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STATE UNIVERSITY
“UZHHOROD NATIONAL UNIVERSITY”
FACULTY OF FOREIGN PHILOLOGY
ENGLISH PHILOLOGY DEPARTMENT**

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**COLLECTION OF TASKS ON STYLISTICS OF ENGLISH
(materials for self-study)**

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Ч-44

Чендей Н. В. Збірник завдань із стилістики англійської мови: матеріали для самостійної роботи (англійською мовою). Ужгород. 2024. 37с.

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Збірник завдань розроблений передусім для студентів 3 та 4 курсів англійського відділення факультету іноземної філології з метою підготовки до семінарських занять, модульних контрольних робіт та іспиту з дисциплін «Стилiстика англійської мови» та «Порівняльна стилістика англійської та української мов».

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SELF-STUDY TASKS

1. Identify the meaning of these phrases:

1. "pancake", "ball" (for the "sky"), "silver dust", "sequins" (for "stars").
2. "face of London", "the pain of the ocean".
3. Through the open window the dust danced and was golden.
4. a flight of fancy, floods of tears.
5. Mr. Pickwick bottled up his vengeance and corked it down.
6. His pen is rather sharp.
7. He drank one more cup.
8. "to earn one's bread", "to keep one's mouth shut".
9. He looked at them in animal panic.
10. apple - faced man;
11. It is his do - it - yourself attitude.
12. "a shadow of a smile";
13. smiling sun, voiceless sounds.
14. speaking silence, cold fire, living death.
15. War is peace. The worse - the better.
16. I agree with you Mr. Logic,
17. The fair sex.
18. My better half.
19. Instrument of destruction, the object of administration.
20. To tie a knot - to get married; in disgrace of fortune - bad luck.
21. A thousand pardons, scared to death, immensely obliged.
22. My Dear Simplicity.
23. Her husband is an Othello.
24. Dora, plunging at once into privileged intimacy and into the middle of
25. the room.
26. Did you miss my lecture? - Not at all.
27. Nice weather, isn't it? (on a rainy day).
28. "Have you been seeing any spirits?" "Or taking any?"
29. "He took his hat and his leave".
30. "A Governess wanted. Must possess knowledge of Rumanian, Italian,
31. Spanish, German, Music and Mining Engineering".
32. She turned with the sweet smile of an alligator.
33. "He took little satisfaction in telling each Mary, something..."
34. Mr.Snake or Mr.Backbite
35. "Dr.Fresh Air" or "Mr. Whats-his-name".
36. swift-footed Achilles
37. the smiling sun", "the frowning cloud",
38. his triumphant look
39. You, ostrich!"
40. "Richard of the Lion Heart".
41. "shutters-coming-off-the-shops early morning".
42. "I have told it to you a thousand times".
43. "cold fire", "brawling love".
44. to shout mutely
45. to cry silently
46. "the street was damaged by improvements", "silence was louder than
47. thunder".
48. And the silken, sad, uncertain rustling of each purple curtain"
49. " The possessive instinct never stands still"
50. "Deep into the darkness peering, long I stood there wondering, fearing,

51. doubting, dreaming dreams no mortals ever dared to dream before"
52. She is sly like a fox
53. Thirsty wind.
54. the cloudy lifeage of the sky

2. Identify the lexical stylistic devices in the sentences below:

1. I've fought through a bitter life since I last heard your voice; and you must forgive me, for I struggled only for you."
2. "You will have to be everywhere on time, looking perfect, with a happy- to-be-there attitude."
3. "Do you reflect that all those words will be branded in my memory, and eating deeper eternally after you have left me?"
4. "The light struggled through the cream-coloured silk blinds."
5. "Liberace once revealed that his gift was to play Tchaikovsky by leaving out the boring bits."
6. "Salvador Dali is what every woman needs to be adorable and cherished."
7. "My love for Linton is like a foliage in the woods: time will change it, I'm well aware, as winter changes the trees."
8. "His eye alone, which glistened like a fiery star amid lowering clouds,
1. was to be seen in its state of native wilderness."
9. "Bright lights, tall buildings, shiny sequins, and crowds of familiar faces."
10. "He possessed enough money to buy Switzerland".
11. "He began to pace the room, muttering terrible things to himself, till I was inclined to believe, as he said Joseph did, that conscience had turned his heart to an earthly hell."
12. "Do you remember the bed that sagged like a hammock, the room in Antwerp next to the toilets, the Irish bedroom thick with agonizing saints?"
13. Could you ever expect him to be such a Scrooge?
14. The litter drifted round the playground like tattered butterflies lost in flight.
15. Is there such a thing as evil in the human child?
16. The coals settled comfortably in the fireplace.
17. bitter sweet; love hate; bitter laughter.
18. splash! bang! splinter! whoosh!
19. The man was a mountain. The wind was a knife, cutting through outer garments to attack the defenceless body.
20. In the middle of a furious argument, a third party might enter and say, "Did I detect a slight difference of opinion here?"
21. Spoken by a dying man who is unaware of his condition; "I think the future is a bright and beautiful time which I shall enter into with all my energies."
22. He was a so-called member of the "ruling classes".
23. In her excited state she imagined she heard thousands of fans beating on the doors, ready to die if they did not set eyes on their idol.
24. Finally she yelled at him: "Do that!"
25. The old man passed away.
26. " The Queen stepped graciously out of her gleaming limousine, walked up the red carpet in suitably regal style--then gave a huge yawn, bored with the day's proceedings."
27. The silken ship sailed silently through the sea.

3. Identify the syntactical stylistic devices in the sentences below:

1. With fingers weary and worn.
2. A good generous prayer it was.
3. My dearest daughter, at your feet I fall.
4. In went Mr. Pickwick.
5. She was gone. For good.

6. She was a good sport about all this, but so was he.
7. Every racing car, every racer, every mechanic, every ice - cream van was
8. also plastered with advertising.
9. They speak like saints and act like devils.
10. She wasn't sure of anything and more, of him, herself, their friends, her
11. work, her future.
12. He couldn't go abroad alone, the sea upset his liver, he hated hotels.
13. The heaviest rain, and snow, and hail, and sleet, could boast of the
14. advantage over him in only one respect.
15. She and that fellow ought to be the sufferers, and they were in I tally.
16. You feel all right? Anything wrong or what?
17. On the hall table there were a couple of letters addressed to her. One was
18. the bill. The other...
19. For what is left the poet here? For Greeks a blush - for Greece a tear.
20. It's not a bad thing - It's a good thing.
21. He is no coward. He is a brave man.
22. He was not without taste.
23. What was the good of discontented people who fitted in nowhere?

4. Define the cases of euphony and the cases of cacophony in the following passages below:

Those evening bells,
 Those evening bells
 How many a tale their music tells
 Of youth and home
 and that sweet time
 When last I heard
 their soothing chime.

5. List all the words that are part of the vocabulary of botany - the study of plants. Some are literal, some metaphorical, and others are puns, or slang and colloquial usages. (Remember that the narrative about the incident on the S bus underlies every exercise.)

After nearly taking root myself under a heliotrope, I managed to graft myself on to a vernal speedwell where hips and haws were squashed indiscriminately and where there was an overpowering axillary scent. There I ran to earth a young blade or garden pansy whose stalk had run to seed and whose nut, cabbage or pumpkin was surmounted by a capsule encircled by snakeweed. This corny, creeping sucker, transpiring at the palms, nettled a common elder who started to tread his daisies and give him the edge of his bristly ox-tongue, so the sensitive plant talked off and parked himself.

6. Comment on the following cases of alliteration and their stylistic function:

1. Silken sad uncertain rustling of each purple curtain. (E.A.Poe)
2. The furrow followed free. (S.T.Coleridge)
3. The Italian trio tut-tuted their tongues at me. (T.Capote)

7. Comment on the following cases of assonance and their stylistic function:

It is the hour when from the boughs
 The nightingales' high note is heard;
 It is the hour when lovers' vows
 Seem sweet in every whispered word,
 And gentle winds and waters near,
 Make music to the lovely ear. (Byron).

8. Comment on the essential features of stylistic function: convergence, accumulation, irradiation and implication.

I've no great cause to love that spot of earth
Which holds what might have been the noblest nation.
But though I owe it little but my birth,
I feel a mixed regret and veneration
For its decaying fame and former worth
Seven years (the usual term of transportation)
of absence lay one's old resentments level,
When a man's country's going to the devil. (Byron)

9. Analyze the story and indicate what meanings of a word participate in violation of Ph. U. and restoration of their direct, dictionary meaning:

RED HERRING

Once upon a time there lived an old herring, who happened to be in love with a white elephant. When the yellow press, always nosing around, learned of the affair, they screamed blue murder because everyone thought it was a disgrace for the white elephant, who was rumored to be of the blue blood, to have a romantic involvement with the plebian red herring. Some guessed, however, that the red herring was just a red herring and the white elephant was in fact carrying on with a black sheep who was of an aristocratic origin. The white elephant's father turned grey overnight, saw red in the morning, was about to beat his son black and blue but showed white feather, went and painted the town red instead.

