

# SD MAKING USE OF THE STRUCTURE OF LANGUAGE UNITS

## 1. Aim:

- ✓ To distinguish EM and SD before analyzing modern discourse texts.

## 2.Objectives:

- ✓ To discuss the notion of EM and SD providing with examples.
- ✓ To investigate EM and SD according to the lexical, syntactical, phonetic levels.

# REPETITION

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

*“Oh, No, John, No, John, No, John, No!” (from a folk song)*

*And I like a rat without a tail, I'll do, I'll do, I'll do. (Shakespeare)*

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**:

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

# CHIASMUS

This term denotes repetition of the same structure but with the opposite order of elements:

*Down dropped the breeze,*  
The sails *dropped down*. (Coleridge)

In the days of old *men made the manners;*  
*Manners now make men*. (Byron)

# CLIMAX AND ANTICLIMAX

Climax is repetition of elements of the sentence, which is combined with gradual increase in the degree of some quality or in quantity, or in the emotional coloring 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)*

The opposite device is called anticlimax where final element is weaker in degree or lower in status than previous:

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

# STYLISTIC INVERSION

By inversion is meant an unusual order of words chosen for emphasis greater expressiveness.

*The cloud –like rocks, the rock –like clouds (Longfellow)*

# ELLIPSIS

As in colloquial speech, this device consists in omission of some parts of sentence that are easily understood from the context or situation.

*Colloquial: Where is he? – In the garden.*

*Literary:*

*Youth is full of pleasance,*

*Age is full of care;*

*Youth like summer morn,*

*Age like winter weather. (Shakespeare)*

**This is a deliberate omission of conjunctions or other connectors between parts of sentence. (and, because, but, whereas, if.)**

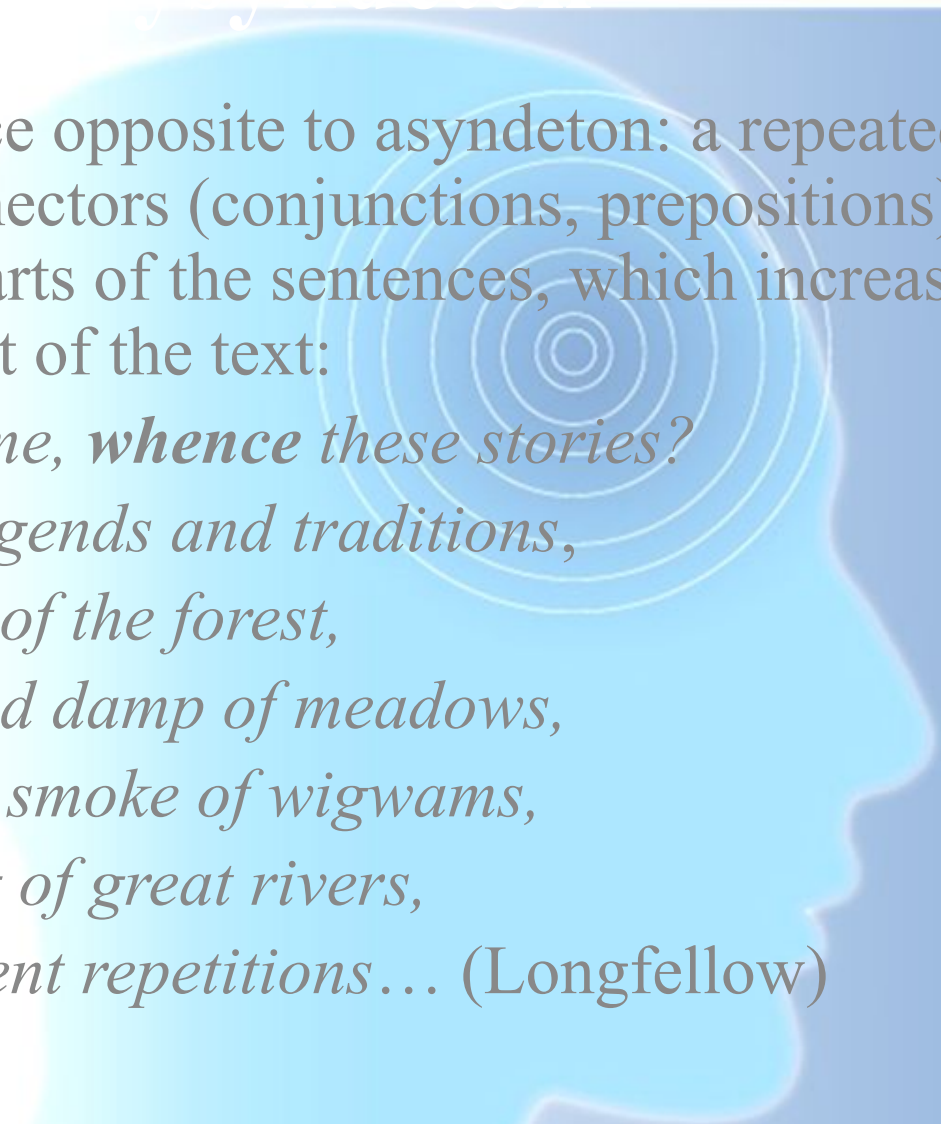
*“There is no use in talking to him, he is perfectly idiotic!” said Alice desperately (L.Carroll) (reason: “because”)*

