# Lexical - syntаcticаl expressive means and stylistic devices

**Allusion** is a stylistic device of indirect reference to a well-known historical, mythological (biblical) events, literary works and everyday phenomenon, facts, in a statement. The allusion is devoid of labels and indication of the source. It is inherent in novels, newspapers, and the vernacular. Allusion is a source of creating intertextuality in works of art.

For example, .. **…** her figure in the mirror, beneath the Tuscan porch. Because this was now the active mystery: I was not allowed to meet Alison. Something was expected from me, some Orphean performance that would gain me access to the underworld where she was hidden or hiding herself. I was on probation. But no one gave me real indication of what I was meant to be proving. I had apparently found the entrance to Tartarus. But that brought me no nearer Eurydice (J.Fowles, 'The Magus', P.606).

For one of the palms of the child’s hands were the prints of two nails, and the prints of two nails, and the prints of two nails were on the little feet.

**Antithesis** is such an SD, which is based on the opposition of concepts.

O. Wilde's novel "The Portrait of Dorian Gray" is a vivid example of the antithesis. At the heart of Oscar Wilde's work is the theme of beauty and pleasure. The writer describes a real tragedy in the disagreement between a person's desire for pleasure and the impossibility of bliss. It was this disagreement that became the center of the novel "Dorian Gray". The problem is revealed through two main images. One of them is the artist Hallward, who devotes himself to art, giving his life for the service of the ideal of art. The second is Dorian Gray, who destroys his soul in the pursuit of pleasure. The themes of art and the fall become antithesis elements in the novel.

«…he…stands, with a mirror, in front of the portrait that Basil Hallward had painted of him, looking now at the evil and the aging face on the canvas, and now at the fair young face that laughted back at him from the polished glass». The author does not say: he looked at the portrait, then at himself in the mirror. It uses exactly

the expressions “ face on the canvas” и “ face...from the polished glass” o show that none of these faces can really be called Dorian's face, just as it can't be said that they weren't his. The author uses the antithesis technique, contrasting “evil and aging face” and “fair young face”.

«*On his return he would sit in front of the picture, sometimes loathing it and himself, but filled, at other times, with that pride of individualism that is half the fascination of sin, and smiling, with secret pleasure, at the misshapen shadow that had to bear the burden that should have been his own*» -- the author uses the metaphorical expression " bear the burden” in the sense that the portrait will bear the burden of old age, just as the author uses an oxymoron “fascination of sin”.

(*the finest piece of work*) превратился в «уродливую тень» (*the misshapen shadow*) антитеза.

*The life that was to make his soul would mar his body*. Жизнь, формируя его душу, будет разрушать его тело.

*I get hungry for her presence; and when I think of the wonderful soul that is hidden away in that little ivory body, I am filled with awe.*"(Я уже не могу жить без нее. И когда я подумаю о чудесной душе, заключенной в этом хрупком теле, словно выточенном из слоновой кости, меня охватывает благоговейный трепет)

*A beautiful woman risking everything for a mad passion.*

(Прекрасная девушка, пожертвовавшая всем ради страстной любви).

*A few wild weeks of happiness cut short by a hideous, treacherous crime* (Несколько недель безмерного счастья, разбитого гнусным преступлением).

*Behind every exquisite thing that existed, there was something tragic* (За прекрасным всегда скрыта какая-нибудь трагедия).

**Diagram 4. Lexical-syntаcticаl expressive means and stylistic devices**

**Allusion**



**Represented speech**

**Periphrasis**

**epithet**

**Lexical- syntаcticаl EM and SD**

**Antithesis**

**Litotes**

**Simile**

**An epithet** is a lexical-syntactic device, since it serves as a definition or circumstance, or an address, and is not necessarily characterized by the figurative nature of the word expressing it, and by the obligatory presence in it of emotive or expressive and other connotations, thanks to which the author's attitude to the subject is expressed. The property of being an epithet occurs in a word or several words only in combination with the name of the object or phenomenon that it defines. Adjectives and participles are especially common in the function of epithets, but epithets expressed by nouns are also uncommon: *A crowd of sleek, sea-like figures in black bathing-dresses surrounded him.* (A.H.) *Lester consented to listen, and Mr. Ross blinked his cat-like eyes and started…* (Th.D.)

*No longer morn for me when I am dead*

*Than you shall hear the surly sullen bell*

*Give warning to the world that I am fled*

*From this vile world, with vilest worms to dwell:*

*Nay, if you read this line, remember not*

*The hand that writ it; for I love you so*

*That I in your sweet thought would be forgot*

*If thinking on me then should make you woe.*

(W. Shakespeare. Sonnet LXXI)

The numerous epithets of this sonnet-testament to the beloved who will outlive the poet-show with great emotional force the poet's attitude towards all the participants in the tragedy: the gloomy bells (*surly sullen* bells), that will announce his death; to the vile but insightful world that he will leave, and which, having learned about the sadness of the beloved, will perhaps mock love (*vile* world*, wise* world ); to the disgusting worms (*vilest* worms) with which he will have to deal; to the beloved and her feelings ( your *sweet* thoughts); and finally, to himself ( my *poor* name)

Deliberate understatement is called **litotes** and is expressed by the negation of the opposite: not bad = very good.

For example, . …..Some say the world will end in fire, some say in ice. From what I have tasted of desire I hold with those who favor fire. But if I had to perish twice, I think I know enough of hate to say that for destruction ice is also great And would suffice.' (R.F.)

Not improbably, it was to this latter class of men that Mr. Dimmesdale, by many of his traits of character, naturally belonged."(N.H.) These lines are examples of litotes as double negative stresses that Dimmesdale most likely belong to a group of men who are pious and moral.

**Periphrasis** is replacing the name of an object with a descriptive phrase indicating its essential, characteristic features.

For example, *The beast that bears me* (W. Shakespeare. Sonnet L).

*Mr. Mor’s half is still to come* (I.M.)

"*I understand you are poor, and wish to earn money by nursing the little boy , my son, who has been so prematurely deprived of what can never be replaced.*" (Dickens)

The object clause *'what can never be replaced*' is a periphrasis for the word mother. The concept is easily understood by the reader within the given context, the latter being the only code which makes the deciphering of the phrase possible. This is sufficiently proved by a simple transformational operation, viz. taking the phrase out of its context. The meaning of 'what can never be replaced' used independently will bear no reference to the concept “mother”. The periphrasis here expresses a very-individual idea of the concept.

Here is another periphrasis which the last phrase in the sentence deciphers:

"*And Harold stands upon the place of skulls,*

*The grave of France, the deadly Waterloo*," (Byron)

In the following: "*The hoarse, dull drum would sleep, And Man be happy yet*." (Byron)

The periphrasis can only be understood from a larger context, referring to the concept war. *'The hoarse, dull drum'* is a metonymical periphrasis for war.

**Simile** is a stylistic device in which two essentially dissimilar objects or concepts are expressly compared with one another through the use of “like”, “as”, “such as”, “as if”, “seem” etc. For example, *Slept like a log; Sly as a; Strong as an ox; Fight like cats and dogs; Sparkle like diamonds; Cheeks like roses. He gased at the bright sky, the moving leaves, the guivering stars, as if astonished to find a living world* (J. C.). *He ran across the street on tiptoe, like a small animal whose muscles of themselves make a dance to express the tension of pleasure.* (J. C.)