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QUALIFICATION PAPER

THEME: The use of stylistic devices in political speeches.

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Introduction

The present qualification paper deals with the study of the repetition, which presents a certain interest both for the theoretical investigation and for the practical language use. The president of the republic of Uzbekistan Islam Abduganievich Karimov speaking about the future of Uzbekistan underlines that “Harmonious generation is the future guarantee of prosperity. It is our task, to prepare and teach professionally competent and energetic personnel, real patriots to see them in the world depository of science and culture. In this plan the national program about training personnel was worked out on the formation of new generation of specialist. With the high common and professionally culture, creative and social activity, with the ability to orientate in the social and political life independently, capable to raise and solve the problems to the perspective¹”.

For the past 20 years of independence in our republic there was done great number of changes in all spheres of our life. In the sphere of education here we can mention building and reconstruction of secondary schools, lyceums, and colleges in all parts of Uzbekistan. In the years 2011-2013 the same work will be done in institutions and universities of our republic. We hope that our motherland will become a developed country and a member of G-20 in the nearest time.

Everyone who has attended a cocktail-party in a foreign country has experienced the difficulty of understanding non-native speech in a noisy environment and the subsequent relief when an interlocutor is found who speaks your native language. In both situations, the level of background sound may have remained the same; the only difference between them lies in the greater familiarity of the native language. Several factors can be put forward to account for the natural enhancement

¹ Kadrlar tayyorlash milliy dasturi: Toshkent 1997, 35 bet.

of a language which is well known, including the more adaptable identification of speech patterns, a better anticipation ability and the better use of higher linguistic knowledge from experience with the language. More precisely, considering a spectral image of a compound signal that reaches the ears of a cocktail party participant, some regions of the spectrum are masked by noise. There should be something inside the perceptual system to compensate for this loss of input information, to reconstruct a full pattern from subparts of it, something that may be called reconstruction of an "internal representation" from partial information. This compensation would only work with familiar speech items, that have had their internal representations constructed by repetition of similar patterns particularly those of the native language. This research concerns the nature of speech internal representations, and the way they could be influenced by repetition to exhibit the robust recognition illustrated by the cocktail-party effect. The notion of "internal representation" has been widely addressed in experimental psychology. A discussion of the related models of "lexical access" will be presented, with an emphasis on the repetition effect. Our proposed formulation will be presented, which involves the computational approach of Guided Propagation Networks (GPNs). Experimental results concerning the identification of consonants by subjects from their very beginning will be compared to the GPN computer simulation performance.

The actuality of the investigation is explained on one hand by the profound interest to the function of the repetition and its stylistic properties in the speech, and in the literary text and in the speech and on the other hand by the absence of the widely approved analysis of problems in stylistics and questions connected with repetition used in L.Lowry's "The Giver" from the semantic, stylistic, structural and translational point of view.

The novelty the Qualification paper is defined by the concrete results of the investigation. Special emphasis is laid on various types of rendering the structure, the

stylistic features, and the translation of repetition from English into Uzbek or Russian languages.

The aim of this Qualification Paper is to define the specific features of repetition used in L.Lowry's "The Giver" with its stylistic properties in the speech, to show the importance and interesting sides of this theme and their rendering in Uzbek.

According to this general aim the following particular **tasks** are put forward:

1. To define the notion of the stylistic devices.
2. To reveal specific structural peculiarities of the repetition.
3. To study specific semantic peculiarities of the stylistics, lexical devices.
4. To study stylistic peculiarities of the repetition used in L.Lowry's "The Giver".

1.0. Chapter I Review of the linguistic literature on the problems of English lexicology.

1.1. General Notes on Styles and Stylistics

The subject of stylistics has so far not been definitely outlined. This is due to a number of reasons. First of all there is confusion between the terms style and stylistics. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behavior, linguistics, dress and other fields of human activity.

Even in linguistics the word style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation:

- 1) the aesthetic function of language;
- 2) expressive means in language;
- 3) synonymous ways of rendering one and the same idea;
- 4) emotional colouring of language;
- 5) a system of special devices called stylistic devices;

6) the splitting of the literary language into separate subsystems called stylistic devices;

7) the interrelation between language and thought;

8) the individual manner of an author in making use of language.

