Epithet

1. Still watching the student nurses, Mc.Neil saw that two were *deathly white*, a third had gasped snd turned away; the other three were *stoically* watching.

# Hailey

The author uses the above mentioned epithets to give better picture of the inner state of the characters. The word “*pale*” is rather neutral, while “*deathly white*” is emotionally coloured. It gives a vivid picture.

1. The golden strain of Polynesia betrayed itself in the *sun-gilt* of his *skin* and cast up golden sheens, and lights through the *glimmering* blueof his *eyes*.

# J. London

The author uses reversed epithets in the above extract to touch the reader’s imagination. With the use of epithets, J. London makes emotionally coloured description of the character.

1. On the bottom of the huge and *glassy lagoon*was much pearl shell, and from the deck of the schooner, across the slender ring of the atoll, the divers could be seen at work.

# J. London

The author uses simple epithet “*glassy*” to show that the water in this lagoon was pure.

1. The sun had disappeared, and *a lead-coloured twilight* settled down.

# J. London

## Hyperbole

1. He steeled himself to keep above *the suffocating languor* that lapped like a rising tide through all the wells of his being.

# J. London

The author uses hyperbole to show that the hero was unable to say a single word at that moment.

1. “You couldn’t win from me *in a thousand years*”, Danny assured him.

# J. London

The author uses the above-mentioned expression to show that there were no chances to win from Danny. J. London makes us see, that the hero considers himself to be a very good player.

1. He saw *the perambulating corpses*, the ghastly *death’s heads* of men who laborated in the dye rooms.

# J. London

Using expression “*the perambulating corpses*” the author points out that these men are exhausted with their hard and hazardous work.

## Metaphor

1. Jim Cardegee awoke, choking, bewildered, starting down *the twin wells of steel*.

# J. London

The author uses the above-mentioned metaphor to describe shot-guns. A word denoting one object is applied to another for the purpose of suggesting a likeness between them.

1. *Young puppies**and old gray dogs* who ought to have known better – oh, they all came up and crawled around her skirts and *whined and fawned* when she whistled.

# J. London

The author uses the above-mentioned metaphor to describe old and young men.

1. “To me he is power – *he is* the primitive¸ *the wild wolf, the striking rattlesnake, the stinging centipede*”, said Arrellano.

# J. London

The author compares the hero with the wild creatures.

1. In the whole atoll*not two stones remained one upon another.*

# J. London

The author uses metaphor to stress that nothing safe remained in the whole atoll.

## Simile

1. At times his mind wandered farther afield, and he plodded on, a mere automation, strange *conceits* and *whimsicalities* gnawing at his brain *like worms*.

# J. London

The simple simile. The author draws a comparison between two different things “minds” and “worms”.

1. *He* threw off his pack and went into the rush grass on hands and knees, crunching and munching, *like some bovine creature*.

# J. London

The sustained simile. The author draws the suggestive analogue.

1. His *joints* were *like rusty hinges*.

# J. London

1. Again the rifles of the soldiers of Porfirio Diaz cracked, and again *he* dropped to the ground and *slunk away like* some *hunted coyote* of the hills.

# J. London

## Personification

1. The present *storm had been born* five days ago in the lee of the Colorado.

# Hailey

The author personificates the storm.

1. Just as *daylight laid its* steel-gray *fingers* on the parchment window, Jacob Kent awoke.

# J. London

The author compares the daylight with a human being.

1. *A see swept up the beach, licking* around the trunks of the coconuts and *subsiding* almost at their feet.

# J. London

## The author shows similarity between the sea and the animal

## Irony

1. The sight of his meekly retreating back must have further enraged Patsy Horan, for *that worthy*, dropping the table implements, sprang upon him.

# J. London

1. The *French, with no instinct for colonization*, futile in their *childish playgame* of developing the resources of the island, were only too glad to see the English company succeed.

# J. London

1. “Well”, thought Alice to herself, “after such a fall as this, I shall think nothing of tumbling down stairs. How brave they’ll all think me at home! Why, *I wouldn’t say anything* about it, *even if I fell off the top of the house*”(*Which was very likely true*)

# L. Carroll

1. “…if you *drink much* from a bottle marked **“***poison”, it is almost certain to disagree with you, sooner or later*.”