If only the interested parties had used their grey matter, they could have easily seen that there was a strong attachment between the white elephant and the pretty white crow with delicate green fingers.

Soon another sensation came as a bolt from the blue and in a week no one remembered the poor red herring who was always in a blue mood, always dressed in black and severely tortured by the green-eyed monster.

10. State the type of transfer of meaning used to create the following tropes. Discuss the type of each metaphor: conceptual, trite, genuine, or sustained (prolonged).

1. Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage. (W. Shakespeare)
2. Most men and women are forced to perform parts for which they have no qualifications.
The world is a stage, but the play is badly cast. (O.Wilde)

11. Analyze the following cases of irony, antonomasia, epithets, litotes, hyperbole and understatement and oxymoron. Define the types, structure and stylistic functions of these lexical SDs.

1. "It was an occasion for rejoicing, perhaps, but rather for a solemn, thankful, eyes-raised-to-heaven kind of rejoicing" (Wodehouse)
2. "For the Doctor Watson of this world, as opposed to the Sherlock Holmeses, success in the province of detective work must be, to a very large extent, the result of luck" (Wodehouse)

12. Find and analyse cases of detachment, parenthesis, and suspense. Comment on the structure and functions of each:

1. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. (*Virginia Woolf*)
2. It was not the monotonous days unchecked by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell. (*Dickens*)
3. Here is a long passage – what an enormous perspective I make of it! – leading from Peggotty's kitchen to the front door. (*Dickens*)

4. I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slings and arrows of outrageous fortune) as for the sake of criticism in general. (*Maugham*)

13. Analyze the following cases of irony, antonomasia, epithets, litotes, hyperbole and understatement and oxymoron. Define the types, structure and stylistic functions of these lexical SDs.

1. "One after another those people lay down on the ground to laugh – and two of them died." (M. Twain)

2. "What a noble illustration of the tender laws of this favored country! – They let the paupers go to sleep" (Dickens)

14. Read this folk-lore fairy-tale and say in which way the tail influences its length.

THE TAIL

J. F. Campbell

There was a shepherd who went out to the hill to look after his sheep. It was misty and cold, and he had much trouble to find them. At last he had them all but one; and after much searching he found that one too in a peat-hag, half drowned; 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.

15. Analyse the cases of convergence. Name the stylistic devices involved (inversion, detachment, parenthesis, suspense). Comment on the structure and functions of each:

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

2. Rolling in money, the Carpenters were. (Christie)

16. Identify the types of gradation in the following excerpts from the novel by John Barth (The Floating Opera):

Betty June told me all her troubles – and they were dramatic, real troubles! Woman had never loved man, it seemed to me, as she loved Smitty, and yet he ignored her. She wouldn't have cared what he did to her – he might beat her and curse her (a thrilling notion to a seventeen-year-old!) – if only he'd acknowledged her devotion, but he ignored her. She would even suffered torture for him (together we dreamt up the tortures she'd be willing to suffer, considering each soberly); would even have died for him (we discussed, in detail, various unpleasant deaths) for the merest crumb of reciprocal passion. But Smitty remained oblivious.

But alas, with Mr. Mack all other things weren't equal. Not only did his physical well-being deteriorate in his last years, through arthritis to leukaemia to the grave; his sanity deteriorated also, gradually, along the continuum from relative normalcy through marked eccentricity to gibbering idiocy.

17. Read the beginning of the chapter A raison de coeur* from John Barth's novel and comment on its title.

A raison de coeur

That's right, I pay my hotel bill every day, and reregister every day, too, despite the fact that the hotel offers weekly and monthly and even seasonal rates for long-term guests. It's no eccentricity, friend, nor any sign of stinginess on my part: I have an excellent reason for doing so, but it is a *raison de coeur*, if I may say so – a reason of the heart and not of the head.

Doubly so; literally so. Listen: eleven times the muscle of my heart contracted while I was writing the four words of the preceding sentence. Perhaps six hundred times since I began to write this little chapter. Seven hundred thirty-two million, one hundred thirty-six thousand, three hundred twenty times

since I moved into the hotel. And no less than one billion, sixty-seven million, six hundred thirty-six thousand, one hundred sixty times has my heart beat since a day in 1919, at Fort George G. Meade, when an Army doctor, Captain John Frisbee, informed me, during the course of my predischarge physical examination, that each soft beat my sick heart beat might be my sick heart's last. This fact – that having begun this sentence, I may not live to write its end; that having poured my drink, I may not live to taste it, or that it may pass a live man's tongue to burn a dead man's belly; that having slumbered, I may never wake, or having waked, may never living sleep – this for thirty-five years has been the condition of my existence, the great fact of my life: had been so for eighteen years already, or five hundred forty-nine million, sixty thousand, four hundred eighty heartbeats, by June 21 or 22 of 1937.

Test 1

1. Lexical stylistic device is such type of denoting phenomena that serves to create additional ... connotations.
 - A. expressive
 - B. evaluative
 - C. subjective
 - D. expressive, evaluative, subjective
2. Each type of intended substitution results in a stylistic device called also ...
 - A. a metaphor
 - B. a metonymy
 - C. a trope
 - D. a personification
3. The act of substitution is referred to ...
 - A. transference
 - B. similarity
 - C. contiguity
 - D. association
4. Metaphor is a transference of names based on the associated ... between two objects.
 - A. contiguity
 - B. similarity
 - C. closeness
 - D. substitution
5. If metaphor involves likeness between inanimate and animate objects, we deal with ...
 - A. a simile
 - B. a metonymy
 - C. a trope
 - D. a personification
6. The ... component (usual or occasional) of the meaning of a word is its capacity to evoke or directly express emotions.
 - A. A. logical (referential) or denotative
 - B. nominal
 - C. emotive
 - D. grammatical
7. ... component of connotative meaning bears reference to things, phenomena or ideas through a kind of evaluation of them.
 - A. emotive
 - B. evaluative
 - C. logical
 - D. expressive
8. ... component intensifies the denotative or connotative meaning (emotions and feelings).
 - A. emotive
 - B. evaluative
 - C. logical
 - D. expressive
9. ... component (foregrounding) is characteristic of particular styles or spheres of communication.
 - A. emotive
 - B. evaluative
 - C. stylistic
 - D. expressive
10. Words in a context may acquire additional lexical meanings not fixed in the dictionaries, what we have called ... meanings.
 - A. logical
 - B. contextual
 - C. emotive
 - D. nominal
11. Stylistic inversion does not change the grammatical type of the syntactical structure.
 - A. repetition
 - B. chiasmus
 - C. stylistic inversion
 - D. polysyndeton
12. ... is a deliberate postponement of the completion of the sentence.
 - A. repetition
 - B. chiasmus
 - C. stylistic inversion
 - D. suspense
13. ... is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation).
 - A. inversion
 - B. break-in-the-narration
 - C. chiasmus
 - D. detachment
14. In ... the second part of the utterance is separated by a full stop from the first as if in afterthought.
 - A. attachment
 - B. break-in-the-narration
 - C. chiasmus
 - D. detachment
15. ... is a stylistic device which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance.
 - A. attachment
 - B. enumeration
 - C. chiasmus
 - D. detachment

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) summer;
- b) snack;
- c) doth;
- d) fascination;
- e) labialization.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.)

1. I never saw a man who looked with such a wistful eye upon that little tent of blue which prisoners call the sky. (O. Wilde).

Test 2

1. When first used, metaphors are called ...

- | | |
|--------------|--------------|
| A. hackneyed | B. sustained |
| C. genuine | D. clichés |

2. When often repeated, metaphors are called ...

- | | |
|--------------|-------------|
| A. trite | B. genuine |
| C. sustained | D. original |

3. A cluster of metaphors is called ... metaphor.

- | | |
|--------------|-------------|
| A. trite | B. genuine |
| C. sustained | D. original |

4. Metonymy is based on ... of objects.

- | | |
|---------------|-----------------|
| A. contiguity | B. similarity |
| C. closeness | D. substitution |

5. A type of metonymy which is based on the relations between the part and the whole is called ...

- | | |
|----------------------|-----------------|
| A. a personification | B. a synecdoche |
| C. a simile | D. a metaphor |

6. The most powerful expressive means of any language are ...

- | | |
|-------------|----------------|
| A. lexical | B. stylistic |
| C. phonetic | D. grammatical |

7. Stylistics is a branch of linguistics which studies the principles of choice and the effect of choice of different language elements in rendering ... under different conditions of communication.

- | | |
|------------------------|------------|
| A. thought | B. emotion |
| C. thought and emotion | D. meaning |

8. ... is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable.

- | | |
|-----------|---------------------|
| A. style | B. genre |
| C. manner | D. individual style |

9. An individual style deals with problems, concerning the choice of the most appropriate language means and their organization into a ...