The origin of the term Style and Stylistics.

Lat - stylus - a stick made of material for writing.

Stylistics - from French " Stylistique " -instrument for Writing.

1. There is a widely held view that style is the correspondence between thought and expression. The notion is based on the assumption; that of the two functions of language, (language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts).² The first function is called communicative, the second - expressive, the latter finds its proper materialization in strings of sentences especially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence uttered may be characterized from two sides: whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable; whether or not the string of language forms is built anew; is, as it were, an innovation made on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

Many great minds have made valuable observations on the interrelation between thought and expression. The main trend in most of these observations may be summarized as follows the linguistic form of the idea expressed always reflects the peculiarities of the thought. And vice versa, the character of the thought will always in a greater or lesser degree manifests itself in the language forms chosen for the expression of the idea.

² И.Р. Гальперин К проблеме стилистической дифференциации словарного состава современного английского языка. Уч. Зап. I МГПИИЯ, изд. МГУ, т. V, 1983, стр. 24.

2. Another commonly accepted connotation of the term style is embellishment of language. This concept is popular and is upheld in some of the scientific papers on literary criticism. Language and style are regarded as separate bodies, language can easily dispense with style, which is likened to the trimming on a dress. Moreover, style as an embellishment of language is viewed as something that hinders understanding. In its extreme, style may dress the thought in such fancy attire that one can hardly get at the idea hidden behind the elaborate design of tricky stylistic devices.³

1.2. Phonetic Expressive Means and Stylistic Devices

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

³ Н.С. Кузнецова, Н.А. Шайдорова Практикум по стилистике английского языка, Великий Новгород 2007, стр. 17.

Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, and cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, ding-dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.⁴

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". An example is: "And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Alliteration

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the

⁴ И.Р. Гальперин К проблеме стилистической дифференциации словарного состава современного английского языка. Уч. Зап. I МГПИИЯ, изд. МГУ, т. V, 1983, стр. 178.

beginning of successive words: " The possessive instinct never stands still (J. Galsworthy) or, "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E. A. Poe).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety they can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in flesh - fresh -press. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth - forth, tale - tool -treble - trouble; flung - long.⁵

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or

⁵ I.R. Galperin 'Stylistics' Moscow "Higher School" 1977, p. 139.

three words, as in "upon her honour - won her", "bottom –forgot them- shot him". Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called eye - rhyme, where the letters and not the sounds are identical, as in love - prove, flood - brood, have - grave. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the

background of the metre, in accented verse - by the number of stresses in a line, in prose - by the alternation of similar syntactical patterns. Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard. There are the following rhythmic patterns of verse:

Iambus

Dactul

Umphibrach

Anapaest

Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and writhen about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parametres of the rhythm in verse and in prose are entirely different.

1.3. Lexical Expressive Means and Stylistic Devices

Words in a context may acquire additional lexical meanings not fixed in the dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual.⁶

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. Hence the term transferred should be used signifying the development of the semantic structure of the word. In this case we do

⁶ Penelope Eckert 'Style and Sociolinguistic variation' Cambridge 2001, pp. 122-124.

not perceive two meanings. When we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

Imagery

In philosophy "image" denotes the result of reflection of the object of reality in man's consciousness. On the sensible level our senses, ideas might be regarded as images. On a higher level of thinking images take the form of concepts, judgements, and conclusions. Depending on the level of reflecting the objective reality (sensual and conceptual) there are 2 types of images:

1. Art - reflects the objective reality in human life. While informing us of a phenomenon of life it simultaneously expresses our attitude towards it.