# L. Carroll

## Zeugma

1. They grew frightened, sitting thus and *facing*their *own apprehensions* and *a callous, tobacco-smoking audience*.

# J. London

1. He *returned* with an easier air *to the table and his meal*.

H.G. Wells

1. The one martyr who might, perhaps, *have paid* him *a visit and a fee* did not show herself.

 A. Bennett

1. She *broke off under* the strain of *her illiteracy* and *an overloaded stomach*.

# A. Cronin

1. “What are you guys doing – *having a supper and ladies’ night*.”

A. Hailey

## Metonymy

1. The barman leant his fat red arms on the counter and talked of horses with an anaemic cabman, while a black-bearded man in grey snapped up biscuit and cheese, *drank Burton*, and conversed in American with a policeman off duty. (sort of beer)

# H.G. Wells

1. I made off up the roadway to Bloomsbury Square, intending to strike north past *the Museum* and so get into the quiet district. (British Museum)

# H.G. Wells

1. The pistol snapped its penultimate shot and *ripped a valuable**Sidney Cooper*. (ripped a canvas)

# H.G. Wells

Oxymoron

1. The thought was like some *sweet, disarranging poison* to Clyde.

# T. Dreiser

Oxymoron is a specific type of an epithet, which is always contrary to the verb or noun it modifies. With the use of the above-mentioned oxymoron the author shows that this thought was pleasant to Clyde, but at the same time dangerous.

1. When Clyde appeared to be the least reduced in mind she most affected this patter with him, since it had an almost electric, if *sweetly tormenting effect*on him.

# T. Dreiser

1. You *baddie, good boy*.

# T. Dreiser

1. It *tortured and flustered* him.

# T. Dreiser

## Pun

1. “I had *not*!” Cried the Mouse, sharply and very angrily.

“A *knot*!”said Alice, always ready to make herself useful, and looking anxiously about her.

“Oh, do let me help to *undo* it!”

“I shall *do nothing* of the sort”, said the Mouse, getting up and walking away.

# L. Carroll

1. “…You see the earth takes twenty-four hours to turn round on its *axis* -”

“Talking of *axes*”, said the Dormouse, “chop off her head!”

### L. Carroll

1. “No, please go on!” Alice said very humbly: “I won’t interrupt you again. I dare say there may be *one*” (pronoun)

“*One,* indeed!” said the Dormouse, without considering at all this time. (numeral)

# L. Carroll

1. “Take some *more* tea”, the March Hare said to Alice, very earnestly.

“I’ve had nothing yet”, Alice replied in an offended tone, “so I can’t take *more*”.

“You mean, you can’t take less”, said the Hatter: “It’s very easy to take *more* than nothing”.

# . Carroll

## Antithesis

1. Most of the children here have had measles. Those that haven’t are sure to have it *sooner or later*.

# A.J. Cronin

1. His cigar bobbed *up and down*, discharging ash partly on himself, partly on the polished linoleum floor.

# A. Hailey

1. It was a signal of tuberculosis; whether *old or recent* they would know in a moment.

# A. Hailey

1. “*Storm or not*, contracts decreed that air freight perishables must arrive at destination fresh, and swiftly”.

# Hailey

## Detached construction

## Parenthesis

1. His place of business – *whatever high-class dentists choose to call it* – was quite ready for him when he arrived at Hanbridge.

# A. Bennett

1. She had a warmth of spirit – *he had once described it to himself as a strong kindness* – that was at once soothing and restoring.

# A. Hailey

1. As he watched her now – *she had stopped to speak with one of the interns* – he saw her raise a hand and push back her hair from the side of her face.

# A. Hailey

1. After tea, while Mary had gone to wash the dishes, - *she insisted that Christine looked tired*, - Andrew detached the baby from Mrs. Boland and played with it on the hearthrug before the fire.

# A.J. Cronin

1. He ran up the porch steps, threw open the front door and there, *in the hall*, he found Llewellyn.

##### A. J. Cronin

The author inserts the phrase “in the hall” into this statement to give additional information. This sentence is logically and grammatically completed even without this phrase.

