood.*

3. Biblical: The example of Biblical *Antonomasia* we will study occurs in Ezekiel 34:23-25. These three verses mention “my servant David” and “David my servant.” However, a close reading of the context shows that “David” refers to the Messiah, and the prophecy is about the **Millennial Kingdom**, when Christ rules from Jerusalem. The whole chapter refers to people as sheep, and contrasts this world in which shepherds “do not take care of the flock (Ezek. 34:3) with the Millennial kingdom, when there will be “one shepherd” who will be prince among them and tend them, Israel will be safe from both human and animal threats, the land will be blessed, and “showers of blessing” will fall. Calling Jesus Christ “David” is appropriate because David was a shepherd, and the figure adds richness to the biblical text, but Bible students must read carefully and pay attention to the context to fully understand what God is communicating in His Word.

4. Originated from science, exactly from scientist’s name: Einstein;

5. Historical: Caesar.

Antonomasia may be metonymic, when the name of a person stands instead of a thing: “**He had bought the ugly great thing with two early Matisse’s before the war**” (*Galsworthy*).

It may be metaphoric, which is based on the similarity of two things or persons: “**The Joconda smile**”.

There some other examples of literature or historic antonomasia:

- "Son of Laertes" or "Man of Pain" for Odysseus
- "Macedonia's madman" for Alexander the Great
- "The Iron Lady" or the "The Leaderene" for Margaret Thatcher

- **"The Dark Knight" or "The Caped Crusader" for Batman (also referred as "The Dynamic Duo" when paired with fictional sidekick, Robin)**
- **"The Fab Four" for The Beatles**
- **"The Great Commoner" for Winston Churchill**
- **"The Iron Chancellor" for Otto von Bismarck**
- **"La Divina" for Maria Callas**
- **"The Mahatma" for Mohandas Gandhi**
- **"The Führer" for Adolf Hitler**
- **"The King of Soccer" for Pelé**
- **"The King of Pop" for Michael Jackson**
- **"The Queen of Pop" for Madonna**
- **"The First Lady of Song" for Ella Fitzgerald**
- **"The Scottish play" for *Macbeth***
- **"Il Duce" for Benito Mussolini**
- **"The little corporal" for Napoleon**
- **"The King" for Elvis Presley**
- **"The Great Communicator" for Ronald Reagan**
- **"The Bard" for William Shakespeare**
- **"The High Priestess of Soul" for Nina Simone**
- **"Old Blue Eyes" or "The Chairman of the Board" for Frank Sinatra**
- **"The Boss" for Bruce Springsteen**
- **"The Man of Steel" or the "Man of Tomorrow" for Superman**
- **"Man of Steel" or simply "Steel" for Joseph Stalin**
- **"Uncle Lenin" for Vladimir Lenin**
- **"Uncle Ho" for Ho Chi Minh**
- **"The Iron Duke" for the Duke of Wellington**
- **"The Queen of Soul" for Aretha Franklin**
- **"The Eternal City" or "Urbe" for Rome**
- **"The City of Lights" for Paris**
- **"The Big Apple" for New York City**

Interaction of primary and derivative logical meanings: Zeugma

Zeugma /zjugmə/; from the Greek: ζεύγμα, *zeûgma*, meaning "to bond", "to unite" is a figure of speech in which two or more parts of a sentence are joined with a single common verb or noun. A zeugma employs both ellipsis, the omission of words which are easily understood, and parallelism, the balance of several words or phrases. The result is a series of similar phrases joined or yoked together by a common and implied noun or verb.

According to I. Galperin "It is the interaction between the free meaning and phraseological meaning. Or it is the use of a word in the same grammatical, but different semantic relations of a word in the sentence. Two adjacent words are attached to the same word or verb. The semantic relation on the one hand are literal, and on the other hand they are figurative. e.g. *I've lost my money and dignity or He was a bachelor of arts and parts and hearts.*

This stylistic device is particularly favoured in English emotive prose and poetry. In the following sentence: "*Dora, plunging at once into privileged intimacy and into the middle of the room*" (B. Shaw), "to plunge" (into the middle of a room) materializes the meaning "to rush into" or "enter impetuously". Here it is used in its concrete, primary, literal meaning: in "to plunge into privileged intimacy" the word "plunge" is used in its derivative meaning. The same can be said of the use of the verbs "stain" and "lose" in the following lines from Pope's "The Rape of the Lock"; "Whether the Nymph Shall stain her Honour or her new Brocade or lose her Heart or necklace at the Ball".

It is evident that the zeugma is very important element in figurative language. It is the best way to express ideas perfectly and figuratively. For example:

She opened the door and her heart to the orphans.

He lost his coat and his temper

The farmers in the valley grew potatoes, peanuts and bored

Zeugma takes essential place in tropes, because it makes vivid picture and emphasizes the sentences. It is one of colourful and expressive stylistic devices that enriches the sentence stylistically.

There are several types of zeugma: prozeugma, mezozeugma, hypozeugma, diazeugma.

The Prozeugma is a zeugma where a verb in the first part of the sentence governs several later clauses in series. E.g. *Mr. Jones took his coat and his leave.*

The Mezozeugma is a zeugma where a verb in the middle of the sentence governs several parallel clauses on either side. E.g. *What a shame is this, that neither hope of reward, nor feare of reproch could any thing move him, neither the persuasion of his friends, nor the love of his countrey* (Peacham).

The Hypozeugma is a zeugma where a verb falls at the end of a sentence and governs several parallel clauses that precede it. E.g. *Either with disease or age, physical beauty fades.*

The Diazeugma is a zeugma where a noun governs two or more verbs. E.g. *Despairing in the heat and in the sun, we marched, cursing in the rain and in the cold.*

The Hypozeuxis is the opposite of a zeugma, where each subject has its own verb. E.g. *The parents scowled, the girls cried, and the boys jeered while the clown stood confused.*

Zeugma has a special type – **Syllepsis**. It can be understood as "semantic zeugma", where the relations among words are emphasized not necessarily by ellipsis, but by a change of meaning or grammatical function from phrase to phrase. The governing word may change meaning with respect to the other words it modifies, creating a semantic incongruity that is often humorous. E.g. *Oh, flowers are as common here, Miss Fairfax, as people are in London* (O. Wilde) – Cecily is making a catty remark to Miss Fairfax, a Londoner, by using „common” in two senses, namely “numerous” and “vulgar”.

Pun

Pun is another stylistic device which is based on the interaction of two well-known meanings, of a word or a phrase. It is a play upon the words. It emerges as an effect created by words identical in their sound form, but different in their meaning. The **pun**, also called **paronomasia**, is a form of word play which suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect.

These ambiguities can arise from the intentional use and abuse of homophonic, homographic, metonymic, or metaphorical language. A pun differs from a malapropism in that a malapropism uses an incorrect expression that alludes to another (usually correct) expression, but a pun uses a correct expression that alludes to another (sometimes correct but more often absurdly humorous) expression. Henri Bergson defined a pun as a sentence or utterance in which "two different sets of ideas are expressed, and we are confronted

with only one series of words". Puns may be regarded as in-jokes or idiomatic constructions, given that their usage and meaning are entirely local to a particular language and its culture. For example, camping is intense (in tents).

Puns are used to create humor and sometimes require a large vocabulary to understand. Puns have long been used by comedy writers, such as William Shakespeare, Oscar Wilde, and George Carlin.

Puns can be classified in various ways:

The **homophonic pun**, a common type, uses word pairs which sound alike (homophones) but are not synonymous. Walter Redfern exemplified this type with his statement "To pun is to treat homonyms as synonyms". For example, in George Carlin's phrase "Atheism is a non-prophet institution", the word "prophet" is put in place of its homophone "profit", altering the common phrase "non-profit institution". Similarly, the joke "Question: Why do we still have troops in Germany? Answer: To keep the Russians in "Czech" relies on the aural ambiguity of the homophones "check" and "Czech". Often, puns are not strictly homophonic, but play on words of similar, not identical, sound as in the example from the "Pinky and the Brain" cartoon film series: "I think so, Brain, but if we give peas a chance, won't the lima beans feel left out?" which plays with the similar – but not identical – sound of "peas" and "peace".

Some words are homophones only when spoken in certain accents. Here are some examples of puns that depend on being pronounced in a particular accent:

- "Caesar salad" (Scissor salad) in an Italian accent:

Customer: "I'd like a **Caesar salad**."

Italian waiter: "Sir! Are you sure you want the **Scissor salad**? You'll cut your mouth!"

- "Space" (Spice) in certain accents:

Spice...The final frontier. So much flavour! — **Space**, on the other hand, is mostly devoid of flavour and matter.

(alternatively...)

Q: What was the name of the first group of female astronauts? **A:** The *Space* Girls.

- "The Nail River" (The Nile River) in certain accents:

Never take your raft down the nail river. It'll pop instantly.

A **homographic pun** exploits words which are spelled the same (homographs) but possess different meanings and sounds. Because of their nature, they rely on sight more than hearing,

contrary to homophonic puns. They are also known as **heteronymic puns**. Examples in which the punned words typically exist in two different parts of speech often rely on unusual sentence construction, as in the anecdote: "When asked to explain his large number of children, the pig answered simply: "The wild oats of my sow gave us many piglets." An example which combines homophonic and homographic punning is Douglas Adams's line "You can tune a guitar, but you can't *tuna* fish. Unless of course, you *playbass*." The phrase uses the homophonic qualities of "tune a" and "tuna", as well as the homographic pun on "bass", in which ambiguity is reached through the identical spellings of /'beɪs/ (a string instrument), and /'bæs/ (a kind of fish).

Homonymic puns, another common type, arise from the exploitation of words which are both homographs and homophones. The statement "Being in politics is just like playing golf: you are trapped in one bad *lie* after another" puns on the two meanings of the word *lie* as "a deliberate untruth" and as "the position in which something rests". An adaptation of a joke repeated by Isaac Asimov gives us "Did you hear about the little moron who strained himself while running into the screen door?", playing on "strained" as "to give much effort" and "to filter". A homonymic pun may also be **polysemic**, in which the words must be homonymic and also possess related meanings, a condition which is often subjective. However, lexicographers define polysemes as listed under a single dictionary lemma (a unique numbered meaning) while homonyms are treated in separate lemmata.

A **compound pun** is a statement that contains two or more puns. For example, a complex statement by Richard Whately includes four puns: "Why can a man never starve in the Great Desert? Because he can eat the sand which is there. But what brought the sandwiches there? Why, Noah sent Ham, and his descendants mustered and bred." This pun uses "sand which is there/sandwiches there", "Ham/ham", "mustered/mustard", and "bred/bread".

A **recursive pun** is one in which the second aspect of a pun relies on the understanding of an element in the first. For example the statement " π is only half a *pie*." (π radians is 180 degrees, or half a circle, and a *pie* is a complete circle). Another example is "Infinity is not *in finity*," which means infinity is not in finite range. Another example is "A Freudian slip is when you say one thing but mean your mother." Finally, we are given "Immanuel doesn't pun, he Kant" by Oscar Wilde.

Visual puns are used in many logos, emblems, insignia, and other graphic symbols, in which one or more of the pun aspects are replaced by a picture. In European heraldry, this technique is called canting arms. Visual and other puns and word games are also common in Dutch gable stones as well as in some cartoons, such as *Lost Consonants* and *The Far Side*. Another type of

visual pun exists in languages which use non-phonetic writing. For example, in Chinese, a pun may be based on a similarity in shape of the written character, despite a complete lack of phonetic similarity in the words punned upon. Mark Elvin describes how this "peculiarly Chinese form of visual punning involved comparing written characters to objects."

Richard J. Alexander notes two additional forms which puns may take: **graphological** (sometimes called visual) puns, such as concrete poetry; and **morphological** puns, such as portmanteaus.

Puns are a common source of humour in jokes and comedy shows. They are often used in the punch line of a joke, where they typically give a humorous meaning to a rather perplexing story. These are also known as feeghoots. The following example comes from the movie *Master and Commander: The Far Side of the World*, though the punchline stems from far older Vaudeville roots. The final line puns on the stock phrase Captain Aubrey: "Do you see those two weevils, Doctor? Which would you choose?" Dr. Maturin: "Neither. There's not a scrap of difference between them. They're the same species of *Curculio*." Captain Aubrey: "If you had to choose. If you were forced to make a choice. If there were no other option." Dr. Maturin: "Well, then, if you're going to push me. I would choose the right-hand weevil. It has significant advantage in both length and breadth." Captain Aubrey: "There, I have you!...Do you not know that in the Service, one must always choose *the lesser of two weevils*?"

Puns often are used in the titles of comedic parodies. A parody of a popular song, movie, etc., may be given a title that hints at the title of the work being parodied, substituting some of the words with ones that sound or look similar. Such a title can immediately communicate both that what follows is a parody and also which work is about to be parodied, making any further "setup" (introductory explanation) unnecessary.

Non-humorous puns were and are a standard rhetorical and poetic device in English literature. Puns and other forms of word play have been used by many famous writers, such as Alexander Pope, James Joyce, Vladimir Nabokov, Robert Bloch, Lewis Carroll, John Donne, and William Shakespeare, who is estimated to have used over 3,000 puns in his plays.

Here is an example from Shakespeare's *Richard III*: "***Now is the winter of our discontent made glorious summer by this son of York***" (*Son/sun*).

Shakespeare was also noted for his frequent play with less serious puns, the "quibbles" of the sort that made Samuel Johnson complain, "A quibble is to Shakespeare what luminous vapours are to the traveller! He follows it to all adventures; it is sure to lead him out of his way, sure to engulf him in the mire. It has some malignant power over his mind, and its fascinations are

irresistible." Elsewhere, Johnson disparagingly referred to punning as "the lowest form of humour". In the poem *A Hymn to God the Father*, John Donne, married to Anne More, reportedly puns repeatedly: "Son/sun" in the second quoted line, and two compound puns on "Donne/done" and "More/more". All three are homophonic, with the puns on "more" being both homographic and **capitonymic**. The ambiguities serve to introduce several possible meanings into the verses.

"When Thou hast *done*, Thou hast not *done* / For I have *more*.

that at my death Thy *Son* / Shall shine as he shines now, and heretofore

And having *done* that, Thou hast *done*; / I fear no *more*."

Puns are the part and the particle of the language. They may be in riddles. For example: *What is the difference, between a school master and an engine driver? – One trains the minds and other minds the trains. What has four wheels and flies? A garbage truck.* This pun is based on the two meanings of the word "flies".

It is difficult to draw a hard line between pun and zeugma. The only reliable feature is a structural one. Zeugma is the realization of two meanings with the help of the verb, which is made to refer to two different subjects or objects. Pun is more independent. There need not be necessarily one word to which pun is attached. Pun is the realization of the meanings of two words. Table 7. **Classification of Lexical Stylistic Devices (LSD) (I.R. Galperin, V.A. Kucharenko)**

Interrelation of two logical meanings	Interrelation of Logical and Emotive meanings	Interrelation of Logical and Nominal meanings	Interrelation of Logical and Phrased meanings
Metaphor			
Metonymy			
Irony	Epithet	Antonomasia	Zeugma
	Oxymoron		Pun
	Hyperbole		
			Semantically
			False
			Chain

simultaneously - ერთდროულად
outnumber – რიცხვით აღემატება
to yell out - წამოყვირება
yoked - შეერთებული
Bard – მგოსანი
pander – შემწე, ხელის შემწყობი; წაქეზება
priestess – მღვდლის ცოლი
Prophecy – წინასწარმეტყველება, დაბადება
yoked – შეერთებული
sidekick – თანამდგომი მეგობარი
treatises – ტრაქტატები
The Fab – შესანიშნავი, განსაცვიფრებელი, ზღაპრული
Corporal – კაპრალი
lowgiver - კანონმდებელი
adjacent words – მომიჯნავე/მოსაზღვრე სიტყვები
incapability – უუნარობა
unguarded – დაუცავი; გაუფრთხილებელი; უდარდელი
incongruity – შეუსაბამობა
radians – რადიანები (მათ)
distributed – განაწილებული
ambiguities – ორაზროვნება
heraldry – ჰერალდიკა, გერბმცოდნეობა
abuse – ლანძღვა, გინება; ცუდი მოპყრობა, გაფუჭება; ბოროტად გამოყენება
exploiting – გამოყენება
gable – ფრონტონი(არქიტექტურა)
impetuously - სწრაფად, იმპულსურად

to scowl – მოღუშვა, წარბების შეკვრა

to jeer – გამასხარავება, დაცინვა

a malapropism – მსგავსი მნიშვნელობის სიტყვების ერთმანეთში აღრევა, რაც კომიკურ ეფექტს ქმნის

to allude – გადაკვრით თქმა, მოხსენიება, ხსენება

intense – ძლიერი, ღონიერი, მძლავრი, ინტენსიური

perplexing – შემაცბუნებელი, ძნელი, მძიმე, რთული

weevils – ცხვირგრძელა

lemma – ლემა, განსამარტავი სიტყვა ან ფრაზა ლექსიკონში

lemmata - lemma – ის მრავლობითი რიცხვი

quibbles – სიტყვების თამაში, კალამბური

descendants – შთამომავლები

muster – შეკრება, თავის მოყრა

to engulf – შთანთქმა, ჩახშობა

in the mire – ჭაობში

insignia - ნიშნები

Recursive – რეკურსიული

malignant – ღვარძლიანი, ავი, ავგული;

riddles – გამოცანები

Lecture 12. Allusions. Symbolism

An **allusion** is a figure of speech that makes a reference to, or representation of, people, places, events, literary work, myths, or works of art, either directly or by implication. M. H. Abrams defines allusion as "a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage". It is left to the reader or hearer to make the connection; where the connection is detailed in depth by the author, it is preferable to call it "a reference". In the arts, a literary allusion puts the alluded text in a new context under which it assumes new meanings and denotations. It is not possible to predetermine the nature of all the new meanings and intertextual patterns that an allusion will generate. Literary allusion is closely related to parody and pastiche, which are also "text-linking" literary devices.

In a freer informal definition, allusion is a passing or casual reference, an incidental mention of something, either directly or by implication: ***In the stock market he met his Waterloo.***

A sobriquet is an allusion: by metonymy one aspect of a person or other referent is selected to identify it, and it is this shared aspect that makes an allusion evocative. In an allusion to "the city that never sleeps", New York will be recognized. Recognizing the figure in this condensed puzzle-disguise additionally serves to reinforce cultural solidarity between the maker of the remark and the hearer: their shared familiarity with The Big Apple bonds them. Some aspect of the referent must be invoked and identified, in order for the tacit association to be made; the allusion is indirect in part because "it depends on something more than mere substitution of a referent" The allusion depends as well on the author's intent; an industrious reader may search out parallels to a figure of speech or a passage, of which the author under examination was unaware, and offer them as unconscious allusions— coincidences that a critic might not find illuminating. Addressing such issues is an aspect of hermeneutics.

William Irwin remarks that an allusion moves in only one direction: "If A alludes to B, then B does not allude to A. The Bible does not allude to Shakespeare, though Shakespeare may allude to the Bible." Irwin appends a note: "Only a divine author, outside of time, would seem capable of alluding to a later text." This is the basis for Christian readings of Old Testament prophecy, which asserts that passages are to be read as allusions to future events.

Examples of allusion

In Homer, brief allusions could be made to mythic themes of generations previous to the main narrative because they were already familiar to the epic's hearers: one example is the theme of the Calydonian boarhunt. In Hellenistic Alexandria, literary culture and a fixed literary

canon known to readers and hearers, made a densely allusive poetry effective; the poems of Callimachus offer the best-known examples.

In discussing the richly allusive poetry of Virgil's *Georgics*, R. F. Thomas distinguished six categories of allusive reference, which are applicable to a wider cultural sphere. These types are:

1. **Casual Reference**, "the use of language which recalls a specific antecedent, but only in a general sense" that is relatively unimportant to the new context;
2. **Single Reference**, in which or reader is intended to "recall the context of the model and apply that context to the new situation"; such a specific single reference in Virgil, according to Thomas, is a means of "making connections or conveying ideas on a level of intense subtlety";
3. **Self-Reference**, where the *focus* is in the poet's own work;
4. **Corrective Allusion**, where the imitation is clearly in opposition to the original source's intentions;
5. **Apparent Reference** "which seems clearly to recall a specific model but which on closer inspection frustrates that intention" and
6. **Multiple Reference** which refers in various ways simultaneously to several sources, fusing and transforming the cultural traditions.

Allusion differs from the similar term intertextuality in that it is an intentional effort on the author's part. The success of an allusion depends in part on at least some of its audience "getting" it. Allusions may be made increasingly obscure, until at last they are understood by the author alone, who thereby retreats into a private language.

A literature has grown round explorations of the allusions in Alexander Pope's *The Rape of the Lock* or T. S. Eliot's *The Waste Land*.

