

**I. Choose the best answer.**

**1..... are words used by people of a certain community living in a certain territory.**

- (a) Neologisms**
- (b) Jargonisms**
- (c ) Foreignisms**
- (d) Dialecticisms**

**2 ..... is a divergence between the traditional usage of a neutral word and its situational (stylistic) usage.**

- (a) Assonance**
- (b) Onomatopoeia**
- (c) Transposition**
- (d) Hyperbole**

**3 .....is transference of a name of one object to another object.**

- (a) Meiosis**
- (b) Metonymy**
- (c) Synecdoche**
- (d) Litotes**

**4 ..... is a word or word-combination which is used to replace an un-pleasantly sounding word or word-combination.**

- (a) Periphrasis**
- (b) Synecdoche**
- (c) Euphemism**
- (d) Litotes**

**5..... metaphors are occasional and individual, bright, image-bear, picturesque and poetic.**

- (a) Nominalational**
- (b) Original**

(c) Imaginative

(d) Cognitive

**6. The domain of ..... is not a sentence but the whole text (a logically completed narration of facts or events).**

(a) Antonomasia

(b) Personification

(c) Epithet

(d) Allegory

**7. .... is realized when the speaker intentionally breaks the principle of sincerity of speech.**

(a) Oxymoron

(b) Irony

(c) Poetic diction

(d) Foregrounding

**8. .... is a combination of words which are semantically incompatible.**

(a) Oxymoron

(b) Irony

(c) Collocation

(d) Foregrounding

**9. .... is a very general principle of artistic communication that a work of art in some way deviates from norms which we have learnt to expect in the medium used and that anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern.**

(a) Oxymoron

(b) Irony

(c) Collocation

(d) Foregrounding

**10. .... treats the manner in which language is used, and refers not only to the sound but also to the underlying meaning and its interaction with sound and form.**

(a) Oxymoron

(b) Irony

(c) Poetic diction

**(d) Foregrounding**

**11. ....are speech acts that commit the speaker to the truth of the expressed proposition such as asserting, reporting, instructing, concluding, etc.**

- (a) Representatives**
- (b) Directives**
- (c) Commissives**
- (d) Expressives**

**12. A/An ..... is a mournful, melancholy or plaintive poem, especially a lament for the dead or a funeral song.**

- (a) Epic**
- (b) Elegy**
- (b) Speculative**
- (c) Verse fable**

**13..... imagery describes internal sensations or things the speaker of the poem feels.**

- (a) Organic**
- (b) Olfactory**
- (c) Gustatory**
- (d) Kinesthetic**

**14..... is The sudden fall from an idea of importance or dignity to something unimportant or ridiculous in comparison, especially at the end of a series.**

- (a) Symbol**
- (b) Climax**
- (c) anticlimax**
- (d) allusion**

**15..... is deliberate exaggeration.**

- (a) Euphemism**
- (b) Climax**
- (c) anticlimax**
- (d) Hyperbole**

**16..... is the deliberate presentation of something as being much less important, valuable etc. than it really is.**

- (a) Euphemism
- (b) Irony
- (c) Understatement
- (d) Overstatement

17..... is saying the opposite of what you actually mean.

- (a) Satire
- (b) Irony
- (c) Understatement
- (d) Hyperbole

18..... is the repetition of letters or letter-sounds at the beginning of two or more words immediately succeeding each other, or at short intervals.

- (a) Assonance
- (b) Alliteration
- (c) Consonance
- (d) Euphony

19..... is the practice of making something stand out from the surrounding words or images.

- (a) Anaphora
- (b) Parallelism
- (c) Foregrounding
- (d) Triple

20..... is a kind of parallelism where words, phrases or sentences are arranged in groups of three (“rule of three”).

- (a) Enumeration
- (b) Parallelism
- (c) Foregrounding
- (d) Triple

21.....is the listing of words or phrases.

