

THE FIGURATIVE COMPOUND EPITHET IN ZADIE SMITH'S NOVELS

Compound epithets were widely used in English prose and poetry in works of Shakespeare, Milton or Keats. Still, the usage of this stylistic device in 21st century English literature remains obscure and the body of work dealing with this problem is unsatisfactory. In order to see whether this powerful stylistic device is still embraced, three novels by Zadie Smith, a well-recognized 21st century English writer, are analyzed. The aim of the paper is to single out the instances of metaphor-, metonymy- and simile-based compound epithets and understand whether they are typical of the writer's style.

Key words: Zadie Smith, English literature, compound epithets, style.

1. Introduction

Epithets, as a potent stylistic device, have been the topic of many stylistic and rhetoric studies ever since ancient literature. The definition of stylistic devices has not radically changed so modern linguists define figures of speech as “an abandonment of norms and rules in order for the meaning itself to appeal to readers or listeners” (DEVLIN, 2008:42). Furthermore, Stanley refers to stylistic devices as “expressions whose implications overpower the basic meaning and their purpose is to convey anything that the primary corresponding word could not” (2007: 7). Stylistic devices are “imaginative tool which we use in both literature and everyday communication in order to account for the speech out of its ordinary usage” (FADAE, 2011: 23). In other words, once the language users encounter a stylistic meaning, they automatically attempt to decipher it and notice the discrepancy between the ordinary and stylistic usage of language. The epithet is a figure of speech based on the interplay between the emotional and logical meaning; it is subjective and evaluative. It should not be confused with the logical attribute which is objective and indicates an inherent quality of an entity. Still, it may be difficult to draw a clear line between the logical and emotional as they tend to coincide. For instance, “beautiful girl” is a logical attribute because it suggests well-known properties of an object/person, but “loud ocean” does not indicate inherent but rather subjective and evaluative properties and is considered as

¹ nevena.vucen@pmf.unil.org

an epithet. Additionally, epithets are believed to convey firm impressions on the readers, guiding them to perceive images through the eyes of the writer. They may also be metaphorical if properties of an object/phenomenon reflect on other objects/phenomena. It was Simpson (2004) who offered a more profound definition of epithets claiming that they were the basic means of asserting individuality and they represented a subjective connection with a phenomenon being described.

Compound epithets have been known ever since ancient Greece when Homer introduced them in his epic poems in order to decorate his descriptions. His combinations of adjectives and nouns such as “swift-footed” or “rosy-fingered dawn” are what stylistics refers to as Homeric epithet (BECKSON and GANZ, 1960). They have long been a subject of literary and stylistic studies and we “categorize them as compound epithets which frequently have a figurative meaning thus emphasizing the metaphorical dimension of language” (SAKRAN, 2005: 4). In other words, “Homeric epithet did not just decorate a specific verse but the whole epic tradition.” (SEGAL, 1976:68). The compound or Homeric epithet was also employed in ancient Rome so Coulter inferred that “compound adjectives added new meanings to well-known words and were largely used to evoke strong literary effects in both tragedies and comedies”. (1916:162).

Speaking of English literature, the phenomenon of compound epithet was widely adopted by distinguished authors in poetry and prose alike. Preminger et al. (1974) ascertained that compound epithets were equally used in both Greek and English literature. More recently, Sakran (2005) identified some Shakespearean compound epithets and referred to them as metaphorical compound epithets, e.g. *earth-trading* stars, *gray-eyed* morn or *love-devouring* death. Burnett inferred that “English poets such as Milton frequently employed compound epithets in their poems in order to vivify and evoke abstract entities or mythological characters: *green-eyed* Neptune, *mEEK-eyed* Peace, *neat-handed* Phyllis, *bright-haired* Vesta, *civil-suited* Morn, *dewy-feathered* Sleep, etc.” (1980: 502). Several studies demonstrated that compound epithets in the English language were regularly an imitation of Greek epithets rich in picturesque decorations and could be found in many English poets such as Spencer, Shakespeare, Milton, Keats, Tennyson and Brown (HAYNES 2003; CHAPMAN and CHRISTENSEN 2007). Eventually, many of these compounds such as *all-seeing* or *bitter-sweet* were lexicalized and their usage became ordinary.