Martin Luther King, Jr., alluded to the Gettysburg Address in starting his "I Have a Dream" speech by saying "Five score years ago..."; his hearers were immediately reminded of Abraham Lincoln's "Four score and seven years ago", which opened the Gettysburg Address. King's allusion effectively called up parallels in two historic moments.

An allusion may become trite and stale through unthinking overuse, devolving into a mere cliché, as in some of the following examples:

15 minutes of fame. Andy Warhol, a 20th-century American artist most famous for his pop-art images of Campbell soup cans and of Marilyn Monroe, commented about the explosion of media coverage by saying, "In the future, everyone will be world-famous for 15 minutes."

Today, when someone receives a great deal of media attention for something fairly trivial, and he or she is said to be experiencing his or her “15 minutes of fame”, the allusion is to Andy Warhol's famous saying.

Catch-22. This phrase comes from a novel by Joseph Heller. *Catch-22* is set on a U.S. Army Air Force base in World War II. “Catch-22” refers to a regulation that states an airman’s request to be relieved from flight duty can only be granted if he is judged to be insane. However, anyone who does not want to fly dangerous missions is obviously sane, thus, there is no way to avoid flying the missions.

Later in the book the old woman in Rome explains that Catch-22 means "They can do whatever they want to do." This refers to the theme of the novel in which the authority figures consistently abuse their powers, leaving the consequences to those under their command. In common speech, “catch-22” has come to describe any absurd or no-win situation.

T. S. Eliot and James Joyce

The poetry of T. S. Eliot is often described as "allusive", because of his habit of referring to names, places or images that may only make sense in the light of prior knowledge. This technique can add to the experience, but for the uninitiated can make Eliot's work seem dense and hard to decipher.

The most densely allusive work in modern English is *Finnegans Wake* by James Joyce. Joseph Campbell and Henry Morton Robinson wrote *A Skeleton Key to Finnegans Wake* (1944) that unlocked some of Joyce's most obscure allusions.

Thus an allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical, fact or to a fact of everybody life made in the course of speaking or writing. Allusion is based on some kind of association and this kind of association has come to stand for the symbols.

Frequently alluded resources are the Bible and Mythology:

Antedeluvian: Antedeluvian is Latin for “before the flood,” referring to the flood Noah rode out in Genesis. Something very old or outdated is sometimes exaggeratedly called antedeluvian. *The professor's antedeluvian beliefs made him ill-suited for classroom teaching.*

Goliath: Goliath was a giant warrior – more than nine feet tall – who was slain by David in I Samuel. In modern usage, both giants and very large or powerful people or things are called goliaths. *Small bookstores can't compete against national chain goliaths.*

Good Samaritan: The book of Luke recounts the parable of the Good Samaritan, in which a man is attacked by thieves and left at the side of the road. A passing Samaritan binds his wounds, takes him to an inn, and cares for him. A good Samaritan now refers to anyone who freely helps others in their time of need. *If not for the good Samaritan who jump-started her car, she might still be stuck on the side of the Interstate.*

Job's comforters: In the book of Job, the title personage was tested with a series of misfortunes. At several points, friends came to “comfort” Job by claiming that his travails were the just consequences of his sins, and that it was therefore unseemly to complain about them. A Job's comforter has come to mean a person who tries to console another but instead has the opposite effect. *The Job's comforters told him it was just as well he wasn't invited to the party; he didn't make nearly enough money to interest any of the women there.*

Jonah: Jonah was a prophet who defied God's command to deliver a warning to the city of Nineveh, instead fleeing on a ship to Tarshish. A storm was sent to punish him, and would not relent— imperiling everyone on the ship – until Jonah was thrown off. A person or thing that brings bad luck is called a Jonah. *I'm not going to carpool with that Jonah. Every vehicle she gets into ends up in an accident.*

Judas: Judas Iscariot betrayed Jesus Christ, identifying him to soldiers by giving him a kiss. Somebody who betrays their friend is called a Judas. *I'm not going to leave that Judas alone with my boss while we're competing for the same promotion.*

Killing the fatted calf: See the **prodigal son**. The prodigal son's father calls for a fatted calf to be killed for the welcoming feast. Killing the fatted calf is now used as an expression for sparing no expense on a celebration. *He killed the fatted calf for the lavish anniversary party.*

Kiss of death: A kiss of death is an act of betrayal, or any action which causes another's downfall. *The endorsement by a prominent neo-Nazi was the kiss of death to her senatorial campaign.*

Patience of Job: Job, in the book named for him, was faced by a series of unbearable misfortunes. While this caused him to lament his fate, he nevertheless never wavered in his faith in God. Somebody with a seemingly infinite store of patience is said to have the patience of Job. *Dealing with the crotchety old man every day for five years required the patience of Job.*

Prodigal son: The book of Luke recounts the parable of the prodigal son, in which a son leaves home to fritter away his money on a hedonistic lifestyle, only to end up destitute. The son crawls home, filled with shame and remorse, upon which his father welcomes him with open arms. Somebody who leaves home to lead a dissolute life and regretfully returns home is called a

prodigal son. *After abandoning football for a semester of drunken frat parties, Northwestern's prodigal son Rick Hammond came back to lead the team to victory in the playoffs.*

Thirty pieces of silver: Judas was paid thirty pieces of silver for betraying Jesus. Payment for any treacherous act is now referred to as thirty pieces of silver, or blood money.

When Shakespeare had Lord Montague say in "Romeo and Juliet", that the sun is drawing "the shady curtains from Aurora's bed", he could be sure that his audience would know that Aurora was the goddess of dawn.

One of R. Frost's poem has a little "Out, Out" – It is a reference to a famous speech by Macbeth in Shakespeare's play of that name. Macbeth has just heard of his wife's death, and he speaks bitterly of the brevity of life: "Out, Out, brief candle! Life's but a walking shadow".

Allusions are used in the daily newspapers too, and often are used for humor. In an article about President Reagan's indecision about choosing a man named Arthur Burns for a government job, columnist William Safire wrote: "Reagan fiddles while Burns roams." This allusion is a comic turn-round of the famous saying: "Nero fiddled while Rome burned".

Symbolism

The term "symbolism" is derived from the word "symbol" which derives from the Latin *symbolum*, a symbol of faith, and *symbolus*, a sign of recognition, in turn from classical Greek *συμβόλιον* *symbolon*, an object cut in half constituting a sign of recognition when the carriers were able to reassemble the two halves. In ancient Greece, the *symbolon*, was a shard of pottery which was inscribed and then broken into two pieces which were given to the ambassadors from two allied city states as a record of the alliance.

Symbolism is the practice of representing things by symbols, or of investing things with a symbolic meaning or character. A symbol is an object, action, or idea that represents something other than itself, often of a more abstract nature. Symbolism creates quality aspects that make literature like poetry and novels more meaningful.

Symbolism was a late nineteenth-century art movement of French, Russian and Belgian origin in poetry and other arts. In literature, the style had its beginnings with the publication *Les Fleurs du mal* (*The Flowers of Evil*, 1857) by Charles Baudelaire. The works of Edgar Allan Poe, which Baudelaire admired greatly and translated into French, were a significant influence and the source of many stock tropes and images. The aesthetic was developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and '70s. In the 1880s, the aesthetic was articulated

by a series of manifestos and attracted a generation of writers. The name "symbolist" itself was first applied by the critic Jean Moréas, who invented the term to distinguish the symbolists from the related decadents of literature and of art.

Distinct from, but related to, the style of literature, symbolism of art is related to the gothic component of Romanticism.

The symbolist poets have a more complex relationship with Parnassianism, a French literary style that immediately preceded it. While being influenced by hermeticism, allowing freer versification, and rejecting Parnassian clarity and objectivity, it retained Parnassianism's love of word play and concern for the musical qualities of verse. The symbolists continued to admire Théophile Gautier's motto of "art for art's sake", and retained – and modified – Parnassianism's mood of ironic detachment. Many symbolist poets, including Stéphane Mallarmé and Paul Verlaine, published early works in *Le Parnasse contemporain*, the poetry anthologies that gave Parnassianism its name. But Arthur Rimbaud publicly mocked prominent Parnassians, and published scatological parodies of some of their main authors.

Sometimes symbolism takes the form of a literary tool called an allegory. Allegory is an extended use of symbolism and metaphors. A story, a poem, or even a whole book can be an allegory and the symbolism will permeate throughout.

One example of an allegory is the monologue from Shakespeare in "As You Like It."

"All the world's a stage, and all the men and women merely players; they have their exits and their entrances; And one man in his time plays many parts," This is symbolic of the fact that people are putting on a show and that they play many roles over the course of their lives.

Symbolism in Poetry

Many poets used symbolism to deepen the meaning of their poems. Here is an excerpt from William Blake's "Ah Sunflower." In it, Blake refers to life cycle and uses sunflowers to represent humankind and that they desire everlasting life.

"Ah Sunflower, weary of time, who countest the steps of the sun; Seeking after that sweet golden clime Where the traveler's journey is done;"

Symbolism in Everyday Life

Our language contains an immense number of symbols whose intended meaning or significance is well-known and accepted by the majority. Of course, many of these do wind up in books, magazines, stories, and other written works.

Symbolism is found in colors:

- Black is used to represent death or evil.
- White stands for life and purity.
- Red can symbolize blood, passion, danger, or immoral character.
- Purple is a royal color.
- Yellow stands for violence or decay.
- Blue represents peacefulness and calm.

Symbolic Objects

Objects are often used to symbolize something else:

- A chain can symbolize the coming together of two things.
- A ladder can represent the relationship between heaven and earth or ascension.
- A mirror can denote the sun but when it is broken, it can represent an unhappy union or a separation.
- A rainbow can symbolize the happiness and hope.
- A dove stands for peace.
- A horse-shoe denotes good luck.

Flowers as Symbols

- Roses stand for romance.
- Violets represent shyness.
- Lilies stand for beauty and temptation.
- Chrysanthemums represent perfection.

➤ *Picture poetry*

Picture poetry, also known as concrete or graphic poetry, was born in the 1950's. Eugen Gomringer from Switzerland, Öyvind Fahlström of Sweden, and Decio Pignatari from Brazil are all considered to be creators of this modern form of poetry. Picture poems are fun to create! They are images (pictures)

created out of words and punctuation marks-drawings made of words.

Picture poetry can be simple or complex. How detailed your picture turns out is up to you! You don't have to worry about rhyme, rhythm, or meter. If you are an artist, this type of poetry was made for you!

One of the easiest picture poems to create is a tree poem. See the poem below

A
TALL
LONELY
OAK TREE
WINDS HOWL
LEAVES SHAKE
ACORNS CLATTER
D
O
W
N
TO THE DRY GROUND

Vocabulary:

topredetermine – მინიჭება, წინასწარ განკუთვნა; ზეგავლენის მოხდენა

tofrustrate – იმედის გაცრეუება

reference – დამოწმება, მითითება, ცნობა, რეკომენდაცია

conflation – გაერთიანება, ამხანაგობა

toassume – პასუხისმგებლობის საკუთარ თავზე აღება; მითვისება, მისაკუთრება; დაშვება, ვარაუდი

fusing – დნობადი

obscure – ბუნდოვანი

pastiche-პასტიში (ამა თუ იმ ავტორის ინდივიდუალურ სტილს მიმსგავსებული ნაყალბევი)

to retreat – უკან დახევა, მოშორება, მოცილება; დათმობა

evocative – ის, რაც მოგონებას იწვევს; მხატვრული ღირებულების მქონე

condensed – მოკლე, სხარტი

sobriquet– მეტსახელი, შერქმეული სახელი

stale–გაცვეთილი ხუმრობა, მოძველებული, ბანალური

tacit– ჩუმი, სიტყვაძუნწი; ნაგულისხმევი

to overuse– ზედმეტად ხშირი გამოყენება

to devolve – უფლებამოსილების გადაცემა, მემკვიდრეობით გადაცემა

coincidences–დამთხვევები

explosion– აფეთქება,გასკდომა

to illuminate– განათება

insane – სულით ავადმყოფი, გიჟი, შეშლილი

hermeneutics– ჰერმენევტიკა, ძველი ტექსტების (უპირატესად ბიბლიის) განმარტების ხელოვნება და თეორია

sane–საღად მოაზროვნე, ჯანსაღი ფსიქიკის

to append– დამატება,დართვა

missions– მისია, დანიშნულება

a divine– სასულიერო პირი, ღვთისმეტყველი

Old Testament – ძველი აღთქმა

uninitiated– არა ინიცირებული

to assert–მტკიცება

dense– სქელი, ხშირი

Calydonian boarhunt – (ბერძ. მით.) კალიდონის ნადირობა

to boarhunt– ტახზე ნადირობა

to decipher–გაშიფვრა

canon – წესი/ საზომი/კრიტერიუმი; (ლიტ.) ამა თუ იმ ავტორის ნაწარმოებები, რომელთა ავთენტიკურობაც დადგენილია

densely–მჭიდრო, ხშირი

Callimachus– კალიმაქე (ელინიზმის ეპოქისბერძენიპოეტიდამეცნიერი. ალექსანდრიისპოეტაწრისადა ბიბლიოთეკის მეთაური)

casual –შემთხვევითი

subtlety–სინაზე, სიფაქიზე, დახვეწილობა;შეუმჩნევლობა, ხელოვნურობა;ემმაკობა, ვერაგობა, მზაკვრობა

interstate– ანდერძის დაუწერლად გარდაცვლილი

antecedent– წინამავალი, წინა, აპრიორული

corrective–გამოსასწორებელი, გამანეიტრალებელი

Antedeluvian – წარღვნამდელი, ადამისდროინდელი; ძველისძველი

defied– გამოიწვია, გამოწვეული

apparent– ცხადი, ნათელი

imperil –სიცოცხლის საფრთხეში ჩაგდება

to carpool – მოლაპარაკება ავტომობილის მფლობელებს შორის

prodigal son– უძღები შვილი (ბიბლია)

lavish–გულუბვი, ბარაქიანი, ხელგაშლილი

recognition–ცნობა

promotion–დაწინაურება,ჩინის მიცემა; დახმარება, შველა, ხელის შეწყობა

a shard–ნამტვრევი, ნამსხვრევი

endorsement– დადასტურება, დამოწმება

inscribed – ჩაწერილი, დარეგისტრირებული

Senatorial –სენატორის, სენატორული

allied– ახლო, ახლობელი; მოკავშირე, მონათესავე

to lament – გოდება,ჩივილი, წუწუნა; დატირება,წუხილი, დარდი

alliance –ალიანსი, გაერთიანება

nevertheless –მიუხედავად ამისა, მაგრამ

waver–ჭოჭმანობა, მერყეობა

crotchety–ჟინიანი, ახირებული

precede–წინ დგომა

to fritter away–გაფანტვა, დაწვრილმანება

hermeticism–

ჰერმეტიზმი(მეცნიერება,რომელიცსწავლობსბუნებისამოუცნობიძალებისადაადამიან ისურთიერთკავშირს)

hedonistic– ფილოს. ჰედონისტური (ტკბობას და სიამოვნებას რომ ესწრაფვის)

detachment – გამოყოფა, გამოცალკავება

destitute – ძალიან გაჭირვებული,ღარიბი, რისამეს მოკლებული

motto – დევიზი

remorse – სინდისის ქენჯნა,მონანიება, სინანული; სიბრალული,შებრალეობა, შეცოდება

treacherous – გამცემლური, მოღალატური

to permeate – შეღწევა,გავრცელება

indecision – ყოყმანი, გაუბედავობა

an excerpt- ციტატა, ამონაწერი

clime – რაიონი, ქვეყანა(პოეტ), კლიმატი

columnist– მიმომხილველი

weary–დაღლილი, დაქანცული; დამღლედი, მოსაწყენი

to fiddle– ვიოლინოზე დაკვრა

to wind up– დახვევა

ascension– ასვლა

temptation– ცდუნება

Lecture 13 Phonetic Expressive Means and Stylistic Devices

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement. The phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. The acoustic form of the word foregrounds the sounds of nature, man and inanimate objects, emphasizing their meaning as well.

Euphony, Alliteration, Assonance

Phonaesthetics (from the Greek: φωνή, *phōnē*, "voice-sound"; and αἰσθητική, *aisthētikē*, "aesthetics") is the study of inherent pleasantness or beauty (**euphony**) or unpleasantness (**cacophony**) of the sound of certain words and sentences. Poetry is considered euphonic, as is well-crafted literary prose. Important phonaesthetic devices of poetry are rhyme, assonance and alliteration. Closely related to euphony and cacophony is the concept of consonance and dissonance.

From this meaning should be distinguished the closely related but different concept of phonaesthesia, which does not refer directly to aesthetic attributes of sound, but to phonetic elements that are inherently associated with a semantic meaning. The term was introduced by J. R. Firth in 1930 "The phonæsthetic habits are of general importance in speech." Firth defined a **phonaestheme** as "a phoneme or cluster of phonemes shared by a group of words which also have in common some element of meaning or function, though the words may be etymologically unrelated."

The lyrical mood of the text is created by euphony. It is the deliberate choice of words, which contain open vowels and sonorous consonants, which produce musical effect.

Euphony is a harmony of form and contents, an arrangement of sound combinations, producing a pleasant effect. Euphony – is a sense of ease and comfort in pronouncing or hearing: *“The moan of doves in immemorial elms, and murmuring of innumerable bees” (Tennyson).*

Cacophony is a disharmony of form and contents, an arrangement of sounds, producing an unpleasant effect. Cacophony is a sense of strain and discomfort in pronouncing or hearing. *E.g. Nosoul helps flesh now // more than flesh helps soul (R. Browning).*

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, as a rule, consonant sounds, in close succession, particularly at the beginning of successive words: *“The possessive instinct never stands still” (J. Galsworthy)* or, *“Deep into the darkness peering, / long I stood there wondering, fearing, doubting, dreaming / dreams no mortals ever dared to dream before” (E. A. Poe).* *Welling waters, winsome words (Swinborne).* *The winnowing wind (Keats), “Dead Dufton,” I muttered to myself. Dirty Dufton, Dreary Dufton, Despicable Dufton” – then stopped. (J. Braine)*

Here is one more example of alliteration:

Maggie and Milly and Molly and May

Went down to the beach (to play one day)

And Maggie discovered a shell that sang

So sweetly she couldn't remember her thoughts,

and Milly befriended a stranded star

Whose rays five languid fingers were (E. E. Cummings)

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

ASSONANCE – a figure of speech based on the coincidence of vowels (or diphthongs) without regard to consonants, a kind of vowel-rhyme: 1) *How sad and bad and mad it was (R. Browning);* 2) *... the rare and radiant maiden whom the angels name Lenore -/Nameless here for evermore (E. A. Poe).*

Consonance –Related to assonance is the technique known as consonance, which refers to the repetition of the same consonant sound on either side of different vowels in two words; For example: “grieve” and “grove”. Consonance is also given the term “half rhyme” when it is substitute for rhyme and, depending on the context, it can suggest a certain lack of harmony. As it is exemplified in Wilfred Owen’s “Strange Meeting”:

**Courage was mine, and I had mystery,
Wisdom was mine and I had mastery.**

ONOMATOPOEIA (SOUND SYMBOLISM)

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. Onomatopoeia is the choice of sounds capable of suggesting the image of the object by their very sounding, imitating the signified object or action. *E.g. bubble, splash, rustle, purr, flop, babble, giggle, whistle.*

Literary, onomatopoeia means “the making of words”. Long ago, it came into the English language from the Greek. It has eventually come to mean not merely word-making, but word-making by imitating sounds. As a stylistic device, it is the combination of speech sounds, which aims to produce sounds of nature. It may be direct and indirect.

(Direct) onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.) by people (sighing, laughter, patter of feet, etc.) and by animals. *e.g. babble, chatter, giggle, grumble, murmur, mutter, titter, whisper; buzz, cackle, croak, crow, hiss, howl, moo, mew, roar; bubble, splash; clink, tinkle; clash, crash, whack, whip, whisk*

e.g. In the silence a wood –pigeon began to coo-roo-hoo-hoo! roo-hoo-hoo! (D Lawrence).

*e.g. ...where white horses and black horses and brown horses and white and black horses and brown and white horses trotted tap-tap-tap tap-tap-tappety-tap over cobble stones ...
e.g. Then with enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.Saxton)*

Quack, quack, quack! “She said” what a curious shape you are! (O.Wilde)

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called “echo writing”: *“And the silken, sad, uncertain rustling of each purple curtain” (E.A.Poe)*, where the repetition of the sound [s]

actually produces the sound of the rustling of the curtain or the imitation of the sounds produced by the soldiers marching over Africa:

“We are foot-slog-slog-slog-slogging

Foot-foot-foot-foot-slogging over Africa.

