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BAKALaura DARBS

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DEPARTMENT OF ENGLISH STUDIES

**STYLISTIC DEVICES IN ARTICLES ABOUT
ECONOMICS**

**MĀKSLINIECISKĀS IZTEIKSMES LĪDZEKĻI RAKSTOS
PAR EKONOMIKU**

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Adviser: lecturer Līga Beļicka

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ANOTĀCIJA

Šajā bakalaura darbā tiek pētīts stilistisko ierīču lietojums un to nolūks The Economist laikrakstu rakstos par ekonomiku. Šajā darbā izmantotā pētījuma metode ir diskursa analīze, balstīta uz Galperina (1977) stilistisko ierīču klasifikāciju. Darbā apskatīta stilistikas kā nozares izcelsme, attīstība un klasifikācija. Pētījuma rezultāti liecina, ka žurnālistikā par ekonomiku tiek izmantotas dažādas stilistikās ierīces, un visbiežāk izmantotās stilistikās ierīces kā spriedze, citāti, metaforas un aliterācija. Papildus tam tiek secināts, ka tekstā esošie līdzekļi palīdz rakstos izmantotajā valodā izcelt dramatisku efektu, kā arī sniegt tekstam papildus informāciju.

Atslēgvārdi: stils, stilistika, mediju stilistika, žurnālisms, stilistikās ierīces, klasifikācija, The Economist, raksti

ABSTRACT

This bachelor thesis explores the use and purpose of stylistic devices in The Economist's newspaper articles about economics. Discourse analysis is employed as the research technique for this thesis, based on Galperin's (1977) categorization of stylistic devices. The paper reviews the origin, evolution, and classification of stylistics as a field. The results of this study show that the application of various stylistic devices is present within journalism on economics, with stylistic devices like suspense, quotation, metaphor, alliteration being frequently employed. In addition to this, it is concluded that the stylistic devices in the text help to bring out a dramatic effect in the language of the articles as well as provide additional information to the text.

Key words: Style, stylistics, media stylistics, journalism, stylistic devices, classification, The Economist, articles

Table of Contents

INTRODUCTION.....	1
1. STYLISTICS.....	3
1.1 Origins of Stylistics.....	3
1.2 Evolution of Stylistics.....	4
1.2.1 Russian Formalism.....	4
1.2.2 Prague Structuralism.....	5
1.2.3 Practical and New Criticism.....	5
1.2.4 Jakobson’s Model of Communication.....	6
1.3 Definitions of Style and Stylistics.....	7
1.3.1 Style.....	7
1.4 Stylistics.....	9
1.5 Stylistic Approaches to Literature.....	9
1.5.1 Literary Stylistics.....	10
1.5.2 Linguistic Stylistics.....	10
1.5.3 Cognitive Stylistics.....	10
1.5.4 Feminist Stylistics.....	11
1.6 The Three R’s of Stylistics.....	11
2. MEDIA STYLISTICS AND ECONOMIC JOURNALISM.....	12
2.1 Media Stylistics.....	12
2.2 Influence of news and its language.....	13
2.3 The Economist.....	13
2.4 Journalism and journalism on economy.....	14
3. STYLISTIC DEVICES.....	16
3.1 Definition of Stylistic Devices.....	16
3.2 Classifications of Stylistic Devices.....	17
3.2.1 The Hellenistic Roman Rhetoric System.....	18
3.2.2 I. R. Galperin’s Classification of Stylistic Devices.....	18
3.2.2.1 Phonetic Stylistic Devices.....	19
3.2.2.2 Lexical Stylistic Devices.....	23
3.2.2.3 Syntactical Stylistic Devices.....	35
4. METHODOLOGY AND RESULTS.....	41
4.1 The research methodology & Corpus.....	41
4.2 Results.....	43
4.3 Findings.....	48
CONCLUSIONS.....	50

THESES	52
REFERENCES.....	53

INTRODUCTION

Stylistics can be defined as the study of unique phrases and statements in language and the explanation of the proper use and effect of such expressions (Verdonk, 2003: 4). It is essentially, the study of style of language. The study of style and stylistics is now a worldwide phenomenon, but the practice has its roots in the classical age of the Greeks and Romans.

This paper is devoted to the identification of stylistic devices in articles about economics. The articles that will be reviewed are published in the well-renowned newspaper, *The Economist*. This thesis will analyse the stylistic devices found in the articles and they will be analysed on their meaning and use. It will be discussed how the stylistic devices effect the sentences they are present in. The study of stylistics within the field of journalism is commonly referred to as Media or Mediated Stylistics.

Many well-known scholars have investigated the relevance of stylistics, style, and stylistic devices (for example: Fowler, 1966; Galperin, 1977; Lecerclle, 1993; Bradford, 1997; Skrebnev, 1994, 2003; Simpson, 2004; Leech, Short, 2007; Burke, 2014; etc.). The current work focuses on the examination of stylistic devices utilizing the classification provided by I.R. Galperin in his book *Stylistics* (1977). Galperin states that the two main roles of stylistic analysis are for “a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.” (Galperin, 1977: 9).

The theme of economics has been chosen for the articles in this investigation. The area of studying stylistics within journalism, apply termed media stylistics, is a relatively recent phenomenon and the particular of study of economics journalism is still a largely unexplored field. Global economy is always a relevant and often heated issue, even more so these days. With the world economy recovering from a global pandemic and sanctions placed on Russia and other nations looking elsewhere for commerce, the global economy is in under stress. As a result, numerous intriguing, relevant and eye-catching economic papers would be available to read and analyse. And with a reputable newspaper like *The Economist*, this topic was chosen for the analysis of this thesis paper.

The **goal** of the current research is to explore whether the authors of The Economist who write about the economy employ stylistic devices in their articles. To reach this goal, the following **research questions** have been formulated:

1. Is the use of stylistic devices present in articles by The Economist?
2. How do these devices change / effect the meaning of the sentences?
3. What stylistic devices occur in the articles?
4. Why have the authors of these publications chosen to use stylistic devices instead of regular language?
5. Is the classification presented by I.R. Galperin (1977) suitable for exploring the use of stylistic devices?

To reach the goal of this thesis paper and to find answers to the above-given research questions, the author has set the following **enabling objectives**:

1. Reading and summarising the available literature regarding stylistics and stylistic devices
2. Contextualizing and linking stylistics from its classical origins to modern forms such as Media Stylistics
3. Finding and reading appropriate articles from The Economist
4. To perform discourse analysis on the articles
5. To apply the classification by I. R. Galperin in the empirical section of the paper
6. To draw relevant conclusions.

The following **research methods** were utilised:

1. Theoretical: The reading and accumulation of the available data on stylistics and stylistic devices, as well as touching upon the subject of journalism and The Economist.
2. Empirical: Using discourse analysis on the articles chosen from The Economist to find stylistic devices present in the text. The classification presented by Galperin will be utilised in helping find these devices in the articles.

This research consists of four chapters. Chapter 1 discusses everything about stylistics, their origin, evolution, different definitions, and the various approaches to stylistics. The second chapter explains the field of Media Stylistics, the importance of Journalism and its linguistic study and gap within its current literature. The third chapter focuses on stylistic devices, their definition, classifications, and the classification provided by I.R. Galperin (1977) in particular

as the empirical section refers to Galperin's classification. Finally, the fourth and final chapter of this thesis will constitute the empirical section containing the review and analyses of the articles for stylistic devices.

1. STYLISTICS

This chapter examines style and stylistics including their meaning, history, importance, rules, and applications. The practice of stylistic analysis is ever growing and has many different approaches. The evolution of stylistics is discussed in detail to show how much the study has grown in the past century.

1.1 Origins of Stylistics

The concept of stylistics is pretty straight forward: it investigates the interaction between a reader and the text. In particular, stylistics investigates how a reader engages with the language of a text and it aims to explain how they comprehend the text and how they are impacted by it. In the words of Michael Burke, "Stylistics, or literary linguistics as it is sometimes called, is the study and analysis of texts; it is in particular, although not exclusively, the study and analysis of literary texts." (Burke, 2014:1)

The origins of stylistics can be dated back to an age when emphasis was placed more on the speech. This is in reference to the Greek and Romans of the 4th century BC, where orators had the important role of using language to influence and convince people. This is further explained by Steiner (1972) in his book *Extraterritorial: Papers on Literature and the Language Revolution* where he states that the use of language was for "persuasion, instruction, ornamentation or dissimulation" (Steiner, 1972:129). There have been those who studied language and were able to utilize it effectively to affect the attitudes and feelings of their recipients. And because these people were known to as "rhetors," the appropriate usage of this language is referred to as "rhetoric".

Style emerged from the ancient 'rhetoric' and is the third of the five canons of rhetoric. Guiraud (1954) describes rhetoric as "the technique of literary creation, as well as the description and codification of its precepts" (Guiraud, P. 1954). The ancient Greeks described rhetoric as an "art of persuasion". Whereas the ancient Romans defined it as an "art of good speaking" and Mediaeval Europe defined rhetoric as an "art of decorating speech". The five canons of rhetoric are not difficult to understand and are merely five skills that a person may require to thrive in communicating. This was called 'lexis' by the ancient Greeks, and 'elocutio' by the Romans. (Hashim, 2017:1)

The canons or laws of classical rhetoric were split into five categories. The first canon, or 'law,' was created through identifying and producing textual content. Arguments were constructed based on one of the three Aristotelian proofs: logos, ethos, and pathos. This canon is also known as 'Invention'. To then arrange that material and structure it so that it may have its best effect is the second canon also known as 'Arrangement'. Afterwards, this material is then stylized to achieve an emotional response from the listener / reader. This third law is what is known to us today as 'Style'. Finally, memorizing and delivering (taking the example of a speech in this instance) constitute of the final two canons.

The third law of the rhetoric, or style, seemed to have two forms (Burke, 2014:1). The first form focused and explored the clarity, accuracy, and appropriateness of the language. And the second form examined the figures of speech in the language. These constituted of either schemes (deviation at the syntactic level) or tropes (deviation at the semantic level).

Aside from the information above, style was classified into three categories: high, medium, and low. In the high style, literature and poetry were given considerable prominence. This technique is also seen to be highly captivating. The low style was dedicated to more conventional discourse communication performances (example: giving certain instructions in a university class). The medium style was a cross between the two and was intended for use in daily situations. (Burke, 2014:1-2).

1.2 Evolution of Stylistics

Stylistics has had many influencing factors in its evolution over the years. It is understood now that the foundation of stylistics can be dated back to the Greeks and Romans of the classical age. Quoting the stylistician Paul Simpson, "... there is indeed a case for saying that some stylistic work is very much a latter day embodiment of traditional rhetoric" (Simpson, 2004:50). The modern version of stylistics that exists today has its origins in the early 20th century. Factors such as Russian formalism, Prague School's functionalism, and American new criticism played an important role in the formation of what 'style' is today.

1.2.1 Russian Formalism

The early development of modern stylistics was influenced by Russian academics and formalists Roman Jakobson, Vladimir Propp, and Viktor Shklovsky. All three of the abovementioned scholars had a few things in common. They had a goal to study literary knowledge from a scientific perspective. Jakobson placed the emphasis in his work on the poetic function of language. Whereas Propp studied stories, their themes, and what features

were universal in stories. And finally, Shklovsky worked on literature and art. In particular, the defamiliarization theory. These scholars were studying style in a way to see what really makes poetic texts 'poetic' (Burke, 2014: 2).

Out of the mentioned scholars, Roman Jakobson (1896-1982) was the most popular and influential. Jakobson had such a big impact on modern-day stylistics that he is also sometimes referred to as the 'father of modern stylistics'. One of Jakobson's most significant papers is titled 'Closing Statement: Linguistics and Poetics' and this was published under a collection of papers written by Thomas Sebeok in the year 1960 under the title 'Style in Language' (Sebeok, 1960:350-377). Given the fact that Russia's political and economic situation was deteriorating in 1920, Jakobson relocated to Prague, where he eventually co-founded the Prague Linguistic Circle, popularly known as the Prague School.

1.2.2 Prague Structuralism

After the Russian Revolution in 1917, formalism lost its popularity, and this is when even the Prague school started shifting its focus to structuralism and functionalism. Jakobson collaborated with other Czech academics such as Jan Mukařovský. Mukařovský, like his Russian colleague, was interested in locating the structural and practical differences between literary and non-literary writing, observing that literary works diverge from what he then referred to as the 'standard language'.

