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TA‘LIM VAZIRLIGI**

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**INGLIZ TILI STILISTIKASI  
FANIDAN**

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## KIRISH

Davlatimizning ta'lim-tarbiya sohasida olib borgan ulkan harakatlari natijasida O'zbekiston Respublikasining "Talim to'g'risidagi" va "Kadrlar tayorlash milliy dasturi to'g'risidagi" qonunlar qabul qilindi. Bu qonunlarning eng oliy maqsadlari sog'lom va barkamol avlodni tayyorlab yetishtirish, buyuk ma'naviyatimizni tiklash va yanada yuksaltirish, milliy ta'lim-tarbiya tizimini takomillashtirish, uning milliy zaminini mustahkamlash, zamon talablari bilan uyg'unlashtirish asosida jahon andozalari va ko'nikmalari darajasiga ko'tarish, yangi talablarga javob beradigan pedagogik kadrlarni tayorlashga qaratilgan.

Kadrlar tayorlash milliy dasturi, uning mantiqiy davomi hisoblangan "2004- 2009 yillarda oliy ta'limni rivojlantirish Davlat umumiy dasturi" ijrosini ta'minlash kunning eng muhim masalasidan biri hisoblanadi.

Mamlakatimizda jahon talablariga to'la javob bera oladigan pedogogik kadrlarni tayorlashda chet tillarni o'qitish muhim rol o'ynaydi. Chunki bugungi kunda chet tillarni o'rgatish va o'rganishni yuqori bosqichlarga ko'tarish. Mustaqil O'zbekistonning jahon hamjamiyatida tezroq o'z o'rnini mustahkamlashga hizmat qiladi.

Bugungi kunda stilistika fani umumiy tilshunoslikning bir sohasi sifatida tez rivojlanib bormoqda. Buning asosiy sabablaridan biri ko'p yillar davomida tilshunos olimlar tilning formal-strukturasiga ko'proq e'tibor berib uning mazmun jihatlariga kam ahamiyat berishar edilar. Bugungi kunga kelib olimlarning asosiy etibori til birliklarini nutq jarayonidagi faoliyati va vazifalarini o'rganishga qaratilmoqda.

Bu metodik qo'llanma O'zbekiston oily o'quv yurtlari chet tillar fakultetlarida ingliz tilini organayotgan talabalarga "Ingliz tili stilistikasi" fanidan o'zlarining nazariy va amaliy bilimlarini oshirishga va mustahkamlashga yordam beradi.

Qollanmaning yozilishiga turtki bo'lgan omillar quyidagilardan iborat:

1. Respublikamizda ingliz tilini mutaxassislik sifatida o'rganayotgan talabalar soni ancha ko'p bo'lishiga qaramay "Ingliz tili stilistikasi" fanidan darsliklar, o'quv qo'llanmalar va metodik tavsiyalar yetarli darajada emas. Bu o'rinda professor Q. Musayevning Ingliz tili stilistikasi darsligi (2003 yil) va L. T. Boboxonovanning "Ingliz tili stilistikasi fanidan" o'quv qo'llanmasi (1986 yilda chop etilgan). Bu darslik va qo'llanmani hozirgi kunda kutubxonalardan ham kitob do'konlaridan ham topish imkoniyati juda kam:

2. Ingliz tili stilistikasining nazariy va amaliy masalalariga bag'ishlangan ilmiy adabiyotlar, maqolalar, darsliklar, o'quv o'llanmalarini o'rganib va tahlil qilib shu kunning talablariga javob beradigan va ingliz tilini o'rganayotgan talabalarga zarur bo'lgan nazariy va amaliy bilimlarni o'z ichiga olgan metodik qo'llanma yaratishga harakat qilindi:

3. Mazkur qo'llanma tarkibiga asosan stilistika fanidan O'rta va oliy mahsus ta'lim vazirligi tomonidan tasdiqlangan o'quv dasturda ko'rsatilgan mavzularni kiritishga harakat qilindi:

4. Qo'llanma ingliz tilida yozilib, unda ingliz yozuvchilari bilan bir qatorda o'zbek va rus tillaridagi turli janrlardagi badiiy asarlardan misollar keltirildi. Bu esa ingliz tilini o'rganayotgan o'zbek va rus talabalari uchun foydali bo'ladi va ularga ingliz tilidagi mavzularni o'z ona tilining stilistik xususiyatlarini qiyoslashga imkon beradi.

Mazkur qo'llanmaning asosiy **maqsadi** ingliz tilini o'rganayotgan talabalarga "Ingliz tili stilistikasi" fanidan zamon talablariga javob beradigan nazariy va amaliy bilimlar berish orqali talabalarga:

1. "Ingliz tili stilistika"si fanining asosiy tushunchalari, konseptlari va muommolarini tanishtirish;
2. Ingliz tili va adabiyotidagi turli lingvo-stilistik vositalarni bir – biridan farqlashni o'rgatish;
3. Ingliz tilidagi turli janrlarga xos bo'lgan matnlarni tahlil qilishni o'rgatish;
4. Ingliz tilining stilistik ifoda vositalarini va stilistik uslublarini o'rganish hamda ularni o'z ona tilidagi variantlari bilan qiyoslashga yordam berish;
5. Ingliz tilining funksional stillari va ularning xususiyatlarini o'rgatish.

Qo'llanma kirish, nazariy qism, stilistik analiz uchun materiallar, stilistik terminlar lug'ati, foydalanish uchun adabiyotlar ro'yixatidan tashkil topgan.

**Kirish qismda** qo'llanmaning maqsadi va vazifalari bayon qilingan.

Qo'llanmaning **nazariy qismida** ingliz tili stilistikasi faniga oid asosiy nazariy mavzulari bayon qilingan. Bu mavzular ingliz tili stilistikasining tilshunoslik fanining sohasi sifatida maqsad va vazifalari, ingliz tili lug'at boyligining stilistik tasnifi, so'zning leksik ma'no turlari, fonetik, leksik, frazeologik birikmalar, sintaktik ifoda vositalari va stilistik uslublari, ingliz tilining funksional stillari va shu kabi boshqa muhim masalalarni o'z ichiga oladi.

Qo‘llanmaning **amaliy** qismida badiiy asarni stilistik tahlil qilish uchun andoza beriladi va stilistik tahlil uchun turli janrdagi adabiytlar keltiriladi. Berilgan andoza yordamida talabalar ingliz, o‘zbek va rus tillaridagi asarlarni mustaqil ravishda tahlil qilish imkoniyatiga ega bo‘ladilar. Bu esa talabaning mustaqil ishlashlari uchun katta imkoniyat yaratadi.

Stilistik **terminlar lug‘atida** stilistikaga oid bo‘lgan ingliz tilidagi terminlarning kelib chiqishi va ma‘nolari izohi haqida ma‘lumot beriladi.

Qollanmaning so‘ngida foydalanish uchun adabiyotlar ro‘yxati tavsiya etilgan.

Mazkur qo‘llanmaning yozilishi va chop etilishida o‘zlarining qimmatli maslahatlari bilan ko‘maklashgan Ingliz tili nazariyasi va o‘qitish metodikasi kafedrasining mudiri pof. J.J. Jalolovga, prof. Q. Musayvga, katta o‘ituvchi G‘. N. Rahmonovga va kafedraning boshqa a‘zolariga o‘z minnatdorchiligimizni bildiramiz.

## GENERAL NOTES ON STYLISTICS AND STYLES

### 1. The Subject and Aims of Stylistics

The problems of style has been studied from ancient time. The aim of rhetoric, the predecessor of modern stylistics was teaching art of rhetoric speech (importance of beautiful exposition of thought); good organized speech, means of speech decoration, interpretation of style in antiquity. Aristotle began studding the theory of style, theory of metaphor, for the first time he put opposite poesy and prose. The term style is from Latin stylus – a stick made of material for writing, Stylistics – from French word ‘Stylistique – instrument for writing’. Then it had the meaning “ability to correct use of language”.

According to I. R. Galperin stylistics is a branch of general linguistics, which deals with the following two interdependent tasks:

- a) studies the totality of special means ( stylistic devices and expressive means ) which secure the desirable effect of the utterance;
- b) studies the certain types of texts “discourse” which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

Depending on the school of thought there are:

- a). Linguo – stylistics;**
- b). Literary stylistics;**
- c). Stylistics of decoding.**

*Linguo -stylistics* is the study of literary discourse from a linguistic orientation. The linguistics is concerned with the language codes

themselves and particular messages of interest and so far as to exemplify how the codes are constructed.

*Literary stylistics* is to explicate the message to interpret and evaluate literary writings as the works of art. *Stylistics of decoding* can be presented in the following way:

**Sender – message – receiver; speaker – book - reader**

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language as classified above, i. e., its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language. The task we set before ourselves is to make an attempt to single out such problems as are typically stylistic and cannot be treated in any other branch of linguistic science.

**2. Expressive Means (EM) and Stylistic Devices (SD)**

All stylistic means of a language can be divided into expressive means and stylistic devices.

The expressive means are those phonetic means; morphological forms, means of word building, lexical, phraseological, syntactical forms; all of which function for emotional or logical intensification of the utterance.

These forms are described in the text books of lexicology, stylistics, grammar and various dictionaries.

The most powerful expressive means are phonetic. Among them we distinguish such as: pitch, melody, stress, pausation, whispering and others.

Among the morphological expressive means the use of the unproper grammar time:

“*He shall do it*” (I’ll make him to do it)

Among word-building means are the use of diminutive suffixes:

‘*Dear -- dearie*’

‘*Stream – streamest*’

Among lexical means are words with emotive meaning:

( interjections ) words of literary or nonstandard English:

( poetic, archaic, slang, vulgar, etc.)

Proverbs and sayings serve to make speech more emphatic.

In everyday speech:

“Well, it will only add fuel to the fire.” (it will make the situation worse)

At the syntactical level:

1. *I have never seen such a film (never have I seen such a film).*

2. *Mr. Smith came in first (it was Mr. Smith who came in first).*

These expressive means are widely used for stylistic purposes.

**The stylistic devices** is a conscious and intentional use of some facts of the language (including expressive means) in which the most essential features of the language are generalized. They function in the text in order to bring some additional information. Several meaning of the word gives rise to such stylistic devices as:

metaphor: *The prices **will come down** (the prices will be cheaper).*

metonymy: *Many **ears and eyes** were busy with vision.*

irony: *How **nice** to cheat your own mother?*

epithet: ***gloomy** winter*

Proverbs and sayings serve as the foundation for a stylistic devices and it is called epigram: sweet is pleasure after pain.

**Syntax** – violation of word order, omission of some parts of the sentence, repetition.

Thus *expressive means* are the facts of the language, while *stylistic devices* are the property of the speech.

They are the creation of individuals (writers and poets).

Due to overuse of stylistic devices they become trite:

1) *the best **pens** of the world (metonymy)*

2) *With his **mousing** walk (epithet)*

Mixture of stylistic devices and expressive means bring to clusters, called convergence.

#### **Literature:**

1. Galperin I. R. Stylistics. – M.: Higher School, 1977. – P. 6 – 57.

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#### **Questions for Discussion:**

1. What is the object and aims of stylistics?
2. What types of stylistics do you know?
3. Speak about stylistics and its ties with other subjects.
4. What are the expressive means?
5. What are the stylistic devices?

## THE CLASSIFICATION OF THE ENGLISH VOCABULARY

In order to get a more or less idea of the word stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. The word stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science - lexicology - has done much to classify vocabulary. For our purpose, i. e. for linguistic stylistics, a special type of classification - stylistic classification is the most important.

An accordance with the division of language into literary and colloquial, we may represent the whole of the word stock of the English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character. The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confine to a special locality where it circulates. The literary vocabulary consists of the following groups of words: 1) common literary words; 2) terms; 3) poetic words; 4) archaic words; 5) barbarisms and foreign words; 6) literary coinages including nonce words.

The colloquial vocabulary falls into the following groups: 1) common colloquial words; 2) slang; 3) jargonisms; 4) professional words; 5) dialectal words; 6) vulgar words; 7) colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary.

## 1. Literary Layer of the English Vocabulary

### a) Common Literary Words

It has been marked above that literary words have a bookish character. This statement becomes obvious when we oppose literary words to neutral and colloquial. Literary words are chiefly used in written and polished speech. Literary units stand in opposition to colloquial ones:

	Colloquial	Neutral	Literary
Eng:	<i>Kid</i>	<i>child</i>	<i>infant</i>
	<i>Daddy</i>	<i>father</i>	<i>parent</i>
	<i>Chap</i>	<i>fellow</i>	<i>associate</i>
	<i>Teenager</i>	<i>boy (girl)</i>	<i>youth (maiden)</i>
Uzb:	<i>jujuq</i>	<i>bola</i>	<i>farzand</i>
	<i>Aft</i>	<i>bet</i>	<i>uz</i>
Rus:	<i>Лапа</i>	<i>рука</i>	<i>длань</i>
	<i>Нагоняй</i>	<i>наказание</i>	<i>кара</i>
	<i>Уплетать</i>	<i>есть</i>	<i>вкушать</i>

There is a slight semantic difference between them. Colloquial words are much more coloured than literary ones. Neutral words have no degree of emotiveness.

### b) Terms

Terms are words denoting notions of special field of knowledge. Here are some illustrations: linguistic terminology – *allomorph, allophone, constituents*; physics – *amplitude, anode*; medicine – *antibiotic, penicillin*.

In Uzbek: geography terms - *o'zan, dara, bo'g'oz, tizma, tog', yassi tog'*.

In Russian: linguistic terminology – *префикс, косвенное дополнение, несогласованное определение, номинативное предложение* and others.

They are not used only in the language of science. With certain stylistic purpose they may be used in the language of emotive prose. They perform special function in the language of newspaper and other publications. For example, Th. Dreiser used many financial terms in his books. A. Cronin employed a lot of medical terms. All this done to make narration bright, vivid, and close to life.

It is well – known fact that terms are monosemantic and have not any contextual meaning. In most cases they have only denotational free meaning. But a term may acquire a figurative or emotionally coloured

meaning in case it is taken out of its sphere. When it is used in other styles but scientific it may cease to be a term and becomes an ordinary word. For example, the adjective 'atomic age', 'atomic energy', 'atomic bomb.'

With the development of science and technology terms lose their qualities and pass into common literary vocabulary. Such words as 'radio', 'television' were in use for a long time as terms and they stopped to be them.

### c) Poetic words

Poetic words are mainly used in poetry. They are between terms and archaic words. They are close to archaic words because they are out of use and to the terms because they are monosemantic. For example: *billow* (wave), *swain* (peasant), *main* (sea), *stead* (horse), *woe* (sorrow).

Uzbek examples: *alp* (pahlovon), *sinch* (otni yahshi biluvchi), *xavr* (to'g'ri tekis yo'l).

In Russian: *лира, венец, муза, очи, ланиты* (щеки), *уста, чела, стан* (девичий), *десница*, (правая рука), *мурава, зов, чары, светило, певец* (в смысле "поэт"), *изгнанник, дивный, чудный, благодатный, живительный, неизгладимый*.

The function of poetic words may be different when used in the text, it calls on a certain type of environment and mood. Sometimes these words are used to produce colouring. They existed in the history of the English literature but now they are out of use. When used in the text they are said to have emotive, stylistic role.

There is one means of creating new poetic words recognized as productive in present day English, that is the use of a contracted form of a word instead of a full one: *dreary-drear, scanty – scant*.

Poetic words and set expressions make the utterance understandable only to a limited number of readers. Poetical language is sometimes called poetical jargon.

### d) Archaic words

The word stock of a language increases daily. A new word springs up and replaces old ones. Thus words which are no more recognizable in Modern English are called archaic words. They are not used now except for special purpose: *thee* (you), *thy* (you), *thou* (you), *hath* (has), *makest* (make), *methinks* (it seems to me). Many archaic words existed in old English: *troth* (faith), *lorel* (a lazy fellow). The examples from the Uzbek language: *gardun* (osmon), *dovot* (siyohdon), *musofirxona*

mehmonxona) *kashshof* ( **pioner**) *firqa* ( partiya), *avaxta* ( قاموqxona).

Russian examples: *младой* ( молодой), *злата* (золотой), *брег* ( берег), *око* (глаза), *уста* ( губы), *лапты* (щеки).

Archaic words stand very close to historical words: names of ancient weapons, types of boats, carriages, musical instruments, agricultural implements. Here are some examples: *battering ramp*- an ancient machine for breaking walls; *blunderbuss* an old type of a gun; *brougham* – a close carriage having one seat. It is easy to find such words in the books of Walter Scott and other writers of that period or writers who described early period of the life of the English. Here are some Uzbek words used in historical novels: *omoch*, *qozi*, *allof*, *meshqop*, *vasiqa*.

We can find a number of archaic words in the style of official documents: *aforesaid*, *hereby*, *therewith*. They are used here as terms and express the exact notion.

In many cases we have archaic words in poetry. They are used to create the elevated style.

In emoted prose archaic words sometimes produce a satirical effect due to the double function of these words: the relation with the past and useless existence in the present because many archaic words have developed a number of synonyms.

#### e) Barbarisms and foreign word

Barbarisms are words of foreign origin. In many cases they have English synonyms: *chic* – stylish, *bon mot* – a clever witty saying, *en passant* – in passing. These words are included into the English word – stock. In contrast to them foreign words do not belong to the English vocabulary and are not included into dictionaries. It is very easy to recognize them in the texts because they are always italicized.

Many foreign words may function as terms: *aecidium*, *allegro*.

Another function of barbarisms and foreign words is to create local colour. Many writers employ this device, among them are W. Thackeray, J. Galsworthy, J. Aldridge, S. Maugham, A. Christie and many others. These words are used in direct and represented speech.

Eg: “*Come, now, there’s a lot of sand in Belgium*” *I reminded him, mindful of holiday spent at Knocke – sur – mer in the midst of “les danes impeccables” as the guide-book had phrased it.* (A. Christie)

“*Monsieur na mang rien*”, *said sister St. Joseph.* (S. Maugham )

In Uzbek we have a lot of words which came from different languages: *ro‘baro‘*, *sartorosh*, *sozanda*, *sovet*, *ruchka*, *paraxod*, *ukol*,

*xolodilnik, kolhoz, paravoz, fizika*. Many foreign words entered into Uzbek language through Russian: *dekan, drama, sport* etc. “*Qisqagina suhbatdan shuni billing, bu kamgap, ko‘zlari zaif odamni o‘z yo‘linga kiritish oson emas ekan*”. - “*Ol rait, babu, ko‘ramiz, qani bundan nima chiqar ekan.*”

In Russian: *имитировать, функционировать, реабилитировать, флора, фауна, эволюция*:

*Покамест в утреннем убор,  
Надев широкий боливар,  
Онегин едет на бульвар;  
Тупым кием вооруженный,  
Он на бильярде в два шара  
Играет с самого утра... (А. С. Пушкин)*

### f) Coinages

Coinages appear when there is the need to express new ideas and notions. Coinages are produced in accordance with the existing word-building models of the English language: affixation and word compounding.

Affixation: *orbiter* – a spacecraft designed to orbit a *celestial* body; *lander* - a spacecraft designed to land on such a body; *overdichotomize* – to split something into many parts; *hospitalize, villagize, anti-novelist, anti-hero, gangdom, musicdom, enrollee, omittee, showmanship, supermanship, journalese, cleanorama, tomatorama, bananarama*(a sensational sale of tomatoes and banans), *talkathon, danceathon, sudser*(soapopera) etc.

