STYLISTIC DEVICES MAKING USE OF THE MEANING OF LANGUAGE UNITS (FIGURES OF SPEECH)

The term Figures of speech (фигуры речи, тропы, образ­ные средства) is frequently used for stylistic devices that make use of a figurative meaning of the language elements and thus create a vivid image *(образ).*

Metaphor (метафора)

Metaphor denotes a transference of meaning based on resemblance *(перенос, основанный на сходстве),* in other words, on a covert *(скрытое)* comparison:

*He is not a man, he is just a machine; What an ass you are!; the childhood of mankind; the dogs of war, a film star.*

Not only objects can be compared in a metaphor, but also phenomena, actions or qualities: *Some books are to be tasted, others swallowed, andsome few to chewedanddigested*(F. Bacon); *pitiless cold; cruel heat; virgin soil; a treacherous calm.*

Metaphors may be simple, when expressed by a word or phrase *(Man cannot live by bread alone = by things satisfying only his physical needs),* and complex (prolonged, or sustained, *сложная метафора),* when a broader context is required to understand it, or when the metaphor includes more than one element of the text; cf. the metaphoric representation of a city as a powerful and dangerous machine in the example below:

*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.* (W. Frank)

... *the scene of man,*

*A mighty maze, but not without a plan;*

*A wild, where weeds and flowers promiscuous shoot;*

*A garden tempting with forbidden fruit.* ...(A. Pope)

A trite metaphor *(стершаяся метафора)* 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) that are fixed in dictionaries: *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*

Simile *(сравнение)*

This is a comparison creating a vivid image due to the fact that the object with which we compare is well-known as an example of the quality in question. The characteristic itself may be named in the simile, e.g. when the conjunction "as" is used: (*as) beautiful as a rose; stupid as an ass; 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 **cliches.** 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);*

*Oh, my love is* ***like a red, red rose***

*That's newly sprung in June.* (Burns);

*Rise* ***like lions*** *after slumber, in unvanquishible number,*

*Shake your chains to earth,* ***like dew***

*That in sleep had fallen on you.*

*We are many, they are few.* (Shelly).

Similes may contain no special connector expressing comparison, as in: *She climbed with the quickness of a cat; He reminded me of a hungry cat.*

Comparative constructions are not regarded as simile if no image is created, viz., when the object with which something is compared, is not accepted as a generally known example of the quality: *John skates as beautifully as Kate does; She is not so clever as her brother, John is very much like his brother.*

Note that, unlike a simile, a metaphor contains a covert (not expressed openly) comparison, which is already included in the figurative meaning of a word: cf. a metaphor in *What an ass he* «/with the simile *He is stupid as an ass.* Metaphors are usually more expressive and more emotionally coloured

than similes just because they do not express the comparison openly.

Metonymy (метонимия)

Metonymy denotes a transference of meaning which is based on contiguity of notions *(перепое, основанный на смеж­ности понятий, явлений),* not on resemblance. In cases of metonymy, the name of one object is used instead of another, closely connected with it. This may include:

1. The name of a part instead of the name of a whole
(synecdoche, *синекдоха):*

***Washington*** *and* ***London*** (= *USA and UK) agree on most issues; He was followed into the room by* ***a pair of heavy boots*** (= *by a man in heavy boots); cf. the Russian: "Да, да ", ответили рыжие панталоны (Чехов).* In a similar way, the word *crown (to fight for the crown)* may denote "the royal power/the king"; the word *colours* in the phrase *to defend the colours of a school* denotes the organization itself.

2. The name of a container instead of the contents:

*He drank a whole* ***glass*** *of whiskey (= drank the liquid contained in a glass).* This is such a frequent type of transference of meaning in the language system 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: *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:

*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:

All they that take the sword, shall perish with the **sword** (= war, fighting).

Let us turn swords into ploughs (= Let us replace fighting by peaceful work; Перекуем мечи на орала).

Zeugma (зевгма, каламбур)

This is a stylistic device that plays upon two different meanings of the word — the direct and the figurative meanings, thus creating a pun *(игра слов).* The effect comes from the use of a word in the same formal (grammatical) relations, but in different semantic relations with the surrounding words in the phrase or sentence, due to the simultaneous realization (in one text) of the literal and figurative meaning of a word:

*A leopard changes his spots, as often as he goes from one spot to another (spot =* 1. пятно; 2. место).