*Youth is full of pleasance,*

*Age is full of care;*

*Youth like summer morn,*

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



This is a device opposite to asyndeton: a repeated use of the same connectors (conjunctions, prepositions) before several parts of the sentences, 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)*



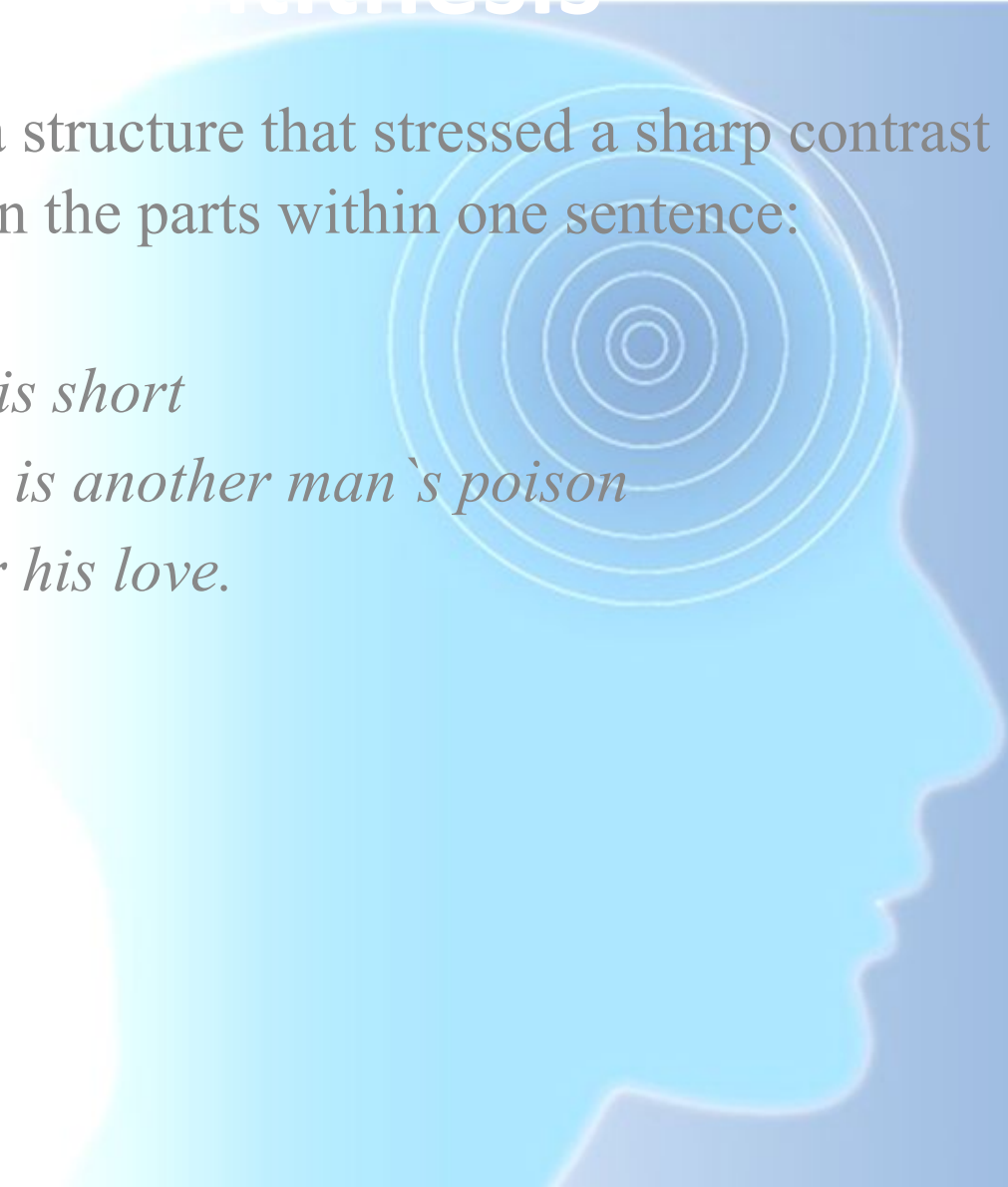
## Antithesis

This denotes a structure that stressed 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*

*There`s tears for his love.*



## SUSPENSE

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)*

# LITERATURE

1. I.R. Galperin Stylistics Moscow 1997
2. В.В. Гуревич English Stylistics Москва 2011г.