Blending of two words: *slimnastics, fotomat, cinemactress, smog* (smoke+fog), *chortle* (chuckle +snort), *galumph* (triumph+gallop), *rockoon* (rocket + balloon), *teach in, push - button war, the quick deployment forces, jeans, know-how-skills, hush-bush*( top secret). *audio typing, computer-buyer*.

Russian examples: *лунный робот, автоматический скиталец, лунный вездеход, лунник, луноход*.

### g) Nonce words

Nonce words are words coined to suit one particular occasion. They are never registered in dictionaries. Here is an example of these words used by J. Steinbeck: *Let me say in the beginning that even I wanted to avoid Texas I could not, for I am wived in Texas, and mother-in-lawed, and unclered and aunted, and cousined within an inch of my life.* ( J. Arnold )

Uzbek examples: *Keyingi paytlarda oshxo'rchiligimizda yana bitta yomon xususiyat sezilmoqda.* (S. Ahmad) A lot of coinages were produced by G'ofur G'ulom: *mehnatobod, insonzod, xushahloq.* The following may also be considered as new words in Uzbek: *diplomat, platforma, batnik.*

A. Huxley produced the following nonce-words: *trans-beasted* (turned into beasts). This very short survey of coinages and nonce-words show that they have some emotive meaning. When they are used in the written texts they produce certain stylistic effect. Their functions may be different: to produce a humorous effect, to make distinct one additional meaning etc.

## 2. Colloquial Layer of the Vocabulary

### a) Common Colloquial Words

Colloquial words may be divided into three large groups: 1. words which change their phonetic forms; 2. words which change their form and meaning;

3. words which change their meaning.

Among the first group the most widely spread word-combinations are: *s'long* (so long), *lemme* (let me), *kina* (kind of), *gonna* (going to), *'im* (him), *'ud* (would), *wi'* (with), *t'* (to).

In the second group we have: *crammer* (from to cram-fill the head with facts for examination), *oldy* (the old song), *tenner* (ten pound note), *back number* (out-of-date or old fashioned method, thing, person), *strap-hanger* (standing passenger in a bus, train etc.)

These are the words which enter the third group of colloquial words: *bunny* (child's word for rabbit), *get the axe* (be dismissed from one's job), *colt* (young man with little experience), *to ache* (to have a longing) - *He ached to be free.*

In the Uzbek language: *tashamoq* (tashlamoq), *ko'kartmoq* (ko'kartirmoq), *chexmoq* (yechmoq), *yangitan* (yangidan), *ko'ynak* (ko'yлак), *opti* (olipti), *kepti* (kelibdi); *akillamoq*, *bobillamoq*, *valdiramoq*; *bobov*, *kaka* (in children's speech), *qatta*, *chipta* (yo'l beleti), *sim qoqmoq* (telegraf orqali habar qilmoq), *zakunchi* (advokat, yurist).

### b) Slang

By slang or non-literary words are meant words which are used in colloquial speech. It is nothing but derivation from the established norm of the language. Some scientists say:

“Slang ... is a peculiar kind of vagabond language, always hanging on the outskirts of speech but continually forcing its way into the most respectful company”.

Whenever “slang” appears in a dictionary, it indicates that its non-literary. Besides several (standard) slang there is a teenager slang, university (students) slang, public school, prison, war, lawyers slang.

For money – *beans, lolly, brass, dibs, daughs*

For head – *attic, brainpen, hat, nu, upper storey*

For drunk – *boozy, cock eyed, high*

When used in fiction it characterizes the speech of the person for emphasis or humorous effect.

The following stylistic layers of words are generally marked as slang:

Words of thieves, like *dirt* (money)

*dotty* (mad)

*a barker* (a gun)

Converntual words: *agent* – to agent

*alter* - to alter

*ancient (a)* -- ancient (*n*)

Abbreviations *rep* – reputation

*cig* – cigarette

*ad* – advertisement (*ads*)

*ma* – mamma

Set expressions used in colloquial speech: *to go in for. in a way.*

Improper forms of morphological and syntactical character: *How come; I says; I don't know nothing.*

Any new coinage which gained recognition, but not standard. Many words formerly a slang now have become legitimate in stylistic English: *kid* – child

There is a tendency in England and USA to overestimate the significance of slang calling ‘*vivid*’, ‘*more flexible*’, ‘*more picturesque*’, ‘*richer in vocabulary*’ and so on.

Compare the following Uzbek slang words; *loy* (pul), *bedana* (to‘pponcha), *pero* (pichoq), *dego* (begona), *dar* (go‘zal)

### c) Jargonizm

The vocabulary of jargon are words existing in the language but having new meanings. Every social group has it’s own jargon. There is jargon of

thieves and vagabonds can, army or military jargon, jargon of sportsmen and students.

Peoples who are far from this profession may not understand this jargon. Students jargon: *exam, math, trig, ec* (economy), *a big gun* (an important person), *an egg* (inexperienced pilot).

There is common and special professional jargons. Common jargonisms have gradually lost their special quality. They belong to all social groups and easily understood by everybody. Slang – contrary to jargon, need no translation.

But the words, once jargonisms or slang have become members of the English literary language: *kid, fun, queer, bluff*.

Many jargon words are based on the use of the transferred meanings of words:

*I'll brain you (I will break 'ur mind);  
to put on a bag (to kill);  
don't be such a drip (don't be such a dull).*

Here are some illustrations from Uzbek: *Qaychi* (revizor), *suq qilmoq* (molni birovg'a oshirmoq, sotmoq).

Russian example from school jargonism:

Испуганный и взъершеный Димка выскочил из класса. Его окружили, засыная вопросами:

- Тебя отпустили? Ты *завалил*? Что там? Рассказывай.

Он облегченно вздохнул и сказал: "*Заметано!*" Но ребята не унимались.

- Что делает *Сам*?

- Режет всех подряд...

- А *Русалка*?

- *Топит*.

- Но, а этот. Их ассистент?

- Этот? *Засыняет!*

- А как же ты?

- Я немного *секу*, но и то, чуть не *схлопотал пару*.

- А Васка?

- *Плавает на испорах...*"

Учительницу русского языка называют *русалкой*; о директоре говорят *сам*; *топить*, *засынять* – значит задавать трудные вопросы на экзамене, а *сечь* – разбираться в учебном материале.

d) Professional words

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Professionalisms words are used in certain spheres of human activity. They are used in a definite trade, profession by people connected by common interests. They are correlated (correspond) to terms. Terms nominate new concepts which appear in the process of technical progress and development of science.

Professional words name a new concept, tool, instrument, they are non-literary, but terms belong to literary layer of words. Terms are well known to ordinary people, professionalisms remains within a definite community, they are monosemantic:

*tin-fish* (submarine), *block buster* (a bomb especially designed to destroy blocks of big buildings), *piper* (a specialist who decorates pastry with the use of cream pipe).

They function in communication. Different fields of human activity gave rise to professional words.

In medicine: *a heart man* (cardiologist), *red ink* (blood), *ten bones* (fingers)

In boxing sport: *right hander*, *uppercut*, *ring*, *counter*, *clinch*.

They are used in emotive prose.

In Uzbek: *gazcho* 'p(suvoqchilikka oid).

In Russian: *Балда* (тяжелый молот для раздробления камней и горных пород) – в речи горняков. *Камбуз* (кухня на судне), *кок* (повор) – в речи моряков.

### e) Dialectal words

Dialectal words circulate within a certain area of region. They don't belong to literary English. Scottish dialect: *a lass*, *a lad*. Southern dialect: *volk* – *folk*, *vound* – *found*, *zee* – *see*, *zinking* – *sinking* phonetic peculiarity.

A new words about Cockney, a special dialect of the working class of London. 'cows' is half a note, 'poppy' is a slang for money.

In the Uzbek language: *gurgut* - *gugurt*, *bala*- *bola*, *yuzum* – *uzum*, *chig'di* – *chiqdi*, *buvak*-*chaqaloq*, *cho'mich*-*suzak*.

In Russian: батрак, борона, веретено, землянка, хлебороб, вспашка, зеленя, пар, косовица, почин, новосел и другие.

### f) Vulgar Words

Vulgar words are non standard English words, which are marked by a coarseness (rude) of speech or expressions: offensive, indecent. They are not of common use: they are not colloquialism and they are not fixed in common dictionaries: *damn*, *bloody*, *son of a bitch*, *to hell*, *right old bag*

(an old woman), *a nigger* (black coloured man). In printing only initial letter is given: *d – damn, b – bloody*.

In Uzbek: *xumpar, tirrancha, gazanda, jinnivatcha*.

In Russian: *брехня, пентюх, пузо, рьлю, стерва, харя, хахаль, шваль, шпана, жрать, трескать, задраться, лаяться, лизаться* и др.

They express strong emotion annoyance, anger. In fiction they are in speech of characters: they are mostly swear – words.

Not every coarse expression should be regarded as a vulgarity. Coarseness of expression may be in the result of grammatical mistake, non-standard pronunciation, of misuse of certain literary words and expressions, from deliberate distortion of words. All these improprieties of speech cannot be regarded as vulgarisms

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### **Questions for Discussion:**

1. What types of layers of the English vocabulary do you know?
2. Speak about the classification of literary layer.
3. What do you know about the classification of colloquial layer?

## TYPES OF LEXICAL MEANING OF THE WORD

Before we start analyzing different meanings of a word let's see what is a word. According to the definitions of scientists a **word** is a language sign that expresses a concept by its forms and meanings. By concept we mean an abstract or general idea of some phenomenon of objective reality which includes the subjective feeling and emotions of human beings. The scientists are not unanimous in their approach to the definition of lexical meaning. Some declare that meaning is relation between the object or notion named, and the name itself (F. de Saussure). Others believe that meaning is the situation in which the word is uttered (Bloomfield). The Russian linguists say that lexical meaning is the realization of the notion by means of a definite language system (I. Arnold).

It is a well-known fact that a word may have several meanings (polysemy). The study of a word and polysemy may show that the meaning is the content of a two-faced linguistic sign existing in unity with the sound form of the sign and its distribution, i. e. its syntagmatic relations (I. Arnold).

When we study the meanings of a word we come across the notion of semantic structure. Thus, according to the definition given by I. Arnold "the word's semantic structure is an organized whole comprised by recurrent meanings and shades of meaning, a particular sound complex can assume in different contexts, together with emotional or stylistic colouring and other connotations". Among the lexical meaning we distinguish *logical*, *emotive*, and *nominal* meanings.

### 1. Logical meaning

Logical meaning is the exact name of an object, phenomenon or idea. Sometimes it is also called denotative, referential or direct meaning. Let's see the illustration of the logical meaning of the following words: *empty* – having nothing inside, containing nothing – *an empty box*; *fortune* – chance, chance looked upon as a power deciding or influencing smb. or smth; *fate* – good or bad luck coming to a person; *moon* – the body which moves round the earth once a month and shines at night by light reflected from the sun – "*Men have explored the surface of the moon.*"

Logical meaning may be primary and secondary (derivative). The above-given examples are the primary logical meanings. The secondary logical meanings of these words are the following: *empty* – meaning anything, not giving satisfaction; feeling empty (colloq.) hungry; words

empty of meaning, meaningless words. *Fortune* – prosperity, success, great sum of money; a man of fortune; seek one's fortune in a new country. *Moon* – foolish or idle talk, ideas, etc. The following are the illustrations from the Uzbek language:

*Asir* 1. *Urush vaqtida dushman qo'liga tushib, ozodlikdan mahrum etilgan kishi (asir olmoq);*

2. *Biror kimsa yoki narsaga berilib ketgan, shaydo bo'lgan kishi; maftun; bandi, qul.*

*Yorug'* 1. *Yonib, qizib turgan narsadan tarqalib, mavjudotni ko'rish uchun imkon beradigan yog'duli energiya, nur (quyosh yorug'i.).*

2. *Nur, yog'du tushib turgan (yorug' uy).*

*Kalit* 1. *Qulfni ochish va berkitish uchun ishlatiladigan metal asbob (uyning kaliti).*

2. *Biror mehanizmni burab yurgazish, ishga tushirish uchun ishlatiladigan asbob (o'yinchoqning kaliti).*

3. *Biror narsaga erishish yoki uni tushuntirish (anglash), topish, egallash yo'li, vositasi, imkoniyati (Baxt kaliti, g'alaba kaliti).*

## 2. Contextual meaning

The meaning which are not fixed in dictionaries but which exist in our speech or written texts are called contextual meanings. They do not enter the semantic structure of the word and exist only in one text. For example, the word “*a print*” has the following meanings fixed in the dictionary: 1. marks, letters etc. in printed form, *clear print, in large print*. 2. (usually in compounds) a mark left on a surface preserving by the pressure of smth: *finger print, foot-print*. But this noun had developed a new meaning on the basis of contextual meaning: the whole amount of printed issue; the total print of editions sold (in the meaning of edition). Many derivative meanings appeared on the basis of contextual meanings and later entered the semantic structure of a word. For example, this we can see in such words as: *a hit* (to hit), *a cut*.

*A hit* – a noun – 1. blow, stroke; *three hits and five misses, a clear hit*. 2. successful attempt or performance: *song hits, songs that win wide popularity; The new play is quite a hit, has been welcomed by the public; to hit the street* -- be successful; *to hit the ceiling* – be angry.

*A cut* – n. 1. act of cutting, stroke with a sword, whip etc; result of such a stroke, *a deep cut in the leg, cuts on the face after shaving*. 2. reduction in size, amount, length, etc: *a cut in price, salaries; a cut in production*.

It would be quite all right to say that a word is not complete unit and it has a tendency to generate new meanings.

### 3. Emotive meaning

Emotive meaning also realizes a concept in the word. It is not connected with objects, phenomena, or ideas: it mostly deals with feelings and emotions of the people. It is a kind of evaluation of events and happenings around us: *faithful* and *obedient* servant. Among words having emotive meanings we also distinguish the following: interjections, exclamatory words, oaths, swear- words, qualitative and intensifying adjectives:

**Interjections:** *Oh! Alas! Hey! Gosh!*

**Exclamatory:** *Good! Well! Look out! Hurrah! Heavens!*

**Oath and swear words:** *Devil! Christ! Bloody! Damn! Bastard!*

**Qualitative and intensifying adjectives and adverbs:** *awfully, terrible, wonderful, dreadful, fine, fantastic, terrific.*

Emotive meanings play an important role in stylistics. Writers use them for emphasis. The context helps to distinguish if the word is used in its emotive meaning or in its logical one.

These are examples in the Uzbek language: *ibi, voy, eh, jodugar, parvardigor, aylanay, o'rgilay, bolatoy, oyimcha, so'tak, homkalla, tirrancha.*

### 4. Nominal meaning.

Words having nominal meanings are treated as proper nouns. They are spelt by a capital letter:

*Longfellow,*

*Black sea,*

*Smith.*

Most proper names may be considered homonyms:

Example: *Miss Sweet, Miss Hope, Browning.* Here nominal meanings are secondary to the logical.

The process of development of meaning may go still further. A nominal meaning may assume a logical meaning due to circumstances. Some features of a person which have made him recognized by the society and they and they become as the basis for a new logical meaning. ~

“*Hoologan*” derived from the Irish rowdy family. The verb *boycott* was 1<sup>st</sup> used in 1880 to describe the action of the Land League towards

captain Boycott, an Irish landlord. The nominal meanings of these words have now faded away and we perceive only, the logical meaning.

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#### **Questions for Discussion:**

1. What types of lexical meanings do you know?
2. What is the logical meaning of a word?
3. What is the contextual meaning of a word?
4. Speak about emotive meaning of a word.
5. What do you know about nominal meaning of a word?

## PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

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

Phonetic expressive means and stylistic devices are used for the purpose of producing certain acoustic effect, giving emphasis to the utterance and arousing emotions in the reader or the listener.

Euphony is such a combination of words and such an arrangement of utterance which produce pleasing acoustic effect on the ear.

Euphony is generally achieved by such phonetic stylistic devices as alliteration, onomatopoeia, rhythm, rhyme.

The laws of euphony in prose differ from the laws of euphony in poetry. Thus, alliteration, onomatopoeia, rhythm and rhyme may have different application and different stylistic effect in prose and poetry.

### 1. Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals:

*"And the great pines grown aghast."* (Shelley)

The repetition of the sound [g] and [r] is aimed at imitating the sounds of the forest on a stormy night.

In Uzbek: Traktorlarning *tirrilashi*, tog‘– tog‘ harsang toshlar, tuproq uyumlarining qulashi, vahimali *gumburlashi* – bularning hammasi haqiqiy jang maydonini eslatardi. (J. Abdullahanov)

In Russian: *гав-гав, кукареку, мяу, гавкать, кудахтать, куковать, мяукать.*

There are two varieties of onomatopoeia: direct and indirect.

**Direct onomatopoeia** is contained in words that imitate natural sounds, as *ding-dong, bang, cuckoo, mew, ping – pong and the like*. These words have different degree of imitative quality.

More examples of such variety of onomatopoeia are the following. E.g.: *to croak* – the direct meaning to make a deep harsh sound (about

frogs and ravens), but in its transferred meaning it denotes a hoarse human voice. Its contextual meaning may be: to protest dismally, to predict evil. Note the following example: *If that child doesn't stop whining, I'll drown it.* In this sentence "whining" is used as an onomatopoeic word and means "long – drawn complaining cry or high-pitched sound made by a miserable dog" (in Uzbek – g'ingshimoq).

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

**Indirect onomatopoeia** is a combination of sounds aim of which is to make sound of the utterance echo of its sense..It is sometimes called "echo - writing".

E.g.: "*And the silken, sad, uncertain rustling of each purple curtain.*" (E. A. Poe) Here repetition of the sound [s] produces the sound of rustling of the curtain.

Onomatopoeic words are divided into the following groups:

1. Words denoting the sounds of movements: *bang, boom, rustle, hum, crash, whip*;
2. Words denoting sounds appearing in the process of communication: *babble, giggle, grumble, murmur, whisper*;
3. Sounds of animals, birds, insects: *huzz, crackle, crow, hiss, moo, mew, pur, roar*;
4. The sounds of water: *splash*;
5. The sounds of metallic things: *clink, tinkle* etc.

## 2. Alliteration

Alliteration is a phonetic stylistic device which aims at making a melodic effect to the utterance. It is based on the reiteration of initial similar consonant sounds in close succession, particularly at the beginning of successive word. E.g.: *And the **d**ay is **d**ark and **d**reary; no **p**ay, no **p**lay; **f**ate and **f**ortune.*

Alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader, interprets for himself. Thus the repetition of a certain sound prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously. Alliteration is often used in poetry, emotive prose and the

style of mass media (specially headlines) as well as in proverbs and sayings.

*Chorvada qo 'y- qo 'zi, qazi ham qimiz,  
Haftada tortiqqa kelib nazr qiz. (G' G 'ulom)*

In Russian: *Шипенье пенистых бокалов и пушица пламень голубой.* (А.С.Пушкин)

In Old English poetry alliteration was one of the basic principles of verse. That is why it is widely used in folklore.

The tradition of folklore are stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines.

In texts alliteration is used to attract the reader's attention, to make certain parts of the text more prominent:

*The place of light, of literacy and learning.*

*Live and learn.*

*Look before you leap.*

The title of some books are alliterated:

*School for Scandal;*

*Sence and Sensibility;*

*Silver Spoon*

Many proverbs and sayings are built on alliteration:

*Safe and sound; blind as a bat; neck or nothing;*

*out of the frying pan into the fire;*

*to rob Peter to pay Paul.*

In English belles – letters style alliteration is regarded as an emphatic phonetic means that aim at producing a strong melodic and emotional effect.

### 3. Rhyme

Rhyme is the repetition of identical or similar sound combinations of words.