2. Compound epithets in modern english literature

In the previous chapter, we saw that compound epithets have long been a part of English literary tradition whether they were borrowed from other languages or originally coined by English authors. They were commonly predictable but

sometimes the results were metaphorical epithets which not only decorated a writer's style but also provoked different effects in readers. Speaking of modern English literature, studies of compound epithets and their effects are few. Earlier studies embarked mostly on the syntactic nature of this literary and stylistic phenomenon (BURNETT, 1980; SAKRAN, 2005) but the semantic analysis remained unaccounted for. Despite the fact that they were typical of earlier poetry and prose, there is no evidence of their employment in modern English fiction. Therefore, the aim of paper is to provide an account of compound epithets in works of contemporary English writers and to see if they retained the metaphorical and picturesque character they used to have in the works of their forerunners.

For the purpose of the paper, Zadie Smith, a contemporary English writer, was selected as one of the well-appreciated young novel and essay writers who emerged in early 2000s. Three of her books, including the awarded *White Teeth* debut, will be analyzed with an aim to single out compound epithets and provide an account of their either figurative or conventional character. The total of 58 sentences using compound epithets were singled out from the corpus and all were included in the analysis. The purpose is to compare the style of a modern author with earlier works in English literature and see whether the compound epithet retains the status it once had. Structural classification of epithets will be excluded from our analysis and the focus will primarily be on semantic taxonomy and properties of epithet compounds.

3. Semantic taxonomy of epithets

Different semantic classifications of epithets may be found in modern stylistics theory. Perhaps the most general one was proposed by Galperin who classified epithets into "associative and non-associative, i.e. the inherent ones, indicating the key property of an object or a person and the non-inherent ones which describe an object or a person in an unexpected manner" (1977: 157). These new, unexpected epithets are highly subjective and tend to represent the author's personal perception of an entity. According to Onoprienko, there are three functional fields which overlap and based on these she semantically classified epithets as follows:

- 1) Field of likening: comparative, metaphor, hyperbole;
- 2) Field of contiguity: metonymy, periphrastic epithets; and
- 3) Field of contrast: irony, oxymoron. (2002: 10).

For the purpose of the paper, we shall adopt the taxonomy provided by Kukharenko who divided epithets into affective (expressing the emotional evaluation of a speaker) and figurative ones (based on metaphor, metonymy and comparison) (2003: 59).

4. Compound epithets in works of zadie smith

4.1. Affective epithets

Affective epithets express an expected, inherent property of an object or a person described. They are not unpredicted but still represent a writer's personal perception of an entity they attempt to visualize through their narrative. The purpose of such epithets is to verbally stimulate readers in order to experience the text from the writer's standpoint. Affective compound epithets enrich the storyline and serve as an ornament but are still ordinary when compared with figurative ones. Compound epithets such as *ill-fitting*, *heart-breaking*, *sun-drenched*, *church-going* or *wild-eyed* are lexicalized and used on daily basis. When they are used in a narrative, they will undoubtedly enhance the text but they will not make it either stylistically or linguistically challenging. Affective compound epithets are most frequent in the analyzed content and they are as follows:

He wore **ill-fitting** grey suits with black polo-necks. (White teeth, 29)

Darcus Bowden, Clara's father, was an odoriferous, moribund, salivating old man entombed in a **bug-infested** armchair from which he had never been seen to remove himself, not even, thanks to a catheter, to visit the outdoor toilet. (White teeth, 32)

But then the **heart-breaking** disappointment to find out that the inclining of one's head, poisoning of one's pen, these were important, so important it was important to be a good waiter, to listen when someone said Lamb Dawn Sock and rice. (White teeth, 59)

Adidas track suits brown ties, Velcro, **sun-tinted** shades and Alsana attends an Asian Women's Pre-natal Class in Kilburn High Road round the corner), the two women begin to see more of each other. (White teeth, 75)

Back to Archie **spit-clean, pink-faced** and polished, looking just old enough at seventeen to fool the men from the medical board with their pencils and their measuring tape. (White teeth, 82)

He stepped into the **sun-drenched** courtyard to find Russian soldiers in their **dun-coloured** uniforms leapfrogging over each other, shooting tin cans off each other's heads and throwing knives at potatoes stuck on sticks, each potato sporting a short black twig moustache. (White teeth, 105)

He saw into his brain, made stupid by stupid conversation and the dull stimuli of death, and longed for the man he once was: erudite, handsome, **light-skinned** Samad Miah; so precious his mother kept him in from the sun's rays, sent him to the best tutors and covered him in linseed oil twice a day. (White teeth, 113)

