

## **SIMILE AS A STYLISTIC COLORING OF R. BRADBURY’S NOVEL “SOMETHING WICKED THIS WAY COMES”**

The topicality of the chosen research problem is caused by several factors at a time. Firstly, simile belongs to one of the most frequently used and naturally sounding parts of the figurative language. It is easily constructed by speakers and writers as well as easily recognized by listeners and readers. Moreover, it is one of the earliest stylistic devices developed and used in literature. That is why it has been widely studied in modern stylistics. However, there is a continuing need for the examination of simile structure, meaning and function in newly evolved literature periods and styles, its reconsideration, development and application by a certain author. For this reason, we decided to study the role of simile in one of the less known novels by Ray Bradbury, –Something wicked this way comes. It should be noted here, that the name of the novel itself represents allusion on famous W. Shakespeare’s quotation.

Simile is a lexical and syntactic stylistic device constructed for literary texts, which explicitly represents the likeness and similarity between different objects. Traditionally, it involves the comparison of objects corresponding to different areas and domains. It always implies some elements of imagination. Simile has powerful aesthetic effect and allows the writer to design and construct something creative, surprising and unexpected [1].

Typical simile consists of three main components:

- topic or tenor that is the subject described with the help of its means;
- vehicle or image that is the subject to which the tenor is contrasted or compared. It is always combined with a comparison marker such as *like, as, such as, as if, seem, resemble*, etc.;
- similarity and likeness features (the properties commonly shared by the tenor and the image). They can be represented both explicitly or implicitly. In the last case, it is the reader’s task and responsibility to find this similarity in order to reconstruct and enjoy the initial image created by the writer.

Let us consider the simile structure on the basis of the simile taken from the novel –Something wicked this way comes: *The arm was like a cobra weaving, bobbing, swaying, to strike*. As we can see the topic is *‘the arm’* it is compared with the *‘cobra’* that is the vehicle. They are connected with the help of a comparison marker *‘like’*. Their contextual and situational similarity is represented explicitly in terms of the behavior patterns shared by both subjects *‘weaving, bobbing, swaying’*.

R. Bradbury actively uses similes in the analysed novel to create different images. The dominating topics for simile development include:

1) weather conditions (*Somewhere, a storm like a great beast with terrible teeth could not be denied. It blew like milkweed in the breathing dark. Swim around with the carousel where summer, sweet as clover, honey-grass, and wild mint, kept its lovely time*);

2) landscapes (*The sun rose yellow as a lemon*);

3) characters’ appearance (*... eyes fire-crystal, quick, striking like snakes... his smile melt like a white and pink paraffin candy toy. She was as fair as this morning and fresh as tomorrow’s flowers and lovely as any maid. This second man was tall as a lamp post. ... eyes as bright as*

*sharp blue stars... Tall as a dead tree in winter. ... with a single eye as open, bright and clear as a drop of summer rain);*

4) characters' behavior, emotions, and states (*Jim skimmed like a dark owl after a mouse. Like a weather vane in wild seasons he had tremored this way, wandered that, hesitated upon bright horizons and warm directions, only at last now to tilt and, half sleep-walking, tremble about in the bright brass pull and summer march of music. The man was cold as an albino frog. Dad stricken, looked dismayed, as if caught in a criminal act.*);

5) some basic abstract categories (*Death like a rattle in one hand. Life like candy in the other.*);

6) some material things (*So he paced round and round the huge clock squinting at the yellowed pages as if they were moth-wings pinned dead to the wood*)

It is worth noting that the brightest similes found in the novel are based on the vehicles nominating natural phenomena (*it makes a sound like the stars turning over in your sleep. Or it announces itself like moonrise and moonset. That last is best: like the moon sailing the universal deeps, so rides a balloon. It was warm as summer on his teeth. ... incredibly fast, then as slow as the moon going down the sky on a white night in winter... ... with a single eye as open, bright and clear as a drop of summer rain ) and different animals and live creatures (*Mr. Cooger hid but showing like a firefly between his eyelashes*). As for comparison markers, quite traditionally 'like' dominates with 58% of the selected cases.*

Finally, we would like to present the sustained simile, created by R. Bradbury to convey the image of a lightning: *Never seen a lightning-rod like this, stretched like a cat, and turned his head the balls of blue light that prowl the earth like sizzling cats. Some folks draw lightning, suck it like cats suck babies' breath. Lightning needs channels, like rivers, to run in.*

As we can see similes contribute greatly to the stylistic coloring of the novel –something wicked this way comes – filling the characters, their emotions and states with clear and picturesque images. The further research may concern the correlation of simile and other stylistic devices developed and logically interwoven into the image system and plot of the novel.

## REFERENCES

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2. Bradbury R. D. *Something wicked this way comes*. Simon & Schuster, 1962. 293 p.

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## LINGUOPRAGMATICS OF APPLE COMMERCIALS

Language is a powerful tool to attract and affect consumers' behavior which is extensively used in the fields of promotion and advertising. It is significant that the use of language is most influential effect on the minds of consumers, especially with the development of technology and the massive diversity of the mass media. Influencing the daily life of every person, the word –advertising – in its simplest sense means –drawing attention to something –, or notifying or informing somebody about something. The usage of various stylistic devices plays a