- | | |
|----------|------------|
| A. text | B. message |
| C. genre | D. code |

10. In literary language the NORM is the invariant of the ... patterns in circulation during a given period in the development of the given language.

- | | |
|--------------------------|---|
| A. phonetic | B. morphological |
| C. lexical and syntactic | D. phonetic, morphological, lexical and syntactic |

11. Morphemic repetition is repetition of a morpheme, ..., to emphasize and promote it.

- | | |
|---------------------------|--------------------------|
| A. usually a root one | B. both root and affixal |
| C. usually an affixal one | D. usually the last one |

12. Extension of the morphemic ... causes the appearance of occasional words (fresh, original, lucid in the inner form and morphemic structure).

- A. repetition B. meaning
C. valency D. structure
13. ... of root or affix morphemes stresses contrast, negation, absence of quality, smallness in words with the help of different affixes.
A. repetition B. meaning
C. valency D. structure
14. Extension of the normative ... adds emotive and evaluative connotational meaning in degrees of comparison of the occasional character.
A. meaning B. valency
C. structure D. repetition
15. ... are based on extension of the normative valency which results in the formation of new words.
A. polysemantic words B. synonymous words
C. occasional words (nonce-words) D. set phrases
2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):
a) hi;
b) knowest;
c) fastidiousness
d) palatilization;
e) winter.
3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):
... a red moon rides on the humps of the low river hills. (Sandburg)
She was a small barrel of a woman. (J. Fowles).

Test 3

1. ... is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context.
A. an epithet B. an irony
C. an oxymoron D. a zeugma
2. ... is based on the interaction of two well-known meanings of a word or a phrase.
A. a synecdoche B. a pun
C. a simile D. an epithet
3. ... is a stylistic device based on the simultaneous realization of two logical meanings, but the meanings are in opposition to each other.
A. a personification B. a synecdoche
C. an irony D. a metaphor
4. ... is based on the interplay of emotive and logical meaning, used to characterize an object.
A. an epithet B. an irony
C. an oxymoron D. a zeugma
5. ... is a combination of two words in which the meaning is opposite in sense.
A. an epithet B. an irony
C. an oxymoron D. a zeugma
6. The theory of NORM is based on the theory of ...
A. correspondences B. opposition
C. style D. genre
7. Stylistic ... is characterized by accumulation of the mood (tonality) expressed by different EM, constituting convergence on the whole, it is based on implication and irradiation.
A. function B. trope
C. means D. device
8. ... is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object.

- A. meaning B. form
C. sign D. concept
9. ... is a basic unit of a language, which denotes a concept and expresses emotions and relations.
A. form B. sign
C. word D. sentence
10. ... refers the mind to a concrete concept, phenomenon, or thing of objective reality, whether real or imaginary.
A. lexical meaning B. word
C. sign D. text
11. ... comprises words of colloquial, conversational character used in personal, everyday communication
A. neutral words B. informal vocabulary
C. formal vocabulary D. occasional words
12. are employed in non-official everyday communication and mark the message as informal, non-official and conversational. Their use is associated with the oral form of communication.
A. colloquial words B. formal words
C. occasional words (nonce-words) D. neutral words
13. ... 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.
A. terms B. archaic words
C. slang D. jargon
14. ... is a low colloquial vocabulary meant to be secret or being an expressive idiom of terms in the literary layer of the vocabulary.
A. terms B. archaic words
C. slang D. jargon
15. ... 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
A. dialectical words B. archaic words
C. slang D. jargon

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- thy;
- facetiousness;
- glottal stop;
- child;
- to go on

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast. (O. Wilde).

Test 4

1. ... is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context.

- A. an epithet B. an irony
C. an oxymoron D. a zeugma

2. ... is based on the interaction of two well-known meanings of a word or a phrase.

- A. a synecdoche B. a pun
C. a simile D. an epithet

3. ... is a stylistic device based on the simultaneous realization of two logical meanings, but the meanings are in opposition to each other.

- A. a personification B. a synecdoche

- d) palatilization;
e) winter.
3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):
...a red moon rides on the humps of the low river hills. (Sandburg)
She was a small barrel of a woman. (J. Fowles).

Test 5

1. ... is a combination of two words in which the meaning is opposite in sense.
A. an epithet B. an irony
C. an oxymoron D. a zeugma
2. ... is the result of interaction between logical and nominal meaning aimed at putting the proper name of a person for a person having the same feature.
A. a metaphor B. an antonomasia
C. an oxymoron D. a hyperbole
3. ... is a comparison of two objects belonging to different spheres but presented as having some feature in common.
A. a synecdoche B. a pun
C. a simile D. an epithet
4. ... is a stylistic device by which a longer phrase is used instead of a shorter and plainer one; it is a case of circumlocution (a roundabout way of description), which is used in literary descriptions for greater expressiveness.
A. periphrasis B. euphemism
C. hyperbole D. an antonomasia
5. ... is a variety of periphrasis which substitute an expression which seems to be rude for one more mild and delicate to avoid an unpleasant situation.
A. antonomasia B. hyperbole
C. a pun D. euphemism
6. Stylistic ... is characterized by accumulation of the mood (tonality) expressed by different EM, constituting convergence on the whole, it is based on implication and irradiation.
A. function B. trope
C. means D. device
7. ... is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object.
A. meaning B. form
C. sign D. concept
8. ... is a basic unit of a language, which denotes a concept and expresses emotions and relations.
A. form B. sign
C. word D. sentence
9. ... refers the mind to a concrete concept, phenomenon, or thing of objective reality, whether real or imaginary.
A. lexical meaning B. word
C. sign D. text
10. A ... is considered an abstract or general idea of some phenomenon of objective reality and also comprises subjective feelings and emotions of human beings.
A. meaning B. form
C. sign D. concept
11. ... is a low colloquial vocabulary meant to be secret or being an expressive idiom of terms in the literary layer of the vocabulary.
A. terms B. archaic words
C. slang D. jargon

12. ... 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

- A. dialectical words B. archaic words
C. slang D. jargon

13. ... are coarse special colloquial words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation.

- A. dialectical words B. archaic words
C. vulgarisms D. jargonisms

14. ... is a statement which though it appears to be self-contradictory, nevertheless involves truth or at least an element of truth.

- A. proverb B. paradox
C. set expression D. allusion

15. Tropes and figures of speech are based on ... which is realized through the interrelation of different components of denotational and connotational meaning of words and word combinations.

- A. logics B. imagination
C. imagery D. allusion

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) thy;
b) facetiousness;
c) glottal stop;
d) child;
e) to go on

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast. (O. Wilde)

Test 6

1. ... is a device by which the names of objects or characters are used in a figurative sense, representing some more general things, good or bad qualities.

- A. allegory B. antonomasia
C. oxymoron D. hyperbole

2. As a literary device, an allegory in its most general sense is...

- A. metonymy B. epithet
C. oxymoron D. extended metaphor

3. ... is generally defined as an expression that has become hackneyed and trite.

- A. periphrasis B. euphemism
C. simile D. cliché

4. ... is a word or phrase containing an expressive characteristic of an object or person, based on some metaphor and thus creating an image.

- A. metaphorical epithet B. simile
C. oxymoron D. hyperbole

5. Metaphor is ..., when expressed by a word or phrase.

- A. extended B. simple
C. trite D. genuine

6. The theory of NORM is based on the theory of ...

- A. correspondences B. opposition
C. style D. genre

7. Stylistic ... is characterized by accumulation of the mood (tonality) expressed by different EM, constituting convergence on the whole, it is based on implication and irradiation.

- A. function B. trope

- C. means D. device
8. ... is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object.
A. meaning B. form
C. sign D. concept
9. ... is a basic unit of a language, which denotes a concept and expresses emotions and relations.
A. form B. sign
C. word D. sentence
10. ... refers the mind to a concrete concept, phenomenon, or thing of objective reality, whether real or imaginary.
A. lexical meaning B. word
C. sign D. text
11. Extension of the morphemic ... causes the appearance of occasional words (fresh, original, lucid in the inner form and morphemic structure).
A. repetition B. meaning
C. valency D. structure
12. ... of root or affix morphemes stresses contrast, negation, absence of quality, smallness in words with the help of different affixes.
A. repetition B. meaning
C. valency D. structure
13. Extension of the normative ... adds emotive and evaluative connotational meaning in degrees of comparison of the occasional character.
A. meaning B. valency
C. structure D. repetition
14. ... are based on extension of the normative valency which results in the formation of new words.
A. polysemantic words B. synonymous words
C. occasional words (nonce-words) D. set phrases
15. ... comprise the overwhelming majority of lexis, used in all spheres of human activity and being the main source of synonyms and polysemantic words.
A. informal words B. formal words
C. occasional words (nonce-words) D. neutral words

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) delusion;
- b) descending scale;
- c) mother;
- d) to be through;
- e) nay.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

...and you were just as startled as though the chairs and tables without warning began to skip about the floor in an antic dance. (S. Maugham).