Boots- boots- boots- boots - moving up and down again (Kipling).

PARONOMASIA - a figure which consists in the deliberate (often humorous) use of the partial phonetic similarity of words different in meaning: *A young man married is a man that's marred (Shakespeare); Gentlemen wanted their bankers prudent but not prudish.*

SPOONERISM - a figure based on an interchange of initial sounds or syllables of successive words, often designed for comic effect (called after Rev. Dr. W.A. Spooner, a Professor of Oxford University, a noted perpetrator of spoonerisms): *You've hissed my mystery lessons, you've tasted the worm and you'll have to leave by the town drain.*

Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verses they are usually placed at the end of the corresponding lines.

Identity and similarity of sound combinations may be relative. For instance, we distinguish between **full rhymes and incomplete rhymes**. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: **vowel rhymes and consonant rhymes**. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh - fresh -press*. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in *worth - forth, tale - tool -treble - trouble; flung - long*.

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in “*upon her honour - won her*”, “*bottom -forgot them- shot him*”. Such rhymes are called **compound or broken**. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a device which inevitably gives a colloquial and sometimes a humorous touch to

the utterance. Compound rhyme may be set against what is called **eye - rhyme**, where the letters and not the sounds are identical, as in *love - prove, flood - brood, have - grave*. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

Full rhymes:*Might - Right*

Incomplete rhymes: *worth – forth*

Masculine rhyme- this term refers to rhyme in which the last syllable is stressed, as in ‘before/adore’ and expect/reject. This pattern of rhyme is more emphatic and conspicuous it highlights the rhymed words.

E.g. “I was angry with my friend:

I told my wrath, my wrath did end.” (W.Blake)

Feminine rhyme refers to rhyme in which the last syllable is unstressed, for example, ‘aching/breaking’ and ‘hollow/follow’. Because that last syllable is unstressed the effect that is created suggests a certain ‘fading’ or ‘vanishing’. There is sometimes a feeling of slight uneasiness, as in Wilfred Owen’s ‘Strange Meeting’:

Courage was mine, and I had mystery,

Wisdom was mine, and I had mastery.

Eye - rhyme: It happens when a word rhymes ‘visually’ on the page.

“Come live with me and be my love

And we shall all the pleasures prove”

Types of rhymes:

1) **Couplet:** aa: *The seed ye sow, another reaps; (a)*

The wealth ye find, another keeps; (a)

2) **Triplet:** aaa: *And on the leaf a browner hue, (a)*

And in the heaven that clear obscure, (a)

So softly dark, and darkly pure, (a)

3) Cross rhymes: abab:

It is the hour when from the boughs (a)

The nightingales' high note is heard ;(b)

It is the hour when lovers' vows (a)

Seem sweet in every whispered word, (b)

4) Frame (ring): abba:

He is not here; but far away (a)

The noise of life begins again, (b)

And ghastly thro 'the drizzling rain (b)

On the bald streets breaks the blank day (a)

5) Internal rhyme

"I dwelt alone (a) in a world of moan, (a)

And my soul was (a) stagnant tide."

6) Half rhyme - "it seemed that out of battle I escaped

Down some profound dull tunnel, long since scooped

Through granites which titanic wars had groined,

Yet also there encumbered sleepers groaned.

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance,

experience in catching regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. In verse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Academician V.M.Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a **metre**. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and exchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse - by the number of stresses in a line. In prose - by the alternation of similar syntactical patterns. **Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.**

Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. **Rhythm intensifies the emotions.** It contributes to the general sense. Much has been said and written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parameters of the rhythm in verse and in prose are entirely different. **Rhythm is a combination of the ideal metrical scheme and its variations, which are governed by the standard.**

English metrical patterns:

1) **iambic metre: -/-/-:**

Those evening bells,

Those evening bells

2) **trochaic metre: /-/-:** *Welling waters, winsome words (Swinborne)*

3) **dactylic metre: /- - / - -:** *Why do you cry Willie? Why do you cry?*

4) **amphibrachic metre: -/-:** *A diller, a dollar, a ten o'clock scholar...*

5) **anapaestic metre: - - / - /:** *Said the flee, 'Let us fly',*

Said the fly, 'Let us flee', So they flew through a flaw in the flue.

Vocabulary:

confined – შეზღუდული, შემოსაზღვრული

inherent – არსებითი, განუყოფელი, შინაგანად დამახასიათებელი

whack – ძლიერი დარტყმა; დარტყმა, ჩარტყმა

whisk – გაქანება, გაქროლება; სწრავად მიმალვა, ჩაყურყუმაღავება;

whip – მათრახის, შოლტის გადაჭერა

powwow – კრება, თათბირი, ბჭობა; თათბირის მოწყობა, მოლაპარაკების წარმოება

cackle – კაკანი, კრიახი

imparting – მიცემა, მინიჭება, შემატება

alms – მოწყალეობა; შესაწირი; ქველმოქმედება

winsome – მიმზიდველი, მომზიბვლელი

bubble – წყლის ბუებუცი

winnowing – ანიავება

acquire – შეძენა, შეთვისება

despicable – საზიზღარი, ზიზღის მომგვრელი

hiss – სისინი, შიშინი

furrow – ხვნა, კვალის გავლება; ნაკვალევის დატოვება; დაღარვა/დანაოჭება

splash – მიშხეფ – მოშხეფება; შხაპუნი, ჩქაფუნი

radiant – სხივოსანი, გასხივოსნებული, გაბრწყინებული

rustle – შრიალი, შარიშური, ფაჩუნი

doom – ბედისწერა

purr – კრუტუნი, კვრინვა

dingle – ხშირი ტყით დაფარული ღარტაფი

flop – ტყაპანი, ზღართანი, ტყლაშუნი

apt – შესაფერისი, შესატყვისი; შესაბამისი

giggle – ხითხითი

prudent – ფრთხილი, წინდახედული, კეთილგონიერი

howl – ღმუილი, ზმუილი, ზუზუნნი;

prudish – მეტისმეტად წესიერი, პუნქტუალური, მორცხვი, მოკრძალებული

moo – ბლავილი, ზმუილი (ითქმის ძროხის შესახებ)

PARONOMASIA – პარონომაზია

clink – ჩხაკუნნი ითქმის რაჭის, საკეტის და მისთანების შესახებ

perpetrator – დამნაშავე, დამრღვევი

tinkle – წკარუნნი, ჟღარუნნი, ჩხარუნნი

terminal – ბოლო, საბოლოო, დასკვნითი

clash – იარაღის ჟღარუნნი, ხმლების ჭახაჭუხი; ზარების გუგუნნი; ქვაბების რახარუხი; წვიმის შხაპუნნი

treble – სამმაგი; გასამკვეცება

whistle – სტვენა

flung – სწრაფად, ხელის ერთი მოქნევით სროლა, ტყორცნა

babble – ტიტინი, ტიკტიკი; ბუტბუტი, ლულლული; წყაროს რაკრაკი

wrath – რისხვა, მრისხანება

chatter– ჭიკჭიკი, ჟღურტული; ჭრიჭინი; ყიყინი; ზრიალი, ჟღრიალი; კაკუნნი, ტკაცუნნი, რაჩხუნნი;

multifarious – მრავალფეროვანი, სხვადასხვაგვარი

titter – ხითხითი

flue – კვამლსადენი, გამწოვი მილი

Lecture 1. Syntactical stylistic Devices

Stylistic study of the syntax begins with the study of the length and the structure of a sentence but is not reduced to it. Such things as word order, communicative function and punctuation are also to be considered. The effect of the majority of other syntactical stylistic devices depends on either the *completeness or quantitative characteristics of the structure* or on the *arrangement of its members*(V.A.Kukhareno, Y.M.Skrebnev).

According to I. Galperin, five groups of syntactical stylistic devices can be defined:

1. Positional syntactical devices, which are used on the word-order, position:
2. Accumulative syntactical stylistic devices, which are used on repetition of sentences, words .
3. Qualitative syntactical stylistic devices, which are based on the use of colloquial constructions:
4. Syntactical stylistic devices based on different types of connections:
5. Syntactical stylistic devices which are based on stylistics use of structural meaning:

Positional Syntactical stylistic devices

(Stylistic Inversion, Suspence, Detached constructions, Attachment)

Stylistic Inversion. The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion. Inversion is based on the partial or complete replacement of the language elements and violation of the word order: *“Women are not made for attack. Wait they must”*(J.Gardner).

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence.
2. The attribute is placed after the word it modifies, *e.g. With fingers weary and worn.*
3. The predicate is placed before the subject, *e.g. A good generous prayer it was.*

4. The adverbial modifier is placed at the beginning of the sentence. *E.g. My dearest daughter, at your feet I fall.*

5. Both modifier and predicate stand before the subject, *e.g. In went Mr. Pickwick.*

It is intentionally changed word-order in an English sentence. Unlike grammatical inversion it doesn't change the general structural meaning of sentence, but it serves to intensify particular words and phrases, which occupy an unusual position in the sentence.

Strange is the heart of a woman.

What are England's rights, I ask. Me to torture, me to ask:

My dearest daughter, at your feet I fall.

There are two types of stylistic Inversion: **Light Inversion and Heavy Inversion**. Linguists, Culicover and Levine propose that a light inversion and heavy inversion have many distinctive properties and that they need to be analysed as two different kinds of constructions. According to them, some examples often considered in literature as instances of genuine stylistic are actually instances of heavy inversion.

In the room slept Robin fitfully (Stylistic Inversion)

Remember Robin? Well in the room slept fitfully... Robin (Heavy Inversion)

Suspense is a deliberate postponement of the completion of the sentence. The theme and the rheme of the sentence are distanced from each other and the new information is withheld, creating the tension of expectation. Technically, suspense is organised with the help of embedded clauses separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence. **Suspense** - is a compositional device which is realized through the separation of the Predicate from the Subject by deliberate introduction between them of a clause or a sentence. Thus the reader's interest is held up. This device is typical of oratorical style with the help of embedded clauses separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence. Suspense is a deliberate postponement of the completion of the sentence: "*Of all my association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me*" (Dickens).

Detached constructions (Detachment). A specific arrangement of sentence members is observed in *detachment*, a stylistic device based on singling out a secondary member of the

sentence with the help of punctuation (intonation). Sometimes one of the secondary members of the sentence is placed so that it seems formally independent of the word it refers to. Being formally independent this secondary member acquires a greater degree of significance and is given prominence by intonation. *E.g. She was gone. For good.*

Detachment consists in placing the secondary part of a sentence into an isolative position at some distance from the main word. The detached part, being torn away from its referent, assumes a greater degree of significance and is given prominence by intonation. The structure is the following. It is placed not in immediate proximity to its referent, but in some other position.

He came in first, very much flushed, and rather unsteady in his gait.

It produces a stronger effect as it underlines parts of that utterance, which is significant from the point of view of author and these parts are more or less independent. *She was lovely: all of her-delightful.*

The punctuation marks used are mainly commas. The word-order is not violated, but secondary members obtain their own stress and intonation. Practically any secondary part may be detached, be it an *attribute, apposition, adverbial modifier, or direct/ prepositional object.* “*She was crazy about you. In the beginning.*”

Attachment: The second part of the utterance is separated by a full stop from the first as if in afterthought: “*a lot of mills. And a chemical factory. And a Grammar school. And a war memorial...*”

Parenthetical words, phrases and sentences mostly evaluate what is said or supply some kind of additional information. Parenthetical elements comprising additional information are a kind of protest against the linear character of the text. Parenthetical segments perform a number of stylistic functions, such as:

- (a) the creation of a second plane, or background to the narrative;
- (b) the creation of a mingling of ‘voices’ of different speech parties (‘polyphony’);
- (c) focusing on the information in parentheses.

Special punctuation marks the usage of parenthesis. It usually includes using dashes or brackets; commas are possible but infrequent. Besides, parentheses are independent enough to function as exclamatory or interrogative segments of declarative sentences.

Accumulative syntactical stylistic devices

(Antithesis, Repetition, Parallelism, Chiasmus, Climax (Gradation), Anticlimax (Bathos))

Antithesis (Greek for “setting opposite”) is a counter-propositions and denotes contrast to the original proposition.

Antithesis, a contrast or opposition is either rhetorical or philosophical. In rhetoric, any disposition of words that serves to emphasize a contrast or opposition of ideas, usually by the balancing of connected clauses with parallel grammatical constructions. In Milton’s “Paradise Lost”, the characteristics of Adam and Eve are contrasted by antithesis:

For contemplation he and valour formed,

For softness she and sweet attractive grace;

He for God only, she for God in him.

Antithesis is a semantic opposition emphasized in similar structures, often involving two antonyms: *Don’t use big words. They mean so little.* (O. Wilde) *“She was sour, but she liked making sweet things”* (G. Greene), *“Youth is full of pleasance, age is full of care...”* (W. Shakespeare). **Antithesis** is a SD based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features. e.g. *They speak like saints and act like devils.*

One and the same word, phrase or expression may appear several times within one sentence or paragraph. This stylistic device is called **Repetition**. The function of repetition is to intensify emotional impact. Repetition may be lexical and syntactical.

In the case of **lexical repetition** one and the same member of a sentence or the same sentence may appear twice in succession. E.g. **The photo of Lola he tore into small bits across, across and across.**

In the case of **synonymic repetition** the same effect is achieved with the help of synonymous words and phrases. E.g. **He liked to do things upon a grand scale. To preside, to dominate.**

Types of Repetition :

- *anaphora* a..., a..., a...

(Implies identity of initial parts of two or more autonomous syntactical segments (verse lines, stanzas, paragraphs, etc.), adjacent or at a distance in the text, yet obviously connected semantically), e.g.:

I love your hills,

I love your walls,

I love your flocks and bleating. (Keats)

- *epiphora* ...a, ...a, ...a.

(As opposed to *anaphora* implies recurrence of one or several elements concluding two or more syntactical units), e.g.:

I wake up and I am alone

and I walk round Warley and I am alone;

and I talk to people and I am alone

and I look at his face when I'm home and it's dead. (J. Braine)

- *framing abca.*

(The term is used to denote the recurrence of the initial segment at the very end of a syntactic unit, by which a kind of frame is formed with the help of recurring words)

- *anadiplosis (catch repetition) ...a, a...*

(Greek "doubling"; the final element of a syntactical unit recurs at the very beginning of the succeeding unit, the concluding part of the preceding unit serves the starting point of the next). E.g. *Mr. Winkle is gone. He must be found. Sam found.*

E.g. The Isles of Greece, the Isles of Greece, where burning Sappho loved and sung (G. Byron)

- *chain repetition ...a, a...b, b...c, c...*

(Presents several successive anadiploses, the effect is that of the smoothly developing reasoning,

Living is the art of loving.

Loving is the art of caring.

Caring is the art of sharing.

Sharing is the art of living (W.H.Davies)

- **ordinary repetition** ...*a*, ...*a*..., *a*...(has no definite place in the sentence and the repeated unit occurs in various positions; ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated unit).
- **successive repetition** ... *a, a, a* ... is a string of closely following each other reiterated units; this is the most emphatic type of repetition, it signifies the peak of the speaker's / writer's emotions.
- **repetition of an abstract syntactical position** (this is observed in any sentence comprising two or more *homogeneous* parts, which relate syntactically **but** not semantically)
- **synonymic repetition** (repetition of an abstract syntactical position involving the usage of synonyms, i.e. the homogeneous parts relate syntactically **and** semantically)
- **repetition of the same element(word or phrase) within the sentence** (is typical for colloquial speech and concerns mostly qualifying adverbs and adjectives, such as *for ever and ever; very, very, very good*, etc.)

Parallelism(involves a repetition of identical syntactical constructions and contributes to rhythmic and melodic unification of adjacent sentences; it serves either to emphasise the repeated element, or to create a contrast, or underlines the semantic connection between sentences). Parallelism or parallel construction depends on the use of identical or similar syntactic structures or phrases in two or more sentences. Parallelism may be of two types: **partial and complete.**

In the case of **partial parallelism**, parallel constructions are to be found within a single sentence as its clauses. E.g. *It was his custom, to make the report, regard the relations he had seen and the news he had heard.*

In cases of **complete parallelism** identical structure is found throughout a number of sentences. E.g. *He thought it must be a horrible illusion. He thought he was going mad.*

Chiasmus belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word order of one of the sentences being inverted as compared with that of the other, as in:

As high as we have mounted in delight.

In our dejection do we sink as low (Wordsworth)

Down dropped the breeze, the sails dropped down (Coleridge)

I looked at the gun and the gun looked at me (R.Chandler)

She was a good sport about all this, but so was he.

I know the world and the world knows me.

Chiasmus is sometimes achieved by a sudden change from active voice to passive, or vice versa, for example: *The register of his burial was signed by the clergyman. The clerk, the undertaker and the chief mourner, Scrooge signed it* (Dickens).

It must be remembered that chiasmus is a syntactical, not a lexical device. But there is a special type of chiasmus that is called Lexical Chiasmus or chiasmatic repetition. Byron particularly favoured it. Here are some other examples: *His jokes were sermons, and his sermons jokes; Tis strange, but true; for truth is always strange.*

Syntactical chiasmus is sometimes used to break the monotony of parallel constructions. Like parallel construction, chiasmus contributes to the rhythmical quality of the utterance.

Enumeration is a SD which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance. e.g. *She wasn't sure of anything and more, of him, herself, their friends, her work, her future.*

Climax or gradation (Greek *climax* – “ladder”; Latin *gradatio* – “ascent, climbing up”) is a type of semantically complicated parallelism, in which every successive unit is logically more important or emotionally stronger or more explicit than the preceding one. **Climax** is based on the usage of homogeneous members which are arranged in ascending or descending scale, reaching climax or the highest (the lowest) point of intensity or expressiveness: *“Walls – palaces – half – cities, have been reared”. “He was numbed. He wanted to weep, to vomit, to die, to sink away”.* (A.Bennett)

Climax is marked by parallelism, enumeration and repetition.

“The liar! The brute! The monster! (Emotive climax, ascending scale)

“Not a word, Sam – not a syllable!” (Dickens) (Descending scale)

The first type of climax (the literary one) will be the following fragment: *“and he PULLED! And the tail broke”* whereas the second (the stylistic one) is much lengthier – *“so he took off his*

plaid, and bent down and took hold of the sheep's tail, and he pulled! The sheep was heavy with water, and he could not lift her, so he took off his coat and he pulled! But it was too much for him, so he spit on his hands, and took a good hold of the tail and he PULLED! And the tail broke! And if it had not been for that this tale would have been a great deal longer”.

Leading to the climax (understood as a literary term), the latter shows how gradually the character's involvement and excitement, as well as the tension of the narration, grow. It is worthwhile to note that this happens not infrequently in literary works on the whole and in short stories in particular. The climax is often a formal marker preceding the climax (as culmination).

According to I.R.Galperin and V.A.Kukharenko a gradual increase in significance may be maintained in three ways: *logical, emotional and quantitative*. Study the table below:

Table 9

<i>Types of Climax</i>	<i>Logical</i>	Every succeeding concept is <i>logically</i> more important than the previous one.
	<i>Emotional/Emotive</i>	A row of synonyms with emotive meaning (often contextual ones) gradually increase the <i>emotional tension</i> of the utterance.
	<i>Quantitative</i>	An increase in the volume, size or number of each succeeding unit is implied.

Logical climax is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them.

Emotional climax is based on the relative emotional tension produced by words with the emotive meaning.

It was a lovely city, a beautiful city, a fair city, a veritable gem of the city.

Quantitative climax is based on the evident increase in the volume of the corresponding concepts.

They looked at hundreds of houses; they climbed thousands of stars; they inspected innumerable kitchens.

Anticlimax (bathos) represents climax suddenly interrupted by an unexpected turn of the thought that defeats expectations of the reader / listener and ends in complete semantic reversal of the emphasized idea. (V.A.Kukharevko); it involves adding one weaker element to one or several strong ones, mentioned before (Y.M.Skrebnev). **Anticlimax** is the reverse of climax or defeated expectancy:

He was inconsolable – for an afternoon. (G.)

This was appalling – and soon forgotten. (G.)

Anticlimax causes a humorous or ironic effect due to the sudden break in the accumulation of logical or emotional importance of the utterance. “**Early rise and early to bed makes a male healthy and wealthy and dead**” (T.Thurber).

Lecture 15.

Qualitative syntactical Stylistic devices

(Ellipsis, Break - in - the narrative, Question in the narrative)

A number of Stylistic devices is based on the use of the colloquial constructions in written speech. Their peculiarities, hardly stand in conversation, but they stand out clearly in written speech.