Rhyme words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines. E.g.: *say, day, play; measure, pleasure.*

So rhyme is most often used in poetry and performs different functions. One of the leading functions is to make the expressions bright, easy to remember:

*It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Then to love and to be loved by me. (E. A. Poe)*

Here we have the following rhymed words: *ago – know, sea – Lee*.

With regard to the similarity of sound we distinguish the following types of rhyme:

1. Full rhymes – the likeness between the vowel sound in the last stressed syllables and between all sounds which follow. E.g.: *tenderly – slenderly; finding – binding*.

2. Incomplete rhymes – they can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh – fresh*. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in *worth – forth, tale – tool, treble – troble, flung – lung*.

Many proverbs, sayings and epigrams are based on the use of rhyme:

*When the cat's away, the mice will play (away - play).*

*Repetition is the mother of tuition (repetition - tuition).*

Modifications in rhyming make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in upon her *honour – won her; bottom – forgot'em – shot him*. Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word – a device which gives a colloquial and sometimes a humorous effect to the utterance.

**Compound rhyme** may be set against **eye – rhyme**, where the letters and not the sounds are identical, as in *love – prove, flood – brood, have – grave*.

Many eye rhymes are the result of historical changes in the vowel sounds in certain positions.

The rhymes are arranged in following models:

1. **Couplet rhyme** – when the first and the second lines rhyme together. The rhyming scheme is symbolized as **aa**;

*Away, away, from men and town,  
To the wild wood and the downs.* (P. Shelley)

2. **Triple rhyme** – when all the three lines rhyme together. The rhyming scheme is **aaa**.

3. **Cross rhyme** – when the first and the third, the second and the fourth lines rhyme together. The rhyming scheme is **abab**:

*Four seasons fill the measure of the year;  
There are four seasons in the mind of man;  
He has his lastly Spring when fancy clear  
Takes in all beauty with an easy span.* (J. Keats)

4. **Frame rhyme** – when the first and fourth, the second and the third lines rhyme together. The rhyming scheme is **abba**:

*Love, faithful love recall'd thee to my mind –  
But how could I forget thee? Through what  
power  
Even for the least division of an hour.  
Have I been so beguiled as to be blind.* (W. Wordsworth)

There is still another variety of rhyme which is called internal rhyme. A long line of verse is sometimes broken into two shorter parts by an internal rhyme;

1. *I bring fresh showers for the thirsting flowers.* (Shelley)

2. *Once upon a midnight dreary while I pondered weak and weary.* (Poe)

There are so called rhyme combinations in the colloquial English. E.g.: *harum – scarum* (disorganized), *hurry – scurry* (great hurry), *lovey – dovey* (darling), *mumbo – jumbo* (deliberate mystification), *namby – pamby* (weakly). The function of these rhymes is to produce a jocular effect, sometimes to give speech characterization (especially of children).

The functions of rhyme in poetry are very important: it signalizes the end of a line and marks the arrangement of lines into stanzas. Moreover, the most emphatic place in poetic line – the end – receives greater prominence.

Here is an Uzbek folk song built on rhyme:

*Oltin edim, cho'yan bo'ldim,  
Dono edim, somon bo'ldim,  
Qimmat edim, arzon bo'ldim.  
G'amga qolgan, ravshan bo'ldim.*

#### 4. Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious form.

The stylistic device of rhythm is a regular alternation of stressed and unstressed syllables in the utterance. Rhythmical arrangement may be found in prose too but it is an inconsistent element of poetry:

*Sweet and low, sweet and low,  
Wind of the western sea,  
Low, low, breathe and blow,  
Over the rolling waters go.* (A. Tennyson)

Rhythm is sometimes used by the author to produce the desired stylistic effect, whereas in poetry rhythmical arrangement is 'constant organic element, a natural outcome of poetic emotion.

Poetic rhythm is created by the regular use of stressed and unstressed syllables or equal poetic lines. The regular alternations of stressed and unstressed syllables form a unit – *the foot*

There are five basic feet and consequently metres in English poetry: **iambus, trochee, dactyl, anapest and amphibrach.**

1. Iambus is a foot consisting of one unstressed syllable followed by one stressed syllable:

*My soul is dark – oh; quickly string  
The harp I yet can brook to here.* (Byron)

2. Trochee is a foot consisting of one stressed syllable followed by one unstressed syllable:

*Fare thee well ! and if for ever  
Still for ever, fare the well.* (Byron)

3. Dactyl is a foot consisting of one stressed syllable followed by two unstressed syllables:

*Hail to the Chief who in triumph advances !  
Honoured and blessed be the ever-green pine !  
(W. Scott)*

4. Anapest is a foot consisting of two unstressed syllables followed by one stressed syllable:

*He is gone to the mountain,  
He is lost to the forest  
Like a summer-dried fountain,  
When our need was the sorest.* (W. Scott)

5. Amphibrach is a foot consisting of one unstressed syllable followed by one stressed and one unstressed syllable:

*The waters are flashing,  
The white hail is dashing,  
The lightnings are glancing,  
The boar-spray is dancing.* (Shelley)

Rhythm in verse as a stylistic device interprets the beauty of nature, its stillness,

helps to intensify the emotions, especially used in music, dance and poetry.

Rhythmical arrangement may sometimes be found in prose. Rhythm in prose is also created by more or less regular currence of some similar units of speech, which in prose are parallel constructions, various kinds of repetition, enumeration, polysyndeton or asyndeton. Inversion usually helps to create a rhythmical arrangement in prose:

*"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing about us, we were all going direct to Heaven, we were all going direct the other way – in short, the period was so far like present period..."* (Dickens)

Rhythmical arrangement in prose generally heightens the emotional tension of the narration.

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**Questions for Discussion:**

1. What is the aim of phonetic expressive means and stylistic devices?
2. What is onomatopoeia?
3. What kind of stylistic device is alliteration?
4. What is rhyme?
5. What types of rhythms do you know?

## LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

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

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. Hence the term transferred should be used signifying the development of the semantic structure of the word. In this case we do not perceive two meanings. When we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

### **Classification of Lexical Stylistic Devices**

There are 3 groups of lexical stylistic devices:

I. The interaction of different types of lexical meaning.

- 1) dictionary and contextual (metaphor, metonymy, irony);
- 2) primary and derivative (zeugma and pun);
- 3) logical and emotive (epithet, oxymoron);
- 4) logical and nominative (antonomasia);

II. Intensification of a certain feature of a thing or phenomenon (simile, hyperbole, periphrasis).

III. Peculiar use of set expressions (clichés, proverbs, epigram, quotations).

## **I. The Interaction of Different Types of Lexical Meaning**

### **1. Interaction of Dictionary and Contextual Logical Meaning**

The relation between dictionary and contextual meanings may be maintained along different lines: on the principle of affinity, on that of proximity, or symbol - referent relations, or on opposition. Thus the stylistic device based on the first principle is metaphor, on the second, metonymy and on the third, irony

## a) Metaphor

A **metaphor** is the interaction between the logical and contextual logical meanings of a word is based on a likeness between objects. For example, in the sentence “*Dear nature is the kindest mother still*” Nature is likened to a Mother; i.e. the properties of a mother “*nursing, caring for*” are imposed on the nature. Thus metaphor can be defined as the power of realizing two lexical meanings simultaneously.

These are some examples of metaphor from Uzbek language: *Hademay, ularning safari qaridi; Daryo oqar, vaqt oqar, umr oqar paydar – pay; Boshimdan kaptarlardek uchdi ming-minglab xayol...; Gullar go'yo etishar ta'zim.*

Russian Examples: *крыло самолета (крыло птицы), золотая осень (золотая цепь).*

Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs, even in prepositions. E.g. :

*“The leaves fell **sorrowfully**.”*

Here is adverb that is metaphor.

The metaphor is a well-known semantic way of building new meanings and new words. According to the scientists “It is due to the metaphor that each thing seems to have its name in language.”

Metaphors are classified according to three aspects:

1. the degree of expressiveness;
2. the structure, i.e. in what linguistic structure it is presented or by what part of speech it is expressed;
3. the function, i.e. the role of stylistic device in making up an image.

There are different sources where the authors borrow the material for images. Favorite images in oriental poetry are *nightingale, rose, moon, nature, art, war, fairy tales, myths*; science may also serve as sources for metaphorical images.

A metaphor is a productive way of building up new meaning and new words.

Metaphor may be genuine that is original, invented by the writer where the image is quite unexpected. i.e. unpredictable, or trite or dead, that is hackneyed, often used in the language. Their predictability is apparent.

Genuine metaphors are also called speech metaphors. They belong to language-in-action. They are not fixed in dictionaries. Examples of genuine metaphors are: *pancake* instead the sun (round, hot, yellow), *silver dust* instead stars, *They walked alone, two continents of experience and feeling, unable to communicate.* (W. S. Gilbert); the dark *swallowed*

him; *Mrs. Small's eyes **boiled** with excitement; the words seemed to **dance***. Genuine metaphors can easily become trite, if they are frequently repeated. Trite metaphors belong to the language-as-a-system, and are usually fixed in dictionaries, as units of the language.

In the English language a number of trite metaphors are widely used. They are time-worn: *to shoot a glance, to break one's heart, a ray of hope, flood of tears, shadow of smile, the salt of life, a flight of imagination, the leader of the fame, etc.*

The interaction between the logical and contextual meanings of words in these combinations is dulled constant use.

The following metaphors enriched English phraseology: *foot of bed, leg of a chair, head of a nail, to be in the same boat.*

Russian examples: *рукав реки, горлышко бутылки, подножие горы.*

The genuine metaphor, as was mentioned above, is the expression of writer's individual vision. It is through the metaphor that the writer reveals his emotional attitude towards what he describes.

Sometimes a metaphor is not confined to one image. Trite metaphors are reestablished. The writer finds it necessary to prolong the image. He does so by adding a number of other images, but all these additional images are linked with the main, central image. Such metaphors are called sustained or prolonged metaphors:

*"The indignant fire, which **flashed** from his eyes, did not **melt** the glasses of his spectacles,"* (CH. Dickens)

In the above example the metaphors "flashed" and "melt" are connected with the main image expressed by the word "fire". This prolonged image helps Dickens to achieve exaggeration and to give a touch of humour. This context refreshes the almost dead metaphor and gives it a second life.

The main function of metaphor is to create images. Genuine metaphors create fresh images in poetry and emotive prose. Trite metaphors are used as expressive means in newspapers, articles, in oratorical style and in scientific language. They help author to make the meaning more concrete and brighten his writing.

### **b) Metonymy**

**Metonymy** is a stylistic device based on different type of relation between logical and contextual meanings. A relation based upon the association of contiguity. Thus the word *crown* may stand for "king or queen", *cup* or *glass* for "the drink it contains". E.g.:

*Many ears and eyes were busy with a vision of the matter of these placards.*

Besides their logical meanings the words “ears” and “eyes” have contextual meanings – that of people.

Some of Uzbek illustrations of metonymy: *Navoini o'qidim* (navoining asarlarini o'qidim), *bir tovoqni tushirdim* (bir tovoq ovqat yedim), *bir stakan ichdim* (bir stakan suv ichdim.)

In Russian: *Но, скушай же еще тарелочку, мой милый.* (Крылов)  
*А в двери – бушлаты, шинели, тулупы.* (Маяковский)

The interaction of two meanings of these words is based on close relations objectively existing between the part and the body itself.

Like metaphors metonymy can be divided into trite metonymy and genuine metonymy. The examples of metonymy given above are traditional. They are derivative logical meanings and therefore fixed in dictionaries.

In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of the time its figurativeness and emotional colouring fades away. In the result of long and widely usage they become hackneyed and lose their vividness. E.g.: “**Hands** are wanted at the plant”. Here *a hand* is used for “*a worker*”; *Nickel* – the coin of the US and Canada worth 5 cent; “from the *cradle* to the *grave*”. Here *cradle* stands for “*infancy*”, “*grave*” stands for *death*.

Here are some examples of trite metonymy:

*Fifty sails* (instead of fifty ships), *smiling years* (the spring), *to earn one's bread* (means of living), *to live by the pen* (by writing); *I get my living by the sweat of my brow* (by difficulty); *to succeed to a crown* (to become a king.)

If interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this case we have genuine metonymy. In most traditional metonymies the contextual meanings are fixed in dictionaries and have a note – fig.

The expressiveness of metonymy may be different. Metonymy used in emotive prose is often called contextual and in this case is considered to be genuine and unexpected.

Metonymy as a genuine stylistic device is used to achieve concreteness of description. By giving a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own.

In order to decipher the true meaning of a genuine metonymy a broader context is needed. It is necessary to understand the words in their proper meanings first. Only then it is possible to grasp the metonymy:

*“In the morning old Hitler – faced questioned me again”.* (A. Sillitoe)

Sometimes a genuine metonymy which stresses the most essential features of the character is so striking and unusual that the author finds it necessary to give a kind of explanation:

*“Then they came in. Two of them, a man with long fair moustaches and a silent dark man...Definitely, the moustache and I had nothing in common.”* (D. Lessing)

We have feature of a man here which catches the eye, in this case, his appearance: the *moustache* stands for the man himself.

Metonymy established in the language is frequent in colloquial speech. For example: *The whole table was stirring with impatience. i.e. the people sitting round the table were impatient; Green fingers-* people who have skill for growing gardens.

Among trite metonymies we can find those that are based on very close, common relations of contiguity (proximity) between objects:

1. The relations between the creator and his creation. - *To read Shakespeare. Browning created browning* (pistol );
2. The relations between the containers instead of the thing contained. - *The hall applauded;*
3. The relations between the material and the thing made of it. - *To be dressed in silk;*
4. The relations between the part and a whole. - *have eaten a plate;*
5. The relations between the instrument, which the doer uses in performing the action instead of the action or the doer himself. -  
*“Well, Mr. Weller” says the gentleman, “you’re a very whip, and can do what you like with your horses, we know.”* (Dickens)  
*“As the sword is the worst argument that can be used, so should it be the last.”* (Byron)

Certainly the type of metonymy are not limited. There are many other types of relations which may serve as a basis of metonymy.

The stylistic effect of trite metonymy is in most cases weak.

A metonymy differs from metaphor by the fact that a metaphor may be paraphrased into simile by the help of such words as: *as if, so as, like* etc. With metonymy you cannot do so.

**Synecdoche** is the type of metonymy when the part of an object is called instead of the whole. It has given rise to many phraseological units: *to lift a foot* (do not help when help is needed); *under one's roof* (in one's house).

Uzbek examples: Instead Uzbekistan is used Tashkent, Instead “*rotamizda 175 soldat bor*” is used “*rotada 175 nayza bor*”.

Russian examples: *И слышно было до рассвета, как ликовал француз* (Лермонтов) *Мы все глядим в Наполеоны* (Пушкин)

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (the definite and zero articles have a generalizing function). Besides, metonymy may have a characterizing function when it is used to make the character's description significant (by mentioning only his hat and colour.)

### c) Irony

**Irony** is such a case of interaction between logical and contextual meanings when contextual meaning of the word becomes the opposite of its logical meaning. Thus irony is a stylistic device based on the simultaneous realization of two logical meanings – dictionary and contextual, but these two meanings stand in opposition to each other:

*“How nice to **cheat** your own mother.”*

The dictionary meaning of the word “*nice*” is opposite of the contextual meaning “*ugly, bad*”. Another example:

*“It must be **delightful** to find oneself in a foreign country without a penny in one's pocket.”* The contextual meaning of the word “*delightful*” is opposite to primary dictionary meaning that is “*unpleasant*”.

The word containing the irony is strongly marked by intonation. It has an emphatic stress and is supplied with a special melody. In a sentence like “*How clever of you!*” where, to the intonation, the word “*clever*” conveys a sense opposite to its signification.

Irony is generally used to convey a negative meaning. Therefore only positive concepts are used to convey a negative meaning.

In oral speech the main role in recognition of irony belongs to intonation. Sometimes it is only the situation that can prompt the use of irony. To mark out ironically used words in written language such graphic means as inverted commas and italicized words are used.

Irony may be used to achieve an effect of bitter mockery and sarcasm as well, especially when it concerns some social phenomena.

Sometimes irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm.

Here we give a passage from tragedy “Alisher Navoiy” by Uyg‘un and Izzat Sulton:

1) **Navoiy.** *Qo‘rqma!* (Uzukni olib tomosha qiladi.) *Qimmat-baho uzuk. Katta xizmatlar evaziga mukofat qilib bersa arziydigan uzuk. Ma!*

**Husain.** *Koshki, boshqa amirlar ham avomning tilini bilsa? Koshki o‘zgalarni g‘iybat qiluvchilar o‘z nuqsonlarini ham bilsalar!* (Majididdinga kinoya.)

**Husain.** *Alisher, men xasinaning ahvolidan bexabar, sizga pul va‘da qilgan ekanman.*

**Navoiy.** *Men shohimning vadalari chin va mo‘tabar deb ishongan edim.*

**Husain.** *Mavlono Majididdinning aytishiga ko‘ra, xazinada aqalli ikki tuman ham qolmabdur.*

**Navoiy.** *Mavlono Majididdin aytgan bo‘lsalar ishonmoq kerak, chunki mavlono har narsadan xabardor.*

**Majididdin.** *Shohim to‘g‘i aytadilar... Xo‘sh... xazinaning ahvoli og‘ir, xarajatlar ko‘p.*

**Navoiy.** *So‘zlaringizga ishonmoq kerak.*

**Majididdin** (asabiylashadi.) *U holda kinoyalaringizning ma‘nosi nima!* (Uyg‘un, I. Sulton. Alisher Navoiy dramasi.)

Russian example: *отколеб умная бредитшь тыб голова.* (Крылов) (в обращение к ослу).

## 2. Interaction of Primary and Derivative Logical Meanings

Derivative logical meanings always retain some semantic ties with the primary meanings and are strongly associated with them. Most of derivative logical meanings fixed in dictionaries are usually shown with the words they are connected with and are therefore considered bound logical meanings. The primary and derivative meanings are sometimes called free and bound meanings respectively, though some of the derivative meanings are not bound in present – day English.

### a) Polysemy

In actual speech polysemy vanishes if the word is not used deliberately for certain stylistic purposes. A context generally materializes one definite meaning. That is why we state that polysemy vanishes in speech, or language – in – action.

Let us analyze the following example:

*“Massachusetts was hostile to the American flag, and she wouldn’t allow it to be hoisted on her State House.”*

The word “*flag*” is used in its primary meaning when it appears in combination with the verb “*to hoist*” and in its derivative (or contextual) meaning in the combination “*was hostile to*”.

One more example of polysemy:

*“So you are just back from holidays. Feel any change?” – “Not a penny.”*

### b) Zeugma

There are special stylistic devices which make a word materialize distinct dictionary meanings. They are zeugma and the pun. **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:

*Dora, plunging at once into privileged intimacy and into the middle of the room.*(B.Shaw)

‘To plunge’(into the middle of a room) materializes the meaning ‘to rush into’ or ‘enter impetuously’. Here it is used in its concrete, primary, literal meaning; in ‘to plunge into privileged intimacy’ the word ‘plunge’ is used in its derivative meaning.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash.

Usually a verb is associated with two subjects, objects or adverbial modifier:

1) *There comes a period every man’s life but she’s just a semicolon in his.* (Maugham).

2) *Mr. Stigginge... took his hat and his leave. A young girl who had a yellow smock and cold in her head.* (Ch. Dickens)

3) *When they departed, she had taken a deep breath and her telephone receiver.* (J. Galsworthy)

### c) Pun

The **pun** is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). The pun is more independent. Like any stylistic device it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose:

*"Bow to the board, " said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no board but the table, fortunately bowed to that. (Dickens)*

In this sentence the humorous effect is achieved by the interplay not of two meanings of one word, but of two words. 'Board' as a group of officials with functions of administration and management and 'board' as a piece of furniture (a table) have become two distinct words.

Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and engine-driver? (*One trains the mind and the other minds the train.*)

E.g.- Did you miss my lecture ? - Not at all.

Pun seems to be more varied and resembles zeugma in its humorous effect only.

## 3. Interaction of Logical and Emotive Meaning

### a) Interjections

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. In traditional grammars the interjection is regarded as a part of speech. But there is another view which regards the interjection as a sentence.

However a close investigation proves that interjection is a word with strong emotive meaning:

*Oh, where are you going to, all you Big Steamers?*

The interjection *oh*, by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others. Interjections can be divided into primary and derivative. Primary interjections are generally devoid of any logical meaning. Interjections

such as: *Heavens! Good gracious! God knows! Bless me!* are exclamatory words generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections - such as *terrible! awfully! great! wonderful! splendid!* These adjectives acquire strong emotional colouring and are equal in force to interjections.

### b) The Epithet

**The Epithet** is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties:

*"wild wind", "to smile cuttingly", "loud ocean"*

Uzbek examples:

**G'ururlanib** poezd qichqirib, **uzoqlarga tomon** uchadi,  
Oq bug'lari yengil suzilib muzday havolarni quchadi. (Uyg'un)

#### **Classification of Epithets**

From the point of view of their compositional structure epithets may be divided into:

- 1) simple (adjectives, nouns, participles): *He looked at them in animal panic.*
- 2) compound: *apple - faced man;*
- 3) sentence and phrase epithets: *. It is his do - it - yourself attitude.*
- 4) reversed epithets - composed of 2 nouns linked by an of phrase: *"a shadow of a smile";*

Semantically epithets may be divided into two groups:

- 1) associated with the noun following it, pointing to a feature which is essential to the objects they describe: *dark forest; careful attention.*
- 2) unassociated with the noun, epithets that add a feature which is unexpected and which strikes the reader: *smiling sun, voiceless sounds.*

Russian examples: *В ущелье не проникал еще радостный луч молодого дня* (Лермонтов); *С медного открытого его лица стекал пот* (Паустовский);

### c) Oxymoron

**Oxymoron** is the use of epithet (or attributive phrase) that is contradictory to the noun it modifies:

*"low skyscraper", "sweet sorrow", "nice rascal", "pleasantly ugly face", "horrible beautiful", "silence from Whitehall."* (The Morning Star)

*O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick heath.* (W. Shakespeare)

An oxymoron is used to give a figurative characterization of a notion to reveal its inner complicated nature. It may serve to denote a permanent or temporary feature of a notion:

*It was with almost **cruel joy**; suddenly she felt the need to speak. The **wordy silence** troubled her; it was a relief to be on board and no longer **alone together**.* (D. Garnet).

Uzbek: “*yosh qarilik*”, “*achechiq shakar*”, “*saratondagi tomoqaldiriq*”

Russian: “*горкая радость*”, “*звонкая тишина*”, “*красноречивое молчание*”.

Close to oxymoron is paradox - a statement that is absurd on the surface. e.g. *War is peace. The worse - the better.*

**Trite oxymoron.** e.g.: “*awfully beautiful*”.

If the primary meaning of qualifying word changes the stylistic effect of oxymoron is lost. In oxymoron the logical meaning holds fast because there is no true word combination.

#### **4. Interaction of Logical and Nominative Meaning**

##### **a) Antonomasia.**

Antonomasia is a stylistic device based on interplay between logical and nominal meanings of a word. The meanings of a word must be realized simultaneously. If only one meaning is realized there is no stylistic device.

Antonomasia is mostly used in the belles-lettres style. Sometimes capital letters are the only mark of the use of antonomasia: *Lord Nobody*, *Dr. Goodfeel*.

In such names the leading characteristic feature of a person or some event is marked or mentioned.

Antonomasia stands close to epithets. The author stresses the prominent features of a person and sticks these features to his name: *Mr. Sharp*, *Mr. Backbite*, *Mr. Zero*. Such names are called token – or tell-tale names. They give information to the reader about the bearer of the name. Antonomasia points out the leading, most characteristic features of a person or an event.

**Metonymic antonomasia is based on the relation of contiguity. A product can be named after the inventor, manufacturer or after the place where it is**

produced. The name of a painter, writer, sculptor can be used to denote his work. *Wall Street* —the chief financial center of the USA; *the White House* - the US President's residence and office; *the Pentagon* - the building where US Arm headquarters are placed; *Downing Street* - street in London •with official residences of the Prime Minister, the Government.

1) When the proper name of a person, who is famous for some reasons, is put for a person having the same feature:

*Her husband is an Othello.*

2) A common noun is used instead of a proper name: *I agree with you Mr. Logic.*

## II. Intensification of a Certain Feature of a Thing or Phenomenon

### a) Simile

Sometimes for a special reason one of the features of the thing is made most essential, described in detail. Simile is the realization of such intensification and it draws a comparison between two different things in one or more aspects. We must not confuse ordinary comparison and simile.

Comparison means weighing two objects belonging to one class of things and the purpose is to establish the degree of their sameness or difference – two human beings are compared.

Simile characterizes one object with another object which belong to quite different class of things. Simile finds one or several features which are common to those two objects: *The sun was as red as ripe new blood.* (J. Steinbeck)

Different properties may be compared in similes: the state, action, manners:

*My heart is like a singing bird;*

*I crawled like a mole onto my bed;*

*The body was tensed as a strong leaf spring.*

Example from the Uzbek language:

*Yodgorning yuzi naqsh olmayay, ko'zlari tong yuldizi kabi chaqnadi.* (S. Ayniy)

Some examples from the Russian language:

*Снег, словно мед поздраватый, лег под прямой частокोल* (С. Есенин);

*...Берет, как бомбу, берет, как ежа, как бритву обоюдо – острую* (В. Маяковский).

Strictly speaking usually not the verb denotes an action that forms the basis of the simile, but a modifier to this verb. For example:

*Charley moved about smiling and sniffing **ecstatically** like an American woman in a French perfume shop.* (J. Steinbeck)

The stylistic effect of simile may be different:

1) to produce a humorous effect by its unexpectedness: *a nice old man; hairless as a boiled onion.*

2) imaginative characterization of a phenomenon.

Similes have formal elements in their structure: connective words *such as, like, as, such as, as if, seem.*

### **b) Periphrasis**

Periphrasis is the re-naming of an object that brings out some particular features of the object. It can be understood only in context. If it easily understood outside the context it is not a stylistic device but a synonymous expression. Such periphrasis are called traditional, dictionary or language periphrases: *the cap and gown* – a student body, *a knight of the brush* – an artist, *one's better half* – one's wife, *a gentleman of the long robe* – a lawyer, *the giver of rings* – king, *a play of swords* – battle.

An example from the Uzbek language: *Ey qalam tebratuvchi aziz qadrdonim* (poet, writer, and scientist).

Russian examples: *Унылая пора! очей очарованье! Приятна мне твоя прощальная краса - Люблю я пышное природы увяданье...* (А. С. Пушкин)

A. S. Pushkin used periphrasis to describe autumn.

Stylistic periphrasis can be divided into **logical** and **figurative**.

Logical periphrasis gives a new definition to an object or a phenomenon and stresses one of its characteristic features without being based on an image. Logical periphrasis may be used instead of proper nouns: *the Lake poets* – Coleridge, Wordsworth and Southey who lived in the English Lake district, *the Peninsular State* – the State of Florida.

Figurative periphrasis is based either on a metaphor or metonymy:

*Five weeks of perfect liberty ... would have prepared her for the **day of bells*** (the wedding day) (E. Meredith).

*He has **made my pillow uneasy*** – (made me sleepless) (G. Godwin).

### c) Euphemism

Euphemism is a periphrasis which is used to rename an unpleasant word or expression: *to die – the journey's end, sleep, to cross the bar, to join the majority, to hop the twig* etc.

Uzbek examples for euphemisi: *o'tmoq – vafot qilmoq, joni uzulmoq, jon bermoq, qazo qilmoq, olamdan o'tmoq, ko'z yummoq, tangulik uyqusiga ketmoq, bandalikni bajo keltirmoq, otonatini topshirmoq.*

Russian examples: *Она в интересном положении (беременна); Не сочиняйте (не врите); Туалет (уборная).*

We distinguish the following groups of euphemisms: religious, moral, medical, political etc.

### d) Hyperbole

**Hyperbole** is deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity. Like many stylistic devices, hyperbole may lose its quality as a stylistic device through frequent repetition and become a unit of the language as a system, reproduced in speech in its unaltered form. Here there are some examples:

*A thousand pardons, scared to death, immensely obliged.*

Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as in case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling.

We must distinguish hyperbole from mere exaggeration as every exaggeration cannot be regarded as an stylistic device: *Haven't seen you for ages!; I'm dying to sea it; Immensely obliged.*

Uzbek examples: *Seni deb o'lib turibdi; osmonga ustun bo'larmiding; osmondan kelmoq.*

An example from the Russian language: *В сто сорок солнц закат пылал.* (Маяковский)

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**Questions for Discussion:**

1. What types of lexical expressive means and stylistic devices do you know?
- 2 Speak about interaction of dictionary and contextual logical meanings.
3. What do you know about interaction of primary and derivative logical meanings?
4. What can you tell us about interaction of logical and emotive meanings?
5. Explain the intensification of a certain feature of a thing or phenomenon.

## STYLISTIC USE OF SET EXPRESSIONS

Alongside with separate words speakers use larger blocks consisting of more than one word – word combinations functioning as a whole. Word combinations similar to words are not created in speech but introduced in to the act of communication ready – made. Such word combinations are called set expressions.

Set expressions are contrasted to free phrases and semi-fixed combinations. In free combinations linguistic factors are chiefly connected with grammatical properties of words.

A free phrase permits substitution of any of its elements without semantic change: *to cut bread, to cut cheese, to eat bread.*

In semi-fixed combinations lexico-semantic limits are manifested in restrictions imposed upon types of words which can be used in a given pattern. For example, the pattern consisting of the verb *go* followed by a preposition and a noun with no article before it is used: *go to school, go to market, go to court.*

Set expressions have their own specific features, which enhanced their stability. These are their euphonic, imaginative and connotative qualities. Many set expressions are distinctly rhymical, contain alliteration, rhyme, imagery, contrast, are based on puns.

No substitution of any elements is possible in the following stereotyped (unchangeable) set expressions:

*the man in the street, heads or tails, first night, to hope for the best, busy as a bee, fair and square, tit for tat, to and fro.*

Here no variation and no substitution is possible because it would destroy the meaning or expressive qualities of the whole.

These features have always been treated from the point of view of style and expressiveness:

“*Tommy would come back to her safe and sound.*” (O’ Flaherty)

“*Safe and sound*” is more reassuring than the synonymous word “*uninjured*”, which could have been used.

These euphonic and connotative qualities also prevent substitution for another linguistic reason - any substitution would destroy the emphatic effect.

### a) Cliché

The first type of set expressions is the cliché. A cliché is generally defined as an expression that became hackneyed, trite. It has lost its precise meaning by constant reiteration; in other words it has become stereotyped. It has lost its freshness, the aesthetic generating power it once

had. There is always a contradiction between what is aimed at and what is actually attained:

*“rosy dreams of youth, astronomical figures, to break the ice, the irony of fate, etc.)*

Most of the widely recognized word combinations which have been adopted by the language are unjustly classified as clichés. Debates of this kind proceed from a wrong notion that the term cliché is used to denote all stable word combinations, whereas it coined to denote word combinations which have long lost their novelty and became trite, but which are used as if they were fresh and original and so have become irritating to people who are sensitive to the language they here and read.

According to American scholar R. Altic, if one word inevitably invites another, if you read half of the sentence and know certainly what the other half is, you have cliché. This opinion is wrong. The set expressions of a language are indispensable from its vocabulary and we cannot label them as cliché. In each case we must know the aim, the situation in which the phrase was used. Then we shall know whether it is a cliché or not. Writers skillfully use the stock of such expressions.

In most cases set expressions are based on the use metaphor, metonymy, hyperbole, simile, periphrasis, etc.:

*As busy as a bee, as white as a chalk, as like as two pears (simile), maiden speech, black frost (epithet and periphrasis), fair and square, by hook or by crook (rhyme), to have one's head in the clouds, to pull one's leg (periphrasis), a lame duck, in a nutshell (metaphor).*

#### b) **Proverbs and sayings.**

The second type of set expressions are proverbs and sayings. Proverbs and sayings have linguistic features which distinguish them from ordinary sentences.

**Proverbs** are brief statement in which show in a condensed form the accumulated life experience of the society. They are usually short familiar epigrammatic sayings, expressive and have generalized meaning. They are also image bearing. They express the wisdom of the people and never lose their freshness and vigour:

*“Better late than never,” “Out of sight, out of mind,” “He laughs best, who laughs last,” “A great ship asks deep water.”*

Proverbs have much in common with set expressions because their lexical components are also constant, their meaning is traditional and mostly figurative, and they are introduced into speech ready-made.

Proverbs and sayings may be handled not in their fixed, traditional forms but with some modifications: *“Marriage are made in Heaven”* (a fixed or traditional form); *“divorces are made in Heaven”* (a modified

form); "*If war breaks out*" (a traditional form); "*If peace breaks out*" (a modified form).

This device is used not only in belles-lettres style. Here is example from newspaper: "*the waters will remain sufficiently troubled for somebody's fishing to profitable.*" (from "It is good fishing in troubled waters")

**A saying** is a common phrase differing from proverbs in that the thought is not so completely expressed here: "*To fish in troubled water*"; "*To kill two birds with one stone*"; "*To teach old dogs new tricks*".

Very often English proverbs and sayings are alliterated. Euphony and expressiveness are achieved by the repetition of the same sound in a number of words:

*"Cool as a cucumber"; "Good as gold"; "Curiosity killed a cat"*

Usually English proverbs and sayings are rhythmically arranged and rhymed:

*"Eat at pleasure, drink with measure"; "A friend in need is a friend indeed."*

Proverbs and sayings are mostly used by writers in the direct speech of characters to individualize their speech, and also as laconic, expressive and emotional ready-made phrases. They are often used in the speech of characters and the author's narrative to clarify and conform the thought:

*"In this conflict we are the challengers. You have the choice of weapons. If you choose scandal, we'll take you on at that. No good will come of washing our dirty linen in public"* (B. Shaw).

The efficient use of proverbs and sayings will make both spoken and written language emotional, concrete, figurative and lively:

*"Cat was almost out of the bag* when I grabbed it by its tail and pulled it back." (the proverb is "*Cat is out of bag.*")

### c) Epigrams

An epigram is a stylistic device which is very close to a proverb. The difference between them lies in the fact that epigrams are created by individuals, famous writers, poets, scientists, philosophers whom we know, while proverbs are the coinage of the people. In other words, when using epigrams, we usually make a reference to its author.

Like proverbs epigrams are rhythmically arranged, sometimes rhymed and alliterated. Their aim is to convey some generalized idea in a laconic and expressive form. Unlike proverbs, epigrams have a literary-bookish air that distinguishes them from proverbs. Brevity is the main quality of the epigram.

Epigrams are often confused with aphorisms. It is difficult to draw a demarcation line between them. Real epigrams are true to fact and that is why they win general recognition and acceptance. But there is no brevity in aphorisms, They are too long. The following sentence seems to meet all the necessary requirements of the epigram; "*A thing of beauty is a joy forever*". (Keats). It is brief, generalizing, witty.

Writers use epigrams to criticize their heroes. Somerset Maugham is fond of it and many of his novels and stories about in epigrams:

1. *He that bends shall be made straight.*
2. *Mighty is he who conquers himself.*

Proverbs and sayings are used as expressive means of the language while epigrams constitute the stylistic devices. Epigrams are literary expressions while proverbs are utterance of the folk language.

Epigrams form a certain type of convergence when they are used together with other expressive means an stylistic devices:

**Simile** – *Errors, like straws, upon the surface flow* (J. Dryden).

**Repetition** - *All for one, one for al* .(A. Duma).

**Litotes** – *Nothing great was ever achieved without enthusiasm* (W. Emerson).

**Irony** – *A bank is a place where they lend you an umbrella in fair weather and ask for back when it begins to rain* (R. Frost).

**Periphrasis** – *The black flower of civilized society, a prison* (N. Hawthorn).

**Enumeration** – *Love and business and family and relation are art and patriotism are nothing but shadows of words when a man's starving* (O. Henry).

#### d) Quotations

A quotation is a repetition of a phrase or statement from a book, speech and the like. By repeating a passage in a new environment, we attach to the utterance an importance which doesn't exist in the context. What is quoted must be worth quoting, since a quotation will inevitably acquire some degree of generalization. If repeated frequently, it may be recognized as an epigram, if, of course, it has some of the linguistic properties of the latter.

Quotations are usually marked off in the text by inverted commas (" "), dashes ( - ), italics or other graphical means.

They are mostly used accompanied by a reference to the author of the quotation, unless he is well-known to the reader or audience. The reference is made either in the text or in a foot-note and assumes various forms, as for instance; "*As (so and so) has it*"; "*(So and so) once said that*" ... "*Here we quote (so and so)*".

Quotations, unlike epigrams, need not necessarily be short. A whole paragraph or a long passage may be quoted if it suits the purpose.

There is an example of the use of a quotation:

*Socrates said, our only knowledge was  
"To know that nothing could be known" a pleasant  
Science enough, which levels to an as  
Each man of Wisdom, future, past or present (Byron).*

Quotations are used as a stylistic device with the aim of expending the meaning of the sentence quoted and setting two meanings one against the other, thus modifying in the belles – lettres style. Quotations used in other styles of speech allow no modifications of meaning.

Quotations are also used in epigrams. The quotation in this case possesses great associative power and calls forth much connotative meaning.

### e) Allusions

An allusion is a reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion is based on the accumulated experience and knowledge of the writer who presupposes a similar experience and knowledge in the reader. As a rule no indication of the source is given. This is one of the notable difference between quotation and allusion. Allusions and quotations may be termed nonce-set expression.

Allusion as has been pointed out, needs no indication of the source. It is assumed to be known. Therefore most allusions are made to fact with which the general reader should be familiar. However allusions are sometimes made to things and facts which need commentary before they are understood. To these belongs the allusion-paradox:

*A nephew called Charlie is something I can't  
Put up with at all since it makes me his aunt.*

*The allusion is made to a well-known play and later film "Charlie's Aunt*

*In which a man is disguised as a woman.*

We distinguish two structural types of allusion. The first type is when allusion is realized through one word or a word combination. In this case the reference is made to certain famous names, events or facts: *Henry VIII, Ann Boylein, Queen Victoria, Prince Albert, Voterloo.*

The second type of allusion is realized through its interpretation, so to say explanation given in the text.

In the following example the allusion which is based on a biblical legend, embraces several ideas and may be called sustained:

*And had it been the dove from Noah's ark  
Returning there from her successful search,  
Which in their way that moment chanced to fall'  
They would have ate her, olive brace and all* (Byron).

The stylistic function of allusion is various: either to make comparison, or to produce a humorous effect:

*"He was the meekest of his sex, the mildest of little man.  
He walked as softly as the Ghost in "Hamlet"  
and more slowly"* (Dickens).

The allusion to the famous play by Shakespeare is very expressive. Dickens draws an analogy between a timid and mild person and the misty and mysterious Ghost of the King in "Hamlet" to produce a humorous effect.