- (a) Enumeration
- (b) Parallelism
- (c) Foregrounding
- (d) Triple

**II. State if the following statements are true or false. If false, correct the false.**

- 1. (T/F) Coherence is regarded as a linguistic means of establishing connectivity across sentences or utterances by formal syntactic and semantic signals.**
- 2. (T/F) Lyric poetry is a genre that does not attempt to tell a story but instead is of a more personal nature.**
- 3. (T/F) Narrative poetry may be the oldest type of poetry.**
- 4. (T/F) Foregrounding involves a stylistic distortion of some sort.**
- 5. (T/F) 'The Pentagon refused to comment on the story' is an example of metonymy.**
- 6. (T/F) Material processes inhabit and reflect the world of consciousness and involve cognition and perception.**
- 7. (T/F) Material processes gravitate towards the present simple tense.**
- 8. (T/F) Existential process sits at the interface between material and mental processes, a process which represents both the activities of 'sensing' and 'doing'.**
- 9. (T/F) lexical onomatopoeia refers to clusters of sounds which echo the world in a more unmediated way, without the intercession of linguistic structure.**
- 10. (T/F) Forward referencing is called anaphoric reference.**

**III. Answer ALL the following questions**

- i. Analyze the following passage in terms of its cohesion and coherence.**

**Akpan:** Do you mind a piece of advice?

**Udoeh:** I don't mind any.

**Akpan:** Are you listening?

**Udoeh:** Yes, I am.

**Akpan:** The only solution to the problem is National Conference. I said that because every group would say its mind and give its conditions and terms for staying together.  
(Osisanwo, 2003: 30).

ii. Identify the processes, participants and circumstances in the following sentences.

1. Anil noticed the damp patch.
2. Joyce is the best Irish writer.

iii. Carry out a stylistic analysis of the poem below at the graphological, phonological, syntactic and lexico-semantic levels:

### **The Negro speaks of Rivers**

**I've known rivers:**

**I've known rivers ancient as the world and older than the  
flow of human blood in human veins.**

**My soul has grown deep like the rivers**

**I bathed in the Euphrates when dawns were young  
I built my hut near the Congo and it lulled me to sleep  
I looked upon the Nile and raised the  
pyramids above it. I heard the singing of the  
Mississippi when Abe Lincoln Went down to  
New Orleans, and I've seen its muddy Bosom  
turn all golden in the sunset**

**I've known rivers:**

**Ancient, dusky rivers.**

**My soul has grown deep like the rivers. (Langston Hughes)**

iv. Comment on the stylistic features of the following abstract.

In biology, a *species* is one of the basic units of biological classification and a taxonomic rank. A species is often defined as a group of organisms capable of interbreeding and producing fertile offspring. While in many cases, this definition is adequate, more precise or differing measures are often used, such as similarity of DNA, morphology or ecological niche. Presence of specific locally adapted traits may further subdivide species into subspecies.

Species that are believed to have the same ancestors are grouped together, and this group is called a genus.

v. Comment on the role of modality, transitivity, speech acts, cooperative principle and implicature in the following excerpt from Cummings's Play Him

Scene: A room: three visible walls and an invisible wall. Of the visible walls one, the wall to the audience's left, is solid. In the middle wall is a door and in the wall to the audience's right a window. Against the solid wall is a sofa on which lies a man's brown felt hat, much the worse for wear. Under the window in the opposite wall is a table on which reposes a large box for cigarettes; and near the table are two chairs in the less comfortable of which him sits, back to the audience, writing in a notebook [...] Me stands facing the audience just inside the invisible fourth wall. Her open eyes (which are focused at a point only a few inches distant) and her gestures (arranging hair, smoothing eyebrows, etc.) as well as the pose of her body (which bends slightly forward from the hips) suggest to the audience that she is looking at her reflection in an invisible mirror which hangs on this invisible wall.

Me: O—suddenly I think I'd like to die.

Him: I think myself that there's some thinking being done around here. But why die now? The morn's on the thorn, the snail's on the wing, the play's on the way; and who knows?

Me: I do. I know we're absolutely different. I've tried and tried not to know it, but what in the world is the use of trying? O, I'm so sick of trying—

Him: Me too. This business of writing a play, I mean.

Me: You mean I'm no good to you and that we should have ended everything long ago; because—not being interested.

**(Act I, scene 2, p. 2-6)**