It was the research in Prague School by scholars like Mukařovský and Jakobson which gave rise to fundamental concepts of contemporary stylistics – deviation, parallelism, and foregrounding. As a result, the Prague School's emphasis shifted to functionalism, and the incorporation of context in textual meaning lay the groundwork for much of what stylistics is today (Burke, 2014: 41). It was this contribution of the Prague Linguistic Circle that made modern stylistics deal with the text, context, as well as the reader.

1.2.3 Practical and New Criticism

Stylistics can be described as a focus on the writing / text itself instead of the writer. And up until the early 20th century, literary criticism always focused on the writer / author. This is when, through the inspiration of the Russian formalists, two new movements emerged which also played a role in influencing stylistics. *New Criticism* in the United States and *Practical Criticism* in England. Practical Criticism, developed by scholars I. A. Richards and William Empson, focused on the psychological components of how a reader might comprehend a piece

of literature. New Criticism, on the other hand, was concerned with a text's aesthetic aspects. Both, however placed emphasis on the language of the text itself.

Nonetheless, stylisticians argue today that the practical and new criticism approaches fail to be precise in analytical terms as intuition is important but not enough in literature studies (Fialho, Zyngier, 2011). These approaches are still considered as a way to study style of language. It was the fact that these approaches were not met well with stylisticians around the world that it gave rise to the stylistics that we know today (Burke, 2014:331).

1.2.4 Jakobson's Model of Communication

From the text above it is fairly clear how important a role Roman Jakobson played in the development of stylistics. His notions were responsible for giving rise to Russian Formalism, Structuralism, and developing New Criticism as well as Practical Criticism. Jakobson moved to the United States in the 1940s to flee the second world war and that is where he eventually settled down. Moving to America allowed Jakobson to introduce his work to the west and he translated much of his work which in turn helped to form the American New Criticism.

Even with such a history, Jakobson's most famous work was the model of communication that he presented in a conference in 1958 which was later published in a collection of essays titled *Closing Statement: Linguistics and Poetics* (Sebeok, 1960). This lecture is widely acknowledged as the first logical and consistent articulation of stylistics.

The model of communication that Jakobson presented comprises of six key functions, namely: conative, phatic, referential, emotive, poetic, and metalingual. The referential, emotive, and poetic functions that were presented in the model are of particular appeal to stylisticians. This is what the basic Jakobson model of communication looks like.



Figure 1.1 Jakobson's six basic functions of a communicative act

The model is itself a tweaked / extended version of Karl Bühler's model of communication that was published in 1934 (Bühler, 1934). Jakobson states that the six basic

functions of any communicative act start from the addresser, with the act itself consisting of context, a message, contact, and code to the addressee.

In addition to this, Jakobson further added ‘functions’ to this model to give a better understanding of the model’s relation to the function of language itself. The model with its’s associative functions of language is presented below.

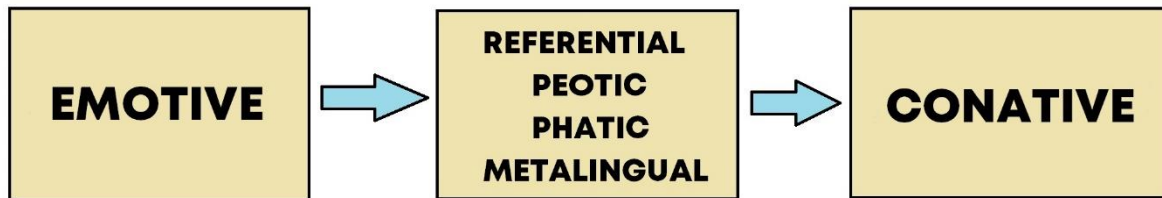


Figure 1.2 Jakobson's six associative functions of language

These models are now used by stylisticians around the world to get a better understanding of the different linguistic functions.

1.3 Definitions of Style and Stylistics

From the above subchapters, it can be seen that the topic of stylistics has gone through many different developmental stages. It was finally recognized as a linguistic discipline in the second half of the 20th century. Even though it is fairly understood now that stylistics deals with how a language is used in literature, scholars and stylisticians around the world still have no agreement on a proper definition of what style or stylistics is. Therefore, this subchapter will deal with the various definitions and classifications of style and stylistics from different scholars.

1.3.1 Style

“In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style.” (Galperin, 1977: 2). This is a remark by the great academic Ilya Romanovich Galperin, whose writings formed the foundation of numerous fields of linguistics, including stylistics. Following Roman Jakobson's work in establishing the science of stylistics in the 1960s, much emphasis was placed on accurately defining what style is and identifying its distinct qualities. (Carter, Simpson, 1989: 2).

Scholars since the age of Aristotle have given their views and definitions of style from their point of view. Below are some quotations from scholars and how they define style:

Aristotle’s definition, a quotation taken from Mohit Kumar Ray’s *A Comparative Study of the Indian Poetics and the Western Poetics* defines style as “the most effective means of achieving both clarity and diction and a certain dignity in the use of expanded, abbreviated, and altered forms of words; the unfamiliarity due to this deviation from normal usages will raise the diction above the commonplace” (Ray, 2008: 33).

J. Middleton Murry describes style in his *The Problem of Style* as “Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author.” (Murry, 1925: 71)

Roland Barthes, a French scholar gives his definition “Style is essentially a citational process, a body of formulae, a memory (almost in the cybernetic sense of the word), a cultural and not an expressive inheritance.” (Barthes, 1971: 9)

Geoffrey Leech and Mick Short in their book *Style in Fiction* define style as “the way in which language is used in a given context, by a given person, for a given purpose, and so on” (Leech, Short, 2007: 9).

Some definitions tie style with the meaning or implication and some separate it. That is to say, some definitions are dualism, and some are monism. Some authors argue that style is just a way of writing or a mode of expression. This is the dualists’ way of saying that style is a way of presenting the same content in different ways (Leech, Short, 2007: 17). Whereas Monists argue that content and form are tied together, and any change in this would in turn result in a change of content (Leech, Short, 2007:17). Scholars Leech and Short describe these types of definitions in a diagram of dualism and monism:

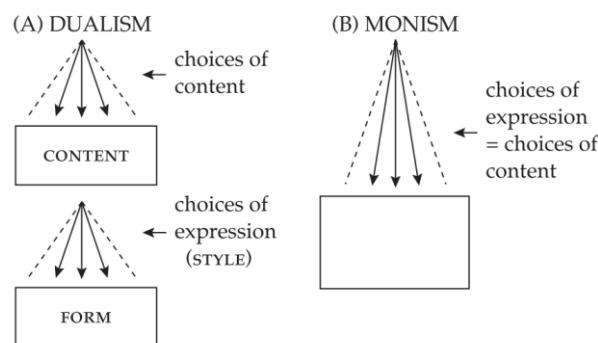


Figure 1.3 Monism and Dualism diagram by Leech and Short from *Style in Fiction*

The beauty of the many definitions of style is the fact that even though a basic definition can be given, style itself varies from individual to individual as each person have their own style.

The several definitions of style are provided not to demonstrate how one definition is preferable to another, but rather to provide the reader with a balanced understanding as to what stylistics is all about (Leech, Short, 2017: 13).

1.4 Stylistics

Towards the latter half of the 20th century, the famous linguist Jean-Jacques Lecercle, who has published numerous articles and books on language and linguistics, critiqued contemporary stylistics stating that no one really knew the meaning of the term ‘stylistics’ and in his opinion, not many even cared (Lecercle, 1993:14). Lecercle’s readers would be under the belief that stylistics would not survive to see the dawn of the twenty-first century. But that is not the case. Stylistics has survived and flourished and is a topic of research in many universities and educational institutions around the world.

As it is with style, scholars have also not agreed upon a common definition of stylistics. In laymen’s terms, stylistics can be defined as a branch of linguistics which deals with the study of style. Simpson defines stylistics as “a method of textual interpretation in which primacy of place is assigned to *language*” (Simpson, 2004: 2). The aim of literary stylistics, as stated by Leech and Short (2017), is to explain the relationship between language and its aesthetic function (Leech, Short, 2017: 11). It is not so much about determining what or why the aesthetic function of a particular text exists in the language as it is about establishing how the aesthetic function is attained through the language of a specific text.

I.R. Galperin, who gave one of the most concise classifications of stylistics, notes that stylistics is primarily concerned with two tasks which are dependent on each other. The two tasks, in Galperin’s own words are “a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.” (Galperin, 1977: 9).

The beauty of language is that it allows a person to communicate an idea in a variety of ways depending on how the language of the message is delivered. The fundamental goal of the discipline of stylistics is the investigation of this kind of fluctuation, or explanation for adopting a particular style in language.

1.5 Stylistic Approaches to Literature

It is fairly obvious from the preceding sub-chapters that stylistics underwent significant development and growth as a practice from the Greek and Roman eras to present-day stylistics.

As the practice of stylistics develops, it interacts with other various disciplines and adopts some of their principles in the analysis of literary texts. To name a few, these are the literary stylistics, discourse stylistics, descriptive stylistics, genetic stylistics, cognitive stylistics, etc. Multiple stylistic techniques have as a result emerged and this sub-chapter will shed light on some of them.

1.5.1 Literary Stylistics

Literary stylistics is the study of language that focuses on the aesthetics and beauty of language usage and their impact on the reader rather than the linguistic form itself. The primary purpose of this form of practice is to discover the message of a particular text. This technique investigates the form and prose of a work of literature. This type of approach has a subjective interpretation of texts (Ayeomoni, 2003:177). Therefore, literary stylistics differs for person to person and can be called subjective as it is based on intuition and personal perception.

1.5.2 Linguistic Stylistics

The Linguistic approach to stylistics has its focus on the linguistic theory (Udeze, Orji, 2017: 116). This approach is more scientific and excludes the emotive sense of work of the literary approach to stylistics. This is well summarized by Ayeomoni (2003) who states that linguistic stylistics is “precise and definite as it employs objective scientific methods and interpretation of texts” (Ayeomoni, 2003: 177).

1.5.3 Cognitive Stylistics

Cognitive Stylistics, or ‘cognitive poetics’ is one of the new, complex developments in the field of stylistics. The approach is essentially, a study of the mind of a reader when they interact with language. It is noted by Peter Stockwell that “cognitive stylistics provides a new way of thinking about literature involving the application of cognitive linguistics and psychology to the literary texts.” (Stockwell, 2002:4-6). It is also pointed out in his book that cognitive poetics is focused on offering a detailed and thorough explanation of linguistic elements of a text in a scientific manner.

Stockwell (2002:15) points out that this approach to stylistics focuses more on the reader by stating that readers rely on their experiences, beliefs, and backgrounds to comprehend a text. The cognitive poetics approach not only looks at the text, but also at the brain’s role in interpreting (Woldermariam, 2015:18).

1.5.4 Feminist Stylistics

Rocío Montoro describes Feminist Stylistics in *The Routledge Handbook of Stylistics* as an approach to stylistics that seeks to explain how gender issues are ‘linguistically encoded in texts’ by using some methodologies found in the stylistics toolbox (Montoro, 2014:346). According to Ufot (2012), there is an argument that “there is a male hegemony in both the treatment of women in society and their characterization in literary works” (Ufot, 2012: 2462). This sort of approach is concerned with determining how literature expresses a feminine worldview.

The reason why the author of this thesis has placed emphasis in explaining these many different types of approaches to stylistics is to show the vast scope of this field of linguistics. As stated before, some scholars like Jean-Jacques Lecercle believed that stylistics would not see the dawn of the twenty first century. But it is not the case as the practice has only flourished and new approaches of stylistics have been emerging even in the twenty first century. The author of this paper only took a few examples out of a bag full of approaches towards stylistics. Some other approaches include *discourse stylistics*, *corpus stylistics*, *digital stylistics*, *computational stylistics*, *interpretive stylistics*, and *media stylistics*. Media stylistics is the approach to stylistics that is most relevant to this research, and is the category this paper falls under. The field of media stylistics and the relevancy of the study of economic journalism is explained in the next chapter.

1.6 The Three R’s of Stylistics

The practice of stylistic analysis follows three basic principles called the ‘three Rs’. The three Rs of stylistics state that:

1. Stylistic analysis should be rigorous: This rule indicates that the analysis of any given piece of literature should be centred on a clear framework of analysis. This is to say that the analysis should follow organized theories of language and discourse. And these theories tell us how we should process and understand the various patterns of language (Simpson, 2004: 4).
2. Stylistic analysis should be retrievable: According to this guideline, the analysis should be arranged around a set of specific terminology and criteria that have previously been agreed upon by other academics. This rule informs other stylisticians about which approach was taken in the text's analysis, allowing them to cross-check and see how the

analysis came to its conclusion. As a result, this rule makes stylistic analysis of a text easy to access (Simpson, 2004: 4).