Thus in order to get adequate information about the use of allusion in the text the reader must be acquainted with the essence of this allusion, to know the source from which it was taken;

*"He was a perfect **Hercules** in strength" (mythology); He has the voice of **Orpheus**; "the lute of Apollo"*

#### **f) Decomposition of Set Expressions**

The meaning of phraseological fusion is understood only from the combination as a whole. The meaning of the whole cannot be derived from the meaning of component parts: *"To pull somebody's leg"; To have something at one's finger-tips".*

The stylistic device of decomposition of such set expressions consists in reviving the independent meanings. In other words it makes each word of the combination acquire its literal meaning.

The stylistic effect is achieved in the way of violation of a set expression in the result of its prolongation. Modified forms of the unite require great skill in handling them. The inner mechanism of this device lies in the literal interpretation of the elements of a set expression:

*"Little John had been born with a silver spoon in his mouth which was rather curly and large".*

Adding the attributive clause to "mouth", Galsworthy revives the primary meaning of the word, lost in the fusion *"to be born with the silver spoon in one's mouth"*- *"to be lucky"* – and freshens up the whole expression.

Rather often the interaction between the independent and phraseological meanings of a word occurs due to the homogeneous usage of set expressions and a free combinations;

"...the outside passengers...remain where they are, and stamp their feet against the coach to worm them – **looking with longing eyes and red noses at the bright fire in the inn bar** " (Dickens).

"to look with longing eyes" is a traditional, while "to look with red noses" is a free combination. Simultaneous realization of both meanings leads a humorous effect.

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### **Questions for Discussion:**

1. What is a set expressions?
2. What is cliché?
3. What are the proverbs and sayings?
4. What are the epigrams?
5. Speak about the stylistic device of quotations.
6. What is the stylistic device of allusion?
7. What is the decomposition of set expressions?

## SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

It is well known that the study of the sentence and its types and especially the study of the relations between different parts of the sentence has had a long history. Modern grammars have taken under observation the peculiarities of the relations between the members of the sentence, but the study of units of speech larger than the sentence is still being neglected by many linguists.

Stylistics takes as the object of its analysis the expressive means and stylistic devices of the language which are based on some significant structural point in an utterance, whether it consists of one sentence or string of sentences.

### *1. Classification of Syntactical Stylistic Devices*

#### **Groups.**

- |  |  |
|--|--|
| <b>I. Patterns of syntactical arrangement</b>  | Inversion,<br>Detachment.<br>Parallelism.<br>Chiasmus.<br>Repetition.<br>Enumeration.<br>Suspense.<br>Climax.<br>Antithesis. |
| <b>II. Peculiar linkage</b>                    | Asyndeton.<br>Polysyndeton.<br>Gap - sentence - link.  |
| <b>III. Colloquial constructions</b>           | Ellipsis.<br>Aposiopesis.<br>Question - in - the narrative.<br>Represented speech.   |
| <b>IV. Stylistic use of structural meaning</b> | Rhetorical questions,<br>Litotes.  |
| <b>V. Composition Wider than The Sentence</b>  | The Syntactical Whole<br>The Paragraph   |

## 2. Compositional Patterns of Syntactical Arrangement

They include: stylistic inversion, detached constructions, parallel constructions, chiasmus, suspense, climax, antithesis.

**Stylistic Inversion.** The English word order is fixed. The traditional word order of the English language is: (subject – predicate – object – adverbial modifier). Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence:

a) a direct object: "**Poems** he wanted to enjoy." (O. Wilde)

b) an indirect object: "**This question** he did not answer." (O. Wilde)

"**Talent** Mr. Micawber has, **capital** Mr. Micawber has not." (Dickens)

c) the prepositional object stands before the subject: "**Of her father** Gertrude knew even less." (S. Leacock)

In Uzbek: *Qanchalik ajoib gaplar! Qanchalik hikmat bor ularda!* (V. Zohidov).

2. The attribute is placed after the word it modifies: "**With fingers weary and worn.**" (The Hood)

3. The predicative is placed before the subject:

"**And very melancholy work** it was: Beautiful these donkeys were." (J. Galsworthy);

The predicative is placed before the link verb and both are placed before the subject: "**Strange is the heart of woman.**" (S. Leacock);

Uzbek example: *Hayot – momot jangining dahshatlarini eslatardi bu uchrashuv.* (R. Fayziy)

4. The adverbial modifier is at the beginning of the sentence. The subject becomes especially emphatic: "**Among them** stood tulip." (R. Aldington)

**Uzbek:** *Ichimga chiroq yoqsa, yorishmasdi o'sha damlada.* (K. Yashin)

5. The modifier and predicate stand before the subject:

"**Down went the heap of struggling men** against." (H. Wells)

In this case we have an emphatic construction, if the word order is traditional the construction is unemphatic.

6. Simple verbal predicate also serves to lay the emphatic stress on the subject:

*"Came frightful days of snow and rain."* (J. London)

Uzb.: *Qurib ketsin bu Toshkent zilzilasi.* (P. Qodirov)

7. In compound sentences emphasis can be expressed when subordinate clauses stand at the beginning of the sentence:

*"From some chimney opposite a thin wreath of smoke was rising."* (O. Wilde)

The chief stylistic function of inversion is to put stress on one of the parts of the sentence, which is significant. It may be done for the sake of emphasis, to add emotional colouring to the utterance. Therefore, inversion must be regarded as an expressive means of the language having typical structural models.

In many cases inversion expresses the velocity, the swiftness of the described action;

*"Bright the carriage looked, sleek the horses looked, gleaming the harness looked."* (Dickens)

Inversion is often employed in poetry for the sake of rhyme and rhythm.

### b) Detached constructions

Sometimes one of the secondary members of the sentence is placed so that it seems formally independent of the word it refers to. Being formally independent this secondary member acquires a greater degree of significance and is given prominence by intonation. e.g.: *She was gone. For good.*

But a detached phrase cannot rise to the rank of primary of the sentence – it always remains secondary from semantic point of view, although structurally it possesses all the features of a primary member.

This isolation is achieved with the help of stress, commas, dash and even a full stop. In oral speech it is achieved with the help of intonation. From grammatical point of view those secondary parts are closely connected with the primary parts of the sentence:

1. *He didn't answer, and **sickly white**, she jumped up* (W. Thackeray).

2. *For an instant she apprehended him there, **pale, awkward, strong**.*

Detached constructions breaks the ordinary word order in the English sentence and in this way isolates the secondary parts of the sentences. This

isolated part, bringing independence to words and word combinations, becomes stylistic significant:

*"She admired her husband, strong, brave and victorious"* (W. Thackeray).

The stylistic function of this construction is to bring emphasis to the idea expressed in the detached part and thus, to make the image and description brighter and more emotional.

### c) Parallel construction

**Parallel construction** is a device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph. The necessary condition in parallel construction is identical or similar, syntactical structure in two or more sentences or parts of sentence:

1. *Talent Mr. Micawber has, capital Mr. Micawber has not* (Dickens).

Parallel construction strongly affects the rhythmical organization of the paragraph, so it is imminent in oratorical speech:

*"The pulsating of Malay camp at night was everywhere. People sung. People cried. People fought. People loved. People hated. Others sad. Others gay. Others with friends. Others lonely. Some were born. Some died"* (P. Abrahams).

Parallel constructions are used in different styles with different stylistic functions. In belles-lettres style it carries an emotive function.

It is also used as a means in building up other stylistic devices, in particular antithesis and climax.

There are two main functions of parallel constructions: semantic and structural. The first construction implies either equal semantic significance or opposition of the repeated parts. The second implies a rhythmical design to the parts of the parallel construction (especially in poetry):

*Nothing to see but sights,*

*Nothing to quench but thirst,*

*Nothing to have but what we've got.*

*Thus through life we are cursed.* (B. King)

Uzbek examples:

*Binafshalar ochildi,*

***Chakkanga taq, chakkanga.***

*Atir hidi sochildi,*

***Chakkanga taq, chakkanga.*** (Xalq qo'shig'i)

#### **d) Chiasmus (Reversed Parallel Construction)**

Chiasmus belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word order of one of the sentences being inverted as compared to that of the other, i.e. if the first has a direct word order, the second sentence has an indirect word order:

*"They had accepted their failure. Their fate they couldn't accept"* (Byron).

We distinguish between lexical and syntactical chiasmus. Here is the example of lexical chiasmus:

*"Experience is the child of Thought and Thought is the child of action."*(A. Pope)..

There is no inversion here. Both parts have direct word order.

Syntactical chiasmus is used to break up parallel constructions which are monotonous. It brings emphasis on the second part, the inverted part of the utterance.

Close analysis show that the first part of chiasmus is not completed, the reader anticipates the continuation and this completion of the idea is given in the second part.

*"There is a great deal of difference between the eager man who wants to read a book, and the tired man who wants a book to read."*(G. Cherterton)

The stylistic function of chiasmus is to attract the reader's attention to the most important part of the utterance.

Uzbek example: *Ba'zilar day emasman chaqgon, Chaqgonlik ham kelmas qo'limdan* (O'tkir Xoshimov).

#### **e) Repetition**

Repetition as an expressive means of language serves to emphasize certain statements of the speaker, and so possesses considerable emotive force. It is employed when the speaker is under the stress of strong emotion:

*Behold Mrs. Boffin...running to Bella and folding her to her breast with the words; "My deary, deary, deary girl, that noddy and me saw married ...My deary, deary, deary wife of John and mother of his little child! My loving, loving, loving, bright, bright, pretty, pretty! Welcome to your house and home, my dear!"* (Dickens)

The overflow of Mrs. Boffin's emotions is shown through the multiple repetition here.

When used as a stylistic device, repetition acquires quite different functions. It doesn't aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance:

*"For that was it! Ignorant of the long and stealthy march of passion; ignorant of how Soames had watched her, ignorant of Fleu's reckless desperation...- ignorant of all this, everybody felt aggrieved."*(Galsworthy)

Uzbek: **To'xtanglar, to'xtanglar, o'rtoqlar, - o' fikrini isbotlamoqchi bo'ldi injener.** (J. Abdullaxonov)

We shall mention several main types of repetition, most frequently occurring in English literature:

1. Anaphora – the repeated word or phrase stands at the beginning of each sentence, clause or phrase:

*"...good-bye, Susan, good-bye a big car, good-bye big house, good-bye power, good-bye the silly handsome dreams."*

Uzbek: **Inson** tafakkuriga, Bugun yana ta'zimla;

**Inson** jasoratiga Tashakkur! – deydi olam. (Z. D.)

2. Epiphora – the repeated unit is placed at the end of constructive sentences, clauses and phrases:

*"Through his brain slowly shifted the things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together."* (P.Abrahams)

Uzb: Laylak kelar, yoz **bo'lur,**

Qanoti qog'oz **bo'lur.**

A'lochi o'quvchi qizning

Axloqi ham soz **bo'ur.** (G', G')

In these cases repetition has the function of creating the background against

which the preceding statements become more prominent.

3. Anadiplosis or Catch repetition- the repetition of the same unit at the end of the preceding and the beginning of the following sentence:

*"Failure meant poverty, poverty meant squalor; squalor led in the final stage to stagnation."*

4. Framing or Ring repetition – the repetition of the same unit at the beginning and the end of the same sentence. Framing makes the whole utterance more compact and more complete:

*Poor doll's dressmaker! How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance! **Poor, little doll's dressmaker!***" (Dickens)

It is expressive in poetry and in singling out a paragraph in prose.

5. Chain repetition – the last word or phrase of one part of an utterance is Repeated at the beginning of the next part, thus hooking the two parts together:

*"But two minutes later the sun vanished behind flying cloudy contents, a relative darkness **descended** on the summer afternoon, and rain too **descended** – descended in such soaking overwhelming quantities that..."* (I. Murdoch).

6. Root repetition – on the same word, but the same root is repeated:

*"The child **smiled** the smile and laughed the laughter of contentment."*

*"Karl Shemmer was **a brute**, a **brutish brute**".* (J. London).

7. Synonym repetition. The nature of this type of repetition consists in the reiteration of the same notion by means of various synonyms:

*"The poetry of earth is never **dead**; the poetry of earth is **ceasing never**"* (J.Keats).

*"A horrible despair, and at the same time a sense of release, liberation came over Hermoon; she fondly seized the yelling, wet child, and hugged it and soothed it and comforted it in her encircling beautiful arms."* (A. Bennett)

8. Pleonasm and Tautology stand very close to synonym repetition.

Usually it consists in the repetition of a part of the sentence (usually the subject), expressed by a noun, by means of the corresponding pronoun:

*"And **the books** – they stood on the shelf "; "The wound, it seemed both sore and sad";*

*"It was a clear starry night, and not a cloud was to be seen".*

In some cases tautology is considered to be a fault of style. But in oratory it helps the audience to grasp the meaning of the utterance.

Not an independent lexical unit is repeated, but a morpheme, usually the "-ing",- suffix:

*"He now stood before the council: shining and winking, and gleaming, and twinkling..."*

The stylistic importance of this kind of repetition can hardly be argued, for the emotive colouring of the passage is created through it.

One of the leading functions of repetition is to intensify the utterance, to bring emphasis into narration. However, the overuse of repetition may bring sadness, meditation and thus monotony appears, which is considered the lack of style.

In poetry repetition performs the rhythmical function. Among different functions of repetition we distinguish so-called background function. The stylistic device of this type of repetition is to create the background against which the unrepeated words and word combinations become more emphatic and thus more important.

Stylistic functions of repetition are various and many-sided. Besides emphasizing the most important part of the utterance, rendering the emotions of the speaker or showing his emotive attitude towards the object described, it may play a minor stylistic role, showing durability of action.

Repetition is realized mostly through the twice-repeated verb with the conjunction "and" in between:

*"The water rose and rose"* (Dickens).

*"The woman talked and talked"*.

Like many stylistic devices, repetition is polyfunctional. Every repetition enhances the rhythmical aspect of the utterance.

### **f) Enumeration**

Enumeration is a stylistic device by means of which objects, actions or properties are listed one after another. The list may produce different impression on the reader. Each word is closely associated semantically with the following and preceding words in the enumeration. It occurs when these objects belong to one and the same group of notions. E.g.:

*"Harris grew more cheerful. George suggested meat and fruit pies, cold meat, tomatoes, fruit and green stuff."* (J.K.Jerome)

All objects enumerated in this sentence belong to the group of notions:

*"Throw the lumber over, man! Let your boat of life be light, packed with only what you need- a homely home and simple pleasures, one or two friends worth the name, some one to love and someone to love you, a cat, a dog, and a pipe or two, enough drink".* (J.K.Jerome)

From the semantic point of view we distinguish two types of enumeration: homogeneous and heterogeneous. The grouping of quite different notions in one sentence produces much impression on the reader. In the example given above the nouns *home, pleasure, friends, a cat, a dog, pipe, drink* constitute the heterogeneous enumeration.

Other parts of speech such as verbs, adjectives, adverbs, participles may easily be used in enumeration:

*"The situation must be remedied, and the first step towards a remedy was to cry. She cried, she wept, she sobbed, she shrieked, she kicked, she fought vacancy and silence with her angry fists. No result. No audience."* (A.Bennett)

In the following example we see the use of different grammatical forms which constitute enumeration. From the semantic point of view they denote things which belong to different groups of notions:

*"For some time now their small house had been a scene where washing, drying and ironing of clothes, discovery renovation of suitcases, unfolding of maps and weather, had gone on without intermission until Moor had been obliged to invent excuses for staying in school"* (I. Murdoch).

The stylistic function of enumeration may be different: it may suggest the rapidly changing impressions of the scenery. Sometimes enumeration helps to reveal the inner state of the character's mind.

Some examples from the Uzbek language:

*Mulkobodda eng qari odam, Hech rohat ko'rmagan bitta bechora, Chorikor, mardikor, yetim, qul, cho'pon.* (H. Olimjon)

*Omon – esonlik, mol – bosh, bola – chaqa, ovul – uba, qaym – qarindosh, ulu – kichik sog'mi? – deb so'radi.* (S. Ayniy)

### **g) Suspense (Retardation)**

**Suspense** - is a compositional device which consists in deliberate delaying of the thought, postponing its completion till the end of the utterance. The less important part are placed at the beginning of the utterance. Thus the reader's attention is held and his interest kept up:

*"Mankind, says Chinese manuscript, which my friend M. was obliging enough to read and explain to me for the first seventy thousand ages ate their meat raw."*

(Lamb).

Sentences of this type are called periodic sentences, or periods. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Suspense always requires long stretches of speech or writing. Sometimes the whole of a poem is built on this stylistic device, as in this case with Kipling's poem "If" where all the eight stanzas consist of if-clause and only the last two lines constitute the principle clause:

*If you can keep your head when all about you are  
losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you  
And make allowance if their doubting too,*

.....  
*If you can dream and not make dreams your manster,  
If you can think and not make thoughts your aim,*

.....  
*Yours is the earth everything that's in it,....  
And which is more, you'll be a Man, my son.*

The main purpose of this device is to prepare the reader for the only logical conclusion of the utterance.

Sometimes the conclusion of the suspended utterance goes contrary to the expectation and then this stylistic device is used for humorous effect.

An example from the Uzbek language:

*Toza sevgim so'nmasin desang,  
Desang ko'nglim yonmasin g'ashda,  
O'mringa dog' qo'nmasin desang,  
Sen yostiqdosh, sirdosh tanlashda  
Berib faqat o'ziga oro,  
Chirioiga mag'rurlardan qoch. (C. Qo'qonboyev)*

### **h) Climax (Gradation)**

Climax presents a structure in which every successive sentence or phrase (new concept) is emotionally stronger or logically more important than the preceding one:

1. *'For that one instant there was no one else in the room, in the house, in the world, besides themselves...' (Willson);*
2. *"It was a lovely city, a beautiful city, a fair city"*
3. *"The human heart has hidden treasures,  
In secret kept, in silence sealed,-  
The thoughts, he hopes, the dreams, the pleasures "*

*Whose charms were broken if revealed* (CH. Bronte)

Correspondingly, in the third example each word of the structural unit coming one after other (the thoughts, the hopes, the dreams, the pleasures) is understood to be more convincing in the revealing the author's idea.

Such an organization of the utterance creates a gradual intensification of its significance, both the logical and emotive and attracts the reader's attention more completely.

A gradual increase in significance may be maintained in three ways: **L o g i c a l, e m o t i v e** and **q u a n t i t a t i v e**.

**L o g i c a l c l i m a x** is based on the use of a successive unit which is stronger than the preceding one from the point of its meaning:

*"Threaten him, imprison him, torture him, kill him; you will never induce him to betray his country".*

The word "kill" is the stronger in meaning among all these contextual synonyms.

Uzbek: *Mirzakarimboy hamma boylar kabi ayor, mug'ambir, puhta-pishiq* (Oybek)

**E m o t i o n a l c l i m a x** is based on the relative emotional tension produced by words of emotional meaning:

*"Your son is very ill – seriously ill – desperately ill."*

Uzbek: *Oh malikam, - dedi Mirzo: - siz zotsiz porloq, siz hilolsiz, yo'q quyoshsiz...* (A. Oripov)

Of course, emotional climax, based on synonymous words with emotional meaning will cause certain semantic differences in these words – such is the linguistic nature of stylistic synonyms, but emotional meaning will be the prevailing one. Here is another example:

*"He was pleased when the child began to adventure across floors on hand knees; he was grateful, when she managed the trick of balancing herself on two legs; he was delighted when she first said "ta - ta", and he was rejoiced when she recognized him and smiled at him "* (Alan Paton)

**Q u a n t i t a t i v e c l i m a x** presupposes the use of hyperbole:

*"Farmers' wives who had strength, endurance and energy of locomotives and the appetites of dinosaurs"* (B. Macdonald).

*"They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens"* (S. Maugham).