Test 7

1. Metaphor is ..., when expressed by a word or phrase.

- A. extended B. simple
- C. trite D. genuine

2. Metaphor is ... when a broader context is required to understand it, or when the metaphor includes more than one element of the text.

- A. trite B. simple
C. complex (prolonged or sustained) D. fresh

3. ... is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the surface of it, the quality seems to be underestimated (diminished), but in fact it is shown as something very positive or intensified.

- A. hyperbole B. litotes (understatement)
C. metaphor D. antonomasia

4. ... is a presentation of two contrasting ideas in a close succession.

- A. periphrasis B. euphemism
C. hyperbole D. antithesis

5. In literary fiction, ... can be used to describe a character who presents the exact opposite as to personality type or moral outlook to another character in a particular piece of literature

- A. litotes B. antithesis
C. oxymoron D. metonymy

6. The ... meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning.

- A. logical B. contextual
C. transferred D. nominal

7. When we perceive two meanings of the word simultaneously, we are confronted with a stylistic ... in which the two meanings interact.

- A. device B. analysis
C. function D. trope

8. A ... 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.

- A. metonymy B. irony
C. simile D. metaphor

9. ... is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on proximity (contiguity).

- A. metonymy B. irony
C. simile D. metaphor

10. ... is the realization of two semantically different meanings of grammatically homogeneous members with the help of a verb which is made to refer to different subjects or objects (direct and indirect).

- A. litotes B. periphrasis
C. zeugma D. oxymoron

11. ... is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation).

- A. inversion B. break-in-the-narration
C. chiasmus D. detachment

12. In ... the second part of the utterance is separated by a full stop from the first as if in afterthought.

- A. attachment B. break-in-the-narration
C. chiasmus D. detachment

13. ... is a stylistic device which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance.

- A. attachment B. enumeration
C. chiasmus D. detachment

14. ... are based on the repetition of the whole syntactical structure of several successive sentences.

- A. inversions B. parallel constructions
C. apokoinu constructions D. polysyndeton

15. ... 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.

- A. epiphora B. framing
C. anaphora D. anadiplosis

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) monosemantic;
b) green;
c) to have a crush on somebody;
d) hither;
e) meditation.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

So they stood and ate beneath a sky of thunderous brass that rang with the storm-coming. (W. Golding).

Test 8

1. ... is a comparison of two objects belonging to different spheres but presented as having some feature in common.

- A. a synecdoche B. a pun
C. a simile D. an epithet

2. ... is a stylistic device by which a longer phrase is used instead of a shorter and plainer one; it is a case of circumlocution (a roundabout way of description), which is used in literary descriptions for greater expressiveness.

- A. periphrasis B. euphemism
C. hyperbole D. an antonomasia

3. ... is a variety of periphrasis which substitute an expression which seems to be rude for one more mild and delicate to avoid an unpleasant situation.

- A. antonomasia B. hyperbole
C. a pun D. euphemism

4. ... denotes a deliberate extreme exaggeration of the quality of the object.

- A. simile B. oxymoron
C. hyperbole D. epithet

5. ... is a device by which the names of objects or characters are used in a figurative sense, representing some more general things, good or bad qualities.

- A. allegory B. antonomasia
C. oxymoron D. hyperbole

6. ... is a subtype of periphrasis, on the other – it is a subtype of metonymy.

- A. antonomasia B. epithet
C. simile D. litotes

7. There is a widely held view that style is the correspondence between thought and expression.

- A. language and speech B. thought and expression
C. language and thought D. language and expression

8. ... are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

- A. the expressive means of language B. the stylistic devices
C. the tropes D. the images

9. ... is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalised status and thus becoming a generative model.

- A. an expressive means B. a stylistic device
C. an image D. a trope

10. The most powerful expressive means of any language are ...

- A. lexical B. stylistic
C. phonetic D. grammatical

11. ... 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.

- A. break-in-the-narration B. asyndeton
C. apokoinu construction D. polysyndeton

12. ... is a device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph

- A. break-in-the-narration B. parallel construction
C. apokoinu construction D. polysyndeton

13. ... is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances

- A. parallel construction B. break-in-the-narration
C. chiasmus D. apokoinu construction

14. ... is based on the partial or complete replacement of the language elements and violation of the word order.

- A. inversion B. break-in-the-narration
C. chiasmus D. apokoinu construction

15. Stylistic inversion does not change the grammatical type of the syntactical structure.

- A. repetition B. chiasmus
C. stylistic inversion D. polysyndeton

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) difficult;
b) a bit (of);
c) thee;
d) felicity;
e) polysemantic.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

In a country there was a shire, and in that shire there was a town, and in that town there was a house, and in that house there was a room, and in that room there was a bed, and on that bed there lay a little girl. (E. Gaskell).

Test 9

1. ... is generally defined as an expression that has become hackneyed and trite.

- A. periphrasis B. euphemism
C. simile D. cliché

2. ... is a word or phrase containing an expressive characteristic of an object or person, based on some metaphor and thus creating an image.

- A. metaphorical epithet B. simile
C. oxymoron D. hyperbole

3. Metaphor is ..., when expressed by a word or phrase.

- A. extended B. simple
C. trite D. genuine

4. Metaphor is ... when a broader context is required to understand it, or when the metaphor includes more than one element of the text.

- A. trite
- B. simple
- C. complex (prolonged or sustained)
- D. fresh

5. ... is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the surface of it, the quality seems to be underestimated (diminished), but in fact it is shown as something very positive or intensified.

- A. hyperbole
- B. litotes (understatement)
- C. metaphor
- D. antonomasia

6. The ... 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.

- A. logical (referential) or denotative
- B. nominal
- C. emotive
- D. grammatical

7. ... 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.

- A. logical (referential) or denotative
- B. nominal
- C. emotive
- D. grammatical

8. The ... component (usual or occasional) of the meaning of a word is its capacity to evoke or directly express emotions.

- A. A. logical (referential) or denotative
- B. nominal
- C. emotive
- D. grammatical

9. ... component of connotative meaning bears reference to things, phenomena or ideas through a kind of evaluation of them.

- A. emotive
- B. evaluative
- C. logical
- D. expressive

10. ... component intensifies the denotative or connotative meaning (emotions and feelings).

- A. emotive
- B. evaluative
- C. logical
- D. expressive

11. In ... the second part of the utterance is separated by a full stop from the first as if in afterthought.

- A. attachment
- B. break-in-the-narration
- C. chiasmus
- D. detachment

12. ... is a stylistic device which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance.

- A. attachment
- B. enumeration
- C. chiasmus
- D. detachment

13. ... are based on the repetition of the whole syntactical structure of several successive sentences.

- A. inversions
- B. parallel constructions
- C. apokoinu constructions
- D. polysyndeton

14. ... 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.

- A. epiphora
- B. framing
- C. anaphora
- D. anadiplosis

15. ... implies recurrence of one or several elements concluding two or more syntactical units.

- A. epiphora
- B. framing
- C. anaphora
- D. anadiplosis

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) a lot (of);
- b) thou;
- c) elusive;
- d) descent
- e) to go.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

Poor little tender heart! And so it goes on hoping and beating, and longing and trusting. (W. Thackeray).

Test 10

1. Metaphor is ..., when expressed by a word or phrase.

- A. extended B. simple
- C. trite D. genuine

2. Metaphor is ... when a broader context is required to understand it, or when the metaphor includes more than one element of the text.

- A. trite B. simple
- C. complex (prolonged or sustained) D. fresh

3. ... is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the surface of it, the quality seems to be underestimated (diminished), but in fact it is shown as something very positive or intensified.

- A. hyperbole B. litotes (understatement)
- C. metaphor D. antonomasia

4. ... is a presentation of two contrasting ideas in a close succession.

- A. periphrasis B. euphemism
- C. hyperbole D. antithesis

5. In literary fiction, ... can be used to describe a character who presents the exact opposite as to personality type or moral outlook to another character in a particular piece of literature

- A. litotes B. antithesis
- C. oxymoron D. metonymy

6. Morphemic repetition is repetition of a morpheme, ..., to emphasize and promote it.

- A. usually a root one B. both root and affixal
- C. usually an affixal one D. usually the last one

7. Extension of the morphemic ... causes the appearance of occasional words (fresh, original, lucid in the inner form and morphemic structure).

- A. repetition B. meaning
- C. valency D. structure

8. ... of root or affix morphemes stresses contrast, negation, absence of quality, smallness in words with the help of different affixes.

- A. repetition B. meaning
- C. valency D. structure

9. Extension of the normative ... adds emotive and evaluative connotational meaning in degrees of comparison of the occasional character.

- A. meaning B. valency
- C. structure D. repetition

10. ... are based on extension of the normative valency which results in the formation of new words.

- A. polysemantic words
- B. synonymous words
- C. occasional words (nonce-words)
- D. set phrases

11. ... is an ascending series of words or utterances in which intensity or significance increases step by step

- A. litotes B. periphrasis
C. climax D. oxymoron

12. ... is a stylistic device based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features.