Ellipsis (from the Greek "Omission") in printing and writing refers to the row of the three full stops (. . .) or asterisks (***) indicating an intentional omission. An ellipsis is sometimes used to indicate a pause in speech and is especially useful in quoted speech: *E.g. Juan thought and thought . . . and then thought some more.*

Ellipsis - is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding. The stylistic function of ellipsis used in the author's narration is to change its tempo, to connect its structure. *e.g. You feel all right? Anything wrong or what?*

Ellipsis is typical of the colloquial speech. It is used as an emotional coloring to a statement. It is usually used in dialogues, in represented speech, sometimes in monologues, narration, and exposition; ellipsis is the basis of the so-called *telegraphic style*, in which connectives and redundant words are left out);

One-member sentences, nominative sentences among them, (the communicative function is a mere statement of the existence of an object, a phenomenon; thus, they mostly occur in exposition; due to their laconic character one-member sentences appeal to the reader's imagination; one-member sentences are also the basis of the telegraphic style);

Break - in - the narrative or aposiopesis (Greek "silence"; intentional abstention from continuing the utterance to the end, used mainly in the dialogue or in other forms of narrative imitating spontaneous oral speech; it reflects the emotional or/and the psychological state of the speaker; to mark the break mainly dashes and dots are used). Sudden break in the narration has the function to reveal agitated state of the speaker. *e.g. On the hall table there were a couple of letters addressed to her. One was the bill. The other...*

Question in the narrative. Changes the real nature of a question turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the

author. It becomes akin to a parenthetical statement with strong emotional implications. *e.g. For what is left the poet here? For Greeks a blush - for Greece a tear.*

As is seen from these examples the questions asked, unlike rhetorical questions they do not contain statements. Question in the narrative is very often used in oratory. This is explained by one of the leading features of oratorical style – to induce the desired reaction to the content of the speech.

Stylistic use of structural meaning : Rhetorical Question

Rhetorical questions. Rhetorical question is one that expects no answer. It is asked in order to make a statement rather than to get a reply. It is frequently used in dramatic situation and in publicist style. *e.g. What was the good of discontented people who fitted in nowhere?*

Rhetorical questions are statements expressed in the form of interrogative constructions. Unlike ordinary questions they do not demand any information but serve to express the emotions of the speaker and also to call the attention of listeners. In fact, the speaker knows the answer and often gives it immediately after the question. When it is not given directly, it is inferred, as the positive form of a rhetorical question calls for the negative answer, and the negative form – for the positive. Rhetorical questions make an indispensable part of oratorical speech for – due to intonation or/and punctuation – they draw the attention of the audience to the core information of the utterance. *“But what words shall describe the Mississippi, great father of rivers, who (praise to Heaven) has no young children like him?” (Dickens)*

Stylistic Devices based on various types of connection

(Asyndeton, Apokoinu constructions, Polysyndeton) -

Asyndeton is a deliberate avoidance of conjunctions (deliberate omission of conjunctions) in constructions in which they would normally be used. *E.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels. “People sang, people fought, people loved.”*

Apokoinu constructions (the omission of the pronominal / adverbial connective, that creates a blend of the main and subordinate clauses so that the predicate or the object of the first one is simultaneously used as the subject of the second one, as in *“There was a door led into the kitchen” (Sh.A.)*, thus the impression of clumsiness of speech is produced);

Polysyndeton - is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the author's subjective attitude towards the characters, to create the

rhythmical effect. Polysyndeton is an insistent repetition of a connective between words, phrases, clauses.

e.g. *“They were from Milan and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier.” (E. Hemingway)*

“The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.”

Table 8.

Syntactical SD (SSD) – I.R. Galperin

Economy of Lg elements	Redundancy of Lg elements	Distribution of Lg elements
Ellipsis Aposiopesis Asyndeton Apokoinu Construction	1. Repetition a) Ordinary b) Anaphora c) Epiphora d) Framing e) Anadiplosis f) Chain repetition g) Morphological repetition 2. Parallelism 3. Polysyndeton 4. Chiasmus	1. Inversion a) Partial b) Complete c) Secondary 2. Rhetorical question 3. Detachment 4. Attachment 5. Suspense

Vocabulary:

redundant – ზედმეტი, მეტისმეტი, გადამეტებული, გადაჭარბებული; სიტყვამრავალი

abstention – ზომიერება, თავშეკავება

a blush – სირცხვილის აღმური

dash – ტირე

dot – წერტილი

agitated – აღელვებული

appended – დართული

recurrence – გამეორება

violation – დარღვევა

weary – დაღლილი, დაქანცული

postponement – გადავადება

withhold – დამალვა, დაფარვა

proximity – სიახლოვე

inferred – ნაგულისხმევი

akin – მონათესავე

induce – გამოწვევა

summoned- მოწვეული, მოხმობილი

to dominate- დომინირება, ჭარბობა; მბრძანებლობა

clumsiness – დაუდევრობა

reiterated – განმეორებული

rheme–რემა

reversed– შებრუნებული

ascending – აღმავალი

demarcation – გამიჯვნა, საზღვრის დადება

descending – დაღმავალი

suspense – ცდა, მოლოდინი

reared – აწეული, ამაღლებული

inconsolable – უნუგემო

detached– გამოყოფილი, დამოუკიდებელი

appalling – საშინელი, საზარელი

flushed – სახე წამოწითლებული

omnipotent – ყოვლისშემძლე

afterthought – დაგვიანებულიაზრი

mingling – ურევს

indispensable – აუცილებელი, სავალდებულო

Practical Exercises in Stylistics

Terms

Ex. 1. State the nature and role of the terms

1. We went into the kitchen and he sterilized a needle. He had a hypodermic syringe in one hand a small bottle in the other (R.Dahl"Poison").
2. Downstairs, the doctor left three different medicines in different colored capsules with instructions for giving there. One was to bring down the fever, another a purgative, the third to overcome an acid condition. The germs of influenza can only exist in an acid condition, he explained (E.Hemingway"A Day's wait").
3. The old bachelor tenor and old maiden soprano had been want to walk together to her home next door after the Saturday night rehearsals, and they had sung duets to the parlor organ.(M Freeman"A Villge Singer").
4. He was a thin, sallow man with a red nose, quick, staccato, and smartly but stiffly dressed (D.Lawrence" Sons and Lovers").
5. When you go to the church say only ten Paternosters and only twenty-five Ave Marias(J. Steinbeck "The Long Valley").

Archaic Words

Ex. 2. Find archaic words and rewrite each passage in the kind of English you would speak today. The examples are taken from W.Shakespeare's "Romeo and Juliet".

1. "Tis but name that is my enemy".
2. "By whose direction found'st thou out this place? "
3. "Dast thou love me?"
4. "I know thou wilt say "Ay"

5. "Romeo, art thou mad?"
6. God-den, good fellow
7. Soft! I will go along!
8. "Are you so hot? Mary come up, I trow"
9. "What wilt thou tell her nurse? Thoe dost not mark me"
10. "Anon, anon! Come, let's away; the strangers are all gone."

Ex.3.State the type and function of archaisms

Sonnet LXXXVIII

*Farewell! thou art too dear for my possessing;
And like enough thou know'st thy estimate:
The character of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches is my deserving?
The cause of this fair gift in me is wanting,
And so my pattern back again is swerving.
Thyself thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it, else mistaking;
So thy great gift, upon misprision growing,
Comes home again, on better judgment making.
Thus home I had thee, as a dreamdoth flatter,
In sleep a king, but waking no such matter.*

(W. Shakespeare)

The Fly

Little fly,

The summer's play

My thoughtless hand

Has brush'd away

Am not I

A fly like thee?

Or art not thou

A man like me?

For I dance,

And drink and sing

Till some blind hand

Shall brush my wing.

(W.Blake)

Poetic Words

Ex. 4. Comment on the vocabulary of the poem pointing out poetic words and their function.

1)

WHEN we two parted
In silence and tears,
Half broken-hearted
To sever for years,

Pale grew thy cheek and cold, 5
Colder thy kiss;
Truly that hour foretold
Sorrow to this.

The dew of the morning
Sunk chill on my brow— 10
It felt like the warning
Of what I feel now.
Thy vows are all broken,
And light is thy fame:
I hear thy name spoken, 15
And share in its shame.

They name thee before me,
A knell to mine ear;
A shudder comes o'er me—
Why wert thou so dear? 20
They know not I knew thee,
Who knew thee too well:
Long, long shall I rue thee,
Too deeply to tell.

In secret we met— 25
In silence I grieve,
That thy heart could forget,
Thy spirit deceive.
If I should meet thee
After long years, 30
How should I greet thee?
With silence and tears.

(G. Byron “ When we two parted”)

2) Once upon a midnight dreary, while I pondered weak and weary,
Over many a quaint and curious volume of forgotten lore-
While I nodded nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door,
“’tis some visitor”, I muttered, “tapping at my chamber- door
Only this and nothing more”.

Ah, distinctly I remember, it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow; vainly I had sought to borrow
From my books surcease of sorrow-sorrow for the lost Lenore-
For the rare and radiant maiden whom the angels name Lenore-
Nameless here for evermore

(“The Raven”, by E.A.Poe)

Barbarisms and Foreignisms

Ex. 5.State the origin and stylistic purpose of barbarisms and foreignisms.

1. I used to dine in a restaurant in the Via Sistina where you got excellent macaroni and a good bottle of wine (W.S.Maugham “The Bum”).
2. In Venice, it is always preferable to have one’s own gondola, as it is preferable to have one’s one car on land (D.Lawrence “Lady Chatterley’s Lover”).

3. Before he went back to the front they went into the Duomo and prayed. He went to America on a boat from Genoa. Luz went back to Pardonone to open a hospital. It was lonely and rainy there, and there was a battalion of arditi quartered in the town (E.Hemingway “A veryshort story”).

4. At the cantina, near the bridge they trusted him for three more grappas because he was so confident and mysterious about his job for the afternoon (E.Hemingway “Out of season”).

5. He never laughed. He was putting himself in my place, I guess. “Che mala fortuna! Che mala fortuna!”(E. Hemingway “Fiesta”).

6. “Otro loco mas”– said thebarman and turned away (E.Hemingway “A Clean, Well-Lighted Place”).

7. She slipped into a kimono, and in her bare feet went over to her dressing-table (W.S.Maugham “The Painted Veil”).

8. Her glance took in Waddington in a pair of Chinese trousers and a pongee coat, the houseboy holding a hurricane lamp, and a little farther back three Chinese soldiers in khaki (S. Maugham “The Painter Veil”).

9. ‘C’est la dame du docteur’. She asked, beaming, and then added that the Mother Superior would join them directly (W.S.Maugham “The Painter Veil”).

10. “What’s the matter, Schatz?”

I’ve got a headache” (E.Hemingway “A day’s Wait”).

Ex. 6. State the origin of barbarisms and foreignisms and give their English equivalents.

1. “Someone just tried the door”

“Well, perhaps it was the amah, or one of the boys” (W.S.Maugham “The Painted Veil”).

2. It was bungalow and she entered the sitting-room (W.S.Maugham “The Painted Veil”).

3. I suffered him to hurry me to my palazzo(E.Poe “The Cask of Amontillado”).

4. Few Italians have the true virtuoso spirit (E.Poe “The Cask of Amontillado”).

5. “Mind you, it was a pukka, respectable opium house. (R.Kipling “Lispeth”).

6. "I piove",the sife said.She liked the hotel-keeper"Si,Si,Signore brutto tempo,it's very bad wether.(E.H.)

7. "Shall I begin with scales"? she asks,squeezing her hands together."I have some arpeggios,too"(K.M)

8. Inside the dining-car the waiters served the fifth successive table d'hote meal. (E.H.F)

Literary Coinages

Ex.7. Comment on the vocabulary of the poem pointing out literary coinages and their function.

Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought--
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burred as it came!

One two! One two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

(L.Carroll)

Slang

Ex. 8. Find slang in the following sentences and state their nature and function.

1. "How the hell would I hear. You think they'd come and tell me they was going to knock my can off? " (J.Steinbeck "The Raid").
2. Oh! Shut up kid. You'll get my goat pretty soon" (J .Steinbeck "The Raid").
3. "We got no place for yellow bastards. You remember that kid"(J. Steinbeck "The Raid").
- 4."You can't give me any of that kind of lip "the Sheriff said. "I'm Sheriff of this whole God damn country, and I don't want no boy of ten giving me that kind of sass (W.Saroyan "Three, four,shut the door").
5. The cop wrote all this down in the black notebook. Then he returned the book to its pocket and did up the button. (R.Dahl "the Hitchhiker").

Ex. 9. Match slang and its meaning

- | | |
|------------------------|--------------------------------|
| 1. Going down the line | a) a pickpocket |
| 2. Fancy girl | b) a clergyman |
| 3. Fire and fall back | c) a prostitute |
| 4. Shark | d) to pay a visit to a brothel |
| 5. Blackcoat | e) to vomit |
| 6. Hornets | f) a stupid person |

- | | |
|--------------------------------------|----------------------------|
| 7. Horizontal refreshments | g) bullets |
| 8. Airhead (American slang) | h) to have sexual relation |
| 9. Ammunition | i) alcohol |
| 10. Antifreeze | j) toilet paper |
| 11. Loaf of bread | k) your stomach |
| 12. Rabbit and) doctors or surgeons | |
| 13. Apples and pairsm) believe | |
| 14. Adam and Eve n) talk | |
| 15. Sawboneso) head | |
| 16. Bread basketp) stairs | |

Interpret the following text :I was going for a ruby down the frog in the jar when the bone went. Cor blimey if it weren't the trouble. She'd had her barnet done and bought a new tit for tat now her plates were giving her jip. Well she gave me a real north and south full "bout the porkies I told her "bout the waitress that I had rested my mince pies on, so I puts on me new whistle and peckham rye'nd we went down the rub a dub dub and she a cuppa rosey and I had a jar. Sorted. (Tonny Hancock-Hancock's half Hour BBC TV).

Ruby down the frog- A restaurant down the road; Bone-phone; Cor blimey me – God blind me; Trouble and (strive)-wife; Barnet (fair) - hair; Tit for tat- hat; Plates (of meat) – feet; Jip- problems; North and south full – shout at them (mouthful) ; Bout porkies (pies)– about the lies; Mince pies on- eyes on; Whistle and peckham rye – new suit and tie; Rub a dub dub – Pub (for beer lager); A cuppa rosey – A cup of tea; I had a jar- I drove a car; Sorted-done.

Vulgarisms

Ex. 10. Find vulgarisms in the following sentences and define their functions.

1. An ' if tha shits an' if tha pisses, I'm glad. I don't want a woman as couldna shit nor piss (D. Lawrence "Lady Chatterley's hover").
2. Where the fucking hell have you been Tasmania? (S. Morgan "The Fly Boys").
3. Goddam it, Peabody, you were asleep on duty" – rapped Berskin. "Get your fat ass over here and pour us some bourbon" (S. Morgan "The Fly Boys").
4. "You.... Bastard, you cold-eyed callous-assed, pussy-kisser!"(S. Morgan "The Fly Boys")

5. She bit Uncle George on the arm, and Uncle George said, “Damn squaw bitch “and the young Indian who had rowed Uncle George over laughed at him. (E. Hemingway” Indian Camp”).
6. “It’s that old bitch, she’s just trying to get you away from me. I know her. If you were a man you’d never speak to her again, not after the way she’s treated me” (W.S. Maugham “The Kite”).

Ex.11. Try to guess the meaning of the following vulgarisms and translate them into Georgian.

1. “Oh, God! My head hurts like hell!”
2. Nobody would like to talk to John, because he is a dick head.
3. Can we do this tomorrow? I’m fucked today.
4. The fucking fuck won’t fuck.
5. Piss off, Peter, I’m working now.
6. What he said really pissed me off.
7. What she said was bullshit.
8. It’s very cold today, isn’t it? No, it’s not very cold. It’s fucking cold.
9. When he came back late, his wife gave him hell.
10. I killed her for the hell of it.
11. I’m totally fucked up last night, so I don’t have a damn clue of what had happened.

Dialectic Words

Ex.12. Observe the dialectal peculiarities and rewrite each passage in Standard English.

- 1 “You mustn’t believe what “ee said to you about goin’ to prison” my passenger said “They don’t put nobody in the clink just for speedin “(R. Dahl “The Hitchhiker”).
- 2 “Me? “he snorted. “A conjuror? Can you picture me goin’ round crummy kids’ parties makin’ rabbits come out of top ‘ats? “(R. Dahl “The Hitchhiker”).
- 3 Your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face? (L. Hughes “Thank you. M’am”).
- 4 “Why” he began, in the broad slow dialect. “Your Ladyship’s as welcome as Chritmas ter th’hut an’ th’ key, an’ iverythink as is. On’y this time o’ th’ yearther’s bods ter set, an’ Ah’ ve got ter be potterin’ abaht a good bit, seein’ after ‘em, an’ a’. Winter time Ah ned’ ardly come nigh th’ pleece” (D. Lawrence “Lady Chatterley’s Lover”).
- 5 “Well, I dunno. I’m a little stout, I’ll admit. Still, them conditions would be more congenial-like. I ain’t as active as used to be. A nice yacht an’ some good old fifty cent cigars an’ a cool breeze ‘d just about do for me. (Th. Dreiser “The Cruise of the “Idlewild”).
- 6 “She ain’t gwine to starve, suh, “he said, slowly. “ She has reso’ces, suh: she has reso’ces.”
“I shall pay you fifty cents for the trip”, said I.

“Dat is puffedekly correct, suh, “he answered, humbly.” I jus’ had to have dat two dollars dis mawnin’, boss (D.Henry “A Municipal Report”).

7. The sleek manager, who was marvelously like a fish in a frock-coat, skimmed forward.
“Dis way, sir. Dis way, Sir. I have a very nice little table”, he gasped”. Just the little table for you, sir, over in de corner. Dis way.” (K. Mansfield “Honeymoon”).
8. “I’ve brought thee a cup o’tea, lass”,he said. (D.Lawrence” Sons and Lovers”).

Metaphor

Ex. 12. 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 is an arrow into the future and what a woman is is the place the arrow shoots off from (S. Plath "The Bell Jar").

Ex.13. Analyse the given cases of metaphor from all sides mentioned above - semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only hint — the metaphorized one – presented explicit:

1. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A. Bennett)
2. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther-lithe and quick. (Christie)
3. He felt the first watery eggs of sweat moistening the palms of his hands. (W. Shakespeare)
4. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. Steinback)
5. They walked along, two continents of experience and feeling, unable to communicate. (W. Gilbert)
6. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare! (J. Reed)
7. The roof didn't fall in and the skies didn't flash with lightning when David got home. He sensed that his parents had had a little chat. (M.B).
8. David's father said Bones would go up and lick the paws of any intruder or assassin but he'd bark the house if you went in or out yourself. (M.B).

Personification

Ex.14. 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.

Comings "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).

Ex.15. Here are some examples of everyday speech personification. Tell which words create personification.

1. Every computer whispers its secrets;
2. My tooth is angry;
3. Your cough is stubborn;
4. Computer is friendly;
5. The sun smiled on us;
6. Love is blind;
7. The ocean scribbles long sentences on the shore.

Metonymy

Ex.16. 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 Clagow, 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 waferbiscuits(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)..

Irony

Ex.17. 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”).

Ex. 18. 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.

Ex.19. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:

1. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E. Waugh)
2. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (Leacock)
3. "Well. It's shaping up into a lovely evening, isn't it?"

"Great," he said.

"And if I may say so, you're doing everything to make it harder, you little sweet." (D. Parker)

4. Mr. Vholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable. (Dickens)

5. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team. (D. Uhnak)

6. Last time it was a nice, simple, European-style war. (I. Shaw)

7. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Shaw)

Paradoxes

Ex.20. Define the type of paradox.

1. Time is a great teacher, it kills all its pupils (H. Berlioz)
2. Many would be cowards if they had courage enough (Th. Fuller)
3. I'm still an atheist, thank God (L. Bunuel)
4. Eternity is a terrible thought. I mean, when is it going to end? (T. Stoppard)
5. The cynic knows the price of everything and the value of nothing (O. Wilde)
6. A lifetime of happiness! No man alive could bear it: it would be hell on earth (G. B. Shaw)
7. The golden rule is that there are no golden rules (G. B. Shaw)
8. We learn from experience that men never learn anything from experience (G. B. Shaw)
9. The more you know, the less you think you know (L. Carroll)
10. All things truly wicked start from an innocence. (E. Hemingway)
11. Always remember you are unique. Just like everyone else (Eddington)
12. A man can be destroyed but never defeated (E. Hemingway)

Simile

Ex. 21. 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 padded 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-grass").
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”).

Ex. 22. Analyse the poems. Define the type and function of similes.

1. What happens to a dream differed?

Does it dry up

Like a raisin in the sun?

Or fester like a sore—

And then run?

Does it stink like rotten meat?

Or crust and sugar over —

Like a syrupy sweet?