3. Stylistic analysis should be replicable: This criterion specifies that the techniques employed for analysis should be reasonably clear so that other stylisticians can check them, either by applying the same approach to the same source text or by going beyond that text (Simpson, 2004: 4).

2. MEDIA STYLISTICS AND ECONOMIC JOURNALISM

This chapter is devoted to explaining news discourse, the influence of news outlets, the language they employ, the choice of researching *The Economist*, and the reason why articles about the economy were chosen for this research. This chapter will also go over the previous research that has been performed in this field and will explain the need for this current research. This chapter along with the previous chapter clarifies the relationship between the theoretical and empirical sections.

2.1 Media Stylistics

The linguistic analysis of any form of media (newspaper articles, programs, channels) is defined as media stylistics (Lambrou, Durant, 2015: 503). This type of approach to stylistics is what this thesis paper is falls under. Media can have a huge influence and impact on many different aspects of a person's life: their way of thinking, political affinity, and the way they use language. This field of study is new, as we are still experiencing the rise of media in our daily lives even though radio and television have now existed for a century.

Nonetheless, the analysis of news in its many different forms has existed since the early days of stylistics. While the text itself of newspaper articles has not undergone proper research, the stylistic analysis of newspaper headlines has been performed by many different scholars (Aitchison 2007; Biber 2003; Crystal and Davy 1969; O'Donnell and Todd 1980). Apart from just newspaper headlines, media stylistics also deals with advertisements, interviews, digital media, etc. There is a lack, however, of media stylistics dealing with the body of news articles, rather than their headings.

Stylistics can deal with the various different interpretations of a text, in that same manner, media stylistics deals with the different journalistic iterations of a story. In today's day and age, many different newspapers exist. And this leads to various different iterations of the same story, but with different contexts.

2.2 Influence of news and its language

The world that we live in today is more interconnected than ever, and this includes the availability of information around the world. Anyone, anywhere, can get an understanding of what is going on in another part of the globe. Newspapers serve a critical role in disseminating information to the general public. And more importantly, the language employed in these news articles can determine the ‘social construction of reality’ (Conboy, 2007: 5).

News organizations may have a big influence on their audience, which is why the language used in news articles is so crucial. For instance, cable news has been very politicized in recent years, particularly in the United States. CNN and MSNBC, for example, are regarded to have more Democratic viewpoints, while Fox News is more affiliated with the Republicans. The employment of stylistic devices to steer journalism toward one side or the other of a political split is an essential factor in how readers and listeners comprehend social and political events. Furthermore, due to this strong partisanship, there has been a growing loss of confidence in these media outlets in recent years. In journalism, the use of stylistic devices and how arguments are developed have a significant impact in provoking an emotional reaction from readers. This emphasizes the need of appropriately utilizing these devices while adhering to journalistic ethics.

Even though stylistic devices are more associated with art, literature, and poetry, with a focus of eliciting an emotional response and as a tool of story-telling, this paper dwells into the question of if and how these devices are also deployed within fields like journalism, particularly within economic journalism. This brings us to the subject of this research paper: articles on the economy, and the question: If the use of stylistic devices is present in such articles, what effect does it have?

This is the reason as to why the author of this thesis has chosen articles based on the Economy as the subject of this research. This will allow the author to analyse articles that are supposed to be factual and informative in nature and see whether the use of stylistic devices is truly global, or not.

2.3 The Economist

The Economist is the news organization chosen for the research of this thesis paper. Because the study is focused on economic issues, a well-known publication like The Economist seemed like the right candidate. The Economist is a British weekly newspaper magazine. Among other genres, the journal covers economics, business, finance, science, and culture. The publication

is stated to have a social-libertarian leaning and believes in free markets and stresses that they are the best method to run the world's economy and governments (Online 3).

The publication was founded in the year 1843 by James Wilson and has been in continuous publication since that year. The newspaper magazine is well-renowned and sold worldwide with selling over 1.3 million copies in a week in 2007 (Online 4). And in recent years, the news outlet has seen ever larger growth with its number of paid subscribers reaching 1.1 million in 2021 (Online 5).

When it comes to the political stance of the publication, in their own words, they consider themselves to be in “the radical centre” (Online 6). Whereas the general audience consider the newspaper to be leaning towards the left (Online 7).

2.4 Journalism and journalism on economy

Journalism is a complex field and has various definitions and is perceived in different ways by different people. Journalism, much like stylistics has many different approaches to it. And also much like stylistics, the field of journalism has expanded and evolved over time; from people keeping public records of events, to modern-day publishers, photographers, internet media, bloggers, etc. (Zelizer, 2005: 66). Most people around the world rely on some form of journalism to stay updated on the events happening around the world (Rudin, Ibbotson, 2002: 1).

Still, within academia and among journalists, there is an understanding regarding the principles of journalism and how above all, journalism is beholden to a practical and functional form of truth. This is mainly characterised by validity assessment or fact-finding, followed by the contextualisation and assessment of these facts. The role of the journalist, the reader and construction of argument and language use are all critical aspects within journalism and speak directly to its impact within society.

Journalism is also a form of literature, albeit constrained by the rules of journalistic ethics and principles, and some even call journalists, the ‘professional story-tellers’ of the modern day. Journalism provides the map for citizens to navigate society and its importance in cannot be overstated. One of the most important subjects within journalism in our modern, globalized, interconnected world is that of our modern economies, as they impact all our lives and often bind us to a shared fate. This was highlighted even more severely during the Coronavirus pandemic and its impacts on the global economy, and similarly, by the impact of the war in Ukraine. Many established international and domestic arrangements of trade and commerce

have come under immense pressure and sometimes become dysfunctional, throwing many economies around the world into disarray and uncertainty.

This only exasperates the interest in economic journalism and its importance. Moreover, within the field of Media Stylistics, analysis of economic journalism is a relatively unexplored terrain, and this paper aims to add literature within that gap.

3. STYLISTIC DEVICES

This chapter will discuss in detail stylistic devices, their classifications, and examples. The meaning and aesthetic of a text can change drastically through the proper application of stylistic devices and therefore, this chapter will analyse the importance and use of these linguistic tools.

3.1 Definition of Stylistic Devices

In the field of linguistics, there are linguistic tools that exist to make a piece of literature “more conspicuous, more effective, and imparting additional information.” (Galperin, 1977: 26). The devices or techniques which are employed in a text to further enhance it are known as stylistic devices. These devices are called by many different names: *tropes*, *figures of speech*, *stylistic means*, *stylistic markers*, *expressive means*, *stylistic devices*.

Even though stylistic devices and expressive means are synonymous, they are not the same. Not all expressive means are considered stylistic devices, but all stylistic devices are expressive means (Znamenskaya, 2008: 34). Konovalova and Nizamieva (2020) describe the difference between the two by stating that expressive means “have a greater degree of predictability than stylistic devices.” (Konovalova, Nizamieva, 2020: 1). The most concise definition of stylistic devices is provided by I.R. Galperin in his book titled ‘Stylistics’ and he defines it as the “conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.” (Galperin, 1977: 30).

These devices always have the function of bringing new information to the text, either emotively or logically. Linguist A.W. De Groot emphasizes the significance of stylistic devices in his *Proceedings of the IX International Congress of Linguists*: “Each of the aesthetically relevant features of the text serves to create a feature of the gestalt of the poem. In this sense the relevant linguistic features may be said to function or operate as gestalt factors” (De Groot, 1938: 295). The term gestalt means the inseparability of a work of literature.

While it is now known that the function of stylistic devices is to help with the intensification of language, professor V. M. Zirmunsky properly explains the idea of stylistic devices in his *Вопросы теории Литературы (Questions of the Theory of Literature)* (1928): “The justification and the sense of each device lies in the wholeness of the artistic impression which the work of art as a self-contained thing produces on us. Each separate aesthetic fact, each poetical device (emphasis added) finds its place in the system, the sounds and sense of the

words, the syntactical structures, the scheme of the plot, the compositional purport – all in equal degree express this wholeness and find justification.” (Zirmunsky, 1928: 354)

3.2 Classifications of Stylistic Devices

In the modern day, many different classifications of stylistic devices exist, dating back from the fifth century B.C. to the end of the twentieth century. Although the term ‘stylistic device’ did not exist back in the classical era, the use of tropes and other figures of speech was still common. Therefore, before this thesis paper undergoes a detailed explanation of the modern classifications of stylistic devices by I.R. Galperin, it is important to first go through the ancient classifications of the devices.

To go back to the ancient classifications of stylistic devices, emphasis is placed on the ancient rhetoric. As it was the ancient rhetoric which first provided information about many different stylistic devices such as metaphors, epithets, antithesis, anaphora, metonymy, etc (Znamenskaya, 2008: 37). Adding to his already long list of contributions to the linguistic and philosophical world, Aristotle (384-322 B.C) wrote the books titled *Rhetoric* and *Poetics* which helped formulate theories based on literary and colloquial language.

Aristotle presented a theory which subdivided style into 3 parts:

1. The choice of words: This subdivision included figures of speech such as metaphors, archaisms, neologisms, poetic words, etc. (Znamenskaya, 2008: 37-38)
2. The word combinations: this subdivision itself is further subdivided into three more categories:
 - a. The order of words,
 - b. Word-combinations,
 - c. Rhythm and period. (Znamenskaya, 2008: 37-38)
3. Figures of Speech: This subdivision included only three devices which were used by authors and orators from the ancient era.
 - a. Antithesis,
 - b. Assonance of colons,
 - c. Equality of colons. (Znamenskaya, 2008: 37-38)

This theory was later modified by scholars and authors and a proper classification of the rhetoric was presented under the name of *Hellenistic Roman Rhetoric System*. This system divided expressive means and stylistic devices into three groups, namely: Tropes, Rhythm or Figures of Speech, and Types of Speech. An insight into this system will give the readers of

this thesis an understanding of just how important a role these ancient classifications played in making a complete classification of these devices in the modern world.

3.2.1 The Hellenistic Roman Rhetoric System

The first group, or 'Tropes' consists of 9 devices: metaphor, puzzle, synecdoche, metonymy, catachresis, epithet, periphrasis, hyperbole, antonomasia. (Znamenskaya, 2008: 39-40).

The second group, or 'Figures of Speech that create rhythm', is further divided into 4 more groups:

1. Figures of speech that create rhythm by means of addition: doubling (repetition), epanalepsis (polysyndeton), anaphora, enjambment, asyndeton. (Znamenskaya, 2008: 40-41).
2. Figures of speech based on compression: These devices include zeugma (syllepsis), chiasmus, and ellipsis (omission). (Znamenskaya, 2008: 41-42).
3. Figures of speech based on assonance or accord: these devices include equality of colons (as previously mentioned by Aristotle), and proportions and harmony of colons. (Znamenskaya, 2008: 42).
4. Figures of Speech based on opposition: these devices include antithesis, paradiastola (lengthening), and anastrophe. (Znamenskaya, 2008: 42-43).

Linguists and students of stylistics and language will note the similarities between the ancient classification systems like the Hellenistic Roman Rhetoric System and the modern classifications by scholars like Galperin and Leech. This is true as the classifications presented by academics such as Galperin only differ in terminology and some specific criterion, but in general, all these classifications deal with the same elements.

3.2.2 I. R. Galperin's Classification of Stylistic Devices

I. R. Galperin (1905-1984) provided one of the most detailed and organised classifications of stylistic devices till date. For the purpose of this research paper, only Galperin's classification will be explained in full detail as it covers all the stylistic devices that will be used in the empirical section of this paper. In his book manual titled *Stylistics* which was published in 1971, Galperin divided stylistic devices into three types based on a level-oriented approach: Phonetic, Lexical, and Syntactical stylistic devices. Not all stylistic devices mentioned in Galperin's book are mentioned in this paper as the list of devices is huge and only the relevant / important devices are explained below.

3.2.2.1 Phonetic Stylistic Devices

Phonetic stylistic devices are the type of figures of speech used to create euphony. These devices also play an important role as they place emphasis on how “a word, a phrase, or a sentence sounds.” (Galperin, 1971: 123). Atvara (2014) gives her definition as: “Phonetic stylistic devices are also used to give emphasis to certain utterances and create rhythm and rhyme.” (Atvara, 2014: 23). Some of the most common phonetic stylistic devices are listed below:

Onomatopoeia

In Galperin’s own words, onomatopoeia can be defined as “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 (sighing, laughter, patter of feet, etc) and by animals.” (Galperin, 1977: 124). These are words used to imitate a sound that the reader is familiar with and helps in providing a more emotive text.

