**Some Practical Assignments for Stylistic Analysis**

**I.** Stylistic Connotations in Vocabulary

**Point out stylistic differences within the groups of synonyms:**

*face — visage — mug* — *deadpan* nose — snout — beak — nasal cavity

*think* — / *gather — I presume — I take it* — / *guess — methinks*

*Boy — youth* — *lad — young male person — youngster* — *teenager*

*lass — girl — maiden — wench — young female person*

*nonsense — absurdity — rot — trash*

*legs — pins* — *lower extremities*

*Silence, please.'— Stop talking.'— Shut your trap!*

*Wait! - Hold on! - Stand by!*

*You are — thou art*

*breathe in* — *inhale* — *gasp*

*friend — comrade — pal — buddy — acquaintance*

*Hurry up!* — *Move on!* — *Hasten your step!*

II. Colloquial Vocabulary

**Paraphrase so as to show the different uses of the verb 'to do':**

1) Have you done your homework? 2) I have to do a sum. 3) Will you please do the room? 4) Who does the cooking in your family? 5) Go and do your teeth! 6) I like the way you do your hair. 7) They do fish very well in this restaurant. 8) What subjects do you do at your University? 9) I did some music in my childhood. 10) This car can do 80 miles an hour. 11) What do you do for a living? 12) You did right to tell me about it. 13) That won't do. 14) Will this sum do for you? 15) It did me good. 16) He is doing well at school. 17) How are you doing? 18) He was up and doing at five in the morning. 19) What is doing here? 20) If you say it again, I'll do you! 21) Can we do Oxford in three days? 22) He does Ronald Reagan very well.

**1. State which of the comparative structures represent metaphors and similes**

*He has a tongue like a sward and a pen like a dagger.* **(H.** Caine)

You talk exactly like my father!

*The laugh in her eyes died out*... (M. Spillane)

*The grin made his large teeth resemble a dazzling miniature piano keyboard in the green light.* (J. Jones)

// *was his habit not to jump or leap at anything in life but to crawl at everything.* (Dickens)

**2. Distinguish between metonymy and metaphor**

*He earns his living by his pen.* (S. Maugham) / ... *came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack.* (Steinbeck) *Money burns a hole in my pocket.* (T. Capote)

**3. State which of the attributes represent epithets**

... *whispered the spinster aunt with true spinster-aunt-like envy.*

(Dickens)

*A lock of hair fell over her eye and she pushed it back with a tired, end-of-the-dayjesture.* (J. Braine)

*The money she had accepted was two soft, green, handsome ten-dollar bills.* (Dreiser)

**4. Comment on the play upon words:**

*His arm about her, he led her in and bawled, 'Ladies and worser halves, the bride!'* (S. Lewis)

*Then there were the twin boys, whom the family called "Stars and Stripes ", as they were whipped regularly.* (O. Wilde)

*There comes a period in every man's life, but she's just a semicolon in his.* (S. Evans) *(period* in American English means " a full stop")

*Did you hit a woman with a child? — No, sir, I hit her with a brick.* (Th. Smith)

*lsn 't it discouraging when it takes two days to fly a letter from coast to coast? I get so mad I mark the envelopes ■'Air-Snail".* (example from the work by С.Ж. Нухов)

5. **Point out litotes and hyperbole**

*She was not without realization already that this thing was impossible, so far as she was concerned.* (Dreiser)

*Joe Clegg also looked surprised and possibly not too pleased.* (Christie)

*Her family is one aunt about a thousand years old.* (Fitzgerald)

**6. Comment on the peculiarities of antonomasia**

*Every Caesar has his Brutus.* (O. Henry) *There are three doctors in an illness like yours... Dr. Rest, Dr. Diet and Dr. Fresh air.* (D. Cusack)

**7. Explain the meaning of these euphemisms**

7 *expect you 'd like a wash,' Mrs. Thompson said. 'The bathroom 's to the right and the* ***usual*** *offices next to it'.* (J. Braine)

*Why, in the name of* ***all the*** *infernal powers, Mrs. Merdle ...?* (Dickens)

**8. What allusion is made in the extract?**

*"Christ, it's so funny!* ***Madame Bovary*** *at Columbia Extension School!"* (Salinger)

**9. What device is represented by the marked words?**

*Break, break, break*

*On the cold gray stones, О Sea!* (A. Tennison)

**10. Point out how irony is created below:**

*To look at Montmorency, you would imagine that he was an angel sent upon the earth. At first I never thought he would survive. I used to sit down and look at him as he sat on the rug and looked up at me, and think: "Oh, that dog will never live. He will be taken to the bright skies in a chariot, that's what will happen to him ". But when I had paid for about a dozen chickens that he had killed... then I began to think that maybe they would let him remain on earth a bit longer.* (Jerome)

III. Structural Stylistic Devices

**1. State the type of inversion:**

*What the action of the play would have been like if Laertes had not had the occasion to revenge the death of his father, we cannot tell.* (Literary criticism)

*Had this happened before supper, George would have expressed wishes and desires concerning Harris's fate in this world and the next that would have made a thoughtful man shudder.* (Jerome)

*Calm and quiet below me in the sun and shade lay the old house.* (Dickens)

**2. What structural device is used below?**

*A poor boy... No father, no mother, no any one.* (Dickens)

**3. Comment on the kind of repetition used:**

*One may see by their footprints that they have not walked arm in arm; that they have not walked in a straight track, and that they have walked in a moody humour.* (Dickens)

/ *looked at the gun, and the gun looked at me.* (R. Chandler)

**4. Point out the devices of climax and anticlimax:**

*Of course it's important. Incredibly, urgently, desperately important.* (D. Cusack)

// *was a mistake ...a blunder... lunacy ...* (W. Deeping)

*He was numbed. He wanted to weep, to vomit, to die, to sink away.* (A. Bennet)

*They were absolutely quiet; eating no apples, cutting no names, inflicting no pinches, and making no grimaces, for full two minutes afterwards.* (Dickens)

**5. Explain the meaning of the periphrasis**

*She was still fat; the destroyer of* ***her figure*** *sat at the head of the table.* (A. Bennet)

*The hospital was crowded with* ***the*** *surgically* ***interesting*** *products of the fighting* ***in*** *Africa.* (I. Shaw)

**6. What device is created by the use of the marked words?**

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

7. **What device is represented by the marked part of the sentence and what is the implication here?**

*"But, John, you know I 'm not going to a doctor. I 've told you. " "You are going* — *or else... "(P.* Qucntin)

**8. What device is used in the marked parts?**

*His nervousness about it irritated him: she had no business to make him feel like that.* (Galsworthy)

*Angela looked at him with swimming eyes. He was really different from anything she had ever known, young, artistic, imaginative, ambitious... What a wonderful thing!* (Dickens)

**9. What ways of connection are used in the extracts below?**

*And they wore their best and more colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts.* (P. Abrahams)

*The pulsating motion at Malay Camp at night was everywhere. People sang. People cried. People fought. People loved. People hated.* **(P.** Abrahams)

**10. Name the device used below**

*"The day on which I had to take the happiest and best step of my life* — *the day on which I shall be a man more exulting and more enviable than any other man in the world* — *the day on which I give Bleak House its little mistress* — *shall be next month, then ", said my guardian.* (Dickens)