*Dora plunged at once into privileged intimacy and into the middle of the room.* (Shaw)

*She possessed two false teeth and a sympathetic heart.* (O. Henry)

*She dropped a tear and her pocket handkerchief.* (Dickens)

*At noon Mrs. Turpin would get out of bed and humor, put on kimono, airs, and water to boil for coffee.* (O. Henry)

The title of O. Wilde's comedy *The importance of being Earnest* plays upon the fact that the word *earnest* (= serious) and the male name *Ernest* sound in the same way: one of the female characters in the play wished to marry a man with the name of Ernest, as it seemed to her to guarantee his serious intentions.

A similar effect may result from the decomposition of a set-phrase, when the direct and figurative meanings of the words within the set-phrase are realised at the same time:

*May's mother always stood on her gentility, and Dot's mother never stood on anything but her active little feet.* (Dickens)

' *When Bishop Berkley said: 'there is no matter' And proved it — it was no matter what he said'.* (Byron)

One of the characters of I . Carrol's book 'Alice in Wonderland' is called *Mock Turtle (Фальшивая черепаха);* this name has been coined from the phrase "mock turtle soup" *(суп из телятины,* дословно — «как бы черепаший суп»).

One more example of zeugma (or decomposition of a set-phrase) is represented in the humorous story about two duellists who fired at each other and both missed, so when one of the seconds said, after the duel, 'Now, please, shake your hands!', the other answered 'There is no need for that. Their hands must have been shaking since morning'.

Oxymoron (оксюморон)

This is a device which combines, in one phrase, two words (usually: noun + adjective) whose meanings are opposite and incompatible *(несовместимы):*

*a living corpse; sweet sorrow; a nice rascal; awfully (terribly) nice; a deafening silence; a low skyscraper.*

Hyperbole and Litotes

These are stylistic devices aimed at intensification of meaning. Hyperbole *(гипербола, преувеличение)* denotes a deliberate extreme exaggeration of the quality of the object: *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 (человек-гора, Гул­ливер); a thousand pardons; I've told you a million times; He was scared to death; I'd give anything to see it.*

Litotes (understatement; литота, преуменьшение) is a device based on a peculiar use of negative constructions in the positive meaning, so that, on the face 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).*

Epithet *(эпитет)*

This is a word or phrase containing an expressive characteristic of the object, based on some metaphor and thus

creating an image:

*О* ***dreamy, gloomy, friendly*** *trees!* (Trench)

Note that in phrases like *an iron (silver) spoon,* the adjective is just a grammatical attribute to noun, not an epithet, as no figurative meaning is implied; on the other hand, in *a man of iron will the* adjective is already an epithet, as this is an expressive description, based on covert comparison (metaphor).

An epithet may be used in the sentence as an attribute: *a silvery laugh; a thrilling story/film; Alexander the Great; a cutting smile (насмешливая, едкая)*, or as an adverbial modifier: *to smile cuttingly.* It may also be expressed by a syntactic construction (a syntactic epithet): *Just* ***a ghost of a*** *smile appeared on his face; she is* ***a doll of a baby;*** *a little man with a* ***Say-nothing-to-me, or — I'll- contradict- you*** *expression on his face.*

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

Periphrasis (перифраз, перифраза)

This is a 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:

*The little boy has been deprived of what can never be replaced* (Dickens) (= deprived of his mother);

*An addition to the little party now made its appearance (=* another person came in).

The notion of *king* may be poetically represented as *the protector of earls; the victor lord; the giver of lands;* ***a*** *battle* may be called *a play of swords;* a *saddle = a battle-seat; a soldier* = *a shield-bearer, God = Our Lord, Almighty, Goodness, Heavens, the Skies.*

Periphrasis .may have a poetic colouring:

*a pensive warbler of the ruddy breast* (= a bullfinch, *снегирь:* A. Pope); *The sightless couriers of the air* (= the winds: Shakespeare), or a humorous colouring: *a disturber of the piano keys (=* a pianist; O. Henry).