Maybe it just sags

Like a heavy load

Or does it explode? (L. Hughes “Harlem”)

2. My heart is like a singing bird

Whose nest is in a watered shoot;

My heart is like an apple tree

Whose boughs are bent with thickset fruit;

My heart is like a rainbow shell

That paddles in a halcyon sea:

My heart is gladder than all these

Because my love is come to me

(Christina Rossetti)

Ex.23. Differentiate between comparisons and similes

1. Even the China clock on the mantel was covered like a canary’s cage (G. Green “The Basement Room”).

2. He seemed like a satanic young priest. His face had beautiful lines, like a faun, and a doubtful martyred expression (D. Lawrence “The Last Laugh”).

3. We sat there like guilty schoolboys, waiting for him him to arrive (R. Dahl “The Hitchhiker”)

4. And his suit, like his father’s looked new and readymade (G. Greek Meets Greek”).

5. Romance never dies. It is like the moon, and lives forever (O. Wilde “The Remarkable Rocket”).

6. She stood watching them, her hands by her side, like the poor girl in front of the rich little girl with the doll (K. Mansfield "Bliss")
7. The girl with the erect, alert head, like a bird, turned back to the two men (D. Lawrence "The Last Laugh").
8. Valencia was snoring like a bandsaw (K. Vonnegut "Slaughterhouse – Five").
9. Those beloved, frumpish books gave off a smell that permeated the ward – like flannel pajamas that hadn't been changed for a month, or like Irisg stew(K. Vonnegut "Slaughterhouse – Five").
10. Valencia was the daughter of the owner of the Ilium School of Optometry. She was rich. She was as big as a house because she couldn't stop eating (K. Vonnegut "Slaughterhouse – Five").

Periphrases

Ex. 24. 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)

Euphemism

Ex.25. See if you can match the plain, straight forward word or phrase on the left with its euphemism on the right.

- | | |
|---------------------|---|
| 1) killing | a) eliminating redundancies in the human resources area |
| 2) combat | b) a controlled flight into terrain |
| 3) Lies | c) disinformation |
| 4) Layoffs | d) violence processing |
| 5) An airline crash | e) new life hamlets |
| 6) Refugee camps | f) unlawful or arbitrary deprivation of life |

Ex.26. Define the function of euphemisms

1. "I'm very sorry, Madam, but I'm going to faint. I shall go off, madam, if I don't have something (K.Mansfield "A cup of tea").
2. "By Jove! I'm glad to see you. Doing anything with yourself? Come and have lunch with me" (J. Galsworthy "The Broken Boot").
3. "Anyhow", said Rhino, "Joe went off his top. They had to tie him up. You know. He never went to school much.Always a bit weak upstairs but a fine man (W. Macken "Barney's Maggie"
- 4."And I Sank like the Royal Oak.Oh.it was a near thing,Harry.I've been at death's door before

now, but it's the first time I've seen the doorman." (D.G.)

Hyperbole

Ex. 27. 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" 31).
7. Marrying 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").

Ex. 28. 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.

Ex.29. In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or staleness.

1. I was scared to death when he entered the room. (Salinger)
2. The girls were dressed to kill. (J. Braine)
3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J. Reed)
4. I was violently sympathetic, as usual. (Jn. Barth)
5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand blacksmiths' hammers and the amplified reproduction of a force-twelve wind. (A.Saxton)
6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J. Braine)
7. He didn't appear like the same man; then he was all milk and honey-now he was all starch and vinegar. (Dickens)
8. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'Connor)
9. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it (S. Maugham)
10. Babbitt's preparations for leaving the office to its feeble self during the hour and a half of his lunch-period were somewhat less elaborate than the plans for a general European War. (S. Maugham)

11. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (Galsworthy).
12. We danced on the handkerchief-big space between the speak-easy tables. (R. Warren)
14. She wore a pink hat, the size of a button. (J. Reed)
15. She was a sparrow of a woman. (Ph. Larkin)
16. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset. (O. Wilde)
17. He smiled back, breathing a memory of gin at me. (W. Gilbert)
18. About a very small man in the Navy. This new sailor stood five feet nothing in sea boots. (Th. Pynchon)
19. She busied herself in her midget kitchen. (T. Capote)
20. The rain had thickened, fish could have swum through the air. (T. Capote)

Epithet

Ex.30. 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, have worn 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 respectable doors are locked at nine. (T. Capote)
14. "Thief!", Pilon shouted. "Dirty pig of an untrue friend!" (J. Steinback)
15. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D. Uhnak)
16. His shrivelled head bobbed like a dried pod on his frail stick of a body. (J. Galsworthy)
17. The children were very brown and filthily dirty. (V. Woolf)
18. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (J. Steinback)

Oxymoron

Ex.31. 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

Ex.32. Define the type and function of oxymoron

1. Eeyore went on in a loud whisper (A. Miln).
2. The bookfull blockhead ignorantly read, with loads of learned lumber in his head (A. Pope).
3. He was no sufficiently composed to order a funeral of modest magnificence (S. Johnson).
4. I do here make humbly hold to present them with a short account of themselves (J. Swift).
5. . . . It was the poorest millionaires, the littlest great men, the haughtiest beggars, the pleasant beauties.... (O. Henry).
6. You know I'm very grateful to you. You've been awfully kind to me. Listen, Guy, I want to tell you again that I don't blame you for a single thing you did (W. S. Maugham).
7. How delightful to see you! How awfully good of you to come!" –She said (V. Woolf).
8. He thought of the people who wrote for the "Primrose" a coterie of moneyed highbrows—those sleek, refined young animals who suck in money and culture with their mother's milk. (G. Orwell).
9. And faith unfaithful kept him falsely true (Tennyson)
10. –I hope not – said her host. "I think it's really terribly nice" – she said (D. Parker)
11. Julia Pendelton, a sophomore comes into my room to the Geometry she sits cross-legged on the coach and wears silk stocking (J. Webster).
12. I will give you a definite maybe (S. Goldwyn).
13. The lady is 90 – years young.

Ex.33. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:

1. He caught a ride home to the crowded loneliness of the barracks. (Jones)
2. He behaved pretty lousily to Jan. (D. Cusack).
3. There were some bookcases of superbly unreadable books. (E. Waugh).
4. Absorbed as we were in the pleasures of travel-and I in my modest pride at being the only examinee to cause a commotion-we were over the old Bridge. (W. Gilbert).
5. Harriet turned back across the dim garden. The lightless light looked down from the night sky (I. Murdoch).
6. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend (J. Cary).
7. A neonsign reads "Welcome to Reno – the biggest little town in the world." (A. Miller).
8. You have got two beautiful bad examples for parents. (Sc. Fitzgerald)

Antonomasia

Ex.34. 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, imaging 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”).

Ex.35. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia; pay attention to the morphological and semantic characteristics of common nouns used as proper names:

1. "Her mother is perfectly unbearable. Never met such a Gorgon."(O.Wilde)
2. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house.
3. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary. (J. Steinback).
4. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble(Sc. Fitzgerald).

Pun

Ex. 36. Define the function of a 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. Shakespear"Romeo and Juliet").

4. I am too much in the sun (W. Shakespeare "Hamlet").

Zeugma

Ex. 37. 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.
5. You held your breath and the door for me (A. Morisste"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 promisies (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;

Allusions

Ex. 38.Here are 2 allusions to mythology from W. Shakespeare's "Romeo and Juliet".

What story or character is Shakespeare alluding to in each?

1. Bondage is hoarse and may not speak aloud,
Else would I tear the cave where Echo lies

And make her airy tongue more hoarse than mine
with repetition of "My Romeo!"

2. The grey-eyed morn smiles on the frowning night,
Check'ring to eastern clouds with streaks of light;
And flecked darkness like a drunkard reels
From forth day's path and Titan's burning wheels.

Ex.39. Define the functions of allusions in the following extracts.

1. And the hat, in form as well as color was suffering sea-change. It was softening up, flattering out. Each minute it looked less and less like a hat (J. West "The Hat").

2. This is the one song everyone
would like to learn: the song
that is irresistible:

The song that forces men

To leap overboard in squadrons

Even though they see the beached skulls. . . (M. Atwood "Siren Song")

3. This is the ship of pearl, which, poets feign,

Sails the unshadow main –

The venturous bark that flings

On the sweet summer wind its purpled wings

In gulfs enchanted, where the Siren sings,

And coral reefs lie bare,

Where the cold sea-maids to sun their streaming hair (O. Holmes "The Chambered Nautilus").

4. Helen, thy beauty is to me

Like those Nicean barks of yore,

That gently, o'er a perfumed sea,

The weary, way-worn wonderer bore

To his own native shore (E. Poe "To Helen").

5. Seeing the snowman standing all alone

In dusk and cold is more than the can bear

The small boy weeps to hear the wild prepare

A night of gnashing and enormous moan.

The pale-faced figure with bitumen eyes

Returns hom sucj a good-forsaken stare

At outcast Adam gave to Paradise (R. Wibber "Boy at the window!").

Ex. 40. Analyze the poem and state the usage and stylistic functions of LSD.

ROAD IN LIFE

Life is one long road,

Some days a motorway so straight and smooth,

With a fast lane for those who panic and are eager,

A slow lane for those with no destination, boredom overtakes,

While enjoying the past.

Other days, life's like a crescent, with bends and turns,

Families laughing with rapture, all cozy and warm,

Sitting huddled together listening to cries of the new born.

But crisis occurs as quick as a flash, and the laughter fades,

The bend is upon us, but we search for a new road

Which sets life straight once again.

Quite often life is just a hill, a tough struggle to the top,

But once up, Success! Determination pays! The hard part is over,

Now it's down hill all the way! (S.Shah)

Ex.41. Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. He swallowed the hint with a gulp and a gasp and a grin.
2. The fair breeze blew, the white foam flew,
The furrow followed free. (S. Coleridge)
3. The Italian trio tut-tutted their tongues at me. (T. Capote)
4. You, lean, long, lanky lam of a lousy bastard! (O'Conner)

5. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is-or rather was surly, lustrous and sadistic." (E. Waugh)
6. "Sh-sh." "But I am whispering." This continual shushing annoyed him. (A. Huxley)
7. Dreadful young creatures-squealing and squawking. (Carter)
8. The quick crackling of dry wood aflame cut through the night. (St. H.)

Ex. 42. Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

1. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of England grow" with much feeling:
 "Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland graw." (H. Caine)
2. She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a howwid woman." (J. Braine)
3. "All the village dogs are no-'count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got insteek." (K. Kessy)
4. "My daddy's coming tomorrow on a nairplane." (Salinger)
5. After a hum a beautiful Negress sings "Without a song, the dahay would nehever end." (Updike)
6. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the caaads a break and staaat playing." (N. Mailer)
7. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?" (Salinger)

Ex.43. Discuss different types of stylistic devices dealing with the completeness of the sentence:

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (Dickens).
2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. Abrahams)

3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (Dickens)
4. A solemn silence: Mr. Pickwick humorous, the old lady, the fat gentleman cautious and Mr. Miller timorous. (Dickens)
5. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dreiser)
6. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (R. Bradbury)
7. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T. Capote)
8. A black February day. Clouds hewn of ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennicott's absence. (S. L.)
9. And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fish-white streak on the smooth pin-silver upstream. Shooting new pins. (J. Cary)
10. This is a story how a Baggins had an adventure. He may have lost the neighbours' respect, but he gained- well, you will see whether he gained anything in the end. (A. Tolkein)
11. "People liked to be with her. And-" She paused again, "-and she was crazy about you." (R. Warren)
12. What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but. (D. Uhnak)
13. "He was shouting out that he'd come back, that his mother had better have the money ready for him. Or else! That is what he said: 'Or else!' It was a threat." (Christie)
14. "Listen, I'll talk to the butler over that phone and he'll know my voice. Will that pass me in or do I have to ride on your back?"

"I just work here," he said softly. "If I didn't-" he let, the rest hang in the air, and kept on smiling. (R. Chandler)
15. I told her, "You've always acted the free woman, you've never let any thing stop you from-" (He checks himself, goes on hurriedly). "That made her

sore." (J. O'Hara)

16. "Well, they'll get a chance now to show-"(hastily):

"I don't mean-But let's forget that." (O'Neil)

17. And it was unlikely that anyone would trouble to look there-until-until-well.
(Dreiser)

18. There was no breeze came through the door. (Hemingway)

19. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (A. Miller)

20. Go down to Lord and Taylors or someplace and get yourself something real nice to impress the boy invited you. (J. K.)

21. There was a whisper in my family that it was love drove him out and not love of the wife he married. (J. Steinback)

Inversion

Ex.44. Define the function of inversion

1. Red is the dome: Coins bang on the trees: bark, shout,cry. "Iron for sale"- and truth? (V. Woolf "Monday or Tuesday?").
2. Lazy and indifferent, shaking space easily from his wings, knowing his way, the heron passes over the church beneath the sky. White and distant, absorbed in itself endlessly the sky covers and uncovers, moves and remains (V. Woolf "Monday or Tuesday").
3. Poor grandfather! Wild he was, at the fright I'd made of myself (K. Mansfield "The Lady's Maid").
4. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table (Ch. Dickens "Oliver Twist").
5. Away Laura flew, still holding her piece of bread-and-butter. (K. Mansfield "The Garden Party").
6. Crippled forever, knowing he could never have any children, Clifford came home to the smoky Midlands to keep the Chatterley name alive while he could (D. Lawrence "Lady Chatterley's Lover").
7. Carefully, he copied the name and address from my license. Then he gave it back to me (Dahl "The Hitchhiker").

Detachment

Ex.45. Define the function of detachment

1. “Behold Oliver”, he would say, addressing himself. “You who began life in a filthy little alley, you who...” and he would look down at his legs, so shapely in their perfect trousers, at his boots, at his spats (V Woolf “The Duchess and the Jeweler”).
2. There began a battle between the husband and wife– a fearful, bloody battle that ended only with the death of one (D. Lawrence “Sons and Lovers”).
3. Meanwhile another infant was coming, fruit of this little peace and tenderness between the separating parents (D. Lawrence “Son and Lovers”).
4. But Sutpen wanted it. He wanted, not the anonymous wife and the anonymous children, but the two names, the stainless wife and the unimpeachable father-in-law on the license, the patent. Yes, patent, with a gild seal and red ribbons too if that had been practicable. But not for himself (W. Faulkner “Absalom, Absalom”).
5. The town knew that between Henry and Judith there had been a relationship closer than the traditional loyalty of brother and sister even; a curious relationship (W. Faulkner “Absalom, Absalom”).

Repetition

Ex.46. Define the type and function of repetition

1. Remember my party, remember my party, said Peter Walsh as he stepped down the street, speaking to himself rhythmically. Oh, these parties! he thought; Clarissa’s parties. Why does she give these parties? He thought (V. Woolf “Mrs. Dalloway”).
2. “Heavens, the front-door bell!” exclaimed Clarissa. “Mrs. Dalloway will see me”, said the elderly man in the hall, “oh yes, she will see me,” he repeated. “Yes, yes, yes,” he muttered as he ran upstairs. “She will see me. After five years in India, Clarissa will see me (V. Woolf. “Mrs. Dalloway”).
3. “But thank you, Lucy, oh, thank you” – said Mrs. Dalloway, and thank you, thank you, she went on saying, thank you, thank you, she went on saying in gratitude to her servants generally for helping her to like this, to be what she wanted, gentle, generous-hearted. Her servants liked her (V. Woolf “Mrs. Dalloway”).
4. Oliver Bacon lived at the top of a house overlooking the Greek Park. He had a flat, chairs jutted out at the right angles – chairs covered in hide. Sofas filled the bays of the windows – sofas covered in tapestry (V. Woolf “The Duchess and the Jeweler”).
5. Wood is a pleasant thing to think about. It comes from a tree: and trees grow, and we don’t know how they grow. For years and years they grow, without paying any attention to us, in meadows, in forests, and by the side of rivers. (V. Woolf “The on the Wall”)

6. She had the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond street, this being Mrs. Dalloway; not even Clarrissa any more: this being Mrs. Richard Dalloway (V. Woolf “Mrs. Dalloway”).
7. What there could have been between a man who to my certain knowledge was never in a Jefferson church but three times in his life – the once when he first saw Ellen, the once when they rehearsed the wedding, the once when they performed it (W. Faulkner” Absalom, Absalom”).
8. There were always several parties given round Ballingar at Christmas time, but of late years Bella had not been invited to any, partly because many of her neighbours had never spoken to her, partly because they didn’t think she would want to come, and partly because they would not have known what to do with her if she had (E. Waugh “Bella Fleace Gave a party”

Parallelism

Ex. 47. Analyse the poem and define the function of parallelism.

If I were hanged on the highest hill,

Mother o’ mine, O mother o’ mine!

I know whose love would follow me still,

Mother o’ mine, O mother o’ mine!

If I were drowned in the deepest sea

Mother o’ mine, O mother o’ mine!

I know whose tears would come down to me.

Mother o’ mine, O mother o’ mine!

If I were damned of body and soul,

I know whose prayers would make me whole

Mother o’ mine, O’ mother o’ mine!

(R. Kipling “Mother o’ mine’)

Chiasmus

Ex.48. Define the type and function of chiasmus

1. So he left her, and she was alone. Very few people cared for her, and she for very few people. She remained alone with herself, waiting (D. Lawrence "Sons and Lovers").
2. And he (Henry) who could not say to his friend, I did that for love of you; do this for love of me (W. Faulkner"Absalom, Absalom").
3. And then he remembered that his shoes were ruined, that he needed boots. He hated to go out of his nest, but he forced himself to do it. He crawled to the boots on all fours, sat, tried them on. The boots fit perfectly. Billy Pilgrim was Cinderella, and Cinderella was Billy Pilgrim (K. Vonnegut" Slaughterhouse – Five").

Ellipsis

Ex. 49. Define the function of ellipsis

1. Another brandy", he said, pointing to his glass. The waiter who was in a hurry came over. "Finished", he said, speaking with that omission of syntax stupid people employ when talking to drunken people or foreigners. "No more tonight. Close now". "Another". Said the old man (E. Hemingway "A clean, Well- lighted Place").
2. "Going to London?" said the strange boy, when Oliver had at length concluded. "Yes" "Got any lodgings?" "No" "Money?" "No" (Ch. Dickens "Oliver Twist")
3. "You my new lad?" " he said. Paul stood up and said he was. "Fetched the letters?" Mr. Papple worth gave a chew to his gum. "Yes" "Copied 'em?" "No" "Changed you coat?"

“No” (D. Lawrence “Sons and Lovers”)

Break-in-the Narrative

Ex. 50. Define the function of break-in-narrative

1. Desiring truth awaiting it, laboriously distilling a few words, forever desiring – (a cry starts to the left, another to the right. Wheels strike divergently. Omnibuses conglomerate in conflict) – forever desiring – (the clock asseverates with twelve distinct strokes that is Midday; Children swarm) – forever desiring truth(V. Woolf “Monday or Tuesday”).
2. Radiating to a point men’s feet, black or gold-encrusted (This foggy weather-Sugar? No, Thank you) the firelight darting and making the room red, save for the black figures and their bright eyes, while outside a van discharges, Miss Thingummy drinks tea at her desk (V. Woolf “Monday or Tuesday”).
3. “I want some poison” – She said
“Yes, Miss Emily. What kind? For rats and such? I’d recom – “
“I want the best you have. I don’t care what kind”.
The druggist named several. “They’ll kill anything up to an elephant. But what you want is–“
Arsenic,” MissEmily said. “Is that a good one?
“Is . . . arsenic? Yes, ma’am. But what you want –“(W. Faulkner “A Rose for Emily”).

Question- in -the Narrative and Rhetorical question

Ex. 51. Differentiate between question-in-the narrative and rhetorical question and define their function.

1. What sort of a man is an antiquary, I wonder? Retired Colonels for the most part, I daresay, leading parties of aged laborer’s to the top here, examining clods of earth and stone, and getting into correspondence with the neighboring clergy (V. Woolf “The Mark on the Wall”).
2. I must jump up and see for myself what that mark on the wall really is – a nail, a rose-leaf, a crack in the wood? (V. Woolf “The Mark on the wall”).
3. For having lived in Westminster – how many years now? Over twenty, – one feels even in the midst of the traffic or walking at night, Clarissa was positive, a particular hush, or solemnity(V. Woolf “Mrs. Dalloway”).