According to Galperin (1977), two varieties of onomatopoeia exist: direct and indirect. Direct onomatopoeia are those words that are used to mimic natural sounds. For example: hiss, moan, cuckoo, ding-dong, bang, etc. When someone rings a doorbell, it makes a sound like ‘ding-dong’ and hence, this word which mimics the real sound of a doorbell is considered as direct onomatopoeia.

Indirect onomatopoeia, often known as "echo-writing," is a word combination utilized by the author to make the text sound as though it is copying a natural sound (Galperin, 1977: 124-125). This device is commonly confused with alliteration since it also repeats the initial letter of a word, but the distinction between the two devices is that indirect onomatopoeia requires some reference of what creates the sound in a sentence. An example of indirect onomatopoeia can be taken from the poem *Windy Nights* by Robert Louis Stevenson:

“Whenever the moon and stars are set,

Whenever the wind is high,

All night long in the dark and wet,

A man goes riding by.

Late in the night when the fires are out,

Why does he gallop and gallop about?”

In the poem by Stevenson above, the sentences produce a sound resembling that of the wind through the letter 'w'. The poet also titles their poem as 'Windy Nights'.

Alliteration

Alliteration, in Galperin's own words is described as "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 beginning of successive words." (Galperin, 1977: 125). In other words, alliteration is a device focused on the phonetic repetition of words. In particular, the rhyming repetition of the initial letter of a word. For example: **R**onald **r**an to the **r**abbit **r**anch. Here, the repetition of the initial 'r' is repeated in order to give a sound aesthetic to the sentence.

However, the interpretation of various sorts of alliteration can vary from person to person, therefore the method is simply seen as a rhythmic melodic complement to what the author is attempting to portray in a message.

The use of alliteration makes language look and sound more aesthetically pleasing. Some examples of alliteration being used in other ways are:

Popular sayings: *A **d**ime a **d**ozen, **c**utting **c**orners, **t**it for **t**at, **b**urst your **b**ubble, etc.*

Book Titles: ***G**one **G**irl, **P**eter **P**an, **T**he **T**wo **T**owers, **D**octor **D**olittle, etc.*

YouTube video titles: ***D**aily **D**ose of **I**nternet, **T**aco **T**uesday, **S**idemen **S**unday, etc.*

Brand Names: ***D**unkin' **D**onuts, **B**est **B**uy, **C**oca-**C**ola, **K**rispy **K**reme*

As can be seen, the use of alliteration is present in a person's everyday life. The device can help people remember names and phrases, hence why it is so commonly found (as shown in the examples above).

Rhyme

The next stylistic device in Galperin's (1977) stylistics manual is rhyme. Galperin defines the device as "the repetition of identical or similar terminal sound combinations of words" (Galperin, 1977: 127). In simple words, rhyme means the repetition of syllables, i.e., similar sounds occur in words in a given text. Usually, rhyme is found and associated with poems and is often called a poetic device.

In his linguistic manual *Stylistics*, Galperin (1977) has mentioned many different types of rhymes. This sub-section will aim to explain and give examples for each type. First, Galperin mentions two different types of rhymes called *full rhymes* and *incomplete rhymes* (Galperin, 1977: 127). Full rhymes are described as the recurrence of the same stressed vowel sound of a word and any consonant sounds that come after the vowel in said word. To explain with some examples: *tight, light, sight, night; bow, cow, now*. Full rhymes are also called exact rhymes or identical rhymes. Full rhymes are also known as *perfect rhymes*. This kind of rhyming adds rhythm to a phrase, helps to emphasize key phrases, and is often employed to give language a musical feel.

In the case of incomplete rhymes, Galperin further divides this type of rhyming into two different groups, namely: *vowel rhymes* and *consonant rhymes* (Galperin, 1977:127). The first group, ‘vowel rhymes’ consist of the same vowels of the syllables of different words. For example: *dress, fresh, stress, press*. The second group, known as ‘consonant rhymes’ “, shows concordance in consonants and disparity in vowels” (Galperin, 1977: 127-128). This is to say that consonant rhymes comprise of words where the vowels may sound different, but the consonants sound the same. For example: *Pale, pole, pile; fall, fill, full; mile, mole, male*. This sort of rhyming allows an author to employ a wider range of words. And the rhyming of the words is also not clear, which works in favour of impressing and surprising the reader.

Another type of rhyme is called *compound* or *broken rhyme* where one word is used to rhyme with two or three words (Galperin, 1977: 128). This type of rhyming is common in modern hip-hop music. An example of this rhyming can be taken from the song ‘Forgot about Dre’ by Eminem and Dr. Dre: *trophies, both knees, smoke trees, oldies*. All these words, taken from a verse from the song have a similar phonetic ending to them.

Yet another type of rhyme mentioned in Galperin’s ‘Stylistics’ (1977) is called *internal rhyme*. Unlike how with other rhyming words which are found at the end of a sentence, here, the rhyming words are found within the sentence, or in between it. Another example can be taken from Eminem’s song ‘Lose Yourself’:

“There's vomit on his sweater *already*, mom's *spaghetti*

He's *nervous*, but on the *surface* he looks calm and *ready*”

As can be seen from the example above, ‘nervous’ comes in the middle of the sentence and is used to rhyme with ‘surface’. The same is the case with ‘already’ and ‘spaghetti’. This sort of

rhyme is more commonly used in music since it improves the quality of the sound without necessarily drawing attention to the rhyming of a song. Rappers use the stylistic device rhyming a lot and it is an easy way to look for example for the many different types of rhyme that exist.

A feature of rhyme which stands out according to Galperin (1977) is that when a person utilizes the application of rhyme unexpectedly in a written or spoken language, it catches the attention of the listener / reader and is a good way to keep people interested in a person's language.

Rhythm

According to Galperin (1977), the device 'Rhythm' appears in many aspects of a person's day to day life and is present in many different variations. He defines it as a powerful tool for eliciting sentiments, regardless of its background. The definition for rhythm can be taken from the *Webster's New World Dictionary*: "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." The stylistician Paul Simpson (2004) describes rhythm as "a patterned movement of pulses in time which is defined both by periodicity (it occurs at regular time intervals) and repetition (the same pulses occur again and again)" (Simpson, 2004: 15)

Rhythm is a stylistic device because it is essentially an intentional structuring of speech into constantly repeating units that are meant to be understood as a specific periodicity (Galperin, 1977: 120). The roots of the word rhythm can be traced back to the Greek word *rhythmos* which translates into English as "measured motion". Rhythm utilizes emphasis, pauses, patterns, and stressed and unstressed syllables.

It is interesting to note that when a person recites a poem, even if a listener does not understand many of the words, they still do understand the fact that it is a poem. This is due to the phonetic use of rhythm while reciting a poem. As Galperin (1977) puts it, a person may not be able to produce rhythmical language, but they can always easily train their ear to detect it (Galperin, 1977: 120).

An example of rhythm can be taken from the poem "Forgiveness" by John Greenleaf Whittier. This example showcases the use of stressed and unstressed syllables. To make the distinction clear, the stressed syllables will be italicized and in bold.

"My ***heart*** was ***heavy***, for its ***trust*** had been

Abused, its *kindness answered with foul wrong;*”

With *Rhythm*, Galperin (1977) concludes his list of phonetic stylistic devices in his book *Stylistics*. Phonetic stylistic devices are considered to be one of the most powerful and impactful tools in linguistics.

3.2.2.2 Lexical Stylistic Devices

Lexical Stylistic Devices can be defined as those linguistic tools that contribute to a text by providing extra expressive, evaluative, and subjective meanings to it. Galperin (1977) does not provide a definition for lexical stylistic devices, but he explains the devices based on their interactions.

Interaction of different types of lexical meaning. This classification by Galperin (1977) is focused on the words whose lexical meaning changes from its dictionary meaning with context. The first stylistic device that is mentioned by Galperin in this subdivision is *Metaphor*.

Metaphor

Metaphor is defined by Galperin as the “transference of some quality from one object to another.” (Galperin, 1977: 139). This lexical stylistic device is perhaps the most well-known and frequently used linguistic tool in the world. Metaphors themselves can exist in many different shapes and forms and they are not limited by any formal linguistic rules. Metaphors can be words, they can be phrases, they can be whole sentences and even whole texts.

Since the ancient period of Greece, the term metaphor has been employed as a foundation and label for every linguistic tool, including the likes of metonymy and synecdoche (Burke, 2017: 207). Eco (1983) states that “to speak of metaphor, therefore, means to speak of rhetorical activity in all its complexity” (Eco, 1983: 217). Until the 1980s, tropes like metaphor and metonymy were seen to be key rhetorical tools that were mostly utilized only in literature (Burke, 2017: 206).

Galperin (1977) gives his final definition for metaphor as “the power of realizing two lexical meanings simultaneously” (Galperin, 1977: 139). The essence of the role of metaphor is to create an image in the head of the reader or listener. This device helps to bring out a new way to observe / look at a text. As Galperin puts it, “to create an image means to bring a phenomenon from the highly abstract to the essentially concrete” (Galperin, 1977: 139). Metaphors pair together words with meanings that are usually not associated with that word.

For example: “*Her words cut deeper than a knife*” – Here, words cannot physically cut through anything, but the metaphor is used here to denote that the words said by the person hurt whoever was listening to them. Another example can be taken of the famous saying “*Icing on the cake*” – Here the metaphor is used not to talk about cakes or cakes with icing but to instead refer to something great that happened on top of an already good scenario.

Galperin (1977) divides metaphors into two different types, namely: trite and genuine. Genuine metaphors are defined as those types of metaphors that appear suddenly, unexpectedly and are unanticipated. A common use of genuine metaphors is usually found in poetry. Trite metaphors, on the other hand are those types of metaphors that are regularly employed in speech and therefore can also be sometimes found in dictionaries as expressive tools of language (Galperin, 1977: 140). Trite metaphors are also sometimes known as *dead* metaphors and are commonly employed in newspapers, oratory, or is sometimes even utilized in scientific terminology.

Examples of genuine metaphors include: *The leaves fell sorrowfully, mother nature, etc.* Some examples of trite or dead metaphors are: “*The President is the **head of the state.***” The meaning of the word ‘head’ may usually refer to the upper part of a living organism, but it is also associated with ‘leader’, and the same can be found in dictionaries.

Galperin interestingly states that if genuine metaphors survive in the field of language for a certain time, they turn into trite metaphors. This is to say that if a metaphor becomes commonly used and over time, the metaphor itself becomes predictable. And he also states that it is also possible for genuine and trite metaphors to interact with one another, which in turn helps to form and give a new meaning to the sentence.

Metonyms

As can be learnt from the definitions and examples of metaphors, words have two meanings: the dictionary and contextual meaning. Therefore, metonymy can be defined as the transfer of meaning of one object to another based on the proximity of the two objects. Metonymy is defined by Galperin (1977) as a type of connection that aids in linking two things or concepts together with the meaning that they convey. A famous example of a sentence containing metonymy can be taken from the play *Cardinal Richelieu* by Edward Bulwer Lytton: “The pen is mightier than the sword.” The traditional meaning of the word ‘sword’ is a weapon with a long blade and the traditional meaning of the word ‘pen’ is a tool used for writing. But in this

context, the meaning of pen is a way to refer to “the written word” and the meaning of sword is a reference to the “military aggression” (Online 1).

A rule according to Galperin (1977) while using this stylistic device is that the “interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously.” (Galperin, 1977: 143). Another rule is that this device is expressed specifically through nouns and its functions (subjects, objects, etc.).

Galperin (1977) states that metonymy is based on different types of word relations. Some of the common ones are listed below:

1. “A concrete thing instead of an abstract notion
2. The container instead of the contained thing
3. The relation of proximity
4. The material instead of the thing made of it
5. The instrument which the doer uses in performing the action instead of the action or the doer himself.”

Examples of the above given subdivisions will be listed in this paragraph to provide a better explanation of the division provided by Galperin. For the first subdivision, “*a concrete thing instead of an abstract notion*”, an example can be: That man is very strong, he has a lot of **muscle**. Here, muscle is used instead of an abstract notion – strength. An example for the second subdivision “*The container instead of the contained thing*”: After finishing what he already had, he asked for another **plate**. Here, plate, which is the container of the food is used instead of what was actually in the plate.