Antonomasia (антономасия, переименование)

This device consists in the use of a proper name instead of a common name or vice versa. Thus, we may use a description instead of a person's name, creating a kind of nickname: *Mister Know-all (a character of S. Maugham); Miss Toady, Miss Sharp (W.Thackeray); Mr. Murdstone (Ch.Dickens).* On the other hand, a proper name may be used instead of a common name: *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, reminding of Cicero); *[have a Rembrandt at home ( =* a picture by Rembrandt); *He looked at himself in the glass. Here, then, was a modern Hercules — very distinct from that unpleasant naked figure with plenty of muscles, brandishing a club. (A. Christie) (=* a man who is like this hero of ancient Greek myths).

As we can see, on the one hand, antonomasia is a subtype of periphrasis, on the other, it is a subtype of metonymy.

Euphemisms (эвфемизмы)

This term denotes the use of a different, more gentle or favourable name for an object or phenomenon so as to avoid undesirable or unpleasant associations. Thus, the verb *to die* may be replaced by euphemisms like *to expire, to be no more, to join the majority, to begone, 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:

*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 a community: *The Prince of darkness*

or *The Evil One (=the Devil); the kingdom of darkness* or *the place of no return* (= *Hell).*

Allegory (аллегория) and Personification (олицетворение)

Allegory is a device by which the names of objects or characters of a story are used in a figurative sense, representing some more general things, good or bad qualities. This is often found in fables *{басни)* and parables *{притчи).* It is also a typical feature of proverbs, which contain generalizations (express some general moral truths): *All is not gold that glitters {=* impressive words or people are not always really so good as they seem); *Every cloud has a silver lining {=* even in bad situations we may find positive elements); *There is no rose without a thorn* (= there are always disadvantages in the choice that we make); *Make the hay while the sun shines* (= hurry to achieve your aim while there is a suitable situation).

As a subtype of allegory we distinguish **Personification,** by which human qualities are ascribed to inanimate objects, phenomena or animals:

*'No sleep till morn, when Youth and Pleasure meet*

*To chase the glowing Hours with flyingfeef.* (Byron)

*Silent, like sorrowing children, the birds have ceased their song ...the dying day breathes out* ***her*** *last... 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.* (Jerome).

In the well-known poem:

*Twinkle, little star!*

*How I wonder what you are!...*

a star is represented as if it were a living being whom the author addresses.

In poetry, fables, etc., personification is often represented grammatically by the choice of masculine or feminine pronouns for the names of animals, inanimate objects or forces of nature. 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),* forstrong, 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:* cf. *Fair Science frowned not on his humble birth, But Melancholy marked him for her own* — Gray) 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).*

Allusion (аллюзия)

This is indirect reference to (a hint at) some historical or literary fact (or personage) expressed in the text. Allusion presupposes the knowledge of such a fact on the part of the reader or listener, so no particular explanation is given (although this is sometimes really needed). Very often the interpretation of the fact or person alluded to is generalised or even symbolised. See the following examples:

*Hers was a forceful clarity and a colourful simplicity and a bold use of metaphor that Demosphenes would have envied.* (Faulkner) (allusion to the widely-known ancient Greek orator).

*He felt as* ***Balaam*** *must gave felt when his ass broke into speech* (Maugham) (allusion to the biblical parable of an ass that spoke the human language when its master, the heathen prophet Balaam, intended to punish it).

In B. Shaw's play "Pygmalion", the following remark of Mr. Higgins " *Eliza: you are an idiot. I waste the treasures of my* ***Mi/tonic*** *mind by spreading them before you* alludes to the English poet of the 17"' century John Milton, the author of the poem "Paradise Lost"; apart from that, the words *spreading the treasures of my mind before you* contain an allusion to the biblical expression *to cast pearls before swine {метать бисер перед сви­ньями).* In A. Christie's book ol'stories' ***The Labours of Hercules'*** the name of the famous detective Hercule Poirot is an allusion to the name of *Hercules* and the twelve heroic deeds (labours) of this hero of the ancient Greek myths.