1. Next he constructed, *very simply*, a dust chamber in which for certain hours of the day the animals were exposed to concentrations of the dust, others being unexposed – *the controls*.

##### Cronin

With the word “the controls” the author gives explanation of other animals being unexposed.

## Anadiplosis (linking, reduplication)

1. He asked *her to step in*, and *in she stepped*.

# Bennett

The author uses the same phrase both at the end of a clause and at the beginning of the successive one.

1. “There was a cold bitter taste in the air, and new-lighted lamps looked *sad*. *Sad* were the lights in the houses opposite.”

# K. Mansfield

The author uses the same word “sad” both at the end of a sentence and at the beginning of the successive one.

1. With one hand, Danny was using a red telephone; with the other, leafing through emergency *orders* – Mel’s *orders*, carefully drawn up for occasions such as this.

# Hailey

The author uses the same phrase both at the end of a clause and at the beginning of the successive one.

## Ellipsis

1. “You see these three teeth?”

# Bennett

The author uses ellipsis to show that the character speaks in familiar colloquial tone.

1. “They should be through, or almost.” “They might be – if we could find the frigging truck”

# Hailey

The word “through” is omitted, though the context of the sentence does not suffer.

1. “You can have your bit of snap straight off to-night. No surgery. Dai Jenkins done it.”

# Hailey

Omission of link verb – “Dai Jenkins has done it”

1. “A pause, then more aggressively, “Any other damnfool stupid notion?”

# A. Hailey

## Asyndeton

1. With a laugh he would rise, stretch himself, swing round his lenses, put the slides away.

A.J. Cronin

The author writes without conjunctions in order to speed up the action.

1. “Bicket did not answer his throat felt too dry.”

Galsworthy

Here we can see the absence of the conjunction “because”.

1. He glanced up, laid down his cigarette, went into the hall.

A.J. Cronin

1. His shoes were black laced boots, good boots, honest boots, standard boots, extraordinarily uninteresting boots.

S.Lewis

## Anticlimax

1. The children began upon the chocolate biscuits and ended with a fight for the last piece of bread.

# A.J. Cronin

The author creates a comic effect with this unexpected ending of the sentence.

1. They were going *to give him a free hand, back him up with their immense authority*, *turn him loose on his clinical research*. “But, gentlemen”, Billy suddenly pipped, shuffling himself a new deal from his coat pockets, “*before* Doctor Manson goes on with this problem, before we can feel ourselves at liberty to allow him *to concentrate his efforts* upon it, there is another and, *more pressing matter, which* I feel *he ought to take up*.”

# A.J. Cronin

1. “Perhaps it’s a call, Chris! Think of it! My first Aberalaw case.”

He dashed into the hall.

It was not a case, however, but Doctor Llewellyn, telefoning his welcome from his home at the other end of the town.

A.J. Cronin

1. The gray suit was well cut, well made, and completely undistinguished. His shoes were black laced boots, good boots, honest boots, standard boots, extraordinarily uninteresting boots.

# S.Lewis

## Anaphora

1. *He told her* she was a sweet, exquisite child. *He told her* he had been a brute to her but that for the rest of his life he would be a carpet – not red, since she interjected her objection to that colour – on which she might tread. *He told her* much more than that.

# A.J. Cronin

Here the author uses a serial repetition of the phrase “he told her” at the beginning of 3 consecutive sentences.

1. *She laughed* till the tears ran down her cheeks. *She laughed* so hard that he sat up, concerned.

# A.J. Cronin

1. *Could a man own anything prettier than* this dining-table with its deep tints, the starry, soft-petalled roses, the ruby-coloured glass, and quaint silver furnishing; *could a man own anything prettier than* a woman who sat at it?

# J. Galsworthy

The author uses repetition of the phrase “could a man own anything prettier than” at the beginning of the sentence and at the beginning of the clause.

## Epiphora

1. Dear God, *he had done it*! He had done it! He was through, *he had done it*!

# A.J. Cronin

Repeated unit is placed at the end of consecutive sentences.