- A. antithesis B. periphrasis
C. climax D. oxymoron

13. ... 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.

- A. periphrasis B. bathos
C. antithesis D. parallel construction

14. ... is the usage of different parts of speech in unusual grammatical meaning which breaks the usual correlation within a grammatical category and is used to express the speaker's emotions and his attitude to the object of discussion.

- A. periphrasis B. bathos
C. transposition D. parallel construction

15. ... is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

- A. rhythm B. bathos
C. transposition D. parallel construction

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) doth;
b) cordial;
c) autopilot;
d) to commence;
e) pram.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage. (W. Shakespeare).

Test 11

1. ... is a presentation of two contrasting ideas in a close succession.

- A. periphrasis B. euphemism
C. hyperbole D. antithesis

2. In literary fiction, ... can be used to describe a character who presents the exact opposite as to personality type or moral outlook to another character in a particular piece of literature

- A. litotes B. antithesis
C. oxymoron D. metonymy

3. ... is a subtype of periphrasis, on the other – it is a subtype of metonymy.

- A. antonomasia B. epithet
C. simile D. litotes

4. There is a widely held view that style is the correspondence between thought and expression.

- A. language and speech B. thought and expression
C. language and thought D. language and expression

5. ... are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

- A. the expressive means of a language B. the stylistic devices

Test 12

1. ... is a presentation of two contrasting ideas in a close succession.
 - A. periphrasis
 - B. euphemism
 - C. hyperbole
 - D. antithesis
2. In literary fiction, ... can be used to describe a character who presents the exact opposite as to personality type or moral outlook to another character in a particular piece of literature
 - A. litotes
 - B. antithesis
 - C. oxymoron
 - D. metonymy
3. ... is a subtype of periphrasis, on the other – it is a subtype of metonymy.
 - A. antonomasia
 - B. epithet
 - C. simile
 - D. litotes
4. There is a widely held view that style is the correspondence between thought and expression.
 - A. language and speech
 - B. thought and expression
 - C. language and thought
 - D. language and expression
5. ... are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.
 - A. the expressive means of a language
 - B. the stylistic devices
 - C. the tropes
 - D. the images
6. ... is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object.
 - A. meaning
 - B. form
 - C. sign
 - D. concept
7. ... is a basic unit of a language, which denotes a concept and expresses emotions and relations.
 - A. form
 - B. sign
 - C. word
 - D. sentence
8. ... refers the mind to a concrete concept, phenomenon, or thing of objective reality, whether real or imaginary.
 - A. lexical meaning
 - B. word
 - C. sign
 - D. text
9. A ... is considered an abstract or general idea of some phenomenon of objective reality and also comprises subjective feelings and emotions of human beings.
 - A. meaning
 - B. form
 - C. sign
 - D. concept
10. A word expresses a concept by its
 - A. form
 - B. meanings
 - C. functions
 - D. formation
11. ... comprise the overwhelming majority of lexis, used in all spheres of human activity and being the main source of synonyms and polysemantic words.
 - A. informal words
 - B. formal words
 - C. occasional words (nonce-words)
 - D. neutral words
12. ... comprises words of colloquial, conversational character used in personal, everyday communication
 - A. neutral vocabulary
 - B. informal vocabulary
 - C. formal vocabulary
 - D. occasional vocabulary
13. are employed in non-official everyday communication and mark the message as informal, non-official and conversational. Their use is associated with the oral form of communication.
 - A. colloquial words
 - B. formal words
 - C. occasional words (nonce-words)
 - D. neutral words
14. ... 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.

- A. terms B. archaic words
C. slang D. jargon

15. ... is a low colloquial vocabulary meant to be secret or being an expressive idiom of terms in the literary layer of the vocabulary.

- A. terms B. archaic words
C. slang D. jargon

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) monosemantic;
b) green;
c) to have a crush on somebody;
d) hither;
e) meditation.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

So they stood and ate beneath a sky of thunderous brass that rang with the storm-coming. (W. Golding).

Test 13

1. Metaphor is ... when a broader context is required to understand it, or when the metaphor includes more than one element of the text.

- A. trite
B. simple
C. complex (prolonged or sustained)
D. fresh

2. ... is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the surface of it, the quality seems to be underestimated (diminished), but in fact it is shown as something very positive or intensified.

- A. hyperbole B. litotes (understatement)
C. metaphor D. antonomasia

3. ... is a presentation of two contrasting ideas in a close succession.

- A. periphrasis B. euphemism
C. hyperbole D. antithesis

4. In literary fiction, ... can be used to describe a character who presents the exact opposite as to personality type or moral outlook to another character in a particular piece of literature

- A. litotes B. antithesis
C. oxymoron D. metonymy

5. ... is a subtype of periphrasis, on the other – it is a subtype of metonymy.

- A. antonomasia B. epithet
C. simile D. litotes

6. Extension of the normative ... adds emotive and evaluative connotational meaning in degrees of comparison of the occasional character.

- A. meaning B. valency
C. structure D. repetition

7. ... are based on extension of the normative valency which results in the formation of new words.

- A. polysemantic words
B. synonymous words
C. occasional words (nonce-words)
D. set phrases

8. ... comprise the overwhelming majority of lexis, used in all spheres of human activity and being the main source of synonyms and polysemantic words.

- A. informal words
- B. formal words
- C. occasional words (nonce-words)
- D. neutral words

9. ... comprises words of colloquial, conversational character used in personal, everyday communication

- A. neutral vocabulary
- B. informal vocabulary
- C. formal vocabulary
- D. occasional vocabulary

10. are employed in non-official everyday communication and mark the message as informal, non-official and conversational. Their use is associated with the oral form of communication.

- A. colloquial words
- B. formal words
- C. occasional words (nonce-words)
- D. neutral words

11. ... is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation).

- A. inversion
- B. break-in-the-narration
- C. chiasmus
- D. detachment

12. In ... the second part of the utterance is separated by a full stop from the first as if in afterthought.

- A. attachment
- B. break-in-the-narration
- C. chiasmus
- D. detachment

13. ... is a stylistic device which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance.

- A. attachment
- B. enumeration
- C. chiasmus
- D. detachment

14. ... are based on the repetition of the whole syntactical structure of several successive sentences.

- A. inversions
- B. parallel constructions
- C. apokoinu constructions
- D. polysyndeton

15. ... 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.

- A. epiphora
- B. framing
- C. anaphora
- D. anadiplosis

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) summer;
- b) snack;
- c) doth;
- d) fascination;
- e) labialization.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.)

- 3. I never saw a man who looked with such a wistful eye upon that little tent of blue which prisoners call the sky. (O. Wilde).

Test 14

1. ... implies recurrence of one or several elements concluding two or more syntactical units.
A. epiphora B. framing
C. anaphora D. anadiplosis
2. ... 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.
A. epiphora B. framing
C. anaphora D. anadiplosis
3. ... is a figure of speech based on similarity of objects belonging to different semantic groups.
A. metonymy B. irony
C. simile D. metaphor
4. ... is the use of a longer phrase with descriptive epithets instead of a short and simple form of expressing the same thought
A. litotes B. periphrasis
C. zeugma D. oxymoron
5. ... is an ascending series of words or utterances in which intensity or significance increases step by step
A. litotes B. periphrasis
C. climax D. oxymoron
6. ... is a stylistic device based on the simultaneous realization of two logical meanings, but the meanings are in opposition to each other.
A. a personification B. a synecdoche
C. an irony D. a metaphor
7. ... is based on the interplay of emotive and logical meaning, used to characterize an object.
A. an epithet B. an irony
C. an oxymoron D. a zeugma
8. ... is a combination of two words in which the meaning is opposite in sense.
A. an epithet B. an irony
C. an oxymoron D. a zeugma
9. ... is the result of interaction between logical and nominal meaning aimed at putting the proper name of a person for a person having the same feature.
A. a metaphor B. an antonomasia
C. an oxymoron D. a hyperbole
10. ... is a comparison of two objects belonging to different spheres but presented as having some feature in common.
A. a synecdoche B. a pun
C. a simile D. an epithet
11. A ... is considered an abstract or general idea of some phenomenon of objective reality and also comprises subjective feelings and emotions of human beings.
A. meaning B. form
C. sign D. concept
12. A word expresses a concept by its
A. form B. meanings
C. functions D. formation
13. ... the semantic structure of a word comprises ... meanings.
A. logical
B. nominal
C. emotive
D. logical, nominal and emotive
14. ... meaning is the precise naming of a feature, idea, phenomenon or object
A. logical (referential) or denotative
B. nominal
C. emotive

D. grammatical

15. The ... 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.

A. logical (referential) or denotative

B. nominal

C. emotive

D. grammatical

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

a) thy;

b) facetiousness;

c) glottal stop;

d) child;

e) to go on

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast. (O. Wilde).

Test 15

1. ... is a deliberate avoidance of conjunctions (deliberate omission of conjunctions); in constructions in which they would normally used.