And when the Artist-Doctor turned to face them, he had what looked like

blood-tinged tears rolling down his face. (White teeth, 117)

When the fear of God first began to creep into Samad's bones , circa 1976, just after his marriage to the small-palmed, **weak-wristed** and disinterested Alsana, he had inquired of an elderly alim in the mosque in Croydon whether it was permitted that a man might. (White teeth, 138)

Denzel and Clarence were two uniquely rude, **foul-mouthed** octogenarian Jamaicans. (White teeth, 191)

«And for the main,» the shorter, plainer, or anger **snub-nosed** sister is saying, «Two Lamb Dawn Sock and rice, with chips, please, waiter.» (White teeth, 213)

It was only the servants, having two days earlier taken a secret supply of gin and piled into the family's dilapidated transit van on a pleasure trip to Dhaka, who were now floating belly-up in the Jamuna River as fish finned-silver stared up at them, **pop-eyed** and bemused. (White teeth, 218)

Samad arrived on the train the very next day and stood on the platform, warmly greeting his **soft-spoken** nephew in the pouring rain, shaking his hand several times and talking as if it were going out of fashion. (White teeth, 264)

So when you phoned for a hair appointment, and Andrea or Denise or Jackie told you three thirty Jamaican time, naturally it meant come late, but there was also a chance it meant that some **stone-cold church-going** lady was determined to go to her grave with long fake nails and a weave-on. (White teeth, 276)

A **bitter-sweet** tale of the last days of Empire. (White teeth, 293)

They were like **wild-eyed** passengers of The Mayflower with no rock in sight. (White teeth, 321)

That evening after work, Millat saw a **moon-faced**, demure looking Indian woman through the window of a Piccadilly cafe who looked, in profile, not unlike youthful pictures of his mother. (White teeth, 380)

Me watched him pick up two plastic bags filled with tomatoes and walk in his strange **pigeon-footed** manner up the garden towards the back kitchen door.(White teeth, 392)

Not that Me had heard of those little **sweet-tempered** potbellied victims of their own sweet-tempers. (White teeth, 407)

Irie walked **hot-faced** from the Iqbal house and headed straight for the Chalfens with revenge on her mind.(White teeth, 466)

Mo was feeling a bit vulnerable 47i at the time, his **stringy-legged** Irish wife, Sheila, having just left him for a publican. (White teeth, 475)

It still had kensal rise family services unit in ten- inch yellow letters on either side; a loan from a social worker with furry animal sympathies) only narrowly missed a gaggle of **pissed-up high-heeled** girls who were tottering across the road. (White teeth, 495)

«Conflict?» murmured Josh hazily, wishing he were out there with the happy people, the **conflict-free** people, the New Year people. (White teeth, 498)

Even the **loud-mouthed** Ragga girls on their way to a Brixton dance hall New Year ting. (White teeth, 516)

She tipped her head forward and released her hair from its **flame-coloured** headwrap. (On Beauty, 14)

At this point Jerome put his head in his hands; at the same moment, in a perfect inversion, the young lady at the table sprang out of that exact position, and Howard registered in his peripheral vision a gamine type with **spidery-lashed** wet eyes, and arms of sinew and bone like a ballet dancer 's. (On Beauty, 41)

He took the elevator to the basement storeroom to change into the branded T-shirt, the baseball cap and the cheap, **skinny-legged, tapered-ankle, lint-ball-attracting** black polyester pants they made him wear. (On Beauty, 179)

A **pink-streaked** winter sky, with the clarity of heatless sunlight, gave a sting to the bleak prospect of returning to work in the next thirty seconds. (On Beauty, 189)

She stood there in all her youthful glory in the **dust-flecked** light. (On Beauty, 380)

'The record' says Adam, 'for holding your breath under water belongs to «Big» Tony Kikaroo of Nuku'alofa, Tonga, who held his breath for 19 minutes and 12 seconds in the **pea-green** water of the bay. (The autograph man, 5)

He looks at two waving six-year- olds in an adjacent car, smudgy through the **rain-streaked** glass, like a sentimental watercolour. (The autograph man, 6)

Their progress together was awkward, somewhat comic, like the days of two **crook-backed** adults living in a Wendy house. (The autograph man, 50)

The other pulled some strange **pot-bellied** man towards her and opened her legs. (The autograph man, 85)

