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REPORT

THEME: USE OF EPITHETS IN TEACHING ENGLISH

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I would draw your attention to a vital point: in the system of education we pay great attention to teaching pupils not merely liberal arts and vocational skills, but also required learning of foreign languages, for this is critical for them to maintain pro-active communication with their counterparts abroad, get extensive knowledge of everything that is going on around the globe and command the august world of intellectual treasure.

Islam Karimov

The President of Uzbekistan Republic.

Uzbekistan on the threshold of the 21 century.page 32

Introduction

We are learning the subject of stylistic devices in order know a lot of specific informations about stylistic devices.Our duty is to be informed about types of lexical devices and their classifications.

The main purpose of my course paper is to assess youth acquire and use the knowledge and techniques necessary for the stylistic analysis of a text or some paragraph,find and interpret language structure, which carry some additional information of the emotive, logical or evaluative types.

While learning stylistic devices I may recommend to use from direct method, audio-lingual, translation method. These methods help to students to improve their reading, speaking, listening and writing skills.

According to Arnold: Epithet is a lexico-syntactical trope which performs the function of an attribute, adverbial modifier, or direct address in a sentence, and is characterized by emotive and expressive connotations which convey the author's attitude towards the object described.

E.g. ...you shall hear the *surlly sullen* bells (Shakespeare)

She smiled *cuttingly*.

My *sweet*!

Galperin: The epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties of the object with the aim of giving an individual perception or evaluation.

E.g. *wild* wind

heart-burning smile

destructive charms

METAPHORICAL EPITHETS

Metaphorical epithets are based on similarity of the properties of two objects which belong to different classes

Often properties of human beings are ascribed to lifeless things

E.g. *laughing* valleys

voiceless sands

Defining *Epithet*

Do you and your best friend call each other special names, or does your family have a nickname for you? If so, you probably know more about epithets than you might think! They're sort of like nicknames, only in a literary context. Derived from the Greek *epitheton* ('that which is added on, additional'), an **epithet** is *a word or phrase used to express a certain characteristic of a person or thing.*

Epithets got their start in ancient storytelling traditions, such as those of the Homeric epics (*Iliad* and *Odyssey*). Homer and other oral poets of old found epithets extremely useful for three main reasons: **1)** epithets are *consistent metrical patterns* that can be easily inserted into larger lines of poetry, **2)** the real or metaphorical relationship between epithet and what or whom it's referring to is typically *easily recognized due to repetitive use*, and **3)** multiple epithets for one person or thing provide a tremendous amount of *variety in meter and vocabulary*.

Types of Epithets

Let's take a look at some epithetical categories, along with a few quick Homeric and everyday examples:

Origin/Nationality: Epithets of this type tell you where a person's from. For instance, Homer's 'Heliconian Muses' lets you know that these goddesses traditionally resided on Mt. Helicon.

Family Ties: These identify familial relationships, particularly between father and offspring, as in the case of Achilles, 'son of Peleus.' Epithets that link a person to his or her father are known as **patronymics**, or names taken from one's paternal figure. Many Germanic (Thompson), Gaelic (O'Donnell), and Norse (Erikson) surnames originally began as patronymic epithets.

Personal Attributes: These kinds of epithets are used when describing either **physical characteristics:** 'wine-dark' sea or Hephaistos, 'the lame one' -*or-* **personality traits:** Ivan the Terrible or Richard the Lionheart.

Achievement or Ability: These epithets remind people of another's accomplishments (Hermes, 'Slayer of Argos') or unique talents (Zeus 'who gathers clouds'). The most common and recognizable of these types of epithet is 'Great' (i.e. Alexander the Great, Catherine the Great, etc.).

Occupation: This sort of epithet tells us what a person does on a regular basis or for a living. For example, 'Artemis the Huntress' is frequently seen because this activity is characteristically associated with the goddess. These epithets are another rich source of modern surnames (i.e. Smith, Cooper, Miller, Tailor, Fisher, etc.).

An **epithet** (from Greek: ἐπίθετον *epitheton*, neut. of ἐπίθετος *epithetos*, "attributed, added"^[1]) is a **byname**, or a descriptive term (word or phrase), accompanying or occurring in place of a name and having entered common usage. It can be described as a glorified nickname. It has various shades of meaning when applied to seemingly real or fictitious people, divinities, objects, and binomial nomenclature. It can also be a descriptive title: for example, Alexander the Great or Suleiman the Magnificent.