A. break-in-the-narration

B. asyndeton

C. repetition

D. polysyndeton

2. ... is 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.

A. break-in-the-narration

B. asyndeton

C. apokoinu construction

D. polysyndeton

3. ... 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.

A. break-in-the-narration

B. asyndeton

C. apokoinu construction

D. polysyndeton

4. ... is a device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph

A. break-in-the-narration

B. parallel construction

C. apokoinu construction

D. polysyndeton

5. ... is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances

A. parallel construction

B. break-in-the-narration

C. chiasmus

D. apokoinu construction

6. ... is a device by which the names of objects or characters are used in a figurative sense, representing some more general things, good or bad qualities.

A. allegory

B. antonomasia

C. oxymoron

D. hyperbole

7. As a literary device, an allegory in its most general sense is...
- A. metonymy B. epithet
C. oxymoron D. extended metaphor
8. ... is generally defined as an expression that has become hackneyed and trite.
- A. periphrasis B. euphemism
C. simile D. cliché
9. ... is a word or phrase containing an expressive characteristic of an object or person, based on some metaphor and thus creating an image.
- A. metaphorical epithet B. simile
C. oxymoron D. hyperbole
10. Metaphor is ..., when expressed by a word or phrase.
- A. extended B. simple
C. trite D. genuine
11. Morphemic repetition is repetition of a morpheme, ..., to emphasize and promote it.
- A. usually a root one B. both root and affixal
C. usually an affixal one D. usually the last one
12. Extension of the morphemic ... causes the appearance of occasional words (fresh, original, lucid in the inner form and morphemic structure).
- A. repetition B. meaning
C. valency D. structure
13. ... of root or affix morphemes stresses contrast, negation, absence of quality, smallness in words with the help of different affixes.
- A. repetition B. meaning
C. valency D. structure
14. Extension of the normative ... adds emotive and evaluative connotational meaning in degrees of comparison of the occasional character.
- A. meaning B. valency
C. structure D. repetition
15. ... are based on extension of the normative valency which results in the formation of new words.
- A. polysemantic words
B. synonymous words
C. occasional words (nonce-words)
D. set phrases

2. Identify the place of the words in the stylistic differentiation of the vocabulary and mark them BV (Basic Vocabulary), L (Literary), T (Terms), C (Colloquial), A (Archaic):

- a) difficult;
b) a bit (of);
c) thee;
d) felicity;
e) polysemantic.

3. Indicate all stylistic devices in each of the given sentence. State their types (structural, semantic, etc.):

In a country there was a shire, and in that shire there was a town, and in that town there was a house, and in that house there was a room, and in that room there was a bed, and on that bed there lay a little girl. (E. Gaskell).

Glossary of Stylistic Terms

Phonetic Expressive Means and Stylistic Devices

Alliteration [ə'lɪtəreɪʃn] is a deliberate repetition of similar or the same consonants in close succession to achieve a certain acoustic effect: *e.g. She sells sea shells on the sea shore. Peter Piper picked a pack of pickled pepper.* In language *alliteration* refers to the repetition of a particular sound in the first syllables of a series of words or phrases. It has historically developed largely through poetry, in which it more narrowly refers to the repetition of a consonant in any syllables that, according to the poem's meter, are stressed, as in James Thomson's verse "*Come...dragging the lazy languid Line along*". *Alliteration* is usually distinguished, as and within, from the mere repetition of the same sound positions other than the beginning of each word – whether a consonant, as in "*some mammals are clammy*" (consonance) or a vowel, as in "*yellow wedding bells*" (*assonance*); but the term is sometimes used in these broader senses.

Assonance ['æsnəns] is a deliberate repetition of similar or the same vowels in close succession to achieve a certain acoustic effect: *e.g. The rain in Spain falls mainly on the plane. We love to spoon beneath the moon in June.* Like alliteration, assonance makes texts memorable. It is seldom used as an independent stylistic device, though. *Assonance* is usually combined with *alliteration* or *rhyme*.

Onomatopoeia [ɒnəmətə 'pi:ə] is a combination of speech sounds which aims at imitating some sounds produced in nature (by wind, sea, thunder, etc. – *splash, bubble, rustle, whistle*); by things (machines or tools – *buzz*); by people (singing, laughter, yawning, roar, giggle); by animals – *moo, bleat, croak*. There are two varieties of onomatopoeia: *direct* and *indirect*.

Direct onomatopoeia is contained in the words that imitate natural sounds such as *thud, bowwow, ding-dong, buzz, bang, cuckoo*.

Indirect onomatopoeia is a combination of sounds aimed at the creation of the so-called “echo writing”: *e.g. 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 curtain rustling.

Onomatopoeia helps to create the vivid portrayal of the situation depicted, as the phonemic structure of the word is important for the creation of expressive and emotive connotations. However, *onomatopoeias* are not the same across all languages; they conform to some extent to the broader linguistic system they are part of; hence the sound of a clock may be *tick tock* in English, *dī dā* in Mandarin, or *katchin katchin* in Japanese.

Rhyme ['raɪm] is the repetition of identical or similar sound combination of words. Rhyming words are generally placed at a regular distance from each other. Identity and similarity of sound combinations may be relative. The word *rhyme* can be used in a specific and a general sense. In the specific sense, two words rhyme if their final stressed vowel and all following sounds are identical; two lines of poetry rhyme if their final strong positions are filled with rhyming words. A rhyme in the strict sense is also called *a perfect (full) rhyme*. Examples are *sight* and *flight*, *deign* and *gain*, *madness* and *sadness*, *heart* and *part*, *flood* and *blood*.

Incomplete rhymes are subdivided into *vowel* and *consonant rhymes*. In *vowel rhymes* the vowel sounds in corresponding words are identical, but the consonants are different: *e.g. advice – compromise*. In *consonant rhymes*, on the contrary, consonant sounds are identical, but vowels are different: *e.g. wind – land; grey – grow*.

In the general sense, *general rhyme* can refer to various kinds of phonetic similarity between words, and to the use of such similar-sounding words in organizing verse. Rhymes in this general sense are classified according to the degree and manner of the phonetic similarity:

syllabic: a rhyme in which the last syllable of each word sounds the same but does not necessarily contain vowels: *cleaver, silver, or pitter, patter*;

imperfect (or near): a rhyme between a stressed and an unstressed syllable: *wing, caring*

semirhyme: a rhyme with an extra syllable on one word: *bend, ending*

forced (or oblique): a rhyme with an imperfect match in sound: *green, fiend; one, thumb*

assonance: matching vowels: *shake, hate*. Assonance is sometimes used to refer to slant rhymes.

consonance: matching consonants: *rabies, robbers*

half rhyme (or slant rhyme): matching final consonants: *bent, ant*

pararhyme: all consonants match: *tell, tall*

alliteration (or head rhyme): matching initial consonants: *short, ship*.

A rhyme is not classified as a rhyme if one of the words being rhymed is the entirety of the other word (for example, *Ball* and *all*).

Eye rhymes or **sight rhymes** refer to similarity in spelling but not in sound, as with *cough, bough*, or *love, move*.

According to the way the rhymes are arranged within the stanza, they are divided into: *couplets* when the last words of two successive lines are rhymed – **aa**; *cross rhymes* – **abab**; *framing* or *ring rhymes* – **abba**.

Bid me to weep, and I will weep A

While I have eyes to see; B

And having none, and yet I will keep A

A heart to weep for thee. B

Rhythm [ˈrɪðəm] is an alternation of stressed and unstressed syllables. As a stylistic device *rhythm* is a combination of the ideal metrical scheme and its possible variations. It has a great importance not only for music and poetry, but also for prose. In prose *rhythm* is closely connected with the *metre*, i.e. different metrical patterns, and is based on the succession of images, themes and other elements of the text – repetition, parallel constructions, chiasmus, similar syntactical patterns.

Stylistic Semasiology. Lexico-Semantic Stylistic Devices

Allegory [ˈælɪɡ(ə)rɪ] is a device by which the names of objects or characters are used in a figurative sense, representing some more general things, good or bad qualities. It is an expression of an abstract idea through some concrete image: e.g. “*All is not gold that glitters*”, “*Still waters run deeper*”, “*to turn swords into ploughs*”, etc.

Allegory communicates its message by means of symbolic figures, actions or symbolic representation. As a literary device, an allegory in its most general sense is *an extended metaphor*. As an artistic device, an allegory is a visual symbolic representation. An example of a simple visual allegory is *the image of the grim reaper*. Viewers understand that the image of the grim reaper is a symbolic representation of death.

Antithesis [æn ˈtɪθəsɪs] is a presentation of two contrasting ideas in a close succession: e.g. *They speak like saints and act like devils*. It denotes a structure that stresses a sharp contrast in meaning between the parts within one sentence: e.g. *Art is long, life is short; One man's meat is another man's poison; Some people are wise, some otherwise* (Shaw).