Green smiled his beatific, **full-lipped** smile and stepped aside to let Alex pass. (The autograph man, 117)

On the back wall, a grainy projection of some unknown American family on a **sun-spotted** lawn, reliving their heyday at an eternal barbecue. (The autograph man, 118)

It was his **even-toned** voice, designed for the deaf, disabled, insane, irretrievably foreign. (The autograph man, 130)

In the Jedicon Room, Lovelear had a fight with an Ewok over an obscure scrap of dialogue while Alex watched the Ewok's ten-year-old daughter, Lo (already a head taller than her father), do a bored **cross-eyed tongue-out** headstand against the wall in her little white socks. (The autograph man, 135)

'Ah, Mr Tandem,' said the Swede, with a **terror-stricken** flick of his **strawberry-blond** head, 'the expert. Good to see you. And you are well?' (The autograph man, 136)

And so it went. When they got off at their stop, a gaggle of **cruel-eyed** schoolgirls sent one of their number leaping up the stairs, four reckless steps at a time, just to see her from the front. (The autograph man, 141)

The sole embellishment is the fabulous brooch that has landed on her throat, a **ruby-encrusted** butterfly. (The autograph man, 148)

'Wanna keep these, or?' said Honey, appearing at the door with a saucer of **milk-damaged** biscuits. Kitty beckoned her over and examined them. (The autograph man, 156)

One of Lovelear's waitresses wheeled in an ice sculpture, freshly cut. A **heavy-hipped** Venus in her shell. (The autograph man, 174)

The people who drank there didn't know when to stop. And on most week nights Mountjoy's sole celebrity could be seen stumbling from its doors, **lavender-faced** and **plum-nosed**. (The autograph man, 204)

As it may be inferred from the aforementioned examples, the affective epithets tend to be frequently used and add vividness and distinctness to the text. Still, the focus in the paper is on the figurative compound epithets which will be addressed in the following paragraphs.

4.2. Figurative epithets

Unlike emotional epithets, figurative epithets represent a non-inherent quality of an object or a person described. Furthermore, they are certainly not what readers may expect as they are based on metaphor, metonymy or simile. The difference between affective and figurative epithets is that the latter not only enrich the narrative linguistically but also stylistically. Still, when compared with ordinary, affective and lexicalized compound epithets, figurative compounds epithets in our target novels are few as will be presented in the following passages.

4.2.1. Metaphor-based epithets

Metaphor has always been regarded as one of most pertinent rhetorical stylistic devices. Over the past few decades, it has become a focus of many linguistic and not only stylistic studies. Speaking of metaphor as a figure of speech, it draws attention to similarities or correspondences between fundamentally distinct entities. More specifically, it attributes a quality proper to one entity to another entity having resemblance or analogy. It was *Style in*

Fiction by Leech and Short (1981) that represented a milestone in the stylistic perception of metaphor as the book affected the perception of relations among metaphor, style and language. Still, it did not mean an abandonment of the classical metaphor studies. A wider definition of metaphor was offered by Cognitive Linguistics (LAKOFF and JOHNSON, 1980) saying that metaphors shaped the way we thought and acted and that it was a part of everyday speech. Still, for the purpose of the paper which addresses the writing style exclusively, we shall abandon the idea of conceptual metaphor and focus on the traditional one. The usage of metaphors provokes subtle stylistic interpretations as will be discussed in the following lines.

No matter how much Archie shunned him, those four days of eye balling had created a kind of **silk-thread** bond between the two men that Samad tugged whenever he got the opportunity. (White teeth, 88)

Another metaphorical compound epithet in *silk-thread* bond suggests an analogy between a matter attribute, which is silk-thread, and an abstract entity, which is bond. The opposition between two different entities results in a metaphorical epithet which attributes a physical property to an operation of mind.

He is the second son, late like a bus, late like cheap postage, the slow coach, the catch-up-kid, losing that first race down the birth canal, and now simply a follower by genetic predisposition, by the intricate design of Allah, the loser of two vital minutes that he would never make up, not in those **all-seeing** parabolic mirrors, not in those glassy globes of the godhead, not in his father's eyes. (White teeth, 222)

Generally, it is impossible for mirrors to "see", which makes *all-seeing* mirrors a metaphorical word combination where a comparison is performed by describing an inanimate thing with an attribute typical of human beings.