1. “The reports are taking *too long*. Much *too long***.**”

# A. Hailey

1. “I haven’t got *a job*. I’m not looking for *a job*. Furthermore, I am not going to look for *a job*.”

# J. London

The author repeats a word “job” at the end of consecutive sentences.

## Aposiopesis

1. “Good afternoon”, said Mr. Cowlishaw “Have you…Can I…”

# Bennett

The character is worried, this why he can’t end his statements.

1. “But, George, maybe it’s very important for you to go and learn all that about – cattle judging and soils and those things… Of course, I don’t know.”

# O. Wilde

The author uses aposiopesis to show the nervousness and worry of the character.

1. “Listen, Emily, I’m going to tell you why I’m not going to Agriculture School. I think that once you’re found a person that you’re very fond of… I mean a person who’s fond of you, too, and likes you enough to be interested in your character… Well, I think that’s just as important as college is, and even more so. That’s what I think.”

# O. Wilde

## Hyperbaton

1. “I know there was a bit of misunderstanding between your Tom and me. But it’s Christmas – and – oh, well, I want – ” he broke down lamely, - “I mean, I’d be awfully pleased if the three of you would come round and help us eat our Christmas dinner.”

A.J. Cronin

The author uses hyperbaton to show the high-strung state of the speaker’s mind.

1. “The fact is I’d begun to ask myself if you weren’t too slight, too much of a kid ever to – oh, well, I’m delighted. But we’re not going to get sentimental. Slushy, I mean. No,no! Let’s leave that sort of thing to Mr. And Mrs. Smith.”

A.J. Cronin

1. “I slipped in. Nobody knows I am here. I wanted to see you. I came to tell you I have been very foolish. I came because I could no longer stay away, because my heart compelled me to come, because…because I wanted to come.”

# J. London

## Framing

1. A *mistake* had been made, and yet it was not a wanton *mistake*.

# Hailey

The author reiterates the same word “mistake” at the beginning and at the end of a sentence.

1. *He was no speaker* and he knew that *he was no speaker*.

# J. Cronin

The author reiterates the same phrase “he was no speaker” at the beginning and at the end of a sentence.

1. *A bubble* of mucus came from one tiny nostril, a joyful iridescent *bubble*.

# A.J. Cronin

1. “My *brain* is the same old *brain*.”

# J.London

Detachment

1. “Perhaps it’s a call, Chris! *Think of it!* *My first Aberalaw case*.”

*He dashed into the hall*.

# A.J.Cronin

The author makes detachments to enhance their emphasis.

1. “Well, well! *This is splendid*. Delighted to meet you. Come along in here.”

##### A.J.Cronin

1. “But we’re not going to get sentimental. Slushy, I mean. No,no!”

# A.J.Cronin

## Onomatopoeia

1. *Ping!* Went the door again. Before Andrew could answer, Doctor Philip Denny and Hawkins disappeared into the wet darkness.

# J. Cronin

Direct onomatopoeia.

1. It sometimes amused outsiders to see snow removal groups, plow blades down, *blowers roaring*, on a hot, sunny day.

# A.Hailey

Direct onomatopoeia.

1. “Krr – krr – krr – ki – ki – ki – krr.” “Damn!” said Christine concisely. Only one motor horn in Aberalaw could sound like that.

# J. Cronin

Direct onomatopoeia. The author imitates natural sound of the horn of the car.

Coupling

1. Heavily, like a dying man, he took stock of them: his patients, gathered, despite the fine summer evening, to pay tribute *to his manner, his personality*.
	1. J. Cronin

The author sets side by side two analogous phrases: “his manner, his personality” in order to reinforce the point.

1. Mel, airport general manager – *lean, rangy*, and a powerhouse of disciplined energy – was standing by the Snow Control Desk, high in the control tower.

A.Hailey

1. He spoke very *angrily* and *pitterly*, and looked straight ahead while he talked.

E. Hemingway

Anastrophe

1. *Here* she would sit, sewing and knitting, while he worked at the table.

A.J. Cronin

The author uses a purposeful reversal of the natural order of words with a view to heightening their effect.