4. She sat on the floor – that was her first impression of Sally – she sat on the floor with her arms round her knees, smoking a cigarette. Where could it have been? The Manning’s? The Kinloch-Jones’s? At some party (V. Woolf “Mrs. Dalloway”).
5. Where was I? What has it all been about? A tree? A river? The Downs? Whitaker’s Almanac? The fields of asphodel? I can’t remember a thing. Everything is moving, falling, slipping, vanishing (V. Woolf “The Mark on the Wall”).
6. “Why should I mind, Simon? Doesn’t one always think of the past, in a garden with men and women lying under the trees? Aren’t they one’s past, all the remains of it, those men and women, the ghosts lying under the trees . . . one’s happiness, one’s reality? (V. Woolf “Kew Gardens”).
7. No, no, nothing is proved, nothing is known. And if I were to get up at this very moment and ascertain that the mark on the wall is really – what shall we say? – the head of a gigantic old nail, driven in two hundred years ago, which has now, owing to the patient attrition of many generations of housemaids, revealed its head above the coat of paint, and is taking its first view of modern life in the sight of a white-walled fire lit room, what should I gain? – Knowledge? I can think sitting still as well as standing up. And what is knowledge? (V. Woolf “The Mark on the Wall”)

Enumeration

Ex. 52. Define the function of enumeration

1. It was a flute, guitar, and a violin, and it played so gaily and Fanny felt if she wasn’t careful even the cups and saucers might grow little wings and fly away (K. Mansfield “Honeymoon”).
2. The construction company came with niggers and mules and machinery, and a foreman named Homer Barron, a Yankee – a big, dark ready man, with a big voice and eyes lighter than his face (W. Faulkner “A Rose for Emily”).
3. “Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plow, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals” (G. Orwell “Animal Farm”).
4. Although Bertha Young was thirty she still had moments like this when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again or to stand still and laugh at – nothing – at nothing, simply (K. Mansfield “Bliss”).

5. He smiled again and now he started to take from the pocket of his jacket one thing after another that belonged to me – my driver’s license, a key ring with four keys on it, some pound notes, a few coins, a letter from my publishers, my diary, a stubby old pencil, a cigarette lighter, and last of all, a beautiful old sapphire ring with pearls around it belonging to my wife (R. Dahl “The Hitchhiker”)

Antithesis

Ex. 53. Define the function of antithesis

1. They were friends, yet enemies; 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 “A Rose 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”).
7. Not that I loved Caesar less, but that I loved Rome more (W. Shakespeare “Julius Caesar”).

Ex. 54. Here is a famous verse from the Bible. Try to find as many examples of antithesis as it is possible.

To everything there is a season

And a time to every purpose under the heaven:

A time to be born, and a time to die;

A time to plant, and a time to pluck up that which is planted;

A time to kill, and a time to heal;

A time to break down, and a time to build up;

A time to weep, and a time to laugh;

A time to mourn, and a time to dance;

A time to cast away stones and a time to gather stones together;

A time to embrace, and a time to refrain from embracing;

*A time to get, and a time to lose;
A time to keep, and a time to cast away;
A time to rent, and a time to sew;
A time to keep silence, and a time to speak;
A time to love, and a time to hate;
A time of war, and a time of peace. (Ecclesiastes 3:1)*

Test 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 Angela. 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;
a) periphrasis; b) antonomasia; c) verbal irony; d) euphemism;
6. His name is Ian French. Painter. Afully 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 headbacking 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;

Test 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 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;

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 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;

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.

Test 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;

SUPPLEMENT

1. *Read the following well-known poem by Rudyard Kipling and say why it is called "If"? What ensues adhering to the premises listed? What other title for the poem can you think of?*

*If you can keep your head when all about you
Are losing theirs and blaming it on
If you can trust yourself when all men doubt you
But make allowance for their doubting too,
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:
If you can dream – and not make dreams your master,
If you can think – and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:
If you can make one heap of all your winnings
And risk it all on one turn of pitch-and-toss,*

And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"
If you can talk with crowds and keep your virtue,
Or walk with kings – nor lose the common touch,
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much,
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more –you'll be a Man, my son!

By Rudyard Kipling

Questions and tasks:

1. By what means is the poem made cohesive and coherent?
2. Identify cases of repetition and their types. How do they contribute to the structure of the poem?
3. Find other syntactical stylistic devices and comment on the role they play in the poem.
4. Find stylistic devices belonging to other layers of language.
5. Are the maxims still true and relevant?

2. Define the functional style according to its characteristic features and functions:

SONNET 73

1. *That time of year thou mayst in me behold*
2. *When yellow leaves, or none, or few, do hang*
3. *Upon those boughs which shake against the cold,*
4. *Bare ruin'd choirs, where late the sweet birds sang.*
5. *In me thou see'st the twilight of such day*
6. *As after sunset fadeth in the west,*
7. *Which by and by black night doth take away,*
8. *Death's second self, that seals up all in rest.*
9. *In me thou see'st the glowing of such fire*
10. *That on the ashes of his youth doth lie,*
11. *As the death-bed whereon it must expire*
12. *Consumed with that which it was nourish'd by.*
13. *This thou perceivest, which makes thy love more strong*
14. *To love that well which thou must leave ere long*(W. SHAKESPEARE)

Questions and tasks:

1. Read the sonnet and be ready to translate and paraphrase any part of it.
2. Speak on the structure of the sonnet.

3. Speak on the idea of the sonnet and on the images the poet resorts to in describing his decline.
4. Comment on the implication in the phrase "consumed with that which it was nourish'd by". Note the contrast between the words "to consume" and "to nourish", which are contextual antonyms here.
5. Discuss the thought expressed in the epigrammatic lines of the sonnet.
6. Comment on the following assertion made by a critic that "Shakespeare thought in terms of metaphors".
7. Discuss the use of metaphors in the sonnet. Use the following questions as a guide:
 - a) What kinds of metaphors are used in the sonnet?
 - b) From what spheres does the poet draw his metaphors?
 - c) What idea is revealed through the metaphors employed in the sonnet?
8. Pick out the cases where periphrasis is used, and comment on them.
9. State what SDs are used in the poet's description of night (lines 7, 8) and comment on them.
10. Pick out the archaic words and forms which occur in the sonnet and explain their usage.
11. State what syntactical SD is used in the first line of the sonnet, find similar cases (lines 5, 9, 13) and comment on them.
12. Pick out cases of parallelism and discuss the function of this SD in the sonnet.
13. Note deviations from the conventional rhythmical pattern (in line 8) and comment on them.
14. Discuss the possible use of a modifier of rhythm (spondee) in line 14: "To love that well which thou must leave ere long".
15. Summing up the analysis of the sonnet speak on its message and the main SDs used by the poet to achieve the desired effect.

SUGGESTED SCHEMES FOR STYLISTIC ANALYSES

The scheme of stylistic analysis:

- 1) Define the functional style, the type of narration, the main compositional forms used.
Characterize the typical features of the functional style.
- 2) Present:
 - the gist of the contents,
 - the main subject matter,
 - general tonality,
 - the setting.
- 3) Comment on:
- 4) the general layer of the vocabulary,
- 5) the choice of words pertaining to the given functional style.
 - the language means (EM and SD),
- 6) The main stylistic functions in connection with
 - the style,
 - tonality,
 - subject matter,
 - message of the author

The general scheme of linguo-stylistic analysis

- I. The taxonomic stage of linguo-stylistic analysis (LSA)
 1. What functional style does the text under analysis belong to?
 2. What kind of text is it (a poem, a story, an article, etc.)?
 3. What types of narration and compositional forms are used in the text (the author's narrative, entrusted narrative, dialogue, etc)

II. The content-grasping stage (CFI) of LSA

1. Give a brief essence (summary) of the contents.
2. Find out the logical parts, key -words and sentences expressing:
 - The main thought,
 - The subject matter,
 - The general tonality,
 - The setting and the atmosphere,
 - Aspects of the tragic and the comic in the text,
 - The art of character drawing.

III. The semantic stage of LSA (CII)

1. The semantic structure of the words in the interrelation of the denotative and connotative meaning of words.
2. Polysemy, synonymy, phraseology and their stylistic function.
3. The stylistic differentiation of the vocabulary (literary, neutral and non-literary layers).
4. The signification of the various sentences and SPU.

IV. The stylistic stage of analysis

1. The usage of EM and SD on the lexical, grammatical, syntactical, phonetic levels to portray the tonality (mood), the characters, the author' concepts.

V. The functional stage of LSA. (CCI).

1. The author's outlook and the main idea.
2. The peculiarities of composition and individual style of the author.
3. The problems raised and their social and aesthetic relevance. (CCI).
4. Assessment of the value of the text, giving your personal opinion.

A Sample of Complex Stylistic Analysis

J. Galsworthy. "The Broken Boot"(E.M. Zeltin et. Al. English Graduation Course, 1972, pp.88-89: finishing with the words ".. .walked side by side.")

Text Interpretation

The passage under analysis is taken from John Galsworthy's story "The Broken Boot". It is about an actor whose name is Gilbert Caister. For six months he had been without a job and a proper meal. He ran into a man whom he had come to know in a convalescent camp, a man who thought a lot of him as an actor and was tremendously happy to see him again.

To convey Caister's state of mind on the noon when he "emerged" from his lodgings, the author brings into play an abundance of expressive stylistic means and means of speech characterization.

Caister was humiliated by having been out of job, by having to wear old clothes and being hungry. He did not want to acknowledge his poverty and fought the humiliation by assuming an ironic attitude towards himself and things happening to him. The irony is conveyed by lexical means: the epithet "faint" and the bookish word "regard" (instead of "look at"). The stylistic effect is increased by the verb "long for" used in the context inappropriate with its high-flown connotations. Cf. *Fixing his monocle, he stopped before a fishmonger's and with a faint smile on his face, regarded a lobster.... One could long for a lobster without paying....*

The metaphoric epithet "ghost" and the euphemistic metonymy "elegance" add to the stylistic effect: *Yet he received the ghost of aesthetic pleasure from the reflected elegance of a man long fed only twice a day....* The epithet "the ghost of .. .pleasure" forms a specific structure characterized by reversed syntactic-semantic connections (inverted epithet). "Elegance" replaces "gauntiness" because Caister does not like to think of himself as "gaunt".

Irony is accentuated by a mixture of styles (formal, intentionally well-bred vs highly colloquial) in the following: *"/ shall be delighted." But within him something did not drawl: "By God, you are going to have a feed, my boy!"*

To show Caister's attitude to his own distress and worry over his worn-out clothes, the author makes use of numerous stylistic devices: mixture of styles (cf. the use of colloquial "fancy himself and bookish "refitted" in close context); the vulgar intensifier "damned"; the anaphoric repetition of "very" and "on", combined with parallelism: **The sunlight of this damned town was very strong, very hard on seams and button-holes, on knees and elbows! Together with the actual tweeds, in which he could so easily fancy himself refitted...."**

The list of devices employed in the second paragraph is by no means exhaustive. Find and interpret the meaning and function of the following.

of a man long fed... of an eyeglasses well rimmed... of a velourhat salved...;

under it was his new phenomenon... ;

meche blanche;

Was it an asset or the beginning of the end?

that shadowy face;

atrophy, nerve, tissue;

...perhaps, but.

When Caister ran into Bryce-Green, it was the latter's face that attracted his attention. This idea is emphasized by the use of metonymy. ...*he had passed a face he knew*. A chain of post-positive attributes with the metaphoric epithet "cherubic" gives a vivid and colourful description of Bryce-Green's appearance: **Turning, he saw it also turn on a short and dapper figure - a face rosy, bright, round, with an air of cherubic knowledge, as of a getter-up of amateur theatricals.**"This description sets Bryce-Green at once in an opposition to Caister, as a prosperous well-fed, well-clothed man to a poor and nearly starving one. This idea is reinforced by the use of antithesis: *And - elegantly threadbare, roundabout and dapper - the two walked side by side*. It is a complex stylistic device, in which the first opposed part is constituted by another figure of speech, an oxymoron ("elegantly threadbare"). The antithesis is made prominent by detachment, which is marked in writing by paired dashes.

To conclude, one may say that within a mere page of the story Galsworthy displays an abundance of thought and feeling, proving himself once again a brilliant stylist. The extract is a wonderful example of the author's consistency in the realization of his creative scheme - to achieve and sustain ironic effect.

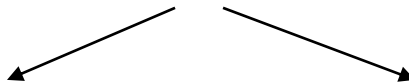
Supplementary Reading in FUNCTIONAL STYLISTICS

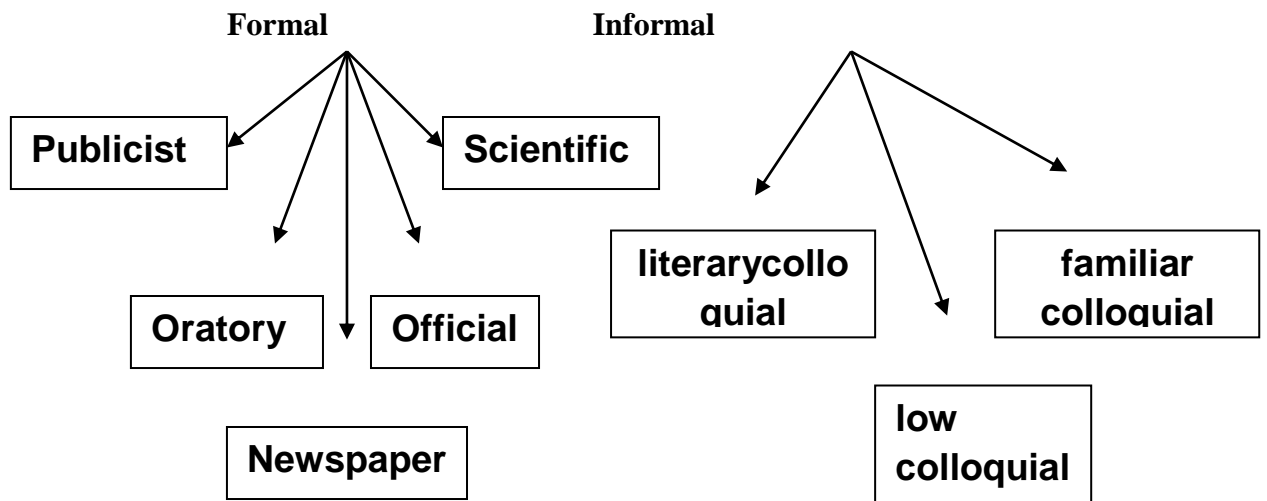
Functional Styles of the English Language

According to I.R.Galperin: Functional Style is a system of interrelated language means serving a definite aim in communication. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized

Table 10.

Functional Styles (Y.M.Screbnev)





Stylistic functions:

1. Communicative – i.e. communicating some primary information

The former method allows direct interpretation.

2. Voluntative (conative) – expressing one’s intention, urging people to some kind of action.

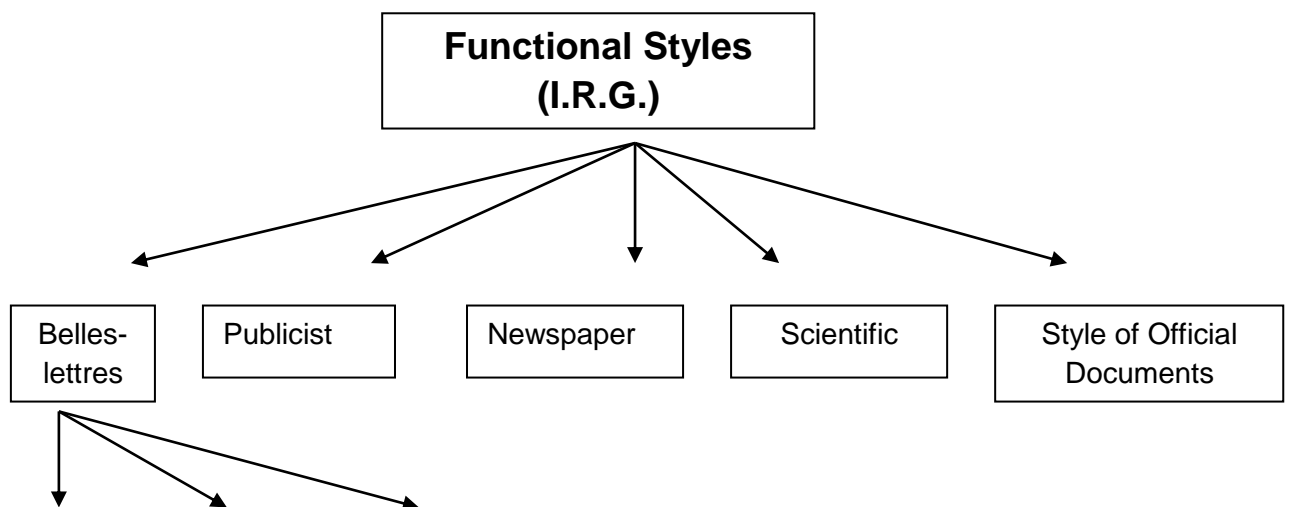
Ex.: ***“Inform us of your intentions!”***

3. Phatic – attracting smb’s attention to make the situation natural ***“I say, you know that ...”***

4. Aesthetic – appealing to people’s heart, deriving the effect of beauty and emotional response.

“Tired with all these, for restful death I cry!”

Table 11.



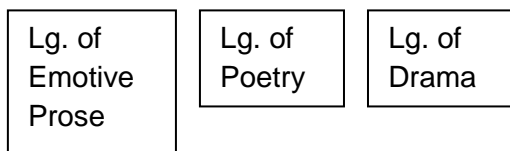


Table 12.

Typology of Functional Styles:

Style	Form	Domain	Function	Character
Official	Written	Affairs	Information	Logical
Scientific	Written	Science	Information	Logical
Publicistic	Written and oral	Human life	Persuasion	Logical + emotional
Newspaper	Written	Everyday life	information	Logical
fiction	Written	Art	Aesthetic influence	emotional

Classification of Functional Styles of the English Language

(I.R.Galperin)

1. *The Belles-Lettres Functional Style.*

a) Poetry;

b) Emotive prose;

c) Drama;

2. Publicistic Functional Style,

- a) oratory;*
- b) essays;*
- c) articles in newspapers and magazines;*

3. The Newspaper Functional Style.

- a) Brief news items;*
- b) Advertisements and announcements;*
- c) Headlines;*

4. The Scientific Prose Style.

- a) Exact sciences;*
- b) Humanitarian sciences;*
- c) Popular- science prose;*

5. The Official Documents Functional Style.

- a) Diplomatic documents;*
- b) Business letters;*
- c) Military documents;*
- d) Legal documents;*

The Problem of Colloquial Style

I.R.Galperin denies the existence of this functional style. He thinks that functional style can be singled out in the written variety of language. He defines the style as the result of a deliberate careful selection of language means which in their correlation constitute this style.

Prof. Maltzev thinks that style is a choice but this choice is very often done unconsciously, spontaneously. He thinks that the main aim of a functional style is to facilitate a communication in a certain sphere of discourse. But the rigid layouts of business and official letters practically

exclude the possibility of deliberate, careful selection. One more example is the compression in the newspapers headlines where there is a tendency to abbreviate language units.

There's a discrepancy in I.R.Galperin's theory. One of the substyles of the publicistic style is oratory which is its oral subdivision. Y.M.Skrebnev gives the definition of bookish and colloquial styles. The bookish style is a style of a highly polished nature that reflects the norm of the national literary language. The bookish style may be used not only in the written speech but in oral, official talk.

Colloquial style is the type of speech which is used in a situation that allows certain deviations from the rigid pattern of literary speech used not only in a private conversation, but also in private correspondence. So the style is applicable both to the written and oral varieties of the language. The terms "colloquial" and "bookish" don't exactly correspond to the oral and written forms of speech. Prof. Maltzev suggests terms "formal" and "informal" and states that colloquial style is the part of informal variety of English which is used orally in conversation.

The Belles-Lettres Style, its Substyles and its Peculiarities (I.R.Galperin):

The term "Belles-lettres" is generic for 3 substyles:

- poetry;- emotive prose;- drama;

The Belles-lettres style has its own specific function which is double –phoned. Besides, informing the reader, it impresses the reader aesthetically. Its function is aesthetic and cognitive, cognitive on the one hand and receiving pleasure on the other.The language means of this functional style are:

- 1) Genuine (not trite) imagery.
- 2) Contextual (connotative meaning) prevailing over denotation.
- 3) The individual choice of vocabulary which reflects the author's personal evaluation;
- 4) Lexical and syntactical idiosyncrasy. A peculiar individual selection of syntax and lexis;
- 5) The introduction of elements of other styles.
- 6) Colloquial language (in drama).

The Language of Poetry. Its peculiarities are rhythm and rhyme. As a SD rhythm is a combination of the ideal metrical scheme and its variations governed by the standard.

THE SIX-QUART BASKET

The six-quart basket

One side gone

Half the handle torn off

Sits in the centre of the lawn

And slowly fills up

With the white fruits of the snow

Emotive prose. Emotive prose is a combination of literary and colloquial variants of the language, being presented by the speech of the characters which is **stylized** that means it has been made “literature like” and some elements of conversational English were made use of. Emotive prose allows the use of elements of other styles but the author changes them and fulfills a certain function. The substyle of emotive prose makes use of different EM and SD, represented speech, detached constructions, gap – sentence link, etc.