Written in a giant, **death-defying** font above the traintracks, a message: YOUR MUM RANG. In different circumstances this would have amused. (On Beauty, 281)

Another metaphorical compound epithet is found in *death-defying* font suggesting opposition between an attribute typical of humans (death-defying) and an inanimate thing (font).

With a **high-mooned** nail, she pointed out the must-see rooms at Autographicana this year: the Jedicon Room (in which minor players from the popular films held court), an Apollo Astronauts Room (an undistinguished mission that Alex had never heard of and suspected had never taken place) and an alcove where one might queue for the autographs of two of the men who had blown up Hiroshima, here again for the second year running. (The autograph man, 133)

The last of few metaphorical compound epithets identified in the target novels is *high-mooned* nail in which the metaphor is a result of comparison between two resembling entities. More specifically, the writer hoped for an effective figurative meaning as she compared a human nail with a moon.

4.2.2. Metonymy-based epithets

Unlike metaphors which attribute a quality proper to one entity to another entity having resemblance or analogy, metonymy attributes a quality typical of one entity to another entity with which it has an external relation. These external relations may be between a cause and an effect, a subject and a part, an agent and an instrument, between a part of the body and an act of mind, etc. The following lines will address metonymy-based compound epithets singled out in the Zadie Smith's novels.

Now: two years ago, at Wellington, in this great **freedom-loving** institution, a group of Muslim students requested the right to have a room given over to their daily prayers– a request Dr Belsey was instrumental in rebuffing, with the result that this group of Muslims is presently pursuing Wellington College through the courts– FOR THE RIGHT,' intoned Monty over Howard 's remonstrations, ' for the right to practise their faith–' (On Beauty, 329)

In *freedom-loving* institutions, the metonymical epithet was generated as the noun that the attribute refers to is only contextual. Namely, in this figurative epithet, it is the people who are a part of the institutions that are freedom-loving and not the institutions themselves. Hence, the metonymy rises from the whole-part relation between INSTITUTION and the PEOPLE who are a part of it and who are *freedom-loving*.

Firing off **bad-tempered** mail (if only the real post were so quick, so sensationally satisfying), Alex reflected on the plight of poor Franz Kafka. (The autograph man, 86).

Another example of a metonymy-based compound epithet is found in a *bad-tempered* mail. The noun to which bad-tempered refers to is yet again contextual, meaning that it is not the mail itself that is bad-tempered but the person who is writing it. The metonymy is generated through pointing out an external relation between a cause and an effect, i.e. someone's bad temper resulted in writing a specific mail. The mail is a product which stands for its producer which, in turn, is the metonymical relation resulting in our compound epithet.

4.2.3. Simile-based epithets

Comparison has always been an effective tool to make a narrative expressive. Still, a line should be drawn between simile (which compares entities of different classes) and comparatio (which is merely quantitative). Simile is one of most frequent figures of speech along with metaphor, the only difference being that simile is more explicit. Gibbs defines simile as “a figure of speech which demands a clear construction which connects two entities compared” (1994:40). For the purpose of the paper, we shall challenge his definition because in constructions such as *rock-hard* or *bird-like* there is a subtle comparison between two entities which is elliptical and enriches the narrative nearly as much as the traditional overt simile. Most examples of subtle simile identified in our target corpus are lexicalized. Nevertheless, the reason why we decided to group them along with metaphor- and metonymy-based compound epithets is that they still highly decorate the text and are greatly effective. In the context, the simile-based epithets gain their non-literal character despite the fact that their lexical meaning may be overt. The identified patterns are as follows:

But Clara is more cautious, because naming seems to her a fearful responsibility, a **god-like** task for a mere mortal. (White teeth, 76)

He seemed genuinely wounded, and Archie felt the sudden **soldier-like** desire to remove pain. (White teeth, 86)

His **magnet-like** qualities. (White teeth, 339)

Now, there is a level of cained that you can be, Millat knew, that is just so very very cained that you reach a level of **Zen-like** sobriety and come out the other side feeling absolutely tip-top as if you'd never sparked up in the first place. (White teeth, 502)

It was this **sphinx-like** expression that sometimes induced their American friends to imagine a more exotic provenance for her than she actually possessed. (On Beauty, 8)

He angled his **bear-like** torso into a doorway, protecting his nascent project from the wind. (On Beauty, 186)

Archibald Leach was teeing off with his **god-like** chin pointed towards the camera, with his perfect golf clothes. (The autograph man, 31)