Irony

Irony, like the stylistic device of zeugma, is based on the simultaneous realisation 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:

*How delightful — to find yourself in a foreign country without a penny in your pocket!*

*Aren 't you a hero* — *running away from a mouse!*

*I like a parliamentary debate,*

*Particularly when it is not too late.* (Byron)

*The Holy Alliance (Russia, Prussia, Austria) was minded to stretch the arm of its Christian charity across the Atlantic and put republicanism down in the western hemisphere as well as in its own.* (Goldwin Smith).

*I do not consult physicians, for I hope to die without their help.* (W. Temple).

Rhetorical Questions

Having the form of an interrogative sentence, a rhetorical question contains not a question but a covert statement of the opposite: *Who does not know Shakespeare?* (the implication is *"everybody knows "); Is there not blood enough ... that more must be poured forth ?* (Byron) (= *there certainly is enough blood). This king, Shakespeare, does not he shine over us all, as the noblest, gentlest, yet strongest, indestructible?* (Carlyle) (= *he certainly does).*

The most common structural type of rhetorical question is a negative-interrogative sentence, as in the examples above. But it may also be without an open negation: *Can the Ethiopian change his skin, or the leopard his spots?* (a phrase from "The Old Testament") (the implication is that they cannot); *For who has sight so swift and strong, That it can follow the flight of a song ?*

(*Longfellow)* (= nobody has). *What business is it of yours* ?(Shaw) (= it is none of your business).

Since the implied statement is opposite to what is openly asked, a rhetorical question may contain irony: *Since when are you interested in such things? (=* I doubt that you are really interested in them); / *never see him doing any work there*... *Why can't he work? What use is he there?..* (Jerome) (= he certainly ought to work, he is no use here).

STYLISTIC DEVICES MAKING USE OF THE STRUCTURE OF LANGUAGE UNITS

Repetition (повтор)

**Lexical repetition** is often used to increase the degree of emotion:

*'Oh, No, John, No, John, No, John, No!'((тот* a folk song) *And like a rat without a tail, Til do, I'll do, I'll do.* (Shakespeare)

*Alone, alone, all, all alone,*

*Alone on a wide, wide sea.* (Coleridge)

The repetition of the same elements at the beginning of several sentences is called **anaphora:**

*Should auld acquaintance be forgot*

*And never brought to mind?*

*Should auld acquaintance be forgot*

*And days of auld lang syne ? (*Burns)

The repetition of the same elements at the end of several sentences is called **epiphora:**

/ *am exactly the man to be placed in a superior position in such a case as* ***that.*** *lam above the rest of mankind, in* ***such a*** *case as* ***that.*** *I can act with philosophy in such a case as* ***that.*** (Dickens)

The term **Syntactic repetition** refers to repetition of syntactic elements or constructions. This may include syntactic tautology (синтаксическая тавтология), such as, for example, the repetition of the subject of a sentence, which is typical of English folklore:

*Little Miss Muffet*

*She sar on a tuffet.* (*Nursery rhyme)*

*and also of later stylisations of the ballad character:*

*Ellen Adair she loved me well,*

*Against her father's and mother's will. (Tennison)*

*The skipper he blew a whiff from his pipe*

*And a scornful laugh laughed he.* (Longfellow)

Syntactic tautology may be used in literary works to

represent the speech of a person of little education: *Well, Judge Thatcher, he took it.* ...(M. Twain) Repetition of the subject may also be combined with giving

it some more specific additional information:

*She has developed power, this woman — this — wife of his!*

(Galsworthy)

*Oh, it's a fine life, the life of the gutter.* (Shaw)

A special variant of syntactic repetition is **syntactic parallelism,** which means repetition of similar syntactic constructions in the text in order to strengthen the emotional impact or expressiveness of the description: *The seeds ye sow* — *another reaps, The robes ye weave* — *another wears, The arms ye forge* — *another bears.* (Shelley) *Few of them will return to their countries; they will not embrace our holy religion; they will not adopt our manners.* (B. Franklin) *There were real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes.*

(Dickens)

Chiasmus (хиазм)

This term denotes repetition of the same structure but with the opposite order of elements (a reversed version of syntactic parallelism):