An example for the third subdivision “*The relation of proximity*”: The entire **table** laughed at the joke. Here, table is used instead of referring to the people sitting around it. For the fourth subdivision “*The material instead of the thing made of it*”, an example can be: The **silk** looks beautiful on you. Here, silk is used instead of dress. And for the final subdivision “*The instrument which the doer uses in performing the action instead of the action or the doer himself*”, an example can be: Oh yeah, Jonathan is a very good **shot**. Here, shot is used to refer to a golf swing or a cricket bat hit or baseball, whatever the context. Galperin (1977) still states that this classification of word relations is not final, and many other different types of relations exist.

Irony

Much like the previous mentioned stylistic devices (metaphor & metonyms), irony also deals with the contextual and dictionary meanings of a word, but in this case, the meanings work in opposition of each other (Galperin, 1977: 146). Context is essential for irony to be utilized properly so much so that irony would not exist without the context that it is placed in. For example, to say: “It’s quite *nice* weather today isn’t it?” When the weather itself is 50 degrees Celsius and humid. The italicized word, ‘nice’ means something that is pleasant, but in this case, 50 degrees is anything but pleasant. Another example can be taken of when a person walks into an empty cinema and says “Wow, it’s *crowded* tonight.” Crowded implies that the room is full of people, but the cinema is empty. Therefore, the two meanings of the word work in opposition to form this stylistic device.

Many times, like in the examples mentioned above, the irony is emphasized through intonation (Galperin, 1977: 146). The words 'nice' and 'crowded' from the preceding paragraph are to have a certain tone / emphasis to them, except if the context performs the work of the intonation itself. The importance of context can be seen from the example below:

John is telling a story to his sister Maria.

John: So, I was heading to the mountain. Uh.. what was the name of the mountain? Or no wait, I went to the bar first to grab a drink. Sorry, not only a drink but also a bite so I won't be hungry.

Maria: Okay

John: So, I ate, and then I headed to the mountain. No actually I called mom first to tell her about it. And she was very worried. Anyway, where was I?

*Maria: You are a very **focused** story-teller.*

The context from the example above makes us realize that John is in fact, not a good or focused storyteller at all. And the dictionary meaning of the word focused is not what Maria is implying. As can be seen, Irony is the only stylistic device which revolves around the contextual and dictionary meanings that has such a dynamic and provocative dependency on its context.

Galperin (1977) states that the application of irony is usually in a negative sense while using a positive word. Words such as ‘focused’, ‘nice’, etc. are by themselves positive words, but when placed in the context, their meanings become negative. As is stated by the author,

“The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning” (Galperin, 1977: 147).

Zeugma and Pun

Galperin adds two stylistic devices in his subheading “Stylistic Devices based on polysemantic effect”. This is to say that Zeugma and Pun belong in the subdivision for words that have more than one meaning. Zeugma and Pun, both lie on the surface of the text and are easy to identify.

Zeugma can be defined as a figure of speech that applies to and modifies two different words in a sentence. Galperin (1977) defines the same in his words “Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, and, on the other, transferred.” An example of this device is: “He fished for salmon as well as compliments”, “Michael lost his job as well as his mind”. As can be seen from the examples, in the first sentence, the word ‘fished’ is used for salmon as well as compliments. In the second example, the word ‘lose’ is used to denote that Michael lost his job and he lost his mind. But instead of repeating the word, this stylistic device is used in order to preserve the purity of the original meaning when the two meanings of the word collide (Galperin, 1977: 150).

Pun is also a linguistic tool that is based on different meanings of a word. The role of a pun is to exploit the fact that there are different meanings to a word, and it is usually utilized in jokes or riddles. Some examples of pun are:

“A bicycle can't stand on its own because it is **two-tired**.” (two tired, made to sound like too tired because a bicycle has two tires, and it is also it will be ‘tired’ to stand on its own)

“I've been to the dentist many times, so I know the **drill**.” (The drill, which is an instrument used by the dentist as well as ‘knowing the drill’ which means to know how things would go)

As can be seen from the examples above, pun uses the different meanings of a word to usually add a humorous effect to the sentence. While the difference between zeugma and pun is not so much, puns are supposed to be more ‘independent’. This is to imply that, while puns, like all other stylistic devices, are dependent on the context of the phrase, it is not required for a word to exist in a sentence to which the pun explicitly refers (Galperin, 1977:150).

Interjections and Exclamatory Words

Interjections are words or phrases that are usually used to express human emotions. Galperin defines the same as “words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions.” (Galperin, 1977: 154). They are basically words with “strong emotive meaning” (Galperin, 1977: 154). Some examples of interjections are: “Oh! He didn’t tell me you were coming.” Here, the interjections lies in the word ‘oh’ which is used in this case to denote a feeling of surprise. Some other examples are: *Ah!*, *Ouch*, *oh boy*, *yikes*, *ugh*, etc.

Epithet

Epithet can be defined as a word, or a phrase that is applied to a person or a thing in order to describe an attributed quality of the person or thing. This device is based on the interaction of emotive and logical meaning associated with a word or phrase (Galperin, 1977: 157). The role of this stylistic device is to describe and demonstrate a distinctive trait of the person or object being described by the epithet.

Words have both logical, as well as emotive definitions. This stylistic device plays a huge role in bringing out the emotive meaning of a text and is said to have a great impression on the reader. With the use of epithets, writers are handed a tool that allows them to have the possibility to describe the many different situations in their texts the way they envisioned them. Epithets help give extra character to its associated noun and strengthens its meaning and quality.

An initial subdivision of epithets is provided by Galperin (1977). According to him, epithets can be divided into *semantic epithets* and *structural epithets*. Galperin further divides semantic epithets into two further subdivisions: epithets associated and un-associated with the noun. Some epithets have the role of indicating a certain trait of an object and are associated with it, for example: *green fields*, *red sun*, *clear day*, *yellow submarine*, etc. As Galperin (1977) points out, such epithets are more like “logical attributes” of an object. Then there are the epithets which are evaluations of an object in a subjective manner. This is to say that the adjectives used for this type of epithet is not used to bring out a distinct characteristic of an object, but it is how the thing is perceived and then described by someone. And this form of epithet is un-associated with the noun/object of discussion. For example: *scary ocean*, *furious sky*, *broken smile*, etc.

There are many different types of epithets. Language or speech epithets exist as traditionally themed, part of the language types of epithets. Some examples include: “slavish

knees, sleepless bay” (Galperin, 1977: 158). Epithets also exist in the form of fixed epithets. This refers to when the connection between the epithet and the object becomes very strong and it becomes so that the epithet now gets associated with the object and becomes a part of it. Some examples include: “true love, quick thinking, peaceful treaty, etc.

Epithets are also structural. This is to say that structurally, epithets can be observed from their *composition* and *distribution*. Galperin further divides compositional structural epithets into the following: simple, compound, phrase, and sentence. Simple epithets deal with basic adjectives. Compound epithets consists of compound adjectives. Phrase epithets are those instances when a whole phrase is used to give an attributive feature to an object. And finally, sentence epithets are those epithets which may use the whole sentence to do the job of an epithet. Galperin (1977) gives even more classifications of epithets (transferred, young, etc.) and this goes to show that the study of epithets is vast, and many different types and forms of the stylistic device exist.

Oxymoron

Oxymoron is a stylistic device which deals with the opposite dictionary meanings of a word. The stylistic device combines two words which are opposite in meaning on purpose to give an extra emotive meaning to the combination of words it is applied to. For example: climb down, original copy, small crowd, etc.

Oxymorons can however, according to Galperin (1977) lose their stylistic effect if the primary meaning of a word changes over time due to the overuse of the oxymoron. Some examples can be: “awfully nice, awfully glad, terribly sorry” where the meanings of ‘awfully’, and ‘terribly’ have now changed due to the overuse of these oxymorons which has allowed us to now relate these words with their emotive meanings as their dictionary meanings.

While the logical meaning of the word does not change, it is not entirely true that there is no effect on the meaning of the oxymoron. This would defeat the purpose of stylistic devices. In this case, a new meaning is attached the oxymoron and readers are presented with a new way of looking at a word they might not have thought of before. Oxymorons also help deliver the meaning of the word how the writer envisioned it. Galperin (1977) takes the example of a story titled “The Duel by O. Henry”. In an excerpt taken from the story, a hero gives his thoughts on the city of New York:

“I despise its very vastness and power. It has the *poorest millionaires*, the *littlest great men*, the *haughtiest beggars*, the *plainest beauties*, the *lowest skyscrapers*, the *dolefulest pleasures* of any town I ever saw.”

As can be seen from the text above, there is an abundance of use of oxymorons present. The writer's views of the city are reinforced through Henry's proper use of oxymorons. Of course, the sentence “I despise its very vastness and power” helps to give contextual meaning to the oxymorons. They are said to give a dramatic effect as well as an entertaining one.

Antonomasia

Antonomasia is this interaction between these two different logical and nominal meanings of a word. This device deals with words or phrases that are used instead of a person's name (Online 2). Some examples of antonomasia are: *Rap God* for Eminem, *Einstein* for a smart / knowledgeable person, *King of Pop* for Michael Jackson, etc.

Antonomasia helps in giving out more information about a person than just a name. In the words of Karl Marx, “We do not know anything about a man if we only know that he is called Jacob”. The name is referred to as the nominal meaning. And the role of this type of meaning is nothing more than providing identification of a person. Utilising antonomasia helps in bringing out the most definitive or characteristic feature of a person (Galperin, 1977: 165). One can already make out from the examples given in the previous paragraph. Even if a person does not somehow know who Michael Jackson is, when they hear that he was also referred to as the ‘King of Pop’, they get a characterization of him.

Simile

Simile is one of the most popular stylistic devices used in literature and day to day life. It can be defined as a sort of comparison where an object is directly compared to another using the property that is common to both objects. Simile differs to the tool ‘comparison’ as in a comparison, all traits between two objects is compared. Whereas in the case of similes, only the traits that are common between the two are compared.

Simile can bring new understandings of an object that we may not have even thought of before. It can bring any two objects together, no matter how different to each other they are if they have a common trait that can be compared. Many different properties of an object can be compared such as its state, manners, actions, habits, etc. And this in turn gives rise to similes using adjectives, adverbs, or verbs.

This stylistic device uses connective words that serve the purpose of comparing: *like, as, such as, as if, seems like, etc.* (Galperin, 1977: 168). Here are some examples of similes: *Swim like a fish, Fast like a cheetah, Nerves as cold as ice, As fat as a hippo*. Similes exist in many different shapes and forms. They can appear at the end of a sentence, they can be half-metaphors, and they can differ structurally and semantically.

Periphrasis

Periphrasis or ‘circumlocution’ is when a description of an object is provided instead of its name through word combinations. This device has been in human use for thousands of years. It has been utilised in books such as The Bible and in Latin poetry (Galperin, 1977: 171). Since these ages, the popularity of this device only grew, and it even led to a trend in linguistics called ‘periphrastic’.

This device, unlike Antonomasia focuses on the nominal definition. Periphrasis does not go for a standout feature or trait of the object, but rather, just a basic trait of it. It is although, similar to both Antonomasia and Simile due to the fact that this device also provides an extra bit of descriptive information to the reader. However, Periphrasis is dependent on the context of its setting. If the use of periphrasis is present without the knowledge of the context, it does not qualify as a periphrasis but rather just an expression.

Some examples of periphrasis are:

Did you hear? Joshua and Freya are considering tying the knot. (The periphrasis is to tie the knot which is used instead of the word marry)

As if the fellowship was not already full, two new entrances came and made it an even larger group. (Here, new entrances is used instead of people, or even naming the people in this case)

Euphemism

Following this trend of stylistic devices substituting other words, euphemism deals with the replacement of one word for another word which may be less unpleasant to the ear. One of the most common words that has euphemisms is *to die*. Euphemisms for this include *pass away, rest in peace, lose their life, depart, leave this world, did not make it, gone, lost, etc.* Therefore, in Galperin’s own words, Euphemisms can be defined as “synonyms which aim at producing

a deliberately mild effect” (Galperin, 1977: 173). Many even call euphemism “a whitewashing device”.

The division of euphemisms is based on where they are being used. *Religions, Moral, Medical, Parliamentary, etc.* Since euphemisms are so commonly used, their lives are not long. This is because, a synonym of a word may be used so much to the point that the synonyms become too closely related and associated with the object which in turn gives rise to new words.