1. With all this behind them *surely* they would not starve.

A.J. Cronin

1. *Gone now was* his pretence of indifference.

A.J. Cronin

Polysyndeton

1. “A diputation from the Committee, five of them, including Ed Chenkin, *and* escorted by Parry – you know, the Sinai minister – *and* a man Davies.”

A.J. Cronin

The author uses polysyndeton to bring out every detail and to slow down the action.

1. It was possible to buy fruit *and* fish *and* vegetables cheaply there.

A.J. Cronin

1. He brought his arm down *and* stopped smiling *and* looked at the fire hydrant *and* beyond the fire hydrant the gutter *and* beyond the gutter the street, Ventura, *and* on both sides of the street houses *and* in the houses people *and* at the end of the street the country where the vineyards and orchards were *and* streams *and* meadows *and* then mountains *and* beyond the mountains more cities *and* more houses *and* streets *and* people.

W. Saroyan

Chiasmus

1. “*If* *they’d done anything to you* – *after all* *you’ve done for me* I’d – Oh! I’d have killed that old President.”
	1. J. Cronin

The author juxtaposes two ideas.

1. “It looks to me,”continued Soames, “as if *she were sweeter on him than he is on her*. She’s always following him about.”

J. Galsworthy

1. Gratitude was no virtue among Forsytes, who, competitive, and full of commonsense, had no occasion for it; and Soames only experienced a sense of exasperation amounting to pain, that *he did not own her as it was his right to own her*, that he could not, as by stretching out his hand to that rose, pluck her and sniff the very secrets of her heart.

J. Galsworthy

1. “In the days of old *men* *made the* *manners*; *Manners* now *make* *men*”

J. Byron

This is a famous epigram by Byron, the author, who favoured chiasmus.

1. “Surely they don’t want me for myself, for myself is the same old self they did not want.”

J.London

Climax (Gradation)

1. He was *sick, shattered, on the verge of a complete collapse*.
	1. J. Cronin

The author gives gradual increase in emotional evaluation of the condition of the character.

1. His startled sisters looked, and before the servant girl could get there, the bread plate *wobbled, slid, flew to the floor, and broke into shivers.*

K. Mansfield

1. “They looked at *hundreds* of houses; they climed *thousands* of stairs; they inspected *innumerable* kitchens.”

S.Maugham

Here the climax is achieved by simple numerical increase.

Alliteration

1. “So he sat and jawned, and gazed at the crowd crowding to the match at two o’clock, crowding back in the gloom at four o’clock…”
	1. Bennett

Alliteration is the repetition of similar consonants at the beginning of neighbouring words.

1. She wrinkled her brows in a puzzled frown.

J. Galsworthy

The articulation of “r” is used to reinforce the expression.

1. “Forget and forgive”, she cried passionately.

J.London

1. But he was angry now, his nervousness lost in a swelling indignation at the ignorance, the intolerant stupidity of Chenkin’s accusation, and the acclamation with which the others had received it.

A.J.Cronin

Assonance

1. He *wrote* and *wrote*, never *looking* at the *clock*, filling *sheet* after *sheet*, until his *head* *reeled*.
	1. J. Cronin

[ u – u – u – – I: – I: – e – I:]

Assonance – deliberate repetition of like sounding vowels in neighbouring words with a view to heightening their effect.

1. When he opened his *eyes* again he *started*, seeing something *creeping* swiftly up a *tree*.

D.H. Lawrence

[ai – a: – I: – I:]

Rhetorical Question

1. Could a man own anything prettier than this dining-table with its deep tints, the starry, soft-petalled roses, the ruby-coloured glass, and quaint silver furnishing; could a man own anything prettier than a woman who sat at it?

J. Galsworthy

Rhetorical question is a question which requires no answer, and is used merely to emphasise a point.

2. “Please, my dear fellow - ” Llewellyn entreated – “who could help an accident like that? I beg of you – go up and console your wife.”

* 1. J. Cronin

3. She took the vase of roses and left the room. Soames remained seated. Was it for this that he had signed that contract? Was it for this that he was going to spend some ten thousand pounds?

J. Galsworthy