Speaking of compound epithets based on simile, most examples present vivid and powerful descriptions, such as *sphinx-like* expression, *god-like* chin or *soldier-like* desire. Nevertheless, there is an instance of the simile-based compound epithet the usage of which remains on the verge of hyperbole as in *bear-like* torso. What all these N+like epithets have in common is the fact that

the noun from the compound epithet is used to illustrate qualities of the nouns modified by the epithet. For instance, when we say that a man has magnet-like qualities, it means that he attracts attention of other people as a magnet attracts other objects. If we describe someone's torso as bear-like, we instantly think of a huge wild animal and we assign its physical traits to a human. We base the simile on the comparison between properties of the noun which is a part of the compound epithets (e.g. bear) and the noun being modified by the epithet (e.g. torso). In other words, the noun which constitutes the compound epithets provides enough information for us to compare it with the modified noun and decide on which salient properties the simile is based.

In addition, some compound epithets from the corpus will not be classified within any of the groups from previous sections. The following two examples are compound epithets the meaning of which is neither literal nor based on metonymy, metaphor and simile. When we say that a boy is sparrow-weight, it does not literally mean that he weighs the same as a sparrow but we rather point out that his weight is below the average weight of a boy or that he is undernourished. We may see it as an instance of a litotes. Also, a basement-wide gasp cannot be literally interpreted and the focus is on the strength of the gasp which, in this case, may even be considered a hyperbole.

«Mr. Soldier,» said one chestnut-hued **sparrow-weight** boy in careful English, 'bubblegum please thank you Archie reached into his pocket and pulled out five thin pink strips. (White teeth, 94)

It elicited a spontaneous **basement-wide** gasp, followed by more laughter. (On Beauty, 231)

5. Concluding remarks

The aim of the paper was to carry out a study of the language of a contemporary English writer in regard to the usage of compound epithets. There is a great body of literature accounting for a broad usage of compound epithets in earlier English poetry and prose but the modern usage of this stylistic device remains obscure. The purpose of the paper was to see, on an example of a distinguished 21st century writer, whether this powerful tool was still embraced with as much enthusiasm as earlier. From the previous chapters, it is evident that figurative compound epithets do remain in use and add picturesque description to the utterance. Still, the examples we singled out in the three target novels are few when compared to non-figurative instances of compound epithets in Zadie Smith's books. There are four instances of metaphor-based, two instances of metonymy-based and seven instances of simile-based compounds. Only one example of litotes and one example of hyperbole were

singled out. All these do add vividness to the text and stylistically enrich the writer's style. Nevertheless, the usage of figurative compound epithets in this contemporary English author's books is neither wide nor frequent to claim that they are typical of her style. We may say that compound epithets remain a powerful stylistic device but a more extensive study in future is suggested to provide more evidence on this stylistic phenomenon in 21st English literature. The findings of this study are only a starting point for further research on this topic but the results may be useful for English literature students and teachers alike.

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Невена Вучен Папић

ФИГУРАТИВНИ СЛОЖЕНИ ЕПИТЕТ У РОМАНИМА ЗЕЈДИ СМИТ

Сложени епитети су били честа појава у енглеској књижевности још од времена Шекспира, Милтона и Китса. Како су обрасци оваквих сложеница преузети из грчке античке епике, стилистика их назива и хомеровским епитетима. Међутим, не постоје студије чији предмет су сложени епитети у енглеској књижевности у 21. вијеку које би показале да ли и у којој мјери писци данашњице користе ово декоративно стилско средство како би уљепшали свој наратив попут великих претходника. Управо овај рад представља иницијално истраживање на ову тему при чему су анализирани примјери сложених епитета у романима Зејди Смит, признате и награђиване ауторке. У раду се разматрају сложени епитети, како лексикализовани тако и фигуративни, како би се утврдила њихова учесталост те утицај на стил дате ауторке. Анализом је утврђено како су сложени придјиви и даље актуелни у романима 21. вијека, при чему они уобичајени и лексикализовани ипак предњаче у поређењу са фигуративним епитетима који се заснивају на метафори, метономији и поређењу. На основу тога, закључено је како ово стилистичко средство ипак није карактеристично за ауторкин стил те су потребне опширније и детаљније анализе које би показале у којој мјери енглески књижевници у 21. вијеку и даље користе сложене епитете у сврху постизања сликовитих и упечатљивих описа. Осим тога, закључци би могли бити корисни како студентима тако и наставницима енглеске књижевности.