Specially in today’s day and age, where the world has grown to be incredibly sensitive and people can find offense in the smallest of things, the application of euphemisms is only growing. An example can be used of the word ‘retard’. In the mid-1900s, words such as “moron”, “cretin”, or even “idiot” were considered non-offensive and a way to describe people with a low intelligence level. As the world slowly found it more and more offensive, it was replaced with the word ‘retard’. And therefore, now even these are replaced with disabled, and handicapped, and euphemisms such as “r-word” or “r-slur”.

But the role of euphemisms is not just to replace a word with another, but to replace and also remind the reader/listener of the word it replaces. It fails to become a euphemism if it is not able to give a sort of reference to the original word.

Hyperbole

Hyperbole, much like the previously mentioned stylistic devices, has an intensifying role. This stylistic device intensifies a certain quality of an object. Hyperboles are usually greatly exaggerated and sometimes may even be so exaggerated that the sentence becomes void of logic. Here are some examples of the application of hyperbole:

*Why am I having to repeat this a **million** times? What do you not understand Timothy?* (Someone is angry at Timothy for not understanding something they may have tried to teach 4 or 5 times, but with their frustration and the use of hyperbole, they say a million times)

I am so starving, I could eat a whole horse! (No matter how hungry a human is, they cannot physically eat a whole horse. The use of Hyperbole is to intensify how hungry the person is)

By the time I finish writing this paper, I will be 40! (The student uses the stylistic device to exaggerate how long the thesis paper is taking for him to write)

Exaggeration and Hyperbole are not the same thing. The role of hyperbole serves as an exaggeration, but an understood exaggeration. The reader should be able to tell that the device is being used to exaggerate something. The device also aids the reader by training the reader's mind to evaluate the text rationally.

Cliché

Cliché is defined by the Collins Dictionary as “an idea or phrase which has been used so much that it is no longer interesting or effective or no longer has much meaning.” (Online 3). A cliché is basically a phrase which has been overused to the point of the phrase losing its intentional impact and aesthetic. Although Galperin (1977) points out that cliché always “strives after originality.” (Galperin, 1977: 177).

Some examples of some famous cliches are:

Cat got your tongue?

Time flies

It's raining cats and dogs

Time heals all wounds

There is no certain time allotted to a phrase before it becomes cliché, what may be common and overused to a person could be fairly new to another. There has been a debate over cliches as some look down upon it and others are in favour of it. One side argues that language should be fresh and should not lose its impact and the other side argues that it is because it is so common that cliches get overused. This is good for casual communication between people with phrases they are sure the other is already familiar with.

Epigrams

Epigrams are just like proverbs with the only difference being that epigrams are coined by an individual, whereas proverbs are more of a traditional, people's saying. With the application of this stylistic device, a mention of the creator of the epigram is usually present. Unlike many other stylistic devices, epigrams are not dependent on their context and can exist outside it. An epigram has an effect on the entire sentence, and the sentence is recognized as a word-combination (Galperin, 1977: 184).

Below are some examples of epigrams:

“Live simply, so that others may simply live.” - Mother Teresa

“I can resist everything but temptation” – Oscar Wilde

Quotations

Galperin (1977) defines a quotation as “a repetition of a phrase or a statement from a book, speech and the like used by way of authority, illustration, proof or as a basis for further speculation on the matter in hand.” (Galperin, 1977: 185). Quoting a sentence lends it status, however temporary, because if a statement is being quoted, it must be worthy of mention.

As can be seen from the first sentence of the preceding paragraph, quotations are usually identified by inverted commas (“ ”). Sometimes, even italics are used to quote someone. The mention of the author of the original quote is important. In speeches, it is usually said in the beginning (“Quoting Morgan Freeman, Dr. MLK was a ...”) or in the case of written text, it can be both. For example: *As Galperin (1977) states “...”*. Or *“... parts of the text” (Galperin, 1977: 187)*.

A quotation tends to stand out in a text. They are not paraphrased and are directly replicated into another work. It catches the eye of the reader and automatically has a higher sense of importance and significance than other sentences in the text.

Allusion

An allusion is a short reference to a person, location, object, occurrence, and other such pieces of literature which the reader is presumably familiar with. An allusion can only work if the reader recognizes the reference given by the author, otherwise the sentence fails to make sense for the reader. Some examples are provided below to present a better understanding of allusions:

Tomatoes are my only kryptonite. (Here, the allusion is kryptonite as it is a reference to the only weakness that superman has)

Oh, I felt love like I had finally found my Romeo. (Romeo is an allusion to the famous play Romeo and Juliet. Romeo being a reference to love of my life)

Oscar threw 20 water balloons, but he had the aim of a stormtrooper. (Stormtrooper is a reference to the Star Wars franchise where stormtroopers are notorious for their bad aim)

Writers have a difficult job in making sure that they use references that the reader would be familiar with. Otherwise, for a person who does not know what kryptonite, or a stormtrooper is, they would not understand the sentence properly. Only with the aid of context could they even try to decipher their meanings.

3.2.2.3 Syntactical Stylistic Devices

This is the third and final sub-category that is presented in Galperin's classification of stylistic devices. The first device that deals with the syntactic or structural aspects of a text is repetition.

Repetition

The use of a word or a phrase multiple times in a text, or speech is called Repetition. Writers and speakers use this linguistic tool to display their emotion. The stylistic function of repetition is to highlight a certain word or phrase that will capture the reader's attention. Below is an example showcasing this stylistic device:

***I can't** finish my thesis. **I can't** find proper sources. **I can't** reach the necessary amount of words. **I can't** focus.*

Here, the repetition of the phrase 'I can't' is in place. With the help of this repetition, we as the reader get an insight into the mind of the writer. We feel the helplessness of the student because of the repeated 'I can't'.

Galperin (1977) gives a classification of repetition which is based on the compositional patterns of the device in a given sentence. The different types of repetitions are:

- *Anaphora* – When the repeated word is located at the beginning of consecutive sentences. An example of anaphora's application can be seen in William Shakespeare's *Sonnet 66* with the repeated use of the word 'and':

“Tired with all these, for restful death I cry, As to behold desert a beggar born,

***And** needy nothing trimm'd in jollity, **And** purest faith unhappily forsworn,*

***And** gilded honour shamefully misplac'd, **And** maiden virtue rudely strumpeted,*

***And** right perfection wrongfully disgrac'd, **And** strength by limping sway disabled*

***And** art made tongue-tied by authority, **And** folly - doctor-like - controlling skill,*

And simple truth miscall'd simplicity, And captive good attending captain ill"

- *Epiphora* - When the repeated word is located at the end of consecutive sentences. Below is an example of a normal conversation in the author's life:

*I want a **burger!** And he wants a **burger!** And she wants a **burger!** We all want a **burger!***

The word 'burger' is repeated at the end of each sentence which gives the reader of these sentences an idea of how much the person wants a burger.

- *Framing* – This sort of repetition occurs when the repeated word or phrase is found at both the beginning and end of the sentence, giving it a frame. An example of this is given below:

My poor shoes.** I have overworn them, they are so dirty, torn from the back and with holes everywhere. **My poor shoes.

- *Linking* – Linking, reduplication, or anadiplosis is when two sentences are linked together with the word or phrase found at the end of the first sentence and the beginning of the second sentence are the same. Below is an example of anadiplosis:

*If it comes down to it, **we will fight.** **We will fight** for our freedom, for liberty!*

- *Chain Repetition* – When repetition is used for linking sentences, but the linking is then further repeated as well. For instance, here is an example of chain repetition used in the Star Wars movies by Master Yoda:

*"Fear leads to **anger.** **Anger** leads to **hate.** **Hate** leads to suffering."*

- *Root Repetition* – In this type of repetition, instead of the word, the root of the word is repeated. For example:

*Stop playing **tricks** on me. Enough with your **trickery** you accursed **trickster.***

The repetition is not of any specific word, but it is of the root of the word. In this case being 'trick'.

- *Synonymous Repetition* – This type of repetition helps to increase the effect of the sentence by repeating different synonyms of a word. For example:

*I bring to you all today grave news. Captain Thaqil is **dead**. He is **no more**. He has passed into the lands above. May he rest in peace.*

According to Galperin (1977), repetition has many functions. These functions include to intensify the emotion, to express monotony, and to express reiteration or continuity.

Suspense

Suspense is a stylistic device used to maintain the interest and attention of a reader. This device achieves just that by withholding a piece of information until the end of a sentence. Other descriptive information is provided at the beginning to tease the big surprise at the end. An example of suspense can be taken from an episode of Game of Thrones.

In the episode, a fight takes place between two characters named the mountain and the viper. If the Viper would win, a prisoner would be set free. If the Mountain would win, the prisoner would be sentenced to death. The fight is very close and intense, and the viewers of the show were left in suspense till the very end when The Mountain comes out as the victor.

This device is widely utilized by speakers because suspense combined with a competent speaker's tone produces anticipation and tension. Suspense can only be contained in one continuous sentence as there should not be any breaks in the tone of the sentence, which would in turn break the tension in the mind of a reader.

Climax

Climax, or gradation is when words, phrases, and even sentences are arranged in such a way that their importance increases each time. An example of the application of climax can be taken from William Shakespeare's *The Passionate Pilgrim*:

"Beauty is but a vain and doubtful good;

A shining gloss that vadeth suddenly;

A flower that dies when first it gins to bud;

A brittle glass that's broken presently:

A doubtful good, a gloss, a glass, a flower,

Lost, vaded, broken, dead within an hour"

The poem talks about beauty, describing it, then climaxing with the phrase ‘dead within an hour’. What starts with a ‘vain and doubtful good’ ends with ‘dead within an hour’ and the sentences that led up to it are climax.

There are different types of climaxes based on the increasing significance of the sentences. These are the logical, emotional, and quantitative climax. Logical climax is defined as being “based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them.” (Galperin, 1977: 220). Emotional climax is focused more on the tension that words create in a sentence. And Quantitative climax is based on the increase in quantity of the concepts in a sentence.

Antithesis

The purposeful juxtaposition of a phrase or a set of words next to a phrase or a set of words opposite in meaning to create a particular contrast of meanings is called antithesis. This is done to characterize an element from a certain viewpoint. (Galperin, 1977: 221). One very famous antithesis that probably everyone should be familiar with is:

“That’s one small step for man, one giant leap for mankind.” – Neil Armstrong

The contrasting features here are “small step” and “giant leap” which work as antonyms in the sentence and both these elements are set against each other by being in the same sentence. According to Galperin (1977), this stylistic device varies from simple contrast between two words in that antithesis is built on "relative opposition" that derives from the context of the opposing elements.

Many times, antithesis is applied to a sentence through the word ‘but’. “Speech is silver, *but* silence is gold.” Antithesis works with stylistics, whereas contrast works with logic. When there is just a basic logical contrast between the two, the device in use is said to be contrast. When the contrast between two elements helps in characterizing one of them, it is called antithesis.

Asyndeton

Asyndeton is a stylistic device that omits the use of linking words such as ‘and’, ‘for’, ‘because’, ‘like’, etc on purpose. Here is an example of asyndeton where the purposeful omission of words like ‘that’, ‘and’ is in place.

“I have found the warm caves in the woods, filled them with skillets, carvings, shelves, closets, silks, innumerable goods” - Her Kind by Anne Sexton

This device is usually employed by orators or speakers of some kind where the purposeful omission of linking conjugations provides their speech with more intonation and dramatic effect.

Polysyndeton

Almost opposite in meaning to its sister, asyndeton, polysyndeton is used to input extra conjugations and prepositions before each element. This device is used to add a sort of power to the words and makes the reader pay more attention to them. Below is an example from *Pride and Prejudice* using this stylistic device:

*“Mrs. Hurst and her sister allowed it to be so—but still they admired her **and** liked her, **and** pronounced her to be a sweet girl, **and** one whom they would not object to know more of.”*

By adding conjugations and prepositions such as ‘and’, it makes the reader take a pause before each of these elements that are then stressed due to the use of polysyndeton.

Ellipsis

According to Galperin (1977), ellipsis is mostly used in oral communication. However, when this tool is utilized in writing, it becomes a stylistic device. Ellipsis follows the trend of the omission of words and is usually denoted by three dots (...). An example of ellipsis used in literature can be taken from Sir Arthur Conan Doyle’s *The Adventure of the Gloria Scott*

“It means nothing to the message, but it might mean a good deal to us if we had no other means of discovering the sender. You see that he has begun by writing ‘The...game...is’, and so on.”