The language of Drama is the language of plays mainly consisting of dialogues. The author’s speech is in the form of **stage remarks**. Any presentation of a play is an aesthetic procedure. The language of a play has the following peculiarities:

- It is stylized (retains the modus of literary English);
- It presents the variety of spoken language;
- It has redundancy of information caused by necessity to amplify the utterance;
- Monologues are never interrupted;
- characters’ utterances are much longer than in ordinary conversation.

The Publicist Style, its Substyles, and their Peculiarities

The Publicist Style treats certain political, social, economic, cultural problems. The aim of this style is to form public opinion, to convince the reader or the listener. The publicist style has the features common with the style of the scientific prose and that of emotive prose, i.e.

- 1) *Coherent and logical syntactical structure, with the expanded system of connectives;*
- 2) *Careful paragraphing;*
- 3) *Emotional appeal is achieved by the use of words with emotive meaning;*
- 4) *The use of imagery and other SD in emotive prose:*

5) *It is also characterized by BREVITY of expression which becomes epigrammatic in essays.*

Substyles: **The oratory, essays, journalistic articles, radio and TV commentary.**

Oratory. It makes use of a great number of expressive means to arouse and keep the public's interest: repetition, gradation, antithesis, rhetorical questions, emotive words, elements of colloquial speech.

Oratory and speeches

1. Direct address to the audience: *Ladies and gentlemen! Dear friends!*
2. The use of the 1st and 2nd personal pronouns: *"I have a dream today. I have a dream, that one day down in Alabama –I say to you, my friends, even though we face the difficulties of today and tomorrow, I still have a dream."*
3. Contractions: *We've got.*

Parallelism, antithesis, climax, repetition (anaphora, epiphora, chain repetition). *"It is high time this people had recovered from the passions of the war. It is high time the people of the North and the South understood each other..."*

Radio and TV commentary is less impersonal and more expressive and emotional. **The journalistic articles** are impersonal.

The Essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It is characterized by personality in the treatment of the theme and naturalness of expression.

The most characteristic language features:

1. Brevity of expression, epigrammaticalness.
2. The use of the 1st person singular.
3. The extended use of connectives to facilitate the correlation of ideas.
4. The abundant use of emotive words.
5. The use of similes and metaphors. *"Oh, the conductors! When I was a boy, massive old Richter commanding the old massive Hale orchestra! ... Why, my dear maestros, in spite of wars, bombs, taxes, rubbish and all, what a delight it has been to share this world and this age with you!"*

The essay is very subjective and the most colloquial of the all substyles of the publicist style. It makes use of expressive means and tropes.

The Newspaper FS, its Substyles and their Peculiarities

The Newspaper Style is a system of interrelated lexical, phraseological and grammatical means, basically serving the purposes of informing and instructing the reader. To understand the language peculiarities of English newspaper style it will be sufficient to analyze the following basic newspaper features: 1) Brief news items; 2) Advertisements and announcements; 3) Headlines; 4) Editorials; 5) Press reports.

The newspaper style has its specific features and is characterized by an extensive use of:

- 1) Special political and economic terms; Ex.: *socialism, capitalism, constitution, market economy*;
- 2) Non-term political vocabulary; Ex.: *public, people, peace, war, intervention*.
- 3) Newspaper clichés; Ex.: *vital issue, pressing problem, war hysteria*.
- 4) Abréviations ; Ex. : *UNO, NATO, EU, TUC, MP, PR*
- 5) Neologisms. Ex.: *sputnik, lunik, a teach-in, a sit-in, Watergate, Camillgate*.

Grammatical peculiarities:

- 1) Complex sentences with a developed system of clauses.
- 2) Verbal constructions.
- 3) Syntactical complexes.
- 4) Attributive noun groups.
- 5) Specific word order.
- 6) WH pattern rule:

Ex.: The biggest blackout in US history crippled major metropolitan areas in the Northeast and Midwest on Thursday by shutting down trains, airports, traffic and cooling systems. (US Today, Aug. 15-17, 2003)

The Headline. The main function is to inform the reader briefly, to reveal the reporter's attitude to the facts reported. It may contain elements of appraisal.

Syntactical patterns:

- 1) Full declarative sentences. *California ballot is a field of dreamers.*
- 2) Interrogative sentences. *What's next for Mr. Vick?*

3) Nominative sentences. *Blackout misery. Companies for Sale. Ageism Factor.*

4) Elliptical sentences. *50 MILLION AFFECTED IN Northeast and beyond as power grid fails.*

5) Sentences with articles omitted. *British soldier dies in ambulance bombing. Standard Investor Seeking to Sell Stake.*

6) Phrases with verbals. *Married – with cameras. Keeping prices down. To get USA aid.*

7) Questions in the form of statements. *Safe Sin? The more, the better?*

8) Complex sentences. *US Newspaperman Declares He Helped Bomb Havana.*

9) Headlines including direct speech. *Travel havoc: “We are not getting out today”.*

Advertisements and Announcements. The function of advertisements and announcements is to inform the reader. There are two types of them: classified and non-classified. **Classified:** Births, Marriages, Deaths, In Memorial, Business Offers, Personal, Farm, Aviary. *“Trained Nurse with child 2 years seeks post London preferred – Write Box C, 658, The Times, EC 4”.*

Non-classified: the reader’s attention is attracted by every possible means: typographical, graphical, stylistic. No brevity of language means.

The Scientific Prose Style is characterized by:

- 1) Rigour and precision;
- 2) Logical sequence of utterances;
- 3) Impersonality;
- 4) Quotations, references, footnotes
- 5) Sentence patterns:
 - a) Postulatory
 - b) argumentative
 - c) formulative

Annotation is the shortest form of a secondary scientific text, which:

1. Gives a general statement of the essential thought of the original, i.e. the main communicative intention.
2. Generalizes the information given and presents it in a condensed form;
3. Mentions the addressee sometimes.

Descriptive Annotation: clear-cut and definite structure, presents the headings of the original in the same order they are given in the text.

The Cambridge Encyclopedia of the English language

Provides a unique survey of the history, structure and use of the English language throughout the world;

- Written by the world's foremost expert in language matters;
- Visually outstanding – illustrated in full colour throughout;
- Fully indexed, with a comprehensible glossary and further reading provided.

The style of the scientific prose has 3 subdivisions or varieties:

- 1) The style of humanitarian sciences;
- 2) The style of "exact" sciences;
- 3) The style of popular scientific prose.

The aim of communication is to create new concepts, disclose the international laws of existence.

The peculiarities are: objectiveness; logical coherence, impersonality, unemotional character, exactness.

Vocabulary. The use of **terms** and words used to express a specialized concept in a given branch of science. Terms are not necessarily used. They may be borrowed from ordinary language but are given a new meaning.

The scientific prose style consists mostly of ordinary words which tend to be used in their primary logical meaning. Emotiveness depends on the subject of investigation but mostly scientific prose style is unemotional.

The parallel arrangement of sentences contributes to emphasizing certain points in the utterance. Use of foot-notes helps to preserve the logical coherence of ideas.

Humanities in comparison with "exact" sciences employ more emotionally coloured words, fewer passive constructions.

Scientific popular style has the following peculiarities: emotive words, elements of colloquial style. Use of quotations and references;

The Style of Official Documents and its Substyles

- 1) Language of business letters;
- 2) Language of legal documents;

- 3) Language of diplomacy;
- 4) Language of military documents;

The aims of the Style of Official Documents and its Substyles

1. To reach an agreement between two contracting parties;
2. To state the conditions binding two parties in an understanding.

Each of substyles of official documents makes use of special terms.

The Style of Official Documents is marked by:

1. Conventionality;
2. Unemotiveness;
3. Encoded character (symbols, abbreviations).
4. A general syntactical mode of combining several pronouncements into one sentence.
5. Formulas of greeting, parting, politeness, gratitude.

The structure of the business letter:

- **The heading;**
- **The reference;**
- *The date;*
- *The inside address;*
- *The opening salutation;*
- *The body;*
- *The complimentary close;*
- *Enclosure.*
- *It is characterized by special business terminology:*
- *extra-revenue, taxable capacities, liability to profit taxes;*
- *Red-tape clichés: I BEG TO INFORM YOU; I BEG TO MOVE;*
- *Abbreviations: MP, GVT, HMS, LTD.*

Legal documents, military documents, diplomatic documents. The documents use set expressions inherited from early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents many words have Latin and French origin. There are a lot of abbreviations and conventional symbols.

The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells you with what kind of letter we deal with.

Syntactical features of business letters are: the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members.

Morphological peculiarities are passive constructions, they make the letters impersonal. There is a tendency to avoid pronoun reference. Its typical feature is to frame equally important factors and to divide them by members in order to avoid ambiguity of the wrong interpretation.

Vocabulary:

conspicuous- შესამჩნევი

blackout- დაბნელება

Phatic- ფატიკური

ballot- ხმის მიცემა

to facilitate- შემსუბუქება, გამარტივება

Ageism- ეიჯიზმი(ასაკობრივი დისკრიმინაცია)

discrepancy- აზრთა სხვადასხვაობა, უთანხმოება

havoc- განადგურება, აოხრება

applicable- გამოყენებადი, გამოსადეგი

footnotes- კომენტარები

prevailing over- სჭარბობს

conventionality- პირობითობა

to amplify- გაფართოება, გაზვიადება, გადამეტება

pronouncement- გადაწყვეტილების გამოცხადება

THE MAN OF PROPERTY IRENE'S RETURN

John Galsworthy

(The passage deals with Irene's return home after Bosinney's death.)

On reaching home, and entering the little lighted hall with his latchkey, the first thing that caught his eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing-room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

“So you've come back?” he said. “Why are you sitting here in the dark?”

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect.

“So you've come back,” he repeated.

She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough.

He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death — perhaps, like himself, had bought a paper at the draughty corner of a street, and read it.

She had come back then of her own accord, to the cage she had pined to be free of - and taking in all the tremendous significance of this, he longed to cry: “Take your hated body that I love out of

my house! Take away that pitiful white face, so cruel and soft- before I crush it. Get out of my sight; never let me see you again!”

And, at those unspoken words, he seemed to see her rise and move away, like a woman in a terrible dream, from which she was fighting to awake - rise and go out into the dark and cold, without a thought of him, without so much as the knowledge of his presence.

Then he cried, contradicting what he had not yet spoken, “No; stay there!” And turning away from her, he sat down in his accustomed chair on the other side of the hearth.

They sat in silence.

And Soames thought: “Why is all this? Why should I suffer so? What have I done? It is not my fault!”

Again he looked at her, huddled like a bird that is shot and dying, whose poor breast you see panting as the air is taken from it, whose poor eyes look at you who have shot it, with a slow, soft, unseeing look, taking farewell of all that is good — of the sun, and the air, and its mate.

So they sat, by the firelight, in the silence, one on each side of the hearth.

And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. And going out into the hall he flung the door wide, to gulp down the cold air that came in; then without hat or overcoat went out into the Square.

Along the garden rails a half-starved cat came rubbing her way towards him, and Soames thought: “Suffering! When will it cease, my suffering?”

At a front door across the way was a man of his acquaintance named Rutter, scraping his boots, with an air of “I am master here”. And Soames walked on.

From far in the clear air the bells of the church where he and Irene had been married were pealing in “practice” for the advent of Christ, the chimes ringing out above the sound of traffic. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. If only he could burst out of himself, out of this web that for the first time in his life he felt around him. If only he could surrender to the thought: “Divorce her - turn her out! She has forgotten you. Forget her!”

If only he could surrender to the thought: “Let her go - she has suffered enough!”

If only he could surrender to the desire: “Make a slave of her- she is in your power!”

If only even he could surrender to the sudden vision: “What does it all matter?” Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could act on an impulse!

He could forget nothing; surrender to no thought, vision, or desire; it was all too serious; too close around him, an unbreakable cage.

On the far side of the Square newspaper boys were calling their evening wares, and the ghoulis h cries mingled and jangled with the sound of those church bells.

Soames covered his ears. The thought flashed across him that but for a chance, he himself, and not Bosinney, might be lying dead, and she, instead of crouching there like a shot bird with those dying eyes ...

1. Speak on the way Irene is presented in the passage:

a) In the author's description and b) in represented speech.

2. Pick out metaphors and similes and analyze them.

3. Discuss epithets in the author's speech and in represented speech.

4. Analyze represented speech used in the passage and its peculiarities.

5. Pick out cases of the combination of represented speech with direct speech and speak on the effect achieved.

6. Speak on the function of repetition.

7. Discuss the images the author repeatedly resorts to describe Irene.

THE GREAT GATSBY

F. Scott Fitzgerald

(The passage deals with the description of the major character of the novel and American society after World War I.)

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne battles he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now - there was a quality of nervous despair in Daisy's letters. She didn't see why he couldn't come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes. All night the saxophones wailed the hopeless comment of the "*Beale Street Blues*" while a hundred pairs of golden and silver slippers shuffled the shining dust. At the gray tea hour there were always rooms that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately- and the decision must be made by some force - of love, of money, of unquestionable practicality - that was close at hand.

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford.

1. *Speak on the subject-matter of the passage. What SDs are used in the first paragraph to show the mood of the characters after World War I?* 2. *Analyse the stylistic peculiarities (syntactical and phonetic) in the sentence “She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.”*
3. *What EMs and SDs stress the contradictory character of bourgeois society? (Pick out epithets, contextual antonyms, oxymoronic combinations, etc.)*
4. *Analyse the SDs of zeugma in the sentence “There was a wholesome bulkiness about his person and his position”, and say how it reveals the author's attitude to Tom Buchanan.*
5. *Analyse the last two paragraphs of the passage. Comment on the implication suggested by a kind of antithesis “Doubtless there was a certain struggle and a certain relief, and the unpredictability of the clinching sentence”.*
6. *Summing up the analysis discuss the SDs used to describe Daisy's “artificial world”.*

AN IDEAL HUSBAND

Oscar Wilde

Act I

(Mrs. Chiveley, a cunning adventuress, comes to Sir Robert Chiltern - a prominent public figure with the purpose of blackmailing him.)

Mrs. Cheveley: Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you do that for me?

Sir Robert Chiltern: Mrs. Cheveley you cannot be serious in making me such a proposition!

Mrs. Cheveley: I am quite serious.

Sir Robert Chiltern (*coldly*): Pray allow me to believe that you are not.

Mrs. Cheveley (*speaking with great deliberation and emphasis*): Ah! but I am. And if you do what I ask you, I... will pay you very handsomely!

Sir Robert Chiltern: Pay me!

Mrs. Cheveley: Yes.

Sir Robert Chiltern: I am afraid I don't quite understand what you mean.

Mrs. Cheveley (*leaning back on the sofa and looking at him*): How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

Sir Robert Chiltern: I fear I don't.

Mrs. Cheveley (*in her most nonchalant manner*): My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

Sir Robert Chiltern (*rises indignantly*): If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley that you seem to be unable to realize that you are talking to an English gentleman.

Mrs. Cheveley (*detains him by touching his arm with her fan and keeping it there while she is talking*): I realize that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

Sir Robert Chiltern (*biting his lip*): What do you mean?

Mrs. Cheveley (*rising and facing him*): I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

Sir Robert Chiltern: What letter?

Mrs. Cheveley (*contemptuously*): The letter you wrote to Baron Amheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares — a letter written three days before the Government announced its own purchase.

Sir Robert Chiltern (*hoarsely*): It is not true.

Mrs. Cheveley: You thought that letter had been destroyed. How foolish of you! It is in my possession.

Sir Robert Chiltern: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

Mrs. Cheveley: It was a swindle. Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

Sir Robert Chiltern: It is infamous, what you propose — infamous!

Mrs. Cheveley: Oh, no! This is the game of life as we all have to play it. Sir Robert, sooner or later!

Sir Robert Chiltern: I cannot do what you ask me.

Mrs. Cheveley: You mean you cannot help doing it. You know you are standing on the edge of a precipice. And it is not for you to make terms. It is for you to accept them. Supposing you refuse

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Sir Robert Chiltern: What then?

Mrs. Cheveley: My dear Sir Robert, what then? You are ruined, that is all! Remember to what a point your Puritanism in England has brought you. In old days nobody pretended to be a bit better than his neighbors. In fact, to be a bit better than one's neighbour was considered excessively vulgar and middle-class. Nowadays, with our modern mania for morality, every one has to pose as a paragon of purity, incorruptibility, and all the other seven deadly virtues - and what is the result? You all go over like ninepins - one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man - now they crush him. And yours is a very nasty scandal. You couldn't survive it. If it were known that as a young man, secretary to a great and important minister, you sold a Cabinet secret for a large sum of money, and that was the origin of your wealth and career, you would be hounded out of public life, you would disappear completely. And after all, Sir Robert, why should you sacrifice your entire future rather than deal diplomatically with your enemy? For the moment I am your enemy I admit it! And I am much stronger than you are. The big battalions are on my side. You have a splendid position, but it is your splendid position that makes you so vulnerable. You can't defend it! And I am in attack. Of course I have not talked morality to you. You must admit the fairness that I have spared you that. Years ago you did a clever, unscrupulous thing; it turned out a great success. You owe to it your fortune and position. And now you have got to pay for it. Sooner or later we have all to pay for what we do. You have to pay now: Before I leave you to-night, you have got to promise me to suppress your report, and to speak in the House in favour of this scheme.

Sir Robert Chiltern: What you ask is impossible.

Mrs. Cheveley: You must make it possible. You are going to make it possible. Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proofs of it! Think of their loathsome joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.

Sir Robert Chiltern: Stop! You want me to withdraw the report and to make a short speech stating that I believe there are possibilities in the scheme?

Mrs. Cheveley (*sifting down on the sofa*): Those are my terms.

Sir Robert Chiltern (*in a low voice*): I will give you any sum of money you want.

Mrs. Cheveley: Even you are not rich enough, Sir Robert, to buy back your past. No man is.

- 1. Note the structure of the excerpt, the role and the character of the author's remarks.**
- 2. Note the blending of colloquial and literary variants of language in the speech of the characters.**
- 3. Pick out sentences of epigrammatic character in Mrs. Cheveley's speech and dwell on the typical features of bourgeois society revealed in them.**
- 4. Comment on the connotation of the word "gentleman" in Sir Chiltern's indignant speech: "You seem to be unable to realize that you are talking to an English gentleman".**
- 5. Note the peculiar use of the verbs: "to buy", "to sell", "to pay" in the speech of the characters. What insight into bourgeois society is given through manipulations with these words?**
- 6. Discuss the EMs and SDs used by Mrs. Cheveley in her monologues. What insight into Mrs. Cheveley's character is given through the EMs and SDs she uses.**
- 7. Speak on the SDs used by Mrs. Cheveley to characterize the English press.**
- 8. Comment on the language used by Sir Robert Chiltern and Mrs. Cheveley and say how the author shows their characters through their speech.**

THE KITCHEN CHIMNEY

Robert Frost

*Builder, in building the little house,
In every way you may please yourself;
But, please, please me in the kitchen chimney:
Don't build me a chimney upon a shelf.*

However far you must go for bricks.

*Whatever they cost a-piece or a pound,
Buy me enough for a full-length chimney
And build the chimney clear from the ground.*

It's not that I am greatly afraid of fire,

But I never heard of a house that throve

(And I know of one that didn't thrive)

Where the chimney started above the stove.

And I dread the ominous stain of tar

That there always is on the papered walls,

And the smell of fire drowned in rain

That there always is when the chimney's false.

A shelf's for a clock or vase or picture.

But I don't see why it should have to bear

A chimney that only would serve to remind me

Of castles I used to build in air.