The stylistic function of climax is to show the importance of things in the utterance, to show the significance of things described and to show the dynamic development of the same process.

### i) Antithesis

**Antithesis** is a stylistic device which is based on the opposition of concepts. There are logical and stylistic opposition. Logical opposition implies the use of dictionary antonyms, i.e. words that are contrary in meaning to others: *white – black, day – night, long – short, young – old*, etc.

Stylistic opposition is based on relatively opposition which arises out of the context through the expansion of objectively contrasting pairs, as in:

*Youth is lovely, age is lonely,*

*Youth is fiery, age is frosty.* (Longfellow)

Here the objectively contrasted pairs are “*youth - age*”, “*fiery – frosty*”. “*Lovely and Lonely*” cannot be regarded as objectively opposite concepts.

It is not only semantic aspect which explains the linguistic nature of antithesis, the structural pattern also plays an important role. Antithesis is generally molded in parallel constructions:

*“We are young, friend, like **flowers**,*

*You are old, friend, like **the tree**,*

*What concern have you with ours?*

*You are **dying**, we, **re to be***

*It is very true, I'm **dying**,*

*You are **roses** still in **bud**... ”* (J. Mansfield).

In this poem antithesis is based on the following oppositions: *young – old, flowers – trees, dying – to be*; only the first opposition “*young – old*” may be considered as dictionary antonyms, the rest are contextual antonyms, and bring emphasis to the whole poem.

The use of antithesis built on the contextual antonyms is clearly seen in the next example:

*“They speak like **saint** and act like **devils**.*

*Better to **reign** in the **hell** than **serve** in **heaven**”.*

In this passage antithesis is based on the following opposition: *saint – devil, to reign – to serve, hell – heaven*. These pairs are contextual antonyms, and bring emphasis to the text.

An example of antithesis from Uzbek:

*Yaxshi otga qamchi bossang, kishnaydi.*

***Yomoni-chi**, yol silasang, tishlaydi.*

*Harqancha gap bo'lsa do'sting ko'tarar,*

***Dushman**-chayon, yaqinlashsang nishlaydi.* (O. O'sarov)

Among stylistic devices of antithesis we must single out the following: comparative, dissevering, copulative, rhyme-forming. Here are some examples of antithesis in Uzbek:

*Biz ishladik qo'lni moylarga tiqib,*

*Endi rohatin ko'rishar bular.* (E. Vohidov)

*Odami bolasi ikki paytda o'z yaqinlarini va sevgilarini ko'proq tilga oladi: biri motam va musibat kunlari bo'lsa, ikkinchisi shodlik va bayram kunlaridir.* (S. Ayniy)

### 3. Syntactical Stylistic Devices Based on Combining Parts of the Utterance

#### a) Asyndeton

The connection of sentences, phrases or words without any conjunctions is called a stylistic device of asyndeton. Here is deliberate omission of connectives where they are expected to be according to the norms of the literary language:

*I insist: it will give me the greatest pleasure, I assure you. My car is in stable: I can get it round in five minutes* (B. Shaw).

The deliberate omission of "for" before "It will give..." and "so" before "I can get it..." in above example helps the author to make each phrase or word sound independent and significant.

Asyndeton generally creates an effect that the enumeration is not completed as in the above example. Asyndeton also creates a certain rhythmical arrangement, usually making the narrative measured and energetic:

*She watched them go; she said nothing; It was not to begin then* (W. Faulkner).

Uzbek examples: *Bulbul ketdi – gul qoldi;*

*Olam quyosh bilan yorug', odam – ilm bilan*

#### b) Polysyndeton

Polysyndeton is a stylistic device of connecting sentences, phrases, syntagms or words by using connectives (mostly conjunctions and prepositions before each component part). For example:

*"And I looked at the piles of plates and cups, and kettles, and bottles, and jars, and pies, and stoves, and cakes, and tomatoes."* (J. K. Jerome)

In this utterance conjunction “and” is used as polysyndeton. It stresses the similar nature or close connection between parts of the sentence.

In the following passage from Longfellow’s “The Song of Hiawather”, there is a repetition both of conjunctions and prepositions:

*“Should you ask me whence these stories?  
Whence these legends and traditions,  
With the odors of the forest,  
With the dew, and damp of meadows,  
With the curling smoke of wigwams,  
With the rushing of great rivers,  
With their frequent repetitions,...”*

The repetition of conjunctions and other means of connection makes an utterance

more rhythmical. The conjunctions and other connectives, being generally unstressed elements, when placed before each meaningful member becomes the essential requirement of rhythm in verse. So one of the functions of polysyndeton is a rhythmical one.

Polysyndeton has a disintegrating function. It combines homogeneous elements into one whole like enumeration. But unlike enumeration, which integrates both homo-generous and causes each member of a string to stand apart. Enumeration shows things united; polysyndeton shows them isolated.

An example from the Uzbek language:

*Shaharda xayr so‘ rovehilar ko‘ paygan edi. Ular xayr so‘ rab cho‘ zgan qo‘ llari bilan do‘ kondorlarni ham, kosiblarni ham, xonadonlarni ham, yo‘ lovehilarni ham, bozorhilarni ham, bozordagi choyxo‘rlarni ham bezor qilardilar. (P. Tursun)*

#### **4. Stylistic Syntactical Devices Based on Peculiar Use of Colloquial Constructions**

##### **a) Ellipsis**

The deliberate omission of one or more words in the sentence for definite stylistic purpose is called the stylistic device of ellipsis. E.g.:

*“The ride did Me good. Rested her.” (D.Carter)*

The second sentence in the above example is elliptical, as the subject of the sentence is omitted.

The omission of some parts of the sentence is an ordinary and typical feature of the oral type of speech. In belles-lettres style the peculiarities of

the structure of the oral type of speech are partially reflected in the speech of characters:

*"I'll see nobody for half an hour, Marcey ", - said the boss, "Understand? Nobody at all."* (Mansfield).

These are normal syntactical structures in the spoken language.

The omission of some parts of the sentence in the above example reflects the informal and careless character of speech.

Some parts of the sentence may be omitted due to the excitement of the speaker. Such cases of omission of some parts of the sentence in the speech of characters reflecting the natural structure of the oral type of speech are not considered a stylistic device: *Got a letter? Enjoy your holiday? My best wishes to your father! Had a good time.*

The stylistic device of ellipsis is used in the author's narration and in the represented speech to add emotional colouring or to underline the most important information of the utterance:

*"Serve him right; he should arrange his affairs better! So any respectable Forsyte."* (J. Galsworthy)

In the above example the predicate is omitted and the reader has to supply what is missing. The stylistic device of ellipsis makes the sentence laconic and prominent.

The stylistic device of ellipsis used in represented inner speech creates a stylistic effect of the natural abruptness:

*"It would have been a good idea to bring along one of Doc's new capsules. Could have gone into a drug store and asked for a glass of water and taken one "*. (D.Carter)

It is difficult to draw a line of demarcation between elliptical sentences and one-member sentences.

One-member sentences are often used to present the background of the action as in this example:

*"Men, palms, red plush seats, while marble tables, waiters in the aprons. Miss Moss walked through them all".* (Mansfield)

One-member sentence may be used to heighten the emotional tension of the narration or to single out the character's or the author's attitude towards what is happening.

The most widely used patterns of elliptical constructions are the following:

The simple verbal predicate is omitted. In English parallel constructions this omission shows the similar or opposed nature of the phenomena:

a) *His face was rather rugged, the cheeks thin;*

b) *She had turn for narrative, I for analysis.*

Attributive constructions can also be elliptical.

*"He told her his age, twenty – four; his weight, a hundred and forty pounds; his plays of residence, not for away".* (John Galsworthy)

The deliberate omission of some parts of the sentence is met in the written type of speech – especially in belles – letters style. Very often ellipsis occurs in poetry:

*And all men kill the thing they love,*

*By all let this be heard,*

*Some do it with a bitter look,*

***Some with a flattering word,***

***The coward does it with a kiss,***

*The brave man with a sword!*

Uzbek: *Nur yo' gilib quchoqlarimga,*

*Yana tongni qutladim bugun.*

*Tong ham deya: "Toleing gulgun", -*

*Shivirladi quloqlarimga*

*Tinglab boshim ko' klarga yetdi,*

*Yana soldi yuragimga cho' g'*

*Kuylarimga raqs tushub sho' x,*

*Chamanlargay yetaklab ketdi.* (S. Qo'qonboyev)

### **b) Question –in-the-Narrative**

Question, being both structurally and semantically one of the types, are asked by one person and expected to be answered by another. Essentially, questions belong to the spoken language and presuppose the presence of interlocutor, that is, they are commonly encountered in dialogue. The questioner is presumed not to know the answer.

Question-in-the-narrative changes the real nature of a question and turns it into a stylistic device. A question-in-the-narrative is asked and answered by one and the same person, usually the author.

It becomes statement with strong emotional implications. Here is an example from Byron's "Don Juan":

*"For what is left the poet here?*

*For Greeks a blush – for Greece a tear"*

As seen from the example the question asked, unlike rhetorical question, do not contain statement. But being answered by one who knows the answer, it assumes a semi – exclamatory nature. Sometimes question-

in-the-narrative gives the impression of an intimate talk between the writer and the reader:

*“Scrooge knew he was dead? Of course he did. How it could be otherwise? Scrooge and he were partners for I don’t know how many years”.* (Dickens)

Question-in-the-narrative may also remain unanswered as in:

*“How long must it go on? How long must we suffer? Where is the end? What is the end?”* (Norris)

### c) Represented Speech

**Represented or reported** speech is a stylistic device combining characteristic features of direct and indirect speech. Introducing represented speech into his narration the author creates the effect of hero’s immediate presence and participation:

*He saw men working, and sleeping towns succeeding one another. What a great country America was! What a great thing to be an artist here!...If he could only do it! If he could only do it! If he could only stir the whole country so that his name would be like that of Dora in France or Vereshchagin in Russia.* (Dreither)

As we see, the morphological structure of the given example is that of indirect speech. But though the quotation marks are absent and though the structure of the passage does not indicate the hero’s interference into the writer’s narration, still there is a certain feature which enable us to distinguish it from the author’s indirect speech proper. They stand close to the norms and patterns of direct speech. See how many exclamatory sentences there are in the extract: they help to reflect the emotional state of the hero.

Uzbek example: *Bir donishmand aytgan ediki, bekorchilik har qanday yovuzlikning onasidir.* (Gazetadan).

The writer doesn’t eliminate himself completely from the narration, but coexists with the personage.

The represented speech is divided into two groups:

- a) Uttered represented speech;
- b) Unuttered or inner represented speech.

**Uttered represented speech** is a mental reproduction of a once uttered remark or a whole dialogue:

*Old Jolyon was on the alert at once. Wasn’t the “man of property” going to live in his new house, then? He never alluded to Soames now but under this title.*

*"No", - June said – "he was not; she knew that he was not".*

*How did she know?*

*She could not tell him, but she knew. She knew that he was not!"*

*How did she know?*

*She could not tell him, but she knew. She knew nearly for certain.*

*It was most unlikely; circumstances had changed! (J. Galsworthy)*

The first sentence is the author's speech. In the second sentence "*Wasn't the "man ..."*" there is uttered represented speech: the actual speech must have been "*Isn't the ...*". This sentence is followed by one from the author: "*He never...*". Then again comes uttered represented speech marked off in inverted commas, which is not usual. The direct speech "*No*", the introductory "*June said*" and the following inverted commas make the sentence half direct half uttered represented speech. The next sentence "*How did she know?*" and the following one are models of uttered represented speech: all the peculiarities of direct speech are preserved, i.e., the repetition of "*She knew*"; the colloquial "*nearly for certain*", the absence of any connective between the last two sentences and finally the mark of exclamation at the end of the passage. And the tenses and pronouns here show that the actual utterance passes through the author's mouth.

An example from the Uzbek language:

- Qaerliksan? - deb gap qotdi unga.
- Qarshidan.
- Oting nima?
- Juman...Sariyev
- Boragon yatimizda oyluk ja kattamish, rostmikin?
- Bilmadim.
- Surishtirmayla ketayapsanmi, puling ko' ppi deyman-a? – deb pichirladi Xoldor. (A. Muxtor)

Represented uttered speech is a mental reproduction of a once uttered remark or even a whole dialogue:

*"So I've come to be servant to you".*

*"How much do you want?"*

*"I don't know. My keep, I suppose". Yes, she could cook. Yes, she could wash. Yes, she could mend, she could darn. She knew how to shop in a market." (Du Maurier)*

The writer often resorts to inner represented speech with the commentary: "*he thought*", "*he dreamed*", etc.

Inner represented speech, unlike uttered represented speech, expresses feelings, emotions and thoughts of the character which were not materialized in spoken or written language. That is why it abounds in exclamatory words and phrases, elliptical constructions, breaks and not other means of conveying the feeling and psychological state of the character. When a person is alone with his thoughts and feelings, he can give vent to those strong emotions which he usually keeps hidden:

*"His nervousness about this disclosure irritated him profoundly; she had no business to make him feel like that- a wife and a husband being one person. She had not looked at him once since they sat down, and he wondered what on earth she had been thinking about all the time. It was hard, when a man worked hard as he did, making money for her – yes and with an ache in his heart – that she should sit there, looking – looking as if she saw the walls of the room closing in. It was enough to make a man get up and leave the table"* (Galsworthy)

The inner speech of Soames Forstyle is here introduced by two words describing his state of mind – *"irritated"* and *"wondered"*. The colloquial aspect of the language in which Soames' thoughts and feelings are expressed is obvious. He uses colloquial collocations: *"she had no business"*, *"what on earth"*, *"like that"* and colloquial constructions: *"yes and with..."*, *looking – looking as if ...'*, and the words used are common colloquial".

Being a continuation of the author's speech and that of the character, inner represented speech fully discloses the feelings and thoughts of the character, his world outlook.

Inner represented speech, unlike uttered represented speech, is usually introduced by verbs of mental perception as *think, meditate, feel, occur* (an idea occurred to ...), *wonder, ask, tell oneself, understand* and the like. For example:

*"Over and over he was asking himself; would she receive him? Would she recognize him? What should he say to her?" "Why weren't things going well between them? He wondered"*.

Uzbek example: *Farishta ham shunchalar bo' lar deb o' ylab qoldim.*  
(A. Qodiriy)

The only indication of the transfer from the author's speech to inner represented speech is the semicolon which suggests a longish pause. The emotional tension of the inner represented speech is enhanced by the emphatic *"these"* (in *"these children"*), by the exclamatory sentences *"God bless his soul"* and *"in the name of all the saints"*. This emotional

charge gives an additional shade of meaning to the “*was sorry*” in the author’s statement: Butler was sorry, but he was also trying to justify himself for calling his daughter names.

## 5. Syntactical Stylistic Devices Based on Stylistic Use of Structural Meaning

### h) Rhetorical questions.

The rhetorical question as a stylistic device presents a statement in the form of a question. There is an interaction of two structural meanings, that of the question and of the statement. Both meanings are materialized simultaneously.

The question is emphatic and mobilizes the attention of the reader even when the latter is not supposed to answer anything, i.e. rhetorical question is not intended to draw an answer, and used for rhetorical effect. For example:

“*Can anybody answer for all the grievances of the poor in this wicked world?*” (Dickens)

The form of a rhetorical question is often negative:

“*Who is here so vile that will not love his country?*” (Shakespeare)

Rhetorical questions preserve the intonation of a question, though sometimes the assertion is so strong that both the intonation and the punctuation are changed to those of the exclamatory sentence:

“*Oh! Don’t remember the days of my happy childhood? How different they are from my present ignoble state?*” (Greenwood)

Both sentences of the above example are pronounced with the same intonation and have the same punctuation, though the second one is exclamatory, both by form and essence, while the first one presents a rhetorical question.

Rhetorical questions are realized in different constructions:

#### 1. Interrogative sentences (general and special questions):

“*Is there such a thing as a happy life?*” (R. Aldington) “*What can any woman mean to a man in comparison with his mother?*” (R. Aldington)

Uzbek: *Yigit uchun mardlik, qahramonlikdan o‘zga ulug‘ roq, oliyroq bir fazilat bormi?* (Oybek)

#### 2. Interrogative – negative constructions:

“*Who has not seen a woman hide the dullness of a stupid husband? Have I not to wrestle with my lot?*” (W. Thackeray)

An Uzbek example: *Qaydan rayhon hidi, elning yayrashini?* (Zulfiya)

3. A rhetorical question contains the modal verb “*should*” + “*but*”:  
“*Whom should they light but Rebecca and her husband?*”

4. Declarative sentences:  
“*So it was wicked, like being smutty, to fall happy when you looked at things and read Keats?*” (R. Aldington)

5. Infinitive constructions take part in the building of rhetorical questions to express indignation:  
“*A man like Matthew Brodie to return home at the childish hour often ten o'clock.*” (A. Cronin)

The stylistic function of rhetorical questions is to express doubt, assertion or suggestion. Rhetorical question is mainly used in publicistic style and particularly in oratory, though it is more and more penetrating into other styles. So, it is widely employed in modern fiction for depicting the inner state of a personage, his meditations and reflections.

“*There isn't one of them, Michael thought staring, unsmiling at their unwelcoming*” faces, that I would ever talk to any of them under any other circumstances. My neighbors. Who picket them? Where did they come from? What made them so eager to send their fellow-citizens off to war?” (Shaw).

In Uzbek: *Bunday qiyinchiliklarni faqat shu yilgagina xos deysh noto'g' ri. Axir qaysi yil dehqon uchun engil kelgan? Qaysi yil osonlik bilan yuqori hosil ko'tarilgan?* (Gazetadan)

It is most popular in poetry:

“*They come shaking in triumph their long, green hair;  
They came out of the sea and run shouting by the shore.  
My heart, have you no wisdom this to despair?  
My love, my love, my love, why have left me alone?*”

Uzbek examples: *Ne izlab qoldi ekan yana tinmagur inson?* (O. Matchon).

*Kurashadi ikki to'lqin, qarab turaymi?*

*Yosh tarixning temir qo'lin chetga buraymi?* (Oybek).

Rhetorical questions are more emotional than statements.

Not seldom rhetorical question can be met in informal dialogues:

“*What the hell have you got to do here? I didn't invite you, not me.*” (E. Biggers)

Through frequent usage some rhetorical questions become traditional:

“*What business is it of yours? What have I to do with him?*”

Such questions usually imply a negative answer and reflect a strongly antagonistic attitude of the speaker towards his interlocutor or the subject discussed.

### i) Litotes

Litotes is a stylistic device consisting of peculiar use of negative constructions instead of positive forms. It is used to diminish the positive meaning:

*He is **no** coward – he is a brave man.*

*He is not a **silly** man. – He is a clever man.*

In this case we have intentional restraint which produces a stylistic effect. “*Not silly*” is not equal to “*clever*” although the two constructions are synonymous. The same can be said about other pair: “*no coward*” and “*a brave man*”. In both cases the negative construction is weaker than the affirmative one. But it should be noted that the negative constructions here have a stronger impact on the reader than the affirmative ones; The latter have no additional connotation; the former have. That is why such constructions are regarded as stylistic devices.

Thus litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but a negation that includes affirmation. Therefore here we may speak of transference of meaning, i.e., a device with the help of which two meanings are materialized simultaneously; the direct (negative) and transferred (affirmative).

The stylistic effect of litotes depends mainly on intonation:

1. *It troubled him **not** a little.*

2. *Mr. Bardell was a man of honour – Mr. Bardell was a man of his word – Mr. Bardell was **no** deceiver... (Dickens)*

The negation doesn't indicate the absence of the quality mentioned, but suggests the presence of the opposite quality.

In litotes we have two meanings of quality – positive and negative. The positive meaning is in opposition to the negative meaning. The negative part is under double stress. This double stress helps to overestimate the whole construction. In usual negative constructions we do not have double stress and emphasis.

Litotes as an Stylistic device must not be fixed up with logical negation. Sometimes litotes serves to make a negative statement less categorical:

*I've received your letter the terms of which **not** a little surprised me.*

Uzbek example: *Bu zot diniy olim bo'lishi ustiga siyosatdan ham xabarsiz emas edi. (A. Qodiriy)*

## 6. Composition wider than the sentence

### a) The syntactical whole

The term syntactical whole is used to denote a larger unit than a sentence. It generally comprises a number of sentences structurally and semantically interdependent. Such span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This can not be said of the sentence, which, while representing a complete syntactical unit may lose the quality of view doesn't necessary express one idea. It may express only part of an idea. Thus the sentence "**Guy glanced at his wife,**' untouched plate " if taken out of the context will be perceived as a part of a large utterance.

Here is a complete syntactical whole:

*Guy glanced at his wife's untouched plate.*

*"If you have finished we might Stoll down.*

*I think you ought to be starting ".*

*She didn't answer. She rose from the table. She*

*Went into her room to see that nothing had been*

*Forgotten and then side by side with him walked*

*Down the steps. (S. Maugham)*

So the syntactical whole may be defined as a combination of sentences. Any syntactical whole will lose its unity if suffers breaking.

A syntactical whole, though usually a part of the paragraph, may occupy the whole paragraph. In this case we say that the syntactical whole coincides with the paragraph.

### b) The paragraph

A paragraph is a term used to name a group of sentences meaning a distinct portion of written discourse. In fact the paragraph as a category is half linguistic, half logical.

Paragraph building in the style of official documents is mainly governed by the particular forms of documents (charters, pacts, diplomatic documents, business letters, legal documents).

Paragraph in the belles – letters and publisistic styles is strongly affected by the purport of the author. To secure the desired effect, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, etc.

The length of a paragraph normally varies from eight to twelve sentences. The longer the paragraph is, the more difficult is to follow the putport of the writer. In newspaper style, however, most paragraph consists of one or two or three sentences.

So the paragraph is a compositional device. The paragraph, from a mere compositional device, turns into a stylistic one. It discloses the writer's manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main function of the belles – lettres style becomes most apparent.

**Literature:**

1. Galperin I. R. Stylistics. M., Higher School. 1977. – P. 191- 249.
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4. Пелевина Н. Ф. Стилистический анализ художественного текста. Л., Просвещение, 1980. – С. 34 – 49.

**Questions for Discussion:**

- 1 .What is the aim of syntactical expressive means and stylistic devices?
2. What are the expressive means and stylistic devices based on patterns of syntactical arrangement?
3. Speak about expressive means and stylistic devices based on combining parts of the utterance.
4. What are the expressive means and stylistic devices based on the use of colloquial constructions?
5. What is ellipsis?
6. What is the nature of stylistic devices of a question-in-the-narrative?
7. Speak about expressive means and stylistic devices based on transferred use of structural meaning.
8. Explain expressive means and stylistic devices based on composition wider than the sentence.

## FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

According to Galperin: Functional Style is a system of interrelated language means serving a definite aim in communication. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of *special terminology* is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized.

### **I. Classification of Functional Styles of the English Language**

1. The Belles - Lettres Functional Style.
  - a) poetry;
  - b) emotive prose;
  - c) drama;
2. Publicistic Functional Style,
  - a) oratory;
  - b) essays;
  - c) articles in newspapers and magazines;
3. The Newspaper Functional Style.
  - a) brief news items;
  - b) advertisements and announcements;
  - c) headlines;
4. The Scientific Prose Style.
  - a) exact sciences;
  - b) humanitarian sciences;
  - c) popular- science prose;
5. The Official Documents Functional Style.
  - a) diplomatic documents;
  - b) business letters;
  - c) military documents;
  - d) legal documents;

### **II. The Belles - Lettres Style, its Substyles and its Peculiarities**

The belles – letters style is a generic term for three substyles:

1. The language of poetry;
2. Emotive prose, or the language of fiction;

### 3. The language of the drama.

Each of these substyles has certain common features, typical of the general belles – letters style. Each of them also enjoy some individuality.

The purpose of the belles – letters style, unlike scientific, is not to prove but only to suggest a possible interpretation of the phenomena of life forcing the reader to see viewpoint of the writer.

The belles – letters style has certain linguistic features which are;

- a) Genuine, not trite, imagery, achieved by linguistic device.
- b) The use of words in contextual and very often in more than one dictionary meanings.
- c) A vocabulary which will reflect to a greater or lesser degree the authors personal evaluation of things or phenomena.
- d) A peculiar individual selection of vocabulary and syntax.
- e) The introduction of the typical features of a colloquial language to a full degree(in plays) or a slight degree(in poems).

### 1. Language of poetry

The first substyle is verse. Both the syntactical and semantical aspects of the poetic substyle may be defined as compact. The most important feature of the poetic substyle is imagery, which gives rich additional information. This information is created by specific use of words and images. Images are mostly built on metaphors, metonymies, similes and epithets etc. So the language of poetic style is rich in stylistic devices: repetition, grammar constructions, phonetic stylistic devices, etc.

Rhythm and rhyme are immediately distinguishable property of the poetic substyle. The various compositional forms of rhythm and rhyme are generally studied under the terms versification or prosody.

English verse, like all verse, emanated from song.

### 2. Emotive prose

In emotive prose imagery is not so rich as in poetry. The percentage of words with contextual meaning is not so high as in poetry. Emotive prose is a combination of literary variant of the language and colloquial, which is presented by the speech of the characters which is stylized that means it has been made "literature like" and some elements of conversational English were made use of. Emotive prose allows the use of elements of other styles but the author changes them and fulfils a certain function. Stylistic Devices used: in emotive prose style are represented speech, detached constructions, gap - sentence link.

### **3) Language of the drama**

**Drama** - the language of plays mainly consists of dialogues. The author's speech is in the form of stage remarks. Any presentation of a play is an aesthetic procedure. The language of a play has the following peculiarities:

- it is stylized (retains the modus of literary English);
- it presents the variety of spoken language;
- it has redundancy of information caused by necessity to amplify the utterance;
- monologue is never interrupted;
- character's utterances are much longer than in ordinary conversation;

### **III. The Publicistic Style, its Substyles, and their Peculiarities.**

The Publicistic Style treats certain political, social, economic, cultural problems. The aim of this style is to form public opinion, to convince the reader or the listener. Publicistic style of a language may be divided into the following substyles: oratorical style, the essay, articles.

#### **1) Oratorical style**

The oratorical style is the oral subdivision of the publicistic style. Persuasion is the most obvious purpose of oratory.

Direct contact with listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language.

Oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures. Certain typical features of the spoken variety of speech are: direct address to the audience (ladies and gentlemen, honorable members, the use of second person pronoun "you", etc.) sometimes contractions (I'll, won't, haven't, isn't, and others) and the use of colloquial words.

This style is employed in speeches on political and social problems of the day, in oration and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

Repetition can be regarded as the most typical stylistic devices of English oratorical style. The speaker resorts to repetition to persuade the audience, to add weight to his opinion. Almost any piece of oratory will have parallel construction, antithesis, suspense, climax, rhetorical

questions. Almost all typical syntactical stylistic devices can be found in English oratory. Questions are most frequent because they promote closer contact with the audience.

Special obligatory forms open the oration: *My Lord; Mr. President; Mr. Chairman; Your Worship; Ladies and gentlemen*, etc.

At the end of his speech the speaker usually thanks the audience for their attention by saying: *Thank you or Thank you very much*.

## 2) The essay

The essay is a literary composition on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface.

The essay was very popular in the 17<sup>th</sup> and 18<sup>th</sup> centuries. In the 17<sup>th</sup> century essays are written on topics connected with morals and ethics, while those of the 18<sup>th</sup> century focused attention political and philosophical problems.

The most characteristic language features of the essay remain:

- a) brevity of expression;
- b) the use of the first person singular;
- c) a rather expanded use of connectives;
- d) the abundant use of emotive words;
- e) the use of similes and sustained metaphors.

The essay in our days is often biographical: persons, facts and events are taken from life.

Epigrams, allusions and aphorisms are common in the essay, for the reader has opportunity to make a careful and detailed study both of the content of the utterance and its form.

## 3) Article

All the features of publicistic style are to be found in any article. Words of emotive meaning are few in popular scientific articles. The system of connectives is more expanded here.

The language of political magazine articles differs little from that of newspaper articles. Bookish words, neologisms, traditional word combinations are more frequent here than in newspaper articles.

In the article dealing with forthcoming presidential elections in the USA we find such bookish and high-flown words as *ambivalent, exhilarated, appalled*, etc. Humorous effect is produced by the use of words and phrases as *melancholy, graciously, extending his best wishes*, etc.

#### **IV. Newspaper style**

The English newspaper style may be defined as a system of interrelated lexical, phrasological, grammatical means, aimed at serving the purpose of informing and instructing the reader.

Not all the printed matter found in newspapers comes under the newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, but also stories and poems, crossword puzzles, chess problems, and the like. Since these serve the purpose of entertaining the reader, they cannot be considered specimens as science and technology, art, literature, etc. be classed as belonging to newspaper style.

The most concise form of newspaper information is the headline.

The newspaper also seeks to influence public opinion on political and other matters.

Editorials, leading articles are characterized by a subjective handling of facts.

To understand the language peculiarities of English newspaper style it will be sufficient to analyze the following basic newspaper features:

1. Brief news items;
2. The headline;
3. Advertisements and announcements;
4. The editorial.

##### **1) Brief News Items**

The function of a brief news item is to inform the reader. It states only facts without giving comments. This is characterized by the absence of any individuality of expression and the almost complete lack of emotional colouring.

It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by extensive use of special political and economic terms, non-term political vocabulary, newspaper clichés, abbreviations, neologisms, verbal constructions, attribute noun groups, syntactical complexes, specific word orders.

Speaking about neologisms we may state, that neologisms are very common in newspaper vocabulary. The newspaper is very quick to react to

any new development in the life of society, in science and technology. Neologisms make their way into the language of the newspaper very easily. E.g.: *Sputnik, lunik, etc.*

The vocabulary of brief news items is generally devoid of any emotional colouring.

## 2) The Headline

The headline is the title given to a news item or a newspaper article.

The

main function of the headline is to inform the reader briefly of what the news is about. Sometimes headlines contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported. English headlines are short and catching. In most of English and American newspapers sensational headlines are quite common.

Headlines contain emotionally coloured words and phrases. Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up set expressions, in particular fused set expressions, and deformation of special terms.

The basic language peculiarities of headlines lie in their structure. Syntactically headlines lie in their structure. Syntactically headlines are very short sentences or phrases.

## 3) Advertisements and Announcements

The function of advertisements and announcements is to inform the reader. There are two basic types of advertisements and announcements in the Modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In *The Times*, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as *Birth, Marriages, Deaths, Business Offers, Personal, Farm, etc.*

The vocabulary of non-classified advertisements and announcements is mostly neutral with here and there a sprinkling of emotionally coloured words phrases used to attract the readers attention. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical.

#### 4) The Editorial

Editorials, like some other types of newspaper articles, bear the stamp of both the newspaper style and publicistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of the news published and suggest to the reader that it is correct one.

Writers of editorials make an extensive use of emotionally-coloured vocabulary. Alongside political words and expressions, terms, clichés and abbreviations one can find colloquial words and expressions, slang and professionalisms. They all together enhance the emotional effect.

Emotional colouring in editorial articles is also achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorial abound in trite stylistic means, especially metaphors and epithets. For example: international climate, a price explosion, brutal rule, crazy politics.

Traditional periphrases are also very common in newspaper editorials, such as *Wall Street* (American financial circles), *the Great Powers* (the five or six biggest and strongest states), *Downing Street* (the British Government), etc.

But genuine stylistic means are also frequently used, which helps the writer of the editorial to bring his idea home to the reader. Practically any stylistic device may be found in editorial writing. The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices. Some editorials abound in parallel constructions, various types of repetition, rhetorical questions and other syntactical stylistic means.

Yet, the role of expressive language means and stylistic devices in the editorial should not be overestimated. Stylistic devices one comes across in editorials are for the most part trite. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

### V. The Scientific Prose Style

The first and the most noticeable feature of scientific prose style is the logical sequence of utterance. There is developed system of connectives in this style.

A second and no less important feature of this style is the use of terms specific to each given branch of science. Due to the rapid dissemination of scientific and technical ideas, particularly in exact sciences, we may observe the process of "de-terminization", that is, some scientific and technical terms begin to circulate outside the narrow field they belong to begin to develop new meanings. But the majority of terms do not undergo this process of de-terminization and remain the property of scientific prose. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. Words employed in scientific prose are mostly used in their primary logical meaning.

Neutral and common literary words used in scientific prose as terms are followed by an explanation.

A third feature of modern scientific prose is the use of quotations and references. References have definite compositional pattern, namely, the name of the writer referred to, the title of the work quoted, the publishing house, the place and year it was published, and the page of the excerpt quoted or referred to.

A fourth feature of scientific style is the frequent use of foot-notes.

The impersonality of scientific writings can also be considered a typical feature of this style. Impersonal passive constructions are frequently used with the verbs *suppose*, *presume*, *assume*, *conclude*, *point out*, *infer*, etc., as in "*It should be pointed out*", "*It must not be assumed*", "*It must be emphasized*", "*It can be inferred*", etc.

The passive constructions frequently used in scientific prose of the exact sciences are not indispensable in the Humanities.

Emotiveness is not entirely excluded from scientific prose. Yet in modern scientific prose such emotional words as *marvellous*, *wonderful*, *monstrous*, *magnificent*, *brilliant* are very seldom used. At least they are not constituents of modern scientific style.

The style of scientific prose has 3 subdivisions:

- 1) the style of humanitarian sciences;
- 2) the style of "exact" sciences;
- 3) the style of popular scientific prose.

Its function is to work out and ground theoretically objective knowledge about reality.

The aim of communication is to create new concepts, disclose the international laws of existence.

The peculiarities are: objectiveness; logical coherence, impersonality, unemotional character. exactness.

**Vocabulary.** The use of terms and words used to express a specialized concept in a given branch of science. Terms are not necessarily. They may be borrowed from ordinary language but are given a new meaning.

The scientific prose style consists mostly of ordinary words which tend to be used in their primary logical meaning. Emotiveness depends on the subject of investigation but mostly scientific prose style is unemotional.

**Grammar:** The logical presentation and cohesion of thought manifests itself in a developed feature of scientific syntax is the use of established patterns.

- postulatory;
- formulative;
- argumentative;

The impersonal and objective character of scientific prose style is revealed in the frequent use of passive constructions, impersonal sentences. Personal sentences are more frequently used in exact sciences. In humanities we may come across constructions but few.

The parallel arrangement of sentences contributes to emphasizing certain points in the utterance.

Some features of the style in the text are:

- use of quotations and references;
- use of foot-notes helps to preserve the logical coherence of ideas.

Humanities in comparison with "exact" sciences employ more emotionally coloured words, fewer passive constructions.

Scientific popular style has the following peculiarities: emotive words, elements of colloquial style

## **VI. The Style of Official Documents**

- 1) Language of business letters;
- 2) Language of legal documents;
- 3) Language of diplomacy;
- 4) Language of military documents; The aim:

1. to reach agreement between two contracting parties;

2. to state the conditions binding two parties in an understanding. Each of substyles of official documents makes use of special terms. Legal documents: military documents, diplomatic documents. The documents use set expressions inherited from early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their

dictionary meaning. In diplomatic and legal documents many words have Latin and French origin. There are a lot of abbreviations and conventional symbols.

The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells you with what kind of letter we deal with.

Business letters contain: heading, addressing, salutation, the opening, the body, the closing, complimentary clause, the signature. Syntactical features of business letters are - the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members.

Morphological peculiarities are passive constructions, they make the letters impersonal. There is a tendency to avoid pronoun reference. Its typical feature is to frame equally important factors and to divide them by members in order to avoid ambiguity of the wrong interpretation.

### **Literature:**

1. Galperin I. R. Stylistics. M., Higher School. 1977. P. 249- 318.
2. . Kukhareno V. A. A Book of Prfactice in Stylistics, M.: Higher School, 1986. – P. 115 – 120.
3. Арнольд И. В. Стилистика современного английского языка, М.: Просвещение, 1980. – С. 259 – 265.
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### **Questions for Discussion:**

1. What is functional style?
2. Speak about the classification of functional styles.
3. Speak about the belles - lettres style.
4. Explain the peculiarities of the publicistic style.
5. What do you know about the newspaper style?
6. Speak about the scientific prose style.
7. What are three subdivisions of scientific prose style?
8. What do you know about the style of official documents?
9. What is the aim of style of official documents?

## I. THE SCHEME OF STYLISTIC ANALYSIS.

1. Speak of the author in brief.
  - the facts of his biography relevant for his creative activities;
  - the epoch (historical and social background);
  - the literary trend he belongs to;
  - the main literary pieces (works);
2. Give a summary of the extract (or the story) under consideration (the gist, the content of the story in a nutshell).
3. State the problem raised (tackled) by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. **Give a general definition of the text under study:**
  - a 3d person narration;
  - a 1st-person narration (an 1-story);
  - narration interplaced with descriptive passages and dialogues of the personages;
  - narration broken by digressions (philosophical, psychological, lyrical, etc);
  - an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.
6. Define the prevailing mood (tone, slant.) of the extract.

It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.
7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

  1. the exposition (introduction);
  2. the development of the plot (an account of events);
  3. the climax (the culminating point);
  4. the denouement (the outcome of the story).
8. Give a detailed analysis of each logically complete part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the

language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

is implicit in nature, makes the utterance arresting, enables the author to convey the feelings and emotions of the character, reveals the character's low (high) social position, indicates the step the character occupies in the social ladder, serves best to specify the author's (character's) attitude to. There is no direct indication of that. It is understood indirectly through (perceived through)... The title (SD) is highly informative (symbolic, emotive, emotionally coloured, emphatic).

The SD suggests a definite kind of informational design. It is to the word "... " that prominence must be given. If we analyze the intonational pattern of the sentence we see that to the word "... " is given a strong (heavy) stress. Looking deeper into the arrangement of the utterance we come to the conclusion that... The reader traces the marked partiality of the writer for his personage. In order to impose (impress) on the reader his attitude towards the character the author employs...

Leading gradually up to the hidden idea that he is pursuing the writer makes the reader feel... The most convincing proof of the idea is... We'll discuss the implication the following sentence suggests... Hints and suggestive remarks (implications and suggestions) are scattered all over the text. On a more careful observation it becomes obvious that...

It is worthwhile going a little deeper in (to) the language texture.

The idea is hidden between the lines in order to grasp the author's idea.

The word (sentence) is charged (loaded, burdened) with implication (connotation).

The SD suggests a touch of authenticity (plausibility) to the narrated events (it makes the reader believe that the narrated events have actually taken place in real life).

The episode is presented through the perception of the character (this type of presenting a picture of life as if perceived by a character that creates the so-called effect of immediate presence). The SD serves as a clue to the further development of the action. The plot unfolds (itself) dynamically ('slowly).

### **Words and word combinations suggested for reproducing dialogues in narrative form.**

“• to think that

- to believe that
- to wonder why (when, how, where)
- to understand
- to point out
- to admit
- to persist
- to doubt
- to stress
- to confirm
- to insist
- to reassure
- to suggest
- to wish
- to know
- to reject
- to assure
- to expect that
- to reproach
- to deny
- to consider (regard)
- to suppose that
- to urge
- to be certain that
- to object to

### **Assignment**

1. Translate the word combinations and sentences suggested above and learn them.
2. Make use of these word combinations and sentences when fulfilling the assignments on the scheme of stylistic analysis.

The description (portray-<sup>1</sup> narration) may *be* vivid, convincing, powerful, meaningful. Highly emotional, unemotional. suggestive etc.

The 4<sup>th</sup> part is focused on John Smith.

The author focuses (his attention) on the character's inner world.

The author depicts the life of...

The subject of depiction in the 2<sup>nd</sup> part is...

The passage opens with the atmosphere of growing suspense (excitement, nervousness, fright etc.) The paragraph abounds in (is abundant in ) slang set-

phrases The writer makes an abundant use of The compositional structure of the extract fragment) is based on parallelism. Parallelism (parallel constructions are) is accompanied by anaphora (framing etc.)

These paragraphs stand in sharp contrast to each other.

The paragraph *Is* built in sharp contrast to the following one. The contrast is reflected (manifested) in the language, both in syntactical and lexical means.

The paragraph is in full accord (accordance) with the preceding one as far as its idea goes. The author (story-teller) draws a gloomy (majestic, miserable etc.) picture.

The writer uses ( makes use of, employs, resorts to ) common colloquial vocabulary juridical terminology (law terms)

to give the narration (to lend) more authenticity and objectivity to lend the story a humorous ring

to make the story sound melodramatic (sentimental etc.) It testifies to the writer's mastery (skill). This detail (fact, expression, device) is suggestive of... is highly informative.

It suggests that...

It helps the reader guess (realize, come to the conclusion etc.)

It leaves much for the reader's guesswork.

The syntactical pattern of the sentence (paragraph) is suggestive (informative, meaningful).

The syntactical pattern (structure, design) is peculiar (is broken, is violated...) He resorts to high-flown (elevated) words to convey the inner tragedy of his personage.

There is a discrepancy between the bookish, elevated vocabulary and the trivial (banal) situation with ordinary men doing everyday things (or the daily routine of ordinary men).

It usually produces a humorous (ironical) effect. It reveals the writer's ironical attitude to... It is used as a means of irony. The writer makes use of various language means to depict (portray, convey, reveal etc.) The author digresses from the thread of narration (the topic of story).

To pursue his aim the author employs (resorts to, adheres to, uses). The author converses with the reader as if he has an interlocutor before him. (The reader is involved into the events of the text.) The author lays bare (exposes, unmasks, condemns, touches upon, dwells on, delineates, highlights, stresses, underlines, ridicules, mocks at, accentuates)... The author

lays (puts, places) emphasis (stress) on... The writer carries the idea to the mind of the reader through... The SD is the indicator (signal) of the character's emotions (emotional tension, mixed feelings).

The SD stresses (underlines, discloses, accentuates, emphasizes, is meant to point out, throws light on, highlights, adds to, contributes to, (lightens, enhances, intensifies, gives an insight into, explains and clarifies, serves to provide the text with additional emphases). The satirical (humorous, ironical) effect *is* heightened (enhanced, intensified, augmented) by a convergence of SD and EM in the paragraph. The SD contributes (adds) to the same effect (the effect desired by the author, the effect the author strives for, a more colourful and emotional presentation of the scene). The SD adds importance to the indication of the place (time, manner) of action is suggestive (illustrative, expressive) (it indicates where and when the scene is laid). The SD is suggestive (illustrative, expressive, explicit, implicit) of... The SD and EM are linked and interwoven to produce a joint impression (are aimed at achieving the desired effect). The SD wants (needs) interpreting, decoding. It prepares the ground for the next sentence (paragraph). The SD makes explicit what has been implied before (lends an additional expressiveness).

2 NB! Sum up your observations and draw conclusions.

Point out the author's language means which make up the essential properties of his individual style.

The suggested extract represents a 3<sup>rd</sup> Person Narration (a 1<sup>st</sup> Person Narration) interlaced (interwoven, intermingled) with a dialogue, character drawings, a description, a satirical portrayal of society, a historical event, the inner monologue of the leading character, with the author's digression where he speculates upon the problem of...

The author's digression reveals his vision of life...

The writer digresses from the plot of the story to reveal (convey) his attitude to... (his view on...)

The narration is done in the 1<sup>st</sup> (the 3<sup>rd</sup>) person.

The main character is the narrator of his own feelings, thoughts and intentions.

The story-teller portrays his characters by means of a convergence of SDs, such as.

The portrayal of literary personages is done skillfully (masterfully, with great skill).

## ASSIGNMENTS FOR STYLISTIC ANALYSIS

### 1. JOHN GALSWORTHY

#### THE MAN OF PROPERTY IRENE'S RETURN

**The passage deals with Irene's return home after Bosinney's death.**

On reaching home, and entering the little lighted hall with his latchkey, the first thing that caught his eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing-room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

"So you've come back?" he said. "Why are you sitting here in the dark?"

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect.

"So you've come back," he repeated.

She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough.

He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death — perhaps, like himself, had bought a paper at the draughty corner of a street, and read it.

She had come back then of her own accord, to the cage she had pined to be free of - and taking in all the tremendous significance of this, he

longed to cry: Take your hated body, that I love, out of my house! Take away that pitiful white face, so cruel and soft- before I crush it. Get out of my sight; never let me see you again!"

And, at those unspoken words, he seemed to see her rise and move away, like a woman in a terrible dream, from which she was fighting to awake - rise and go out into the lark and cold, without a thought of him, without so much as the knowledge of his presence.

Then he cried, contradicting what he had not yet spoken, "No; stay there!" And turning away from her, he sat down in his accustomed chair on the other side of the hearth.

They sat in silence.

And Soames thought: "Why is all this? Why should I suffer so? What have I done? It is not my fault!"

Again he looked at her, huddled like a bird that is shot and dying, whose poor breast you see panting as the air is taken from it, whose poor eyes look at you who have shot it, with a slow, soft, unseeing look, taking farewell of all that is good — of the sun, and the air, and its mate.

So they sat, by the firelight, in the silence, one on each side of the hearth.

And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. And going out into the hall he flung the door wide, to gulp down the cold air that came in; then without hat or overcoat went out into the Square.

Along the garden rails a half-starved cat came rubbing her way towards him, and Soames thought: "Suffering! when will it cease, my suffering?"

At a front door across the way was a man of his acquaintance named Rutter, scraping his boots, with an air of "I am master here". And Soames walked on.

From far in the clear air the bells of the church where he and Irene had been married were pealing in "practice" for the advent of Christ, the chimes ringing out above the sound of traffic. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. If only he could burst out of himself, out of this web that for the first time in his life he felt around him. If only he could surrender to the thought: "Divorce her - turn her out! She has forgotten you. Forget her!"

If only he could surrender to the thought: "Let her go - she has suffered enough!"

If only he could surrender to the desire: "Make a slave of her- she is in your power!"

If only even he could surrender to the sudden vision: "What does it all matter?" Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could add on an impulse!

He could forget nothing; surrender to no thought, vision, or desire; it was all too serious; too close around him, an unbreakable cage.

On the far side of the Square newspaper boys were calling their evening wares, and the ghoulish cries mingled and jangled with the sound of those church bells.

Soames covered his ears. The thought flashed across him that but for a chance, he himself, and not Bosinney, might be lying dead, and she, instead of crouching there like a shot bird with those dying eyes -

1. Speak on the way Irene is presented in the passage:  
a) in the author's description and b) in represented speech.
2. Pick out metaphors and similes and analyze them.
3. Discuss epithets in the author's speech and in represented speech.
4. Analyze represented speech used in the passage and its peculiarities.
5. Pick out cases of the combination of represented speech with direct speech and speak on the effect achieved.
6. Speak on the function of repetition.
7. Discuss the images the author repeatedly resorts to describe Irene.

## **2. F. SCOTT FITZGERALD**

### **THE GREAT GATSBY**

The passage deals with the description of the major character of the novel and American society after World War I.

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne battles he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now -there was a quality of nervous despair in Daisy's letters. She didn't see why he couldn't come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes.

All night the saxophones wailed the hopeless comment of the "Beale Street Blues" while a hundred pairs of golden and silver slippers shuffled the shining dust. At the gray tea hour there were always rooms that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately- and the decision must be made by some force - of love, of money, of unquestionable practicality - that was close at hand.

. That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford.

1. Speak on the subject-matter of the passage.
2. What SDs are used in the first paragraph to show the mood of the characters after World War I?
3. Analyse the stylistic peculiarities (syntactical and phonetic) in the sentence "She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all."
4. What EMs and SDs stress the contradictory character of bourgeois society? (Pick out epithets, contextual antonyms, oxymoronic combinations, etc.)
5. Analyse the SDs of zeugma in the sentence "There was a wholesome bulkiness about his person and his position". and say how it reveals the author's attitude to Tom Buchanan.
6. Analyse the last two paragraphs of the passage. Comment on the implication suggested by a kind of antithesis "Doubtless there was a certain struggle and a certain relief, and the unpredictability of the clinching sentence.
7. Summing up the analysis discuss the SDs used to describe Daisy's "artificial world".

### 3. OSCAR WILDE

#### AN IDEAL HUSBAND

##### *Act I*

Mrs. Chiveley, a cunning adventuress, comes to sir Robert Chiltem - a prominent public figure with the purpose of backmailing him. Mrs.Cheveley: Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you do that for me?

Sir. RobertChiltern: Mrs. Cheveley you cannot be serious in making me such a proposition!

Mrs.Cheveley: I am quite serious.

Sir Robert Chiltem (*coldly*): Fray allow me to believe that you are not.

Mrs. Cheveley (*speaking with great deliberation and emphasis*): Ah! but I am. And if you do what I ask you, I... will pay you very handsomely!

Sir RobertChiltern: Pay me!

Mrs.Cheveley: Yes.

Sir Robert Chiltem: I am afraid I don't quite understand what you mean.

Mrs.Cheveley (*leaning back on the sofa and looking at him*): How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

Sir Robert Chiltem: I fear I don't.

Mrs. Chevele y (*in. her most nonchalant manner*): My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

Sir Robert Chiltem (*rises Indignantly*): If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley, that you seem to be unable to realize that you are talking to an English gentleman.

Mrs.Cheveley (*detains him by touching his arm with her fan, and keeping it there while she is talking*): I realize that I am talking to a man

who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

Sir Robert Chiltern (*biting his lip*): What do you mean?

Mrs. Cheveley (*rising and facing him*): I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

Sir Robert Chiltern: What letter?

Mrs. Cheveley (*contemptuously*): The letter you wrote to Baron Amheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares — a letter written three days before the Government announced its own purchase.

Sir Robert Chiltern (*hoarsely*): It is not true.

Mrs. Cheveley: You thought that letter had been destroyed. How foolish of you! It is in my possession.

Sir Robert Chiltern: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

Mrs. Cheveley: It was a swindle. Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

Sir Robert Chiltern: It is infamous, what you propose — infamous!

Mrs. Cheveley: Oh, no! This is the game of life as we all have to play it. Sir Robert, sooner or later!

Sir Robert Chiltern: I cannot do what you ask me.

Mrs. Cheveley: You mean you cannot help doing it. "You know you are standing on the edge of a precipice. And it is not for you to make terms. It is for you to accept them. Supposing you refuse -

Sir Robert Chiltern: What then?

Mrs. Cheveley: My dear Sir Robert, what then? You are ruined, that is all! Remember to what a point your Puritanism in England has brought you. In oil days nobody pretended to be a bit better than his neighbors. In fact, to be a bit better than one's neighbour was considered excessively vulgar and middle-class. Nowadays, with our modern mania for morality, every one has to pose as a paragon of purity, incorruptibility, and all the other seven deadly virtues - and what is the result? You all go over like ninepins - one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man - now they crush him. And yours is a very nasty scandal. You

couldn't survive it. If it were known that as a young man, secretary to a great and important minister, you sold a Cabinet secret for a large sum of money, and that was the origin of your wealth and career, you would be hounded out of public life, you would disappear completely. And after all, Sir Robert, why should you sacrifice your entire future rather than deal diplomatically with your enemy? For the moment I am your enemy I admit it! And I am much stronger than you are. The big battalions are on my side. You have a splendid position, but it is your splendid position that makes you so vulnerable. You can't defend it! And I am in attack. Of course I have not talked morality to you. You must admit the fairness that I have spared you that. Years ago you did a clever, unscrupulous thing; it turned out a great success. You owe to it your fortune and position. And now you have got to pay for it. Sooner or later we have all to pay for what we do. You have to pay now: Before I leave you to-night, you have got to promise me to suppress your report, and to speak in the House in favour of this scheme.

Sir Robert Chiltern: What you ask is impossible.

Mrs. Cheveley: You must make it possible. You are going to make it possible. Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proofs of it! Think of their loathsome joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.

Sir Robert Chiltern: Stop! You want me to withdraw the report and to make a short speech stating that I believe there are possibilities in the scheme?

Mrs. Cheveley (*sifting down on the sofa*): Those are my terms.

Sir Robert Chiltern (*in a low voice*): I will give you any sum of money you want.

Mrs. Cheveley: Even you are not rich enough. Sir Robert, to buy back your past. No man is.

1. Note the structure of the excerpt, the role and the character of the author's remarks.

2. Note the blending of colloquial and literary variants of language in the speech of the characters.

3. Pick out sentences of epigrammatic character in Mrs. Cheveley's speech and dwell on the typical features of bourgeois society revealed in them.

4. Comment on the connotation of the word "gentleman" in Sir Chiltern's indignant speech: "You seem to be unable to realize that you are talking to an English gentleman".

5. Note the peculiar use of the verbs: "to buy", "to sell", "to pay" in the speech of the characters. What insight into bourgeois society is given through manipulations with these words.

6. Discuss the EMs and SDs used by Mrs. Cheveley in her monologues. What insight into Mrs. Cheveley's character is given through the EMs and SDs she uses.

7. Speak on the SDs used by Mrs. Cheveley to characterise the English press.

8. Comment on the language used by Sir Robert Chiltern and Mrs. Cheveley and say how the author shows their characters through their speech.

9. Summing up the discussion of the scene speak on Wilde's exposure of the evils of bourgeois society.

#### **4. ROBERT FROST**

##### **THE KITCHEN CHIMNEY**

1 .Builder, in building the little house,  
In every way you may please yourself;  
But please please me in the kitchen chimney:  
Don't build me a chimney upon a shelf.

2.However far you must go for bricks,  
Whatever they cost a-piece or a pound,  
Buy me enough for a full-length chimney  
And build the chimney clear from the ground.

3.It's not that I am greatly afraid of fire.  
But I never heard of a house that throve  
(And I know of one that didn't thrive)  
Where the chimney started above the stove.

4. And I dread the ominous stain of tar  
That there always is on the papered walls,  
And the smell of fire drowned in rain  
That there always is when the chimney's false.

5. A shelf's for a clock or vase or picture.  
But I don't see why it should have to bear  
A chimney that only would serve to remind me  
Of castles I used to build in air.

1. Pick out cases in which Frost gives concrete descriptions of building the kitchen chimney.

2. Comment on the poet's address to the builder that opens the first stanza and speak on the peculiar use of the words "please" in this stanza.

3. Say why it is important to "build the chimney clear from the ground". Note the implication in the third stanza "But I never heard of a house that thrived (and I know of one that didn't thrive) where the chimney started above the stove".

4. Comment on the poet's dread of "the ominous stain of tar" (the fourth stanza) and say what may be implied in the lines: "And the smell of fire drowned in rain that there always is when the chimney's false".

5. Speak on the meaning of the expression "to build castles in the air" and say why the poet alludes to this expression in the conclusion of his poem.

6. Comment on the conversational tone Frost builds into his verse. Speak on the EMs and SDs that show, "Frost's poems are people talking" as one of his critics maintained.

7. Discuss the form of the poem, its rhythm and rhyme.

8. Summing up the analysis speak about the message of the poem and the main SDs employed by the poet.

## 5. WILLIAM SHAKESPEARE

### SONNET 116

1. Let me not to the marriage of true minds.
2. Admit impediments. Love is not love.
3. Which alters when it alteration finds.
4. Or bends with the remover to remove.
5. O, no! it is an ever-fixed mark.
6. That looks on tempests, and is never shaken.

7. It is the star to every wandering bark.
8. Whose worth's unknown, although his height be taken.
9. Love's not Time's fool, though rosy lips and cheeks.
10. Within his bending sickle's compass come.
11. Love alters not with his brief hours and weeks.
12. But bears it out even to the edge of doom.
13. If this be error and upon me proved.
14. I never writ, nor man ever loved.

1. Be ready to paraphrase and interpret any part of the sonnet.
2. Speak on the idea of the sonnet.
3. Discuss the structure of the sonnet.
4. Find the modifiers of rhythm that are used in the sonnet and comment on them.
5. Speak on the rhymes of the sonnet: a) cases of imperfect rhyme; b) the rhyme of the epigrammatic lines.
6. Discuss the idea of the epigrammatic lines.
7. Find cases of metaphors and metaphoric periphrases employed in the sonnet and comment on them.
8. Discuss the SD used by the poet in the description of Time.
9. Find cases of alliteration (and other sound repetition) that help to bring out the idea of the sonnet (lines 3,4).
10. State the stylistic function of the interjections: "O, no!" (lines 5).
11. Summing up the analysis of the sonnet speak on the poet's conception of love and the various SDs used to bring the poet's idea home. Express your own attitude to the subject.

## **6. WILLIAM WORDSWORTH**

### **THE DAFFODILS**

I wandered lonely as a cloud  
 That floats on high o'er vales and hills,  
 When all at once I saw a crowd,  
 A host, of golden daffodils,  
 Beside the lake, beneath the trees,  
 Fluttering and dancing in the breeze.

Continuous as the stars that shine  
 And twinkle on the Milky Way,

They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance  
Tossing their heads in sprightly dance.

The waves beside them danced, but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay  
In such a jocund company!  
I gazed - and gazed - but little thought  
What wealth the show to me had brought:

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

1. Analyse the rhythmical arrangement and rhymes of the poem.
2. Comment on the contextual meanings of the metaphor "dance" (and "dancing") in the poem and its stylistic function.
3. Speak on the epithets and metaphors used to describe flowers in the poem.
4. Speak on the SDs employed to characterize the state of mind of the poet.
5. Summing up the analysis say what SDs are used to describe nature and what is the poet's attitude to it.

## **7. WILLIAM SHAKESPEARE**

### **SONNET73**

1. That time of year thou mayst in me behold
2. When yellow leaves, or none, or few, do hang
3. Upon those boughs which shake against the cold,
4. Bare ruin'd choirs, where late the sweet birds sang.
5. In me thou see'st the twilight of such day
6. As after sunset fadeth in the west,
7. Which by and by black night doth take away,
8. Death's second self, that seals up all in rest.

9. In me thou see'st the glowing of such fire
10. That on the ashes of his youth doth lie,
11. As the death-bed whereon it must expire
12. Consumed with that which it was nourish'd by.
13. This thou perceivest, which makes thy love more strong
14. To love that well which thou must leave ere long.

1. Read the sonnet and be ready to translate and paraphrase any part of it.
2. Speak on the structure of the sonnet.
3. Speak on the idea of the sonnet and on the images the poet resorts to in describing his decline.
4. Comment on the implication in the phrase "consumed with that which it was nourish'd by". Note the contrast between the words "to consume" and "to nourish", which are contextual antonyms here.
5. Discuss the thought expressed in the epigrammatic lines of the sonnet.
6. Comment on the following assertion made by