The use of ellipsis helps to omit purposefully and show disjointed thoughts of the author that is left to the reader to fill. It is also used to indicate a pause and is a good tool to influence the tone of the text.

Rhetorical Question

Rhetorical questions are more like interrogative statements than simple interrogative questions since they strive to produce a dramatic impact. Many times, the answer to a rhetorical question is already known, and this approach aids in imparting character to a text and the person asking the rhetorical question does not necessarily expect an answer. The main role of this device is

to add style to the text and create a persuasive effect. Some examples of rhetorical questions are given below:

Are you stupid?

I hate the winter! When will spring come?

He wrote a very concise and informative thesis, didn't he?

With the many different stylistic devices listed under Galperin's classification, the author of this thesis believes that enough theoretical knowledge on stylistics and stylistic devices has been provided in order to perceive and understand the empirical section of this paper. The meanings, examples, and use of many different important stylistic devices has been provided and with that, the second theoretical chapter of this thesis comes to an end.

4. METHODOLOGY AND RESULTS

This chapter is the final chapter of the thesis paper and will discuss the research methodology as well as provide the relevant results and conclusions. This chapter will provide the examples of the stylistic devices found in the articles as well as show the effect they have on the text. All research questions posed at the beginning of the research will be answered through discourse analysis. All necessary theoretical knowledge has been gathered, and with this final chapter, the empirical data will be presented.

4.1 The research methodology & Corpus

The goal of this research paper is to analyse the application of stylistic devices in articles about the economy. The articles about the economy published in *The Economist* are the subject of this thesis' work. The usage of stylistic devices was selected as the study topic because it is one of the methods used by writers to achieve the primary purpose of any writing, which is to draw the reader's attention. Moreover, as previously stated, articles on the economy were considered since they are often more informative than creative. Stylistic devices are employed in various types of literature, although they are most typically seen in headlines, advertisements, poetry, stories, and speech. The use of such devices in these circumstances is crucial to investigate since the fundamental purpose of any news story is to convey information and not necessarily to use aesthetically rich language. As a result, it will be examined whether or not authors of such pieces apply stylistic devices in their work.

The research method of discourse analysis is selected as the optimal method to answer the questions presented in the introduction of this thesis and to conduct the empirical section of this study. It is a qualitative research method which will enable us to understand the role and significance of stylistic devices. Brian Paltridge, who wrote the book *Discourse Analysis: An Introduction* describes the method as a tool that investigates the link between the language of a text and the setting that it is presented in. Discourse analysis also explores the varying patterns of language and how the use of specific language can help produce different understandings and views of a text (Paltridge, 2012: 2). Since the application of stylistic devices help to enhance the meaning of a given text, the author of this thesis paper felt discourse analysis to be the ideal tool for this research.

Discourse analysis is a well-known tool that is utilised and studied upon by many famous scholars. Even Paul Simpson, who's theoretical knowledge on style and stylistics have been mentioned in the theoretical section of this paper, has presented his own definition of

discourse analysis. Simpson explains that discourse analysis helps to show “the way words and sentences are used in everyday situations; the meaning of language in context” (Simpson, 2004: 5).

The corpus for this research contains 11 articles under the ‘economy’ genre published under The Economist. The articles are all recent (May 2022), with the oldest analysed text being from the month of March 2022. The names of the articles are presented below:

1. Why long-term economic growth often disappoints
2. War and sanctions means higher inflation
3. Can foreign-currency reserves be sanction-proofed?
4. Have economists led the world’s environmental policies astray?
5. Under unprecedented sanctions, how is the Russian economy faring?
6. The Fed’s balance-sheet is about to shrink. Wall Street is not ready.
7. How would an energy embargo affect Germany’s economy?
8. Europe’s hard-hit east is pushing the toughest response in Ukraine
9. Why the Federal Reserve has made a historic mistake on inflation.
10. Are emerging economies on the verge of another “lost decade”?
11. Which housing markets are most exposed to the coming interest-rate storm?

All of the above mentioned headlines can be found on the official website of The Economist under the tag ‘finance & economics’.

The author picks 11 different articles published in The Economist under the term 'economy' in the first phase of the exploratory study. The author selects 11 articles to ensure that a variety of texts is included, allowing the author to draw a definitive conclusion. The articles were picked for their recency rather than their popularity. This would allow the researcher to examine the most fresh and recent ways in which The Economist authors compose their articles.

The examination of the articles themselves is the second phase in the empirical research. On the micro level of the investigation, examples of the use of stylistic devices are detected. I. R. Galperin (1977) established a classification of stylistic techniques in his book *Stylistics*, which the author employs to identify and analyse the stylistic devices. After the identification of the devices, the author speculates on what the applied meaning of the devices discovered in the texts may be, as well as how they might affect the reader of these articles.

The significance of these devices in these contexts is also examined. Finally, the author makes conclusions and summarizes the research findings.

4.2 Results

Alliteration

Examples of this stylistic device are the second-most common to find in the articles, behind quotations. Alliteration is present in every article that the author analysed and below are some examples of the device being used in the articles.

From the article titled ‘Are emerging economies on the verge of another lost decade’(T10), the following alliteration examples are identified:

- “**Emerging economies** have **experienced** many ups and downs before.”
- “In the early 1980s the Federal **Reserve raised** interest **rates** dramatically as it sought to tame inflation”
- “Fortunes turned in the 2000s, however, as an **explosive expansion** in China led it to contribute more to global growth than America and Europe combined.”
- “Draconian covid lockdowns, a **protracted property**-market bust and the potential costs of geopolitical misadventures, however, could do great damage.”

Some more examples from other articles from The Economist include:

- “In Canada nearly **half of home loans have** rates that are set **for five or more years.**” (T11)
- “On March 2nd Jerome Powell, chairman of the Federal reserve, indicated that it would still **raise rates...**” (T2)
- “Their first home is usually, briefly, an investment bank's **dealing desk.**” (T6)
- “Such findings provide fodder for opponents of an **energy embargo** in Germany.” (T7)
- “**But both** were exacerbated by a deeper issue” (T6)
- “**Estimates of the effect of bond-buying** on the cost of money vary” (T6)
- “**Regardless of the robustness** of the Treasury market.” (T6)
- “If any economy could come close to **coping with being cut off** from the world, it would be Russia’s.” (T5)

Alliteration is the second-most common stylistic device found in the articles of The Economist. Alliteration, as previously mentioned, just helps in giving a better phonetic aesthetic to the text and does not usually hold any other significant meaning. The alliteration examples found in the articles are just an aesthetic effect.

Quotations

Quotations are the most commonly found devices in the articles with references to proper nouns or sayings or a quote taken from a speech or report. Below are some of the examples that are found using the quotation stylistic device.

- “That is “**quite the clip**”, says Darrell Duffie of Stanford University.” (T6)
- “On May 4th Mr Powell announced a 50-basis-point rate rise, the first increase of that size since 2000, and signalled more would be “**on the table at the next couple of meetings**”.” (T6)
- “Russia may have tried to build a “**fortress economy**”, but it is the West that currently looks financially impervious.” (T2)
- “But both were exacerbated by a deeper issue, says Randal Quarles, a former vice-chair for supervision at the Fed, which is that the Treasury market “**has grown out of its waist size**”.” (T6)
- “That is the question Eric Lonergan, an economist and fund manager, and Corinne Sawers, a climate consultant, take on in their new book “**Supercharge Me: Net Zero Faster**”.” (T4)
- It dubs an upcoming economic package an “**anti-Putin shield**”. (T8)

There are more instances of the use of quotations in the articles as this device matches alliteration for being one of the most commonly used stylistic devices. As can be seen from the examples above, quotations serve multiple purposes. Out of most of the examples presented above, quotations are mainly used to quote something said by a person. This device, as is seen in the examples, is accompanied with the name of the person whose quote is being used in the article is always mentioned. Another purpose of quotations as can be seen from the third example (T2) and the last example (T8) is to use a given title or proper noun.

Suspense

As was mentioned before, suspense is “a stylistic device used to maintain the interest and attention of a reader. This device achieves just that by withholding a piece of information until

the end of a sentence.” While not many, some examples of suspense are still found in the articles.

- “Another much-studied instance of disruption is the earthquake that struck north-eastern Japan in 2011. As the worst-hit areas only accounted for less than a twentieth of gdp, local disruption should not have had a noticeable nationwide effect. But it did. In a review Vasco Carvalho of the University of Cambridge and colleagues disentangle the impact on the affected areas from the ripple effects along supply chains, and find that the latter accounted for more than half the hit to Japanese growth.” (T7)
- “If the world economy fails to decarbonise, it will not be because of the cost.” (T4)

From the first example (T7), the author of that particular article follows the rules of suspense very clearly. The paragraph starts with talking about the earthquake that hit Japan in 2011 and talks about what effects should have or should not have taken place. But the author says, “but it did”. Now this creates suspense for the reader as the attention is already grabbed due to the reader wondering then what did happen because of the author’s choice of words “but it did”. As the paragraph continues, we, the audience are then revealed with the information which was being held back from us which is “find that the latter accounted for more than half the hit to Japanese growth.”

From the second example (T4), we are provided with the sentence, “If the world economy fails to decarbonise, it will not be because of the cost.” The audience is provided with a major issue that impacts the world, no matter their nationality in the decarbonization of the world economy. The sentence in the article already talks about its failure, and then later mentions what will not be a cause. This creates suspense as it withholds information of what could actually cause the failure of the decarbonization of the world economy. This is later explained in the article, but it is this beginning sentence which creates the suspense in the text.

Rhetorical Question

These are questions that are said to create a dramatic effect. Many times, the answer is already known, and it is either explained after the question or presupposed to be common or contextual knowledge. Below are some examples of the stylistic device rhetorical questions found in The Economist articles.

- “Is the West’s strategy still going to plan?” (T5)
- “Why not go back to basics?” (T3)

- “Does the Fed have the stomach to inflict such economic pain?” (T9)

While not the most common, there are examples (as can be seen above) of rhetorical questions in the articles. To elaborate, let us examine the second example provided “why not go back to basics?”. The question is taken out of the article titled ‘Can foreign currency reserves be sanction proofed’. After the rhetorical question is asked, the answer is given directly: gold. The ‘basics’ that the author was referring to in the article is gold. And while it seems to be an intriguing thought, it is quickly debunked by the author in the same paragraph. And therefore, the question acts more as a dramatic effect on the text rather than actually giving another option for sanction proof currency reserves.

Antithesis

Although only a few, there are still some examples of antithesis found in articles from The Economist. The purposeful juxtaposition of words with opposite meanings paired together in a sentence is called antithesis. Below are the examples that the author could locate from the articles:

- “The **fewer** homeowners who own their properties outright, the **greater** the impact of a rate rise is likely to be.” (T11)
- “America, though, benefits from abundant shale gas, and its **higher** incomes mean that staples have a **smaller** effect on average prices.” (T9)

Both examples have polar opposite words contained in them. ‘fewer’ and ‘greater’ helps amplify the impact that the second half of the sentence has. And ‘higher’ and ‘smaller’ helps add contrast to the effect on the average prices.

Euphemism

Reporting information in the news needs the application of correct terminology at all times. To use less ‘harsh’ or ‘triggering’ words is part of the job of the stylistic device euphemism. Out of the articles analysed, a few examples of euphemism are found.

- “Property in Germany and southern and eastern Europe appears **less vulnerable**.” (T11)
- “... reached the **end of their lives**” (T6)
- “Their deaths are predetermined: they **come of age**, or “**mature**”.” (T6)
- “Trading on the Moscow stock exchange has become, to use the central bank’s euphemism, “**negotiated**”.” (T5)

From the example presented above, it is fairly clear that these words are used instead of other, less savoury words to make sure that the articles are well received by everybody. For instance, in the first example (T11), the sentence reads “Europe appears *less vulnerable*”. Instead of the words ‘less vulnerable’, other, much more harsh words could have been used such as ‘at risk’, ‘endangered’, ‘unsafe’, etc.

From the second example (T6), the author of the article has used the phrase “reached the end of their lives” instead of something more unpleasant such as failed or died. In the fourth example, the author showcases the use of the euphemism themselves in the text as they felt it was a fitting description.

In the case of the third example (T6), even though the words ‘deaths’ is already written, the author goes on to write two different euphemisms for the word. And hence, they are included in this list.