*Down dropped the breeze,*

*The sails dropped down.* (Coleridge)

*In the days of old men made the manners;*

*Manners now make men.* (Byron)

*The с loud-like rocks, the rock-like clouds*

*Dissolved in glory float.* (Longfellow)

*The sea is but another sky, The sky a sea as well* (ibid)

Climax (gradation, *градация)* and Anticlimax

Climax is repetition (lexical or syntactic) of elements of the sentence, which is combined with gradual increase in the degree of some quality or in quantity, or in the emotional colouring of the sentence:

*A smile would come into Mr. Pickwick's face: the smile extended into a laugh: the laugh into a roar, and the roar became general.* (Dickens)

*Doolittle. I've no hold on her. I got to be agreeable to her. 1 got to give her presents. I got to buy her clothes... I'm a slave to that woman.* (Shaw)

*He was* pleased *when the child began to adventure across floors on hand and knees; he was gratified, when she managed the trick of balancing herself on two legs; he was delighted when she first said 'ta-ta; and he was rejoiced when she recognised him and smiled at him.* (Paton)

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

The opposite device is called **anticlimax,** in which case the final element is obviously weaker in degree, or lower in status than the previous; it usually creates a humorous effect:

*Music makes one feel so romantic* — *at least it gets on one's nerves, which is the same thing nowadays.* (Wilde)

*People that have tried it tell me that a clean conscience makes you very happy and contented. But a full stomach does the thing just as well.* (Jerome)

*Doolittle: I'm a thinking man and game for politics or religion or social reform, same as all the other amusements.* (Shaw)

*The autocrat of Russia possesses more power than any other man on earth, but he cannot stop a sneeze.* (M. Twain)

*This war-like speech, received with many a cheer. Had filled them with desire of fame, and beer. (*Byron)

Stylistic Inversion

By inversion is meant an unusual order of words chosen for emphasis greater expressiveness. The notion of stylistic inversion is broader than the notion of inversion in grammar, where it generally relates only to the position of subject and predicate. Thus, in stylistics it may include the postposition of an adjective in an attributive phrase:

*Adieu, adieu! My native shore*

*Fades о 'er the waters blue.* (Byron)

*A passionate ballad gallant and gay....* (A. Tennyson)

Little **boy blue,**

*Come blow your horn* (Nursery rhyme)

It may also refer to a change in the standard position of all other members of the sentence (Subject — Predicate — Object). Thus, in poetic language secondary members (object, adverbial modifier) may stand before the main members:

*Yon sun that sets upon the sea*

*We follow in his flight.* (Byron)

*The sea is but another sky,*

*The sky a sea as well,*

*And which is earth and which is heaven,*

*The eye can scarcely tell!* (Longfellow)

*At your feet /fall.* (Dryden)

As for the position of the predicate before subject, we may distinguish cases of 1) full inversion:

*The cloud-like rocks, the rock-like clouds*

*Dissolved in glory float,*

*And midway of the radiant flood,*

*Hangs silently the boat.* (Longfellow)

*On goes the river*

*And out past the mill.* (Stevenson)

*On these roads from the manufacturing centres there moved many mobile homes pulled by trucks.* (Steinbeck): *Blessed are*

*the poor in spirit: for theirs is the kingdom of heaven.* (Malhew) 2) cases of partial inversion, usually when an adverbial modifier, object or a predicative begins the sentence and only part of the predicate comes before the subject:

*Never can true reconcilement grow where wounds of deadly hate have pierced so deep.* (Milton); *How little had I realized that, for me, life was only then beginning.* (Christie); Many sweet little appeals **did Miss Sharp make** to him about the dishes at dinner. (Thackeray); Terribly **cold it** certainly **was.** (Wilde)

Ellipsis

As in colloquial speech, this device consists in omission of some parts of the sentence that are easily understood from the context or situation. But, while in colloquial style this omission simply makes the speech more compact (*Where is he?— In the garden),* in literary descriptions it may give the construction an additional expressive or emotional colouring. Note, for example, the solemn tone of the extracts below with the predicate omitted:

*And on that cheek, and о 'er that brow,*

*So soft, so calm, yet eloquent,*

*The smiles that win, the tints that glow,*

*But tell of days in goodness spent,*

*A mind at peace with all below,*

*A heart whose love is innocent!*(Byron)

*Youth is full ofpleasance,*

*Age is full of care;*

*Youth like summer morn,*

*Age like winter weather.* (Shakespeare)

*The sea is but another sky,*

*The sky a sea as well....* (Longfellow)

Asyndeton *{асиндетон, бессоюзие)*

This is a deliberate omission of conjunctions or other connectors between parts of the sentence. It may be used in the description of a group of events connected in time: taking place simultaneously or in succession; in this case the absence of a conjunction may correspond to the meaning of the conjunction **'and':**

*There was peace among the nations;*

*Unmolested roved the hunters,*

*Built the birch-canoe for sailing,*

*Caught the fish in lake and river,*

*Shot the deer and trapped the beaver;*

*Unmolested worked the women,*

*Made their sugar from the maple,*

*Gathered wild rice in the meadows,*

*Dressed the skins of deer and beaver.* (Longfellow)

Asyndeton may also express other logical connections between parts, thus corresponding to various connectors:

*'There's no use in talking to him, he's perfectly idiotic!'said Alice desperately.* (L. Carroll) (reason: " **because")**

*In every stage of these oppressions we have petitioned for redress in the most humble terms: our repeated petitions have been answered only by repeated injuries.* (Thomas Jefferson) (contradiction: **"but")**

*Youth is full ofpleasance, Age is full of care;*

*Youth like summer morn,*

*Age like winter weather.* (Shakespeare) (contrast: " **whereas")**

*Should a Frenchman or Englishman travel my route, their stored pictures of it would be different from mine.* (Steinbeck) (condition: **"If)**

Polysyndeton *{полисиндетон, многосоюзие)*

This is a device opposite to asyndeton: a repeated use of the same connectors (conjunctions, prepositions) before several parts of the sentence, which increases the emotional impact of the text:

*Should you ask me, whence these stories?*

***Whence*** *these legends and traditions,*

***With*** *the odours of the forest,*

*With the dew, and damp of meadows.*

***With*** *the curling smoke of wigwams,*

***With*** *the rushing of great rivers,*

***With*** *their frequent repetitions...* (Longfellow)

Antithesis (антитеза, противопоставление)

This denotes a structure that stresses a sharp contrast in meaning between the parts within one sentence: *Art is long, life is short; One man's meat is another man's poison; Some people are wise, some otherwise.* (B. Shaw)

*As Caesar loved me, I weep for him; as he was fortunate, I*

*rejoice at it; as he was valiant, I honour him; but as he was*

*ambitious, I slew him. There's tears for his love; joy for his fortune;*

*honour for his valour, and death for his ambition.* (Shakespeare)

*Youth is full ofpleasance,*

*Age is full of care;*

*Youth like summer morn,*

*Age like winter weather* (ib.)

Suspense (Retardation, *ретардация, замедление)*

This is a compositional device by which the less important part of the message is in some way separated from the main part, and the latter is given only at the end of the sentence, so that the reader is kept in suspense.

*'Mankind', says a Chinese manuscript, which my friend was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw'.* (Ch. Lamb)

A Break in the Narration (Aposiopesis, *умолчание)*

This device consists in a sudden stop in the middle of a sentence when the continuation is quite clear: *'Don't you do this, or...* '(a threat); *'These are certainly good intentions, but...'* (the continuation is clear from the well-known proverb that

good intentions pave the way to Hell); *Keith: My God! If the police come —find me here —* (Galsworthy)

Represented Speech (несобственно-прямая речь)

This is the case when the speech of a character in the work of fiction is represented without quotation marks, as if it were the author's speech:

*To horse! To horse! He quits, for ever quits A scene of peace, though soothing to his soul.* (Byron)

*Old Jolion was on the alert at once. Wasn 't the "man of property "going to live in his new house, then ?* (Galsworthy)

Note that although represented speech resembles direct speech, it still preserves some features of indirect (reported) speech, such as the phenomenon of Sequence of Tenses, which is observed in the last example.