- 1. Pick out cases in which Frost gives concrete descriptions of building the kitchen chimney.**
- 2. Comment on the poet's address to the builder that opens the first stanza and speak on the peculiar use of the words "please" in this stanza.**
- 3. Say why it is important to "build the chimney clear from the ground". Note the implication in the third stanza "But I never heard of a house that throve (and I know of one that didn't thrive) where the chimney started above the stove".**
- 4. Comment on the poet's dread of "the ominous stain of tar" (the fourth stanza) and say what may be implied in the lines: "And the smell of fire drowned in rain that there always is when the chimney's false".**
- 5. Speak on the meaning of the expression "to build castles in the air" and say why the poet alludes to this expression in the conclusion of his poem.**
- 6. Comment on the conversational tone Frost builds into his verse. Speak on the EMs and SDs that show, "Frost's poems are people talking" as one of his critics maintained.**
- 7. Discuss the form of the poem, its rhythm and rhyme.**
- 8. Summing up the analysis speak about the message of the poem and the main SDs employed by the poet.**

SONNET 116

W. Shakespeare

1. *Let me not to the marriage of true minds*
2. *Admit impediments. Love is not love*
3. *Which alters when it alteration finds,*
4. *Or bends with the remover to remove:*
5. *O, no! it is an ever-fixed mark*
6. *That looks on tempests, and is never shaken.*
7. *It is the star to every wandering bark*
8. *Whose worth's unknown, although his height be taken;*
9. *Love's not Time's fool, though rosy lips and cheeks*
10. *Within his bending sickle's compass come:*
11. *Love alters not with his brief hours and weeks,*
12. *But bears it out even to the edge of doom.*
13. *If this be error and upon me proved,*
14. *I never writ, nor man ever loved.*

Questions:

1. Be ready to paraphrase and interpret any part of the sonnet.
2. Speak on the idea of the sonnet.
3. Discuss the structure of the sonnet.
4. Find the modifiers of rhythm that are used in the sonnet and comment on them.
5. Speak on the rhymes of the sonnet: a) cases of imperfect rhyme; b) the rhyme of the epigrammatic lines.
6. Discuss the idea of the epigrammatic lines.
7. Find cases of metaphors and metaphoric periphrases employed in the sonnet and comment on them.
8. Discuss the SD used by the poet in the description of Time.

9. Find cases of alliteration (and other cases of sound repetition) that help to bring out the idea of the sonnet (lines 3, 4).
10. State the stylistic function of the interjections: “O, no!” (line 5).
11. Summing up the analysis of the sonnet speak on the poet's conception of love and the various SDs used to bring the poet's idea home. Express your own attitude to the subject.

THE DAFFODILS

W. Wordsworth

*I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils.
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.*

The waves beside them danced, but they

Out-did the sparkling waves in glee:

A poet could not but be gay

In such a jocund company!

I gazed - and gazed - but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

Questions:

- 1. Analyze the rhythmical arrangement and rhymes of the poem.**
- 2. Comment on the contextual meanings of the metaphor “dance” (and “dancing”) in the poem and its stylistic function.**
- 3. Speak on the epithets and metaphors used to describe flowers in the poem.**
- 4. Speak on the SDs employed to characterize the state of mind of the poet.**
- 5. Summing up the analysis say what SDs are used to describe nature and what is the poet's attitude to it**

SONNET 73

W. Shakespeare

1. *That time of year thou mayst in me behold*
2. *When yellow leaves, or none, or few, do hang*
3. *Upon those boughs which shake against the cold,*
4. *Bare ruin'd choirs, where late the sweet birds sang.*
5. *In me thou see'st the twilight of such day*
6. *As after sunset fadeth in the west,*
7. *Which by and by black night doth take away,*
8. *Death's second self, that seals up all in rest.*
9. *In me thou see'st the glowing of such fire*
10. *That on the ashes of his youth doth lie,*
11. *As the death-bed whereon it must expire*
12. *Consumed with that which it was nourish'd by.*
13. *This thou perceivest, which makes thy love more strong,*
14. *To love that well which thou must leave ere long.*

Questions:

1. Read the sonnet and be ready to translate and paraphrase any part of it.
2. Speak on the structure of the sonnet.
3. Speak on the idea of the sonnet and on the images the poet resorts to in describing his decline.
4. Comment on the implication in the phrase “consumed with that which it was nourish'd by”. Note the contrast between the words “to consume” and “to nourish”, which are contextual antonyms here.
5. Discuss the thought expressed in the epigrammatic lines of the sonnet.

6. Comment on the following assertion made by a critic that “Shakespeare thought in terms of metaphors”.
7. Discuss the use of metaphors in the sonnet. Use the following questions as a guide: a) What kinds of metaphors are used in the sonnet? b) From where does the poet draw his metaphors? c) What idea is revealed through the metaphors employed in the sonnet?
8. Pick out the cases where periphrasis is used, and comment on them.
9. State what SDs are used in the poet's description of night (lines 7, 8) and comment on them.
10. Pick out the archaic words and forms which occur in the sonnet and explain their usage.
11. State what syntactical SD is used in the first line of the sonnet, find similar cases (lines 5, 9, 13) and comment on them.
12. Pick out cases of parallelism and discuss the function of this SD in the sonnet.
13. Note deviations from the conventional rhythmical pattern (in line 8) and comment on them.
14. Discuss the possible use of a modifier of rhythm (spondee) in line 14: “To love that well which thou must leave ere long”.
15. Summing up the analysis of the sonnet speak on its message and the main SDs used by the poet to achieve the desired effect.

Bereft

Robert Frost

Where had I heard this wind before
 Change like this to deeper roar?
 What would it take my standing there for,
 Holding open a restive door,
 Looking downhill to a frothy shore?
 Summer was past and day was past.
 Somber clouds in the west were massed,
 Out in the porch's sagging floor
 Leaves got up in a coil and hissed,
 Blindly struck at my knee and missed.

Something sinister in the tone
Told me my secret must be known:
Word I was in the house alone
Somehow must have gotten abroad,
Word I was in my life alone,
Word I had no one left but God.

Questions:

- 1. Describe the situation precisely. What time of day and year is it? Where is the speaker ? What is happening to the weather?**
- 2. To what are the leaves in lines 9-1- compared?**
- 3. The word ‘hissed’ (9) is a kind of SD (see the glossary of poetic terms).How is it reinforced in the lines following?**
- 4. Though lines 9-10 present the clearest example of the second form of Metaphor,there are others. To what is the wind “it” compared in line 3? Why is the “door” (4) restive
And what does this do (figuratively) to the door? To what is the speaker’s “life” compared?**
- 5. What is the tone of the poem? How reassuring is the last poem?**

GLOSSARY OF LITERARY AND STYLISTIC TERMS

Aesthetic function – Greek *aisthētikos*, *perceptive*; *aisthanesthai*, *to feel, or to perceive*. Connected with the appreciation or criticism of the beautiful. Aesthetics is the philosophy of fine arts.

Alliteration (L. *ad* “to + *lit(t)era* “letter”) – a phonetic stylistic device; a repetition of the same consonant at the beginning of neighboring words or accented syllables.

Allusion (L. *alludere* “to allude”) - a hint at something, presumably known to the reader, frequently from literature, history, bible or mythology

Anadiplosis (Gr. “doubling”) – a repetition of the last word or any prominent word in a sentence or clause at the beginning of the next, with an adjunct idea. See *framing, repetition*.

Analogy- Greek *analogia*, proportion. The process of reasoning from parallel cases (in its logical sense). In the literary way, it is the description of something known in order to suggest in certain respects something unknown. An *analogue* is a word or thing bearing analogy to, or resembling, another.

Anaphora (Gr. *Anaphora* “‘carrying back”) - a phonetic stylistic device; therepetition of words or phrases at the beginning of successive clauses, sentences or lines.

Anticlimax (Gr. *Anti* “against” + *climax* “ladder”) – slackening of tension in a sentence or longer piece of writing wherein the ideas fall off in dignity, or become less important at the close.

Antithesis (Gr.) – an opposition or contrast of ideas expressed by parallelism of strongly contrasted words placed at the beginning and at the end of a single sentence or clause, or in the corresponding position in two or more sentences or clauses. A. is often based on the use of antonyms and is aimed at emphasizing contrasting features.

Antonomasia (Gr. “naming instead”) – 1. A figure of speech close to metonymy, which substitutes an epithet, or descriptive phrase, or official title for a proper name. 2. The use of a proper name to express a general idea.

Aposiopesis (Gr. *Aposiōpan* “to be quite silent”). The sudden breaking off in speech, without completing a thought, as if the speaker was unable or unwilling to state what was in the mind.

Archaism (Gr. *Archaios* “ancient”) – Ancient or obsolete word, or style, or idiom gone out of current use.

Archetype- Greek *archetupon*, pattern, model. The original pattern, from which copies are made; a prototype. In his *Contributions to Analytical Psychology*, Jung, the psychologist makes a distinction between collective consciousness (the acceptable dogmas and ‘isms’ of religion, race and class), and those predetermined patterns and archetypes in the collective unconscious. These archetypes are inherited in the human mind from the typical experiences of our ancestors – birth, death, love, family life, struggle.

These experiences, to give unity to a diversity of effects, are expressed in myths, dreams, literature. Writers use archetypal themes, and archetypal images.

Assonance(L. *assonare*“to respond”). A phonetic stylistic device; agreement of vowel sounds (sometimes combined with likeness in consonants).

Asyndeton (Gr. A ‘not’ + syndetos “bound together”).The deliberate avoidance of conjunctions.

ATTACHMENT (THE GAP-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. 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: "*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.*" (S. L.);

APOKOINU CONSTRUCTIONS – Here the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one: *He was the man killed that deer.* (R. Warren)

APOSIOPESIS(BREAK-IN-THE-NARRATIVE)– This term which in Greek means ‘silence’ denotes intentional abstention from continuing the utterance to the end. The speaker (writer) either begins a new utterance or stops altogether.

Climax (gradation) – (Gr. klimax “ladder”) – a figure in which a number of propositions or ideas are set forth in a series in which each rises above the preceding in force.

Colloquialisms– words that occupy an intermediate position between literary and non-literary stylistic layers and are used in conversational type of everyday speech. (*awfully sorry, a pretty*

little thing, etc.). Latin *colloquium*, from *colloqui*, to speak together. Pertaining to words peculiar to the vocabulary of everyday talk.

Contrast - Late Latin *contrastare*, to stand against. The juxtaposition of images or thoughts to show striking differences.

Denotation - Latin *denotare*, to set a mark on, to point out, specify, designate. The meaning of a term excluding the feelings of the writer; the literal and factual meaning of a word. In logic, the aggregate of objects that may be included under a word, compared with *connotation*.

Denouement(catastrophe) – The unwinding of the action; the events in a story or play immediately following the climax and bringing the action to an end.

Description – The presentation of the atmosphere, the scenery and the like of the literary work. Latin *describere* to write down, copy. In a literary work, description presents the chief qualities of time and place, and creates the setting of the story.

Detail (poetic) – The part selected to represent the whole, both typifying and individualizing the image. A detail may be directly observed and directly expressed feature or an image or represented in an association with some other phenomenon.

Dialect – Words and expressions used by peasants and others in certain regions of the country: *baccy* (tobacco), *unbeknown* (unknown), *winder* (window), *etc.* Greek *dialectos*, from *dialegethai*, to discourse. The language of a particular district or class.

Dialogue– The speech of two or more characters addressed to each other. Greek *dialogos*, a conversation; *dialegethai*, to discourse. A conversation between several people. A literary work in the form of a conversation; when joined to action the dialogue becomes a drama. The recent use of the word *dialogue* denotes an exchange of views and ideas between people or parties of different opinions, *e.g. Roman Catholics and Protestants*.

Drama - Greek *drama*, a deed, action on the stage, from *dran*, to do, act. Latin *dramatis personae*, characters of the play. Stage-play. The composition and presentation of plays.

Dramatic (interior) monologue – The speech of the narrator as his own protagonist or the character speaking to himself when he is alone but addressing the audience in his imagination.

Ellipsis- Greek *elleipsis*; *elleipen*, to fall short, deficiency. The omission in a sentence of one or more words, which would be needed to express the sense completely.

Emotive connotation – An overtone or an additional component of meaning expressing the speaker's attitude, his feelings and emotions.

Epiphora – **repetition** of the final word or word-group. *E.g.* "I wake up and I am alone, and I walk round Warley and I am alone, and I talk with people and I am alone" (J.Braine).

Epithet– Greek *epitheton*, attributed, added; *epi*, on, *tithenai*, to place. An adjective expressing a quality or attribute considered characteristic of a person or thing. An appellation or a descriptive term.

Exposition (setting) – Latin *exposition-(em)*, a showing forth. Giving the necessary information about the characters and the situation at the beginning of a play or novel.

Figure of speech – Any of the devices of figurative language, ranging from expression of the imagination to deviation from ordinary usage for the sake of ornament. Quite a number of figures of speech are based on the principle of recurrence. Recurrent may be elements of different linguistic layers: lexical, syntactic, morphological, phonetic. Some figures of speech emerge as a result of simultaneous interaction of several principles of poetic expression, i.e. the principle of contrast and recurrence; recurrence+ analogy; recurrence+ incomplete representation.

Framing (ring repetition) – A kind of repetition in which the opening word is repeated at the end of a sense-group or a sentence (in prose), or at the end of a line or stanza (in verse). Framing is of special significance in poetry, where it often adds to the general musical effect.

Functional style – A system of expressive means and vocabulary, answering the needs of a certain sphere of human activity.

Genre – French, from Latin *gener* -, stem of *genus*, birth. Kind, style. A literary type, such as epic, lyric, tragedy, comedy. From the fifteenth century to the eighteenth, the various *genres* showed marked differences, which were accepted by the writers of the time.

Hyperbole- Greek *huperbole*, overshooting; from *huperballain*, to throw beyond, to exceed; *huper*, over, *ballein*, to throw. Exaggeration, for the purpose of emphasis.

Imagery (tropes) -Figurative language intended to evoke a picture or idea in the mind of the reader; figures of speech collectively.

Imitation style – A style based on a sparing use of obsolete and archaic words and constructions and the avoidance of anything obviously modern to convey the flavour of the epoch.

IRONY- a trope which consists in: a) the use of evaluative (meliorative) words in the opposite meanings (cf. **ENANTIOSEMY**): *You're in complimentary mood today, aren't you? First you called my explanation rubbish and now you call me a liar*; b) "worsening" of the meliorative connotation of a word: *I'm very glad you think so, Lady Sneerwell*; c) the acquisition of a pejorative connotation by a non-evaluative word: *Jack: If you want to know, Cecily happens to be my aunt.* - *Algernon: Your aunt*; Ironic use of words is accompanied by specific suprasyntactic prosody.

Jargon – Old French *jargon*, warbling of birds, chatter, talk. Unintelligible words; barbarisms or debased language. A way of speech full of unfamiliar terms; the vocabulary of science, profession, or art.

Litotes - Greek *litos*, plain, meager. An ironically moderate form of speech. Sometimes a rhetorical understatement, in which a negative is substituted for the positive remark. 'A citizen of no mean city' for 'a great city'.

MEIOSIS - a trope which consists in a deliberate understatement.

Metaphor (metaphoric) – Greek *metaphora*, transference; *meta*, over, *pherein*, to carry. The application of a name or a descriptive term to an object to which it is not literally applicable. An implied comparison. It is based on the idea of the similarity in dissimilars.

Metonymy - Greek *metonumia*, expressing change, name-change. The substitution of the name of an attribute of a thing for the name of the thing itself, as *crown* for *king*, *city* for *inhabitants*, *Shakespeare* for *Shakespeare's plays*.

Narration (narrative) – (L. *narrare* "to tell") – A form in which a story is told by relating events in a sequence of time.

Onomatopoeia– (Gr. *onomatopoiia* "word-making") A phonetic stylistic device; the use of words in which the sound is suggestive of the object or action designated: *buzz*, *cuckoo*, *bang*, *hiss*. E.g. "And now there came *chock-chock* of wooden hammers."

Oxymoron – (Gr. *oxys* "sharp" + *moros* "foolish". A figure of speech consisting in the use of an epithet or attributive phrase in contradiction to the noun it defines. Ex.: *Speaking silence*, *dumb confession*... (Burns)

Parable– Greek *parabole*, comparison, putting beside; from *paraballein*, to throw beside. A short, simple story setting forth a moral lesson. *The Prodigal Son* and *the Good Samaritan*, parables of Christ, are, perhaps, the most famous examples.

Paradox– Greek *paradoxos*, contrary to received opinion or expectation. A statement which, though it seems to be self-contradictory, contains a basis of truth. A statement conflicting with received opinion or belief. A paradox often provokes the reader to consider the particular point afresh, as when Shakespeare says, “*Cowards die many times before their deaths*”.

Parallelism - (Gr. *parallelos* “going beside”). A syntactic stylistic device; specific similarity of construction of adjacent word groups equivalent, complimentary, or antithetic in sense, esp. for rhetorical effect or rhythm.

Periphrasis – (Gr. *peri* “all round” + *phrazein* “to speak”) A figure of speech; the use of a longer phrasing with descriptive epithets, abstract general terms, etc., in place of a possible shorter and plainer form of expression, aimed at representing the author’s idea in a roundabout way.

Personification– (L. *persona* “person”). A figure of speech whereby an inanimate object or idea is given human characteristics.

Polysyndeton– (Gr. *poly* “many” + *syndetos* “connected”). Repetition of conjunction in close succession, as of one connecting homogeneous parts, or clauses, or sentences; opposed to asyndeton. E.g. “*And in the sky the stars are met, and on the wave a deeper blue, and on the leaf a browner hue, and in the heaven that clear obscure...*” (Byron)

Professionalisms – Characteristic words and phrases used within the sphere of a particular profession. In fiction P. are used in to mark the speech of a character with certain peculiarities. They are used mostly figuratively, hence they should not be confused with technical words. E.g. “*Will she stay the course?*” about Fleur in *The White Monkey*, using the expression referring to horse - racing.

Pun(paronomasia, a play on words) – (It. *Puntiglio* “fine point”). The humorous or ludicrous use of a word in more than one sense; a play on words. E.g. “*When I am dead, I hope it may be said: “His sins were scarlet, but his books were read*”. Here the pun is based on two homophones, *read* and *red*.

QUESTION-IN-THE-NARRATIVE– a figure in the form of a question which a speaker often asks and often answers himself: “*For what is left the poet there?*

For Greeks a blush – for Greece a tear.” (G. Byron)

Recurrence- repetition, events, things happening frequently, regularly.

RHETORICAL QUESTION – a figure of speech based on a statement expressed in an interrogative form, which requires no answer on the part of the reader or speaker: “*What is this life if, full of care, we have no time to stand and stare?*” (Dav.)

REPRESENTED SPEECH - is the representation of the actual utterance by a second person, usually by the author, as if it had been spoken, whereas it had not been spoken, but is only represented in the author’s words: “*Could he bring a reference from where he now was? He could.*” (Draiser)

Repetition (reiteration) – Latin *repetere*, to try again, from *petere*, to seek. One of the basic devices of art. It is used in musical composition, painting, poetry, and prose. Repetition sets up a tide of expectation, helps to give unity to a work of art. In poetry, devices based on repetition are the refrain, the repetend, alliteration, assonance, rhythm, and the metrical pattern.

Reported (represented) speech - the form of utterance, which conveys the actual words or thoughts of the character through the mouth of the writer but retains the peculiarities of the speaker’s mode of expression.

Rhythm – Greek *rhythmos*, Latin *rhythmus*, measured motion, rhythm, cognate with *rhein*, to flow. Rhyme is identity of sound between two words extending from the last fully accented vowel to the end of the word, as in *fair, chair, or smite, write, or ending, bending*.

Simile – (L. *similes* “like”). A figure of speech, which draws a comparison between two different things in one or more aspects; an imaginative comparison.

Slang (slangy word) – Words and phrases in common colloquial use, in some or all of their senses being outside of the literary language, but continually forcing their way into it. It is opposed to standard English. S. is often humorous, witty and adds to the picturesqueness of the language.

Style – Latin *stilos*, a pointed instrument for writing on waxed tablets; also, way of writing. The effective use of language, especially in prose, whether to make statements or to rouse emotions.

Synecdoche– (Gr. *synecdoche*). A figure of speech, alike to metonymy, by which a part is put for the whole, or the whole for a part, or an individual for a class, or an indefinite number for a definite one, or singular for plural.

Synonym– (Gr. *synonymos* “synonymous”). One or two words or more words or phrases having the same or nearly the same essential meaning, but suitable to different contexts.

Synopsis - Greek *sunopsis*, *sun*, with, together, *opsis*, a view. A collective or general view of any subject; a summary.

Theme- Greek *thema*, *proposition*, from *tithenai*, to put. The subject, on which one speaks; the term is more often used to indicate its central idea.

Trope - Greek *tropos*, turn, way; *trepo*, turn. The figurative, elaborate use of word. The term is applied to metaphor, simile, personification and hyperbole. Tropes could be employed in forms of irony.

Understatement (meiosis) - Greek *meiosis*, lessening. The use of understatement to give the impression that a thing is less in size and importance than it really is. Often applied in the negative form illustrated under *litotes*. It is commonly used in colloquial English. "That was *some* opera".

Vulgarism - Latin *vulgaris*, from *vulgus*, the common people. A vulgar, unrefined way of speech closely connected with slang and colloquialism.

Zeugma - Greek *zeugma*, band, bond, from *zeugnumi*, I yoke. A figure of speech by which a verb or an adjective is applied to two nouns, though strictly appropriate to only one of them. (CLT) Use of a word in the same grammatical relation to two adjacent words in the context: one metaphorical and the other literal in sense. E.g. "And the boys took their places and their books" (Dickens).

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