In literary fiction, *an antithesis* can be used to describe a character who presents the exact opposite as to personality type or moral outlook to another character in a particular piece of literature. Some examples of an antithesis in popular literature include the characters of Dumbledore and Voldemort in “*Harry Potter*”, the doctor and Kino in “*The Pearl*”, and Aslan and the White Witch in “*The Chronicles of Narnia*”. This does not mean however, that they are necessarily in conflict with each other.

Antonomasia [æntonə ˈmeɪzɪə] is the usage of a proper name for a common noun, or the usage of a common noun as a proper name: e.g. *He is the Napoleon of crime* (= a genius in crime as great as Napoleon was in wars); *You are a real Cicero* (= a great orator); *Mister Know-all* (a character of S. Maugham); *Miss Toady, Miss Sharp* (W. Thackeray); *Mr. Murdstone* (Ch. Dickens). As it becomes obvious, on the one hand, antonomasia is a subtype of periphrasis, on the other – it is a subtype of metonymy. It is the result of interaction between logical and nominal meanings of a word: 1) when the

proper name of a person, who is famous for some reasons, is put for a person having the same feature, e.g. *Her husband is an Othello*; 2) a common noun is used instead of a proper name: e.g. *I agree with you Mr. Logic*; or *My Dear Simplicity!*

Epithet ['epɪθet] is an attributive word, phrase or even sentence, used to characterize an object or a person and point out some of the properties or features with the aim of giving an individual perception and evaluation of these features or properties. Epithets are subdivided into: **simple**: e.g. *a silvery laugh*; *the iron hate*; *He looked at them in animal panic*; **compound**: e.g. *apple - faced man*; **sentence and phrase epithets**: e.g. *It is his do-it-yourself attitude*; **reversed epithets** (composed of two nouns linked by an *of - phrase*): e.g. *a shadow of a smile*.

Fixed epithets are often found in folklore: e.g. *my true love*; *a sweet heart*; *the green wood*; *a dark forest*; *brave cavaliers*; *merry old England*.

Euphemism ['ju:fɪmɪz(ə)m] is a variety of periphrasis which substitute an expression which seems to be rude for one more mild and delicate to avoid an unpleasant situation: e.g. the verb *to die* may be replaced by the words *to expire*, *to be no more*, *to join the majority*, *to be gone*, *to depart*; *a madhouse* may be called *a lunatic asylum* or *a mental hospital*; euphemisms for *toilet*, *lavatory* are *ladies'(men's) room*; *rest-room*; *bathroom*. Euphemistic expressions may have the structure of a sentence: e.g. *China is a country where you often get different accounts of the same thing* (= where many lies are told) (from Lord Salisbury's Speech). There are euphemisms replacing taboo-words (taboos), i.e. words forbidden in use in some community: *the Prince of darkness* or *the Evil One* (=the Devil); *the kingdom of darkness* or *the place of no return* (= Hell).

Hyperbole [haɪ 'pe:bələ] denotes a deliberate extreme exaggeration of the quality of the object: e.g. *He was so tall that I was not sure he had a face.* (O. Henry); *All the perfumes of Arabia will not sweeten this little hand* (Shakespeare); *a car as big as a house*; *the man-mountain*; *a thousand pardons*; *I've told you a million times*; *He was scared to death*; *I'd give anything to see it*.

Irony ['aɪ(ə)rəni] is based on the simultaneous realization of two opposite meanings: the permanent "direct" meaning (the dictionary meaning) of words and their contextual (covert, implied) meaning. Usually the direct meaning in such cases expresses a positive evaluation of the situation, while the context contains the opposite, negative evaluation: e.g. *How delightful — to find yourself in a foreign country without a penny in your pocket! I do not consult physicians, for I hope to die without their help*.

Litotes ['laɪtə(u)ti:z] (understatement) is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the surface of it, the quality seems to be underestimated (diminished), but in fact it is shown as something very positive or intensified: *Not bad* (= very good); *He is no coward* (= very brave); *It was no easy task* (= very difficult); *There are not a few people who think so* (= very many); *I was not a little surprised* (= very much surprised); *It was done not without taste* (= in very good taste).

Metaphor ['metəfə] 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, i.e. metaphor is the power of realizing two lexical meanings simultaneously. Metaphor denotes a transference of meaning based on resemblance, in other words, on a covert comparison: e.g. *He is not a man, he is just a machine*. Not only objects can be compared in a metaphor, but also phenomena, actions or qualities: e.g. *Some books are to be tasted, others swallowed, and some few to be chewed and digested* (F. Bacon); *pitiless cold*; *cruel heat*; *virgin soil*; *a treacherous calm*.

Metaphor is **simple**, when expressed by a word or phrase: e.g. *Man cannot live by bread alone* (= by things satisfying only his physical needs); and **complex** (prolonged or sustained), when a broader context is required to understand it, or when the metaphor includes more than one element of the text. For instance, the metaphoric representation of a city as a powerful and dangerous machine in the following

example: *The average New Yorker is caught in a machine. He whirls along, he is dizzy, he is helpless. If he resists, the machine will crush him to pieces.*

Metaphors can be classified according to the *degree of unexpectedness*. Thus, metaphors which are absolutely unexpected and unpredictable, are called **genuine metaphors**: e.g. *Through the open window the dust danced and was golden*. Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are called **trite** or **dead metaphors**: e.g. *a flight of fancy, floods of tears*. A **trite metaphor** is one that is overused in speech, so that it has lost its freshness of expression. Such metaphors often turn into idiomatic phrases (phraseological expressions): *seeds of evil, a rooted prejudice, a flight of imagination, in the heat of argument, to burn with desire, to fish for compliments, to prick one's ears*. Stylistic function of a metaphor is to make the description concrete, to express the individual attitude.

Metaphorical epithet [metə 'fɔrɪkəl 'epɪθet] is a word or phrase containing an expressive characteristic of an object or person, based on some metaphor and thus creating an image: e.g. *O dreamy, gloomy, friendly trees!* It may also be expressed by a syntactic *of-phrase* construction: e.g. *Just a ghost of a smile appeared on his face; she is a doll of a baby.*

Metonymy [mi 'tonɪmi] denotes a transference of meaning which is based on *contiguity of notions*, not on resemblance. In cases of metonymy, the name of one object is used instead of another, closely connected with it. These may include:

1. The name of a part instead of the name of a whole (**synecdoche**): e.g. *Washington and London* (= USA and UK) *agree on most issues*;

2. The name of a container instead of the contents: e.g. *He drank a whole glass of whiskey* (= drank the liquid contained in a glass). This is such a frequent type of transference of meaning that in many cases (like the latter example), it is not perceived as a stylistic device. Sometimes, however, the stylistic use of this change of meaning can be still felt, and then it is perceived as a figure of speech: e.g. *The whole town was out in the streets* (= the people of the town).

3. The name of a characteristic feature of an object instead of the object: e.g. *The massacre of the innocents* (= children). This biblical phrase is related to the killing of Jewish male children by King Herod in Bethlehem.

4. The name of an instrument instead of an action or the doer of an action: e.g. *All they that take the sword, shall perish with the sword* (= war, fighting).

Metonymy represents the events of reality in its subjective attitude. Metonymy in many cases is **trite**: e.g. *to earn one's bread, to keep one's mouth shut*.

Oxymoron [ɒksɪ 'mɔːrɒn] is a combination of two words the meaning of which is opposite in sense. In other words, this is a device that combines in one phrase two words (*usually noun + adjective*) with incompatible meanings: e.g. *a living corpse; sweet sorrow; a nice rascal; awfully (terribly) nice; a deafening silence; a low skyscraper, speaking silence, cold fire, living death*.

Close to oxymoron is **paradox** – a statement that is absurd on the surface, e.g. *War is peace. The worse – the better*.

By **personification** [pə sɒnɪfɪ 'keɪ(ə)n] human qualities are prescribed to inanimate objects, phenomena or animals: e.g. ... *and Night, upon her sombre throne, folds her black wings above the darkening world, and, from her phantom palace, lit by the pale stars, reigns in stillness*. Personification is often represented grammatically by the choice of masculine or feminine pronouns for the names of animals, inanimate objects or natural phenomena. The pronoun *He* is used for *the Sun, the Wind*, for the names of any animals that act like human beings in the tale (*The Cat who walked by himself*), for strong, active phenomena (*Death, Ocean, River*) or feelings (*Fear, Love*). The pronoun *She* is used for what is regarded as rather gentle (*the Moon, Nature, Silence, Beauty, Hope, Mercy*) or in some way woman-like (in Aesop's fable about *The Crow and the Fox*, the pronoun *She* is used for *the Crow*, whose behaviour is coquettish and light-minded, whereas *He* is used for *the Fox*).

Periphrasis [pə 'rɪfrəʃɪs] is a stylistic device by which a longer phrase is used instead of a shorter and plainer one; it is a case of circumlocution (a roundabout way of description), which is used in literary descriptions for greater expressiveness: *e.g. The little boy has been deprived of what can never be replaced* (= deprived of his mother); *An addition to the little party now made its appearance* (= another person came in).