2. Literature - deals with a specific type of artistic images, verbal - is a picture of a thing, person or idea expressed in a figurative way in their contextual meaning in music - sounds. The overwhelming majority of linguists agree that a word is the smallest unit being able to create images because it conveys the artistic reality and image. On this level the creation of images is the result of the interaction of two meanings: direct (denotation) and indirect (figurative). Lexical expressive meanings in which a word or word combination is used figuratively are called tropes. The verbal meaning has the following structure:

1. Tenor (direct thought) subjective;
 2. Vehicle (figurative thought) objective;
 3. Ground is the common feature of T and V;
 4. The relation between T and V;
 5. The technique of identification (The type of trope);
- e. g. She is sly like a fox (simile). Images may be individual, general.
- a) deal with concrete thing or idea e.g. Thirsty wind.
 - b) embrace the whole book e. g. War and Peace.
 - c) visual

- e. g. the cloudy lifeage of the sky
- d) oral - created by sound imitations

2.0. CHAPTER II. Different approaches to the analysis of repetitions used in L.Lowry's "The Giver"

2.1. General notes on repetition

It has been pointed out that repetition is an expressive means of language used when the speaker is under the stress of strong emotion. It shown the state of mind of the speaker, as in the following passage from Galsworthy:

"Stop"-she cried, "Don't tell me! I don't want to hear: I don't want to hear what you've come for. I don't want to hear." The repetition of 'I don't want to hear' is not a stylistic device; it is a means by which the excited state of mind of the speaker is shown. This state of mind always manifests itself through intonation, which is suggested here by the words she cried. In the written language, before direct speech is introduced one can always find words indicating, the intonation, as sobbed, shrieked, passionately. Repetition is also one of the devises having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar.

THE ROVER

A weary lot is thine, fair mind,
A weary lot is thine!
To pull the thorn thy brow to braid,
And press the rue for wine.
A lightsome eye, a soldier's mien
A feather of the blue,
Adoublet of the Lincoln green-

No more of me you knew

My love!

No more of me you knew. (Walter Scott)

Repetition of words, phrases, and even whole lines can be an effective way of stressing the message of the poem or making it memorable.

The present paper speculates that the effects of stimulus repetition may underlie a number of critical psycholinguistic phenomena that have been investigated to try to understand the organization of human speech processing and lexical organization. A model is propounded to account for the repetition effect, which complements Stimulus-Response theory with a Context component, and can be implemented as a Guided Propagation Network (GPN). To explore the operation of the model for speech processing the investigation focuses on a particular speech processing ability in which human listeners demonstrate a cumulative identification function for the presentation of brief speech segments. The GPN model produces a similar function to human listeners including better performance on unvoiced than voiced segments of stop consonants. The model is then used to demonstrate how lower activation thresholds simulating limitations in repetition effects could show poorer performance for the speech processing task. The effects suggest a plausible simulation of repetition effects that might be used to model human identification of speech in noise performance as well as developmental effects (differences in speech identification by children and adults) that could be the result of differential stimulus repetition similar to the effects shown in our modeling.

We Must Stand Tall

By Nadirah Muhammad

We been through a lot

BUT WE MUST STAND TALL

We are written down in history with twisted lies

3.0. The problems of working out set of exercises on syntactical stylistic devices.

3.1. The problems of teaching syntactical stylistic devices.

Syntactical SD deal with the syntactical arrangement of the utterance which creates the emphasis of the latter irrespective of the lexical meanings of the employed units. It should be observed here that oral speech is normally more emphatic than the written type of speech. Various syntactical structures deliberately employed by the author as SD for the creation of the proper effect, in oral speech are used automatically as a norm of oral intercourse and are not to be considered SD. But when these syntactical oral norms are intentionally imitated by the writer to produce the effect of authenticity and naturalness of dialogue we may speak of his preliminary deliberate choice of most suitable structures and of their preconceived usage, i.e. syntactical norms of oral speech, interpreted and arranged by the writer, become SD in belles-lettres style. Though, while analyzing them we should always keep in mind that their employment as SD is secondary to their normative usage in oral speech and that their primary function as SD is to convey the effect of ease and naturalness of the characters' speech.

Depending upon the part of the syntactical structure that is endowed with contextual meaning to create the emphasis of the whole structure we differentiate the following syntactical SD:

(1) ***Inversion*** deals with the displacement of the predicate (which is the case ***complete inversion***) or will the displacement of secondary members of the sentence (which is the case of ***partial inversion***) and their shift into the front, opening position in the sentence.

The structure of questions as we know is characterized by the grammatically inverted word order. If direct word order is re-established in questions, we can speak

of *secondary inversion* (i.e. inversion of inversion). The inverted questions (i.e. questions with direct word order beyond conveying the tone and manner of the speaker also due to the changed structure) acquire the connotation meaning of the questioner's awareness of the possible nature of the expected answer.

(2) *Rhetorical question*, which is the statement in the form of a question, also presupposes the possible (though not demanded) answer: the positive form of the rhetoric, question predicts the negative answer, the negative form - the positive answer.

(3) *Apokoinu construction*, characteristic of irregular oral speech, presents a blend of two clauses into one, which is achieved at the expense of the omission of the connecting word and the double syntactical function acquired by the unit occupying the linking position between both former clauses: thus, "I'm the first one saw her," presents the blend of the complex sentence "I'm the first one who saw her." Due to its contraction into the apokoinu construction syntactical functions of "the first one"—predicative of the first clause, and "who"—subject of the second one — are both attributed to "the first one" which becomes the syntactical centre of the newly coined sentence.

The main stylistic function of apokoinu constructions is to emphasize the irregular, careless or uneducated character of the speech of personages.

(4) In *ellipsis*, which is the omission of one of the main members of a sentence, we must differentiate the one used in the author's narration to change its tempo and condense its structure from the one used in personages' speech to reflect the oral norms and create the effect of naturalness and authenticity of the dialogue.

Conclusion

The subject of stylistics has so far not been definitely outlined. This is due to a number of reasons. First of all there is confusion between the terms style and stylistics. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behavior, linguistics, dress and other fields of human activity. It can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language as classified above, i. e. its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language. The task we set before ourselves is to make an attempt to single out such problems as are typically stylistic and cannot be treated in any other branch of linguistic science.

We consider that our theme dedicated mainly to repetition used in L.Lowry's "The Giver" and its stylistic properties are one of the most important themes which are closely connected with the condition of a speaker on the moment of speaking. In the literary it's widely used by all poets of the world. In our qualification paper we tried to give answer to all questions which are connected with our work. We would like stress not only the specific and theoretical significance of the qualification paper, but also the practical value of this work, the results of which may be used in the academic course at the seminars on text interpretation, stylistics, and translation.

Depending on what we have analyzed we can conclude the following; Syntactical SD deal with the syntactical arrangement of the utterance which creates the emphasis of the latter irrespective of the lexical meanings of the employed units. It should be observed here that oral speech is normally more emphatic than the written type of speech. Various syntactical structures deliberately employed by the author as SD for the creation of the proper effect, in oral speech are used automatically as a

norm of oral intercourse and are not to be considered SD. But when these syntactical oral norms are intentionally imitated by the writer to produce the effect of authenticity and naturalness of dialogue we may speak of his preliminary deliberate choice of most suitable structures and of their preconceived usage, i.e. syntactical norms of oral speech, interpreted and arranged by the writer, become SD in belles-lettres style. Though, while analyzing them we should always keep in mind that their employment as SD is secondary to their normative usage in oral speech and that their primary function as SD is to convey the effect of ease and naturalness of the characters' speech.

The majority of studies has investigated repetition effects for lexical items and has involved the presentation of the initial item (the prime) with a delay produced by presentation of intervening potential targets (foils). However, there are also a number of studies that provide evidence for repetition effects in speech processing in which the repetition effect can be observed by immediate presentation of the target items. These studies have mainly focused on spoken word identification (in contrast to the delayed repetition priming experiments. Repetition of words, phrases, and even whole lines can be an effective way of stressing the message of the poem or making it memorable.

As we seen in our qualification paper the use of repetition by an author provides a story or a novel some interesting moments. If we use repetition in our speech mainly because we hesitate to say something or we want to repeat what we have said, writers use it to make their writing more interesting for a reader.

We hope that our research will be useful for all the learners of English, or at least for those who are interested in learning literature, its peculiarities and stylistic features. For this reason we tried to provide our research with set of exercises for self check or teacher controlled one. We think that studies in this field will develop in the future and bring readers more joy.

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