Metaphor

As is defined by Galperin (1977), metaphors are the “transference of some quality from one object to another.” (Galperin, 1977: 139). From the analysed articles, a few examples of metaphors are located.

- “Poland has **added fuel** to an already heated debate in Germany.” (T7)
- “Since its low in early March the rouble has **jumped**” (T5)
- “Yet one way or another, renters and homeowners will face an **intensifying squeeze**.” (T11)

In the first example, Poland is not actually adding physical fuel to a debate, but this phrase is used as a metaphor to indicate that they are not helping the situation and are adding more ‘fuel to the fire’. In the second example, a currency cannot jump, but the phrase is instead used to signify that the value of the Russian rouble had increased. Finally, in the third example, renters and homeowners cannot possibly get ‘squeezed’ as its dictionary meaning, but instead it is a metaphor that is used to show that renters and homeowners would face a lot of pressure.

Periphrasis

Periphrasis, as previously defined, is when a description of an object is provided instead of its name through word combinations. Instead of a word, sometimes the author chooses to employ

two or more word combinations just to replace the word. Some examples of periphrasis found are:

- “The shutdown of a company altogether is one way in which a jolt can create a **much bigger** economic hit.” (T7)
- “In Poland inflation hit 12.3% in April, a **head-ache** for the ruling party” (T8)
- “When Russia invaded Ukraine, many eastern European countries responded with **hawkish** resolve, fearing they could be next.” (T8)

As can be seen from all examples, the author instead of ‘much bigger’ in the first example could have just used the word ‘greater’. Similarly, in the second example, instead of ‘head-ache’, the author could have just used ‘problem’ or ‘issue’. And finally, instead of ‘hawkish’, the author could have just used the word angry, but wanted to give more description to the feelings of the people and hence uses the word ‘hawkish’.

4.3 Findings

A total of 8 different types of stylistic devices are identified in the articles. To finalise and display the findings of the research, the author has presented the data found in tables.

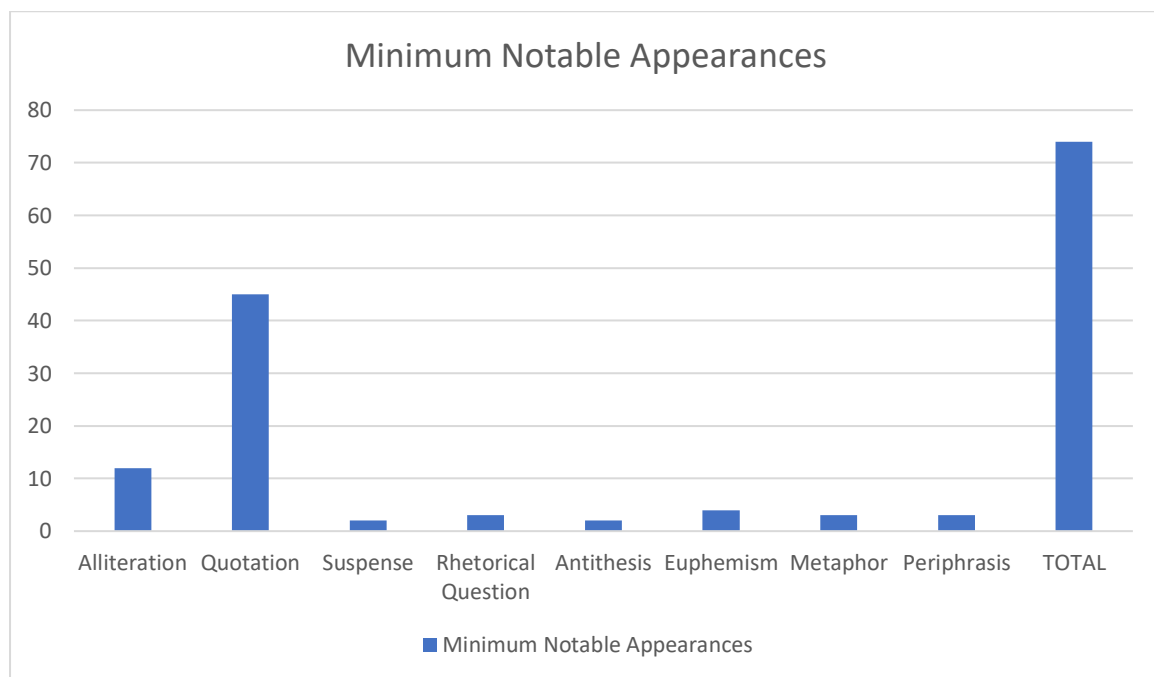


Figure 4.1 Minimum Notable Appearances of stylistic devices

The table above (figure 4.1) displays the minimum number of stylistic devices that are identified by the author. A total of 74 different stylistic devices are located from the 11 analysed

articles. Devices such as alliteration and quotations are found in abundance compared to the rest of the identified stylistic devices.

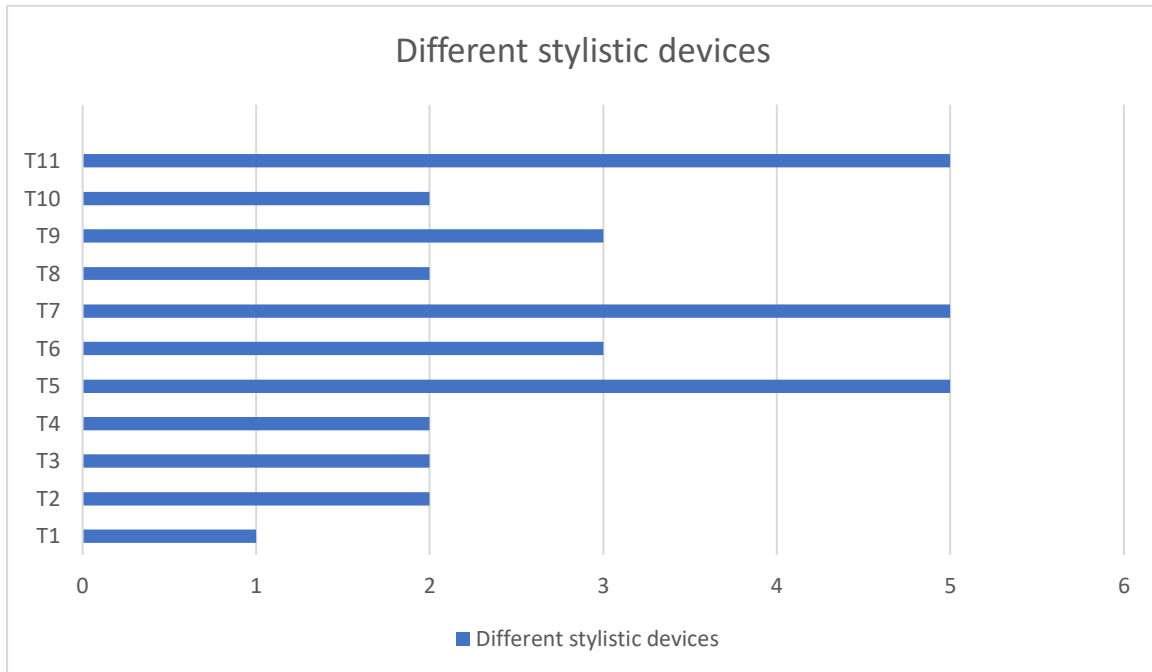


Figure 4.2 Number of different types of stylistic devices found in the articles

The table above (figure 4.2) depicts the number of different types of stylistic devices found in each article. Articles 5, 7, and 11 top the list with a total of 5 different stylistic devices showing up in each article. The first article (T1) only consists only of quotations and no other stylistic device are found in the article.

To summarize all the findings from the empirical section, 8 different stylistic devices are found with many different examples ranging from the list of articles that were analysed. These stylistic devices include metaphors, periphrasis, euphemism, antithesis, rhetorical question, suspense, alliteration, and quotations. It is concluded that the use of stylistic devices, while not in abundance, is still present in articles by The Economist. These devices enable the authors of the articles to make the language of their text more coherent, prominent, and fresh. They also help to evolve fact-based, informative journalism into a more emotive and impactful piece of text, while also adhering to the ethics of journalism.

CONCLUSIONS

This thesis paper performed a complete theoretical and empirical research on stylistic devices. The theoretical section of this paper explored various different theories of style, stylistics, different approaches to stylistics, stylistic devices, and their classification. Followed by a contextualisation of media stylistics and the space this thesis occupies within the field. The aim of this research paper was to find out whether the use of stylistic devices is present in articles about the economy. The study of stylistics is now a world-wide practice and has been covered by well-renowned scholars like Leech (1967), Galperin (1977), Skrebnev (1994, 2003), Simpson (2004), Leech, Short (2007) and others.

This paper consisted of a total of 3 chapters. The first two chapters constituted the theoretical section of the paper. The first chapter went over the origins of style and stylistics as well as their evolution. The evolution greatly inspired by Roman Jakobson and his Russian formalism, Prague structuralism, and practical and new criticism. The definitions of style and stylistics along with the many different stylistic approaches to literature were also discussed. The second chapter contained information only about the stylistic devices. Their definitions and early classifications were explained. The classification provided by I. R. Galperin is explained in detail and is also the basis for the empirical research.

The final chapter of this research paper uncovers the research methodology, corpus, and the process for analysing the articles. 11 articles under the economy section were taken from the webpage of The Economist. A stylistic analysis was performed on the articles to locate and differentiate the various stylistic devices that were found in the articles.

The research questions that were posed at the beginning of the paper have their respective answers. The use of stylistic devices is present in the articles published under The Economist. These devices have an effect on the aesthetic of the text as well as help in providing a dramatic effect. The stylistic devices that were found to be in the articles were metaphors, periphrasis, euphemism, antithesis, rhetorical question, suspense, alliteration, and quotations. It was found that authors of The Economist's chose stylistic devices to add distinctiveness to their works by offering coherence, prominence, and freshness of language. It was also observed that the classification provided by Galperin (1977) in his book *Stylistics* proved to be more than plenty for the empirical section of the paper.

Some key points from the results of this research are that alliteration and quotations were the two most commonly found stylistic devices in the articles. The stylistic device

Suspense was also found in the texts which helped increase reader attention spans and focus. It is understood that through the application of these devices, the author of the article is able to provide to the reader an extra dramatic feeling as well as it keeps the reader interested.

There is space for further research available on this topic as the author of this research paper only examined the articles related to the economy. And texts written about the economy can be limiting in the application of stylistic devices. In general, the bodies of newspaper articles has not been analysed for stylistic devices as much as newspaper headlines have. Moreover, the literature with media stylistics on economic journalism is extremely limited. This paper adds to the literature of stylistics with media stylistics by analysing the use of stylistic devices within economic journalism. And while the importance of the study of linguistics within journalism cannot be overstated, stylistics is just one factor of linguistics. The study of stylistic devices within an important field like journalism is just one aspect that feeds into the overall rhetoric, construction and impact of journalism and media within society. Further research can be performed on the identification, arrangement, or delivery of journalistic articles. And therefore, this thesis attempts to add critical literature to what the author hopes to be a growing and impactful field of literary analysis within journalism and that other themes and areas in the newspaper and news publishing business should be explored and analysed through various linguistic view-points.

THESES

1. Stylistics is a world-wide linguistics practice and has its origins in the classical age of the ancient rhetoric.
2. Stylistics deals with the interaction between a reader and the text, and how the reader perceives and engages with the language of the text.
3. The origins of stylistics date back to 4th century BC where devices were utilized by orators and speakers.
4. Some scholars argue that style is a way of presenting content, others argue that content and form of a language are tied together
5. Many stylistic approaches to literature exist (linguistic, cognitive, literary, feministic, etc.)
6. Stylistic devices exist in language to make it more dramatic, effective, and to give additional information.
7. Many classifications for stylistic devices exist, from Aristotle to Galperin
8. Galperin provides one of the most detailed classifications of stylistic devices in the modern day.
9. The analysis of the articles published under The Economist prove the application of stylistic devices in the text.
10. Alliteration and Quotations were two of the most common stylistic devices found in the articles.
11. Application of devices such as suspense and metaphors were also done to improve the quality of the text.
12. The main task of these stylistic devices were shown to improve the language, quality, aesthetic, as well as the impression on the reader.
13. The research questions were answered

Word Count: 18,535

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Dokumentārā lapa

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***DOKUMENTS PARAKSTĪTS AR DROŠU ELEKTRONISKO PARAKSTU, UN TAM IR LAIKA ZĪMOGS**