Pun [pʌn] is a stylistic device based on the interaction of two well-known meanings of a word or a phrase: *e.g. "Did you miss my lecture?" – Not at all.* It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). Pun seems to be more varied and resembles zeugma only in its humorous effect.

Simile ['sɪmɪlɪ] is a comparison of two objects belonging to different spheres but presented as having some feature in common: *e.g. Oh, my love is like a red, red rose That's newly sprung in June* (R. Burns). The characteristic itself may be named in the simile, especially when the conjunction "as" is used: *(as) beautiful as a rose; stubborn as a mule; fresh as a rose; fat as a pig; white as snow; proud as a peacock; drunk as a lord.* Such similes often turn into **clichés**. In some idiomatic similes the image is already impossible to distinguish: *as dead as a doornail, as thick as thieves.*

The characteristic, on the basis of which the comparison is made, may only be implied, not named, as when the preposition "like" is used: *to drink like a fish* (= very much).

Synecdoche [sɪ 'nekdəki] is a type of metonymy in which a part represents the whole or the whole represents a part: *e.g. He was followed into the room by a pair of heavy boots* (= by a man in heavy boots).

Zeugma ['zju:gmə] is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other transferred: *e.g. Dora, plunging at once into privileged intimacy and into the middle of the room. She possessed two false teeth and a sympathetic heart* (O. Henry). *She dropped a tear and her pocket handkerchief* (Ch. Dickens). *At noon Mrs. Turpin would get out of bed and humor, put on kimono, airs, and water to boil for coffee* (O. Henry).

Stylistic Syntax. Syntactic Stylistic Devices

Anadiplosis [ænədi 'plouʃɪs] or **catch repetition** is a repetition of the same element or unit at the end of the preceding and at the beginning of the following utterance: *e.g. I was then happy: happy at last in my way.*

Anaphora [ə 'næfərə] is a repetition of the first word or group of words in several succeeding sentences or clauses: *e.g. I might as well face facts: good-bye Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams.*

Apokoinu [æpə 'koɪnu:] **construction** is a blend of two clauses through a lexical word which has two syntactical functions, one in each of the blended clauses. The clauses are connected *asyndetically*: *e.g. There was a door led into the kitchen* (E. Hemingway). *There was no breeze came through the door* (E. Hemingway).

Apopsiopsis [æpəsaɪə'pi:sɪs] is a figure of speech wherein a sentence is deliberately broken off and left unfinished, the ending to be supplied by the imagination, giving an impression of unwillingness or inability to continue. An example would be the threat "Get out or else –!" This device often portrays its users as overcome with passion (fear, anger, excitement) or modesty.

Asyndeton [æ 'sɪndɪtən] is a stylistic scheme in which *conjunctions* are deliberately omitted from a series of related clauses: e.g. *I came, I saw, I conquered*. Its use can have the effect of speeding up the rhythm of a passage and making a single idea more memorable.

Chain repetition [ˈtʃeɪn ˌrepiː ˈtɪl(ə)n] is a combination of several catch repetitions: e.g. **A smile** would come into Mr. Pickwick's face; **a smile** extended into laugh, **the laugh** into **the roar**, and **the roar** became general.

Chiasmus (from the Greek "to shape like the letter X) is the figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point; that is, the clauses display inverted parallelism: e.g. ...*the public wants a thing, therefore it is supplied with it; or the public is supplied with a thing, therefore it wants it* (W. Thackeray).

Chiasmus was particularly popular both in Greek and in Latin literature, where it was used to articulate balance or order within a text. Today, *chiasmus* is applied fairly broadly to any "criss-cross" structure, although in classical rhetoric it was distinguished from other similar devices, such as the antimetabole. In its classical application, *chiasmus* would have been used for structures that do not repeat the same words and phrases, but invert a sentence's grammatical structure or ideas.

The concept of *chiasmus* on a higher level, applied to motifs, turns of phrase, or whole passages, is called *chiastic structure*. The elements of simple chiasmus are often labeled in the form *abba*, where the letters correspond to grammar, words, or meaning.

Coordination instead of subordination is the usage of coordination in the cases when subordination is logically expected: e.g. *But God knows I had (fallen in love) and lay on the bed in the room of the hospital in Milan and all sorts of things went through my head but I felt wonderful and finally Mrs. Gage came in* (E. Hemingway).

In linguistics, a **coordination** is a complex syntactic structure that links together two or more elements, known as **conjuncts** or **conjoins**. Coordinators are typically: "and" and "or". The word "but" is also often considered a coordinator although it may have slightly different properties from others.

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

Ellipsis (plural ellipses; from the Ancient Greek *élleipsis*, "omission" or "falling short") is a series of marks that usually indicate an intentional omission of a word, sentence or whole section from the original text being quoted. An *ellipsis* can also be used to indicate an unfinished thought or, at the end of a sentence, a trailing off into silence (*aposiopesis*). It can also be used at the end of a sentence to emphasize a statement. When placed at the beginning or end of a sentence, the *ellipsis* can also inspire a feeling of melancholy or longing. It calls for a slight pause in speech or any other form of text, but it is incorrect to use ellipses solely to indicate a pause in speech: e.g. *"I'll see nobody for half an hour, Marcey" – said the boss. "Understand? Nobody at all"*.

The most common form of an *ellipsis* is a row of three periods or full stops (...) or a pre-composed triple-dot glyph (...). The usage of the *em dash* (—) can overlap the usage of the *ellipsis*.

The triple-dot punctuation mark is also called a *suspension point*, *points of ellipsis*, *periods of ellipsis*, or colloquially, *dot-dot-dot*.

Epiphora is a repetition of the final word or group of words in several succeeding sentences or clauses. This figure is the counterpart of *anaphora*. It is an extremely emphatic device because of the emphasis placed on the last word in a phrase or sentence: *e.g. When I was a child, I spoke as a child, I understood as a child, I thought as a child.*

Ordinary repetition is a simple repeating of the same word or word combination, within a sentence or a poetical line, with no particular placement of the words, in order to emphasize. This is such a common literary device that it is almost never even noted as a figure of speech: *e.g. Today, as never before, the fates of men are so intimately linked to one another that a disaster for one is a disaster for everybody.*

Parallelism is a balance of two or more similar words, phrases or clauses, built by the same syntactic pattern closely following one another: *e.g. It is the mob that labour in your fields and serve in your houses – that man your navy and recruit your army, – that have enabled you to defy all the world* (G. Byron). The application of *parallelism* in sentence construction can sometimes improve writing style clearness and readability. Parallelism may also be known as **parallel structure** or **parallel construction**. It is often achieved in conjunction with other stylistic devices, such as antithesis, anaphora, asyndeton, climax, etc: *e.g. Married men have wives, and don't seem to want them. Single fellows have no wives, and do itch to obtain them.*

Polysyndeton is the use of several conjunctions in close succession, especially where some might be omitted, as in *"he ran and jumped and laughed for joy"*. It is a stylistic device used to achieve a variety of effects: it can increase the rhythm of prose, speed or slow its pace, convey solemnity or even ecstasy and childlike exuberance.

Rhetorical question is a figure of speech in the form of a question posed for its persuasive effect without the expectation of a reply. Rhetorical questions encourage the listener to think about what the (often obvious) answer to the question must be. When a speaker states, *"How much longer must our people endure this injustice?"* no formal answer is expected. Rather, it is a rhetorical device used by the speaker to assert or deny something: *e.g., "Can you do anything right?"* While sometimes amusing and even humorous, rhetorical questions are rarely meant for pure, comedic effect. A carefully crafted question can, if delivered well, persuade an audience to believe in the position(s) of the speaker.

Reported or represented speech is a special form of presentation of the character's thoughts combining characteristic features of direct and indirect speech: *e.g. "He saw men working, and sleeping towns succeeding one another. What a great country America was! What a great thing to be an artist here! – these simple dramatic things... If he could only do it! If he could only do it!"* (Th. Dreiser).

Ring repetition is a repetition of the same element or unit at the beginning and at the end of some utterance: *e.g. "I'm a good girl, I am..."* (B. Show)

Stylistic inversion is a violation of the traditional word order which does not alter the grammatical meaning of the sentence but gives it an additional emotional or emphatic colouring. It is typical of the predicate, predicative and all the secondary parts of the sentence: *e.g. In came Jack* (predicate); *Insolent Connor's conduct was* (predicative); *Little chances Benny had* (object).

Subordination instead of coordination is the usage of is a complex syntactic construction in which one or more clauses are dependent on the main clause, especially in the cases where coordination is logically expected: *e.g. "It's raining hard. And you'll always love me, won't you? Yes. And the rain won't make any difference? No. That's good. Because I'm afraid of the rain"* (E. Hemingway)

Syntactic tautology is the usage of semantically different but syntactically similar constructions in close succession: e.g. "*Miss Tillie Webster, she slept forty days and nights without waking up*". (O. Henry)