In contemporary use, *epithet* often refers to an abusive, defamatory, or derogatory phrase, such as a racial epithet.^[2] This use as a euphemism is criticized by Martin Manser and other prescriptive linguists.

Linguistics

In linguistics, an epithet only can be a metaphor, essentially a reduced or condensed use of apposition. Epithets are sometimes attached to a person's name or appear in place of his or her name, as what might be described as a glorified nickname or sobriquet. An epithet is linked to its noun by long-established usage. Not every adjective is an epithet. An epithet is especially recognizable when its function is largely decorative, such as if "cloud-gathering Zeus" is employed other than in reference to conjuring up a storm. "The epithets are decorative insofar as they are neither essential to the immediate context nor modelled especially for it. Among other things, they are extremely helpful to fill out a half-verse", Walter Burkert has noted.^[4]

Some epithets are known by the Latin term *epitheton necessarium* because they are required to distinguish the bearers, e.g. as an alternative to numbers after a prince's name—such as Richard the Lionheart (Richard I of England), or Charles the Fat alongside Charles the Bald. The same epithet can be used repeatedly joined to different names, e.g. Alexander the Great as well as Constantine the Great.

Other epithets can easily be omitted without serious risk of confusion, and are therefore known (again in Latin) as *epitheton ornans*. Thus the classical Roman author Virgil systematically called his main hero *pious Aeneas*, the epithet being *pious*, which means religiously observant, humble and wholesome, as well

as calling the armsbearer of Aeneas *fidus Achates*, the epithet being *fidus*, which means faithful or loyal.

There are also specific types of epithets, such as the *kenning* which appears in works such as *Beowulf*. An example of a kenning would be using the term *whale-road* instead of the word "sea".

Religion

In many polytheistic religions, such as those of ancient Greece and Rome, a deity's epithets generally reflected a particular aspect of that god's essence and role, for which his influence may be obtained for a specific occasion: Apollo *Musagetes* is "Apollo, [as] leader of the Muses" and therefore patron of the arts and sciences^[8] while *Phoibos* Apollo is the same deity, but as shining sun-god. "Athena protects the city as *polias*, oversees handicrafts as *ergane*, joins battle as *promachos* and grants victory as *nike*.^[9]

Alternatively the epithet may identify a particular and *localized* aspect of the god, such as a reference to the mythological place of birth or numinous presence at a specific sanctuary: sacrifice might be offered on one and the same occasion to Pythian Apollo (*Apollo Pythios*) and Delphic Apollo (*Apollo Delios*). A localizing epithet refers simply to a particular center of veneration and the cultic tradition there, as the god manifested at a particular festival, for example: Zeus Olympios, Zeus as present at Olympia, or Apollo Karneios, Apollo at the Spartan Carneian festival.

Often the epithet is the result of fusion of the Olympian divinity with an older one: Poseidon Erechtheus, Artemis Orthia, reflect intercultural equations of a divinity with an older one, that is generally considered its pendant; thus most Roman gods and goddesses, especially the Twelve Olympians, had traditional counterparts in Greek, Etruscan, and most other Mediterranean pantheons, e.g. Jupiter as head of the Olympian Gods with Zeus, but in specific cults there may be a different equation, based on one specific aspect of the divinity. Thus the Greek word *Trismegistos*: "thrice grand" was first used as a Greek name for the Egyptian god of science and invention, Thoth, and later as an *epitheton* for the

Greek Hermes and, finally, the fully equated Roman Mercurius Mercury (both were messenger of the gods). Among the Greeks, T. H. Price notes^[10] the nurturing power of *Kourotrophos* might be invoked in sacrifices and recorded in inscription, without specifically identifying Hera or Demeter.

Some epithets were applied to several deities of a same pantheon rather accidentally if they had a common characteristic, or deliberately, emphasizing their blood- or other ties; thus in pagan Rome, several divinities gods, and heroes were given the *epitheton Comes* as companion of another (usually major) divinity. An epithet can even be meant for collective use, e.g. in Latin *pilleati* 'the felt hat-wearers' for the brothers Castor and Pollux. Some epithets resist explanation.^[11]

Similar practices still exist in Catholic and Orthodox Christianity in the veneration of Christ and, mainly, of the saints. "Our Lady of Lourdes" is essentially periphrasis, unless some aspect of the Virgin were being invoked.

Rhetoric

An epithet is an adjective or adjectival phrase that characterizes a place, a thing, or a person that helps make the characteristics of this thing more prominent. These descriptive phrases can be used in a positive or negative way that benefits the orator. "It will generally happen, that the Epithets employed by a skillful orator, will be found to be, in fact, so many abridged arguments, the force of which is sufficiently conveyed by a mere hint; e.g. if any one says, 'We ought to take warning from the bloody revolution of France,' the Epithet suggests one of the reasons for our being warned; and that, not less clearly, and more forcibly, than if the argument had been stated at length."^[12] With persuasion being a key component of rhetoric, it is rational to use epithets. The use of persuasive wording gives leverage to one's arguments. Knowledge along with descriptive words or phrases can be a powerful tool. This is supported in Bryan Short's article when he states, "The New Rhetoric derives its empiricist flavor from a pervasive respect for clarity and directness of language."^[13] Rhetors use epithets to direct their audience to see their point of view, using verbal forms of imagery as a persuasive tactic.

Orators have a variety of epithets that they can employ that have different meanings. The most common are fixed epithets and transferred epithets. A fixed epithet is the repetitive use of the same word or phrase for the same person or object. A transferred epithet qualifies a noun other than the person or thing it is describing. This is also known as a hypallage. This can often involve shifting a modifier from the animate to the inanimate; for example, "cheerful money" and "suicidal sky".

Orators take special care when using epithets as to not use them as smear words. Orators could be accused of racial or abusive epithets if used incorrectly. "I am working on a piece about nationalism with a focus on epithet as a smear word," writes David Binder, my longtime Times colleague, 'which was still a synonym for 'delineation' or 'characterization' in my big 1942 Webster's but now seems to be almost exclusively a synonym for 'derogation' or 'smear word.' . . . In the past century, [epithet] blossomed as 'a word of abuse,' today gleefully seized upon to describe political smears."^[14]

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Epithet as a stylistic device

Epithet (Greek - "addition") is a stylistic device emphasizing some quality of a person, thing, idea or phenomenon. Its function is to reveal the evaluating subjective attitude of the writer towards the thing described.

Let us have a look at the following sentences describing the participants of the episode from the John Fowles novel. Focus on the words in bold type.

*Charles put his best foot forward, and thoughts of the **mysterious woman** behind him, through the woods of Ware Commons.*

*It was opened by **a small barrel of a woman**, her fat arms shiny with suds.*

*He was **a bald, vast-bearded man with a distinctly saturnine cast** to his face; a Jeremiah.*

*He plainly did not allow delicacy' to stand in the way **of prophetic judgment**.*

*He seemed to Charles to incarnate **all the hypocritical gossip — and gossips** — of Lyme.*

*Charles could have believed many things of that **sleeping face**; but never that its owner was a whore.*

What do all the structures have in common?

Cases like these are called *epithets*.

Epithets should not be confused with logical attributes, the latter having no expressive force but indicating those qualities of the objects that may be regarded as generally recognized (for instance, *round table*, *green meadows*, *lofty mountains and the like*). Though, it is sometimes difficult to draw a clear line of demarcation between epithet and logical attribute. In some passages the logical attribute becomes so strongly enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness. though by nature it is logically descriptive.

Epithets are deemed to be two-fold in nature as their striking effect is owed both to semantics and structure. Thus. Galperin and Kukharenko classify epithets from at least two standpoints - *semantic* and *structural*. The tables below illustrate the two possible ways of division.

Semantically epithets are looked at from different angles, which is reflected in the following:

Galperin

Associated epithets are those that point to a feature which is essential to the object they describe: the idea expressed is to a certain extent inherent in the concept of the object, as in: '*darkforest \ fantastic terrors \ dreary midnight*'.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it. i.e. a feature which may be so unexpected as to strike the reader by its novelty. The adjectives do not indicate any property inherent in the objects but fitting in the given circumstances only, as in '*heart-burning smile*',

*'voiceless sands', 'bootless cries'.*_

Note: As far as novelty is concerned epithets can be trite and genuine. Through their long run some of the latter have become fixed without losing their poetic flavour. Such epithets are mostly used in folk songs and ballads.

Kukharenko

Affective (or emotive *proper*) epithets serve to convey the emotional evaluation of the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as effective epithets (e.g. *gorgeous, magnificent, atrocious*)

Figurative for transferred; epithets are formed of metaphors, metonymies and similes expressed by adjectives. Thus epithets can also be based on similarity of characteristics, on nearness of the qualified objects, and on their comparison respectively. The third and the first types can be found in this:

I cannot imagine what Bosch-like picture of Ware Commons Mrs Pouiteney had built up over the years; what satanic orgies she divined behind every tree... (Fowles) As for the metonymic one. study this: *'Her painful shoes slipped off* (Updike)

Note: Skrebnev points out that epithets can be metaphorical, metonymic and ironical.

As far as structural division is concerned, the classifications of the scholars have more points in common. Despite the differences in terms, in essence they are very much alike. The table below contrasts these two approaches.

Epithets [*Structurally*])

Galperin

Simple

Simple (single) epithets are ordinary adjectives (one epithet is used at a time), as in *'the mysterious woman'*.

Compound

Compound epithets are built like some compound adjectives as in *'cloud-shapen giant'*

Note: Some of them can be based on a simile, as in *'Bosch-like*

Phrase

Phrase epithets can consist of a phrase or even a sentence, in which words are crammed into one language unit. Structural elements generally include: (a) the words *expression, air, attitude*, and others which describe behaviour or facial expression: (b) attributive clauses beginning with *that*. Phrase epithets are usually hyphenated, thus pointing to the temporary structure of the compound word. They always produce an original impression. For instance, '*a move-if-you-dare expression*' (J. Baldwin)

String

The string (chain) of epithets gives a many-sided description of the object. But in the enumeration of comparatively homogeneous attributes there is always a suggestion of an ascending order of emotive elements, culminating in the last one. as in '*You're a scolding, unjust, abusive, aggravating, bad old creature*' (Dickens).

Reversed

Reversed (inverted) epithets are composed of two nouns linked in an of-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described, as in '*a small barrel of a woman*'. The epithets like these are called reversed or inverted as what is syntactically an attribute (*of a woman*) is, in fact, the word which is really defined.

Kukharensky

Simple

Simple (single) epithets are ordinary adjectives (one epithet is used at a time), as in '*the mysterious woman*'.

Pair epithets

Pair epithets are represented by two epithets joined by a conjunction or asyndetically, as in: '*wonderful and incomparable beauty*'⁷ (Oscar Wilde) or '*a tired old town*' (Harper Lee). They are often united by alliteration, as in: '*everyone would be on the lookout of a masked and muffled man*' (H G. Wells).

Phrase-Attributes

Phrase epithets can consist of a phrase or even a sentence, in which words are crammed into one language unit. Structural elements generally include: (a) the

words *expression, air, attitude*, and others which describe behaviour or facial expression: (b) attributive clauses beginning with *that*. Phrase epithets are usually hyphenated, thus pointing to the temporary structure of the compound word. They always produce an original impression. For instance, '*a move-if-you-dare expression*' (J. Baldwin)

The chain of epithets

The chain of epithets gives a many-sided description of the object. But in the enumeration of comparatively homogeneous attributes there is always a suggestion of an ascending order of emotive elements, culminating in the last one. as in '*You're a scolding, unjust, abusive, aggravating, bad old creature*' (Dickens).

Inverted

Inverted epithets are composed of two nouns linked in an of-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described, as in '*a small barrel of a woman*'. The epithets like these are called reversed or inverted as what is syntactically an attribute (*of a woman*) is, in fact, the word which is really defined.

Two-step

Two-step epithets are called so because The process of qualifying seemingly passes two stages:

The qualification of the object and the qualification of the qualification itself as in '*a distinctly saturnine cast*'.

Two step epithets have a fixed structure of Adv + Adj model.

Read the sentences that follow. Discuss the structure and semantics of epithets used in them in terms covered above. Follow this plan:

1. Structure:

a) Syntactic function or / and part of speech

b) Structural type

2. Semantics;

a) Associated / non-associated type

b) Affective /figurative

c) *The type of the figurative epithet.*

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful close-cropped formidably clean American look. (*Murdoch*)

2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (*Jones*)

3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body - his quick, aggressive manner - his assertive, seeking eyes. (*Dreiser*)

4. He's a proud, haughty, consequential, turned-nosed peacock. (*Dickens*)

5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy. (*Hemingway*)

6. Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too. (*Hawkes*)

7. She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore. (*Bartheleme*)

8. Harrison - a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (*Barth*)

9. In the cold, gray, street-washing, milk-delivering, shutters-coming-out-shops early morning, the midnight train from Paris arrived in Strasbourg. (*Hemingway*)

10. She was a faded white rabbit of a woman. (*Cronin*)

11. And she still has that look, that don't-you-touch-me look that women who were beautiful cany with them to the grave. (*Barth*)

12. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (*Capote*)

13. He loved the afterswim salt-and-sunshine smell of her hair. (*Banyan*)

14. I was to secretly record, with the help of a powerful long-range movie-camera lens, the walking-along-the-Batteiy-in-the-simshine meeting between Ken and Jerry. (*Uhnak*)

15. "Thief!" Pilon shouted. "Dirty pig of an untrue friend!" (*Steinbeck*)

16. She spent hausfrau afternoons hopping about in the sweatbox of her midget kitchen. (*Capote*)

17. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (*Uhnak*)

18. He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor. (*Hemingway*)

19. "What a picture!" cried the ladies. "Oh! The lambs! Oh. the sweets! Oh. the ducks! Oh. the pets!" (*Mansfield*)

20. A branch, cracking under his weight sent through the tree a sad cruel thunder. (*Capote*)

21. There was none of the Old-fashioned Five-Four-Three-Two-One-Zero business, so tough on the human nervous system. (*Clarke*)

22. His shrivelled head bobbed like a dried pod on his frail stick of a body. (*Gardner*)

23. The children were very brown and filthily dirty. (*V. Woolf*)

24. Liza Hamilton was a veiy different kettle of Irish. Her head was small and round and it held small and round convictions. (*Steinbeck*)

25. He sat with Daisy in his amis for a long silent time. (*Fitzgerald*)

The epithet (Gk. *epitheton* 'addition') is an attributive (or adverbial) word or phrase used to characterise an object, i.e. to express an individual perception and evaluation of its features and properties. *E.g.* a giant moustache, a pessimistic rumble. (*Priestley*)

I.V. Arnold believes that it is a lexico-syntactical trope for it is usually materialized in a sentence as an *attribute, an adverbial modifier or a predicative*.

The epithet can be expressed by an adjective, an adverb, a noun, a participle, etc. *E.g.* ‘What have I done now?’ she began *indignantly* (an adv., an adv. mod.). (Priestley)

The epithet differs from the *logical (= descriptive) attribute*, which shows the inherent property of a thing, thus being objective and non-evaluating. *E.g.* a middle-aged man, bluey-green walls. (Priestley)

Compositionally epithets fall into:

simple or word-epithets, *e.g.* Happiness for him had a *feminine* shape. (Priestley)

compound epithets (formed by compound adjectives), *e.g.* a crescent-shaped object; wild-looking young fellows (Priestley).

two-step epithets (supplied with intensifiers), *e.g.* ... *fatally second class* ... public school ... (Priestley)

phrase epithets (also called hyphenated epithets when written through a hyphen), *e.g.* Now he was practically a *four-hundred-a-year* man instead of a *three-hundred-a-year* man. (Priestley) ...

reversed epithets (composed of two nouns linked by an of-phrase where the attributive relation between the members of the combination shows that the SD is an epithet), *e.g.* a thick figure of a man (Priestley)

According to I.R. Galperin, semantically epithets may be divided into 2 groups:

associated underlining the essential feature of the object, *e.g.* tremendous moustache. (Priestley)

unassociated with the noun, unexpected and striking, *e.g.* the inhuman drawing-room. (Priestley)

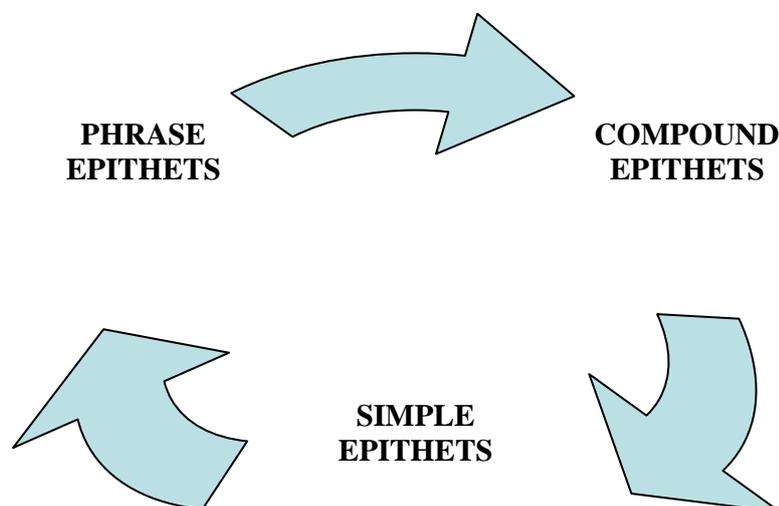
V.A. Kukharensky splits epithets into:

fixed (trite, traditional, conventional, standing), *e.g.* a devoted friend, magic weather.

figurative (transferred) that can be *metaphorical, metonymic, ironical, etc.*,
e.g. bushy eyebrows. (Priestley)

From the point of view of the distribution of epithets in the sentence, there can be distinguished a string of epithets whose function is to give a multisided characterization. *E.g.* That she was not really a creature of that world only made her more *fascinating, mysterious, romantic ...* (Priestley)

STRUCTURAL CLASSIFICATION OF EPITHETS ACCORDING TO THEIR COMPOSITION (Galperin)



SIMPLE AND COMPOUND EPITHETS

Simple epithets are expressed by ordinary adjectives, adverbs, participles which can be placed in pre- or postposition.

E.g. I am fled from this *vile* world (Shakespeare)

Her eyes stared *gently* into his.

Your *loving* and *devoted* wife.

Compound epithets are built like compound adjectives.

E.g. ...*curly-headed* good-for-nothing

And *mischief-making* monkey from his birth (Byron)

PHRASE EPITHETS

Phrase epithet is a phrase or a whole sentence which performs an attributive function and graphically and syntactically becomes similar to a word.

Phrase epithets are always hyphenated

Phrase epithets are generally followed by the words *expression, attitude, air* and deal with the psychological state of a person.

E.g. There is a sort of '*Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler*' expression about Montmorency that has been known to bring tears into the eyes of pious old ladies and gentlemen (Jerome K. Jerome).

He was that *I'm-a-friend-of-the-boss* type.

REVERSED EPITHETS

Reversed epithet is composed of two nouns linked in an *of*-phrase (Galperin).

E.g. ...a *devil* of a sea rolls in that bay (Byron)

A *little Flying Dutchman* of a cab (Dickens)

a *doll* of a wife, a *horse* of a girl, a *brute* of a brother

The subjective, evaluative, emotional element is embodied in the noun described, not in the formal attribute.

Reversed epithets are usually metaphorical.

STRING OF EPITHETS

Several epithets which can occur either in preposition or postposition and provide a many-sided characterization of an object.

E.g. Such was the background of the *wonderful, cruel, enchanting, bewildering, fatal, great* city (O.Henry)

E.g. There is no interrogation in his eyes

Or in the hands, quiet over the horse's neck,

And the eyes *watchful, waiting, perceiving, indifferent*

Epithet is a lexical stylistic device that relies on the foregrounding of the emotive meaning. Epithet is a characterizing word or phrase accompanying or occurring in place of the name of a person or thing. The structure and semantics of epithets are extremely variable which is explained by their long and wide use. Epithets may be classified from different standpoints: semantic and structural. Semantically, epithets should be divided into two main groups: affective (associated) and figurative (unassociated). Structurally, epithets can be viewed from the angle of composition and distribution. From the point of view of their compositional structure epithets may be divided into simple, compound, phrase and sentence epithets.

Epithets in English emotive prose can fulfil different stylistic functions: a descriptive function (to describe characters, views, situations, different things and feelings); an expressive function (to make the texts more expressive and emotional). The third function of epithets in the emotive prose is the evaluative function (to express the evaluation of the described characters, feelings and things) and also epithets can fulfill the individualizing function as they are used to describe some individual characteristics of people and things.

CONCLUSION

In conclusion I may say that stylistic devices are very necessary in learning the language. While learning the language each theme of the stylistic devices are carry useful information. Epithet carries the emotive sense of the word. It should be very sensitive. The role of epithet is very important while doing exercises or activities. When we learn the epithet as a stylistic device we may use different kinds of methods. Because each method has its own special supeorities. We have

a lot of methods in methodic and stylistics. Our duty is to study stylistics and methodic. Because they are closely connected with each other. We are future teachers we should know about stylistic devices and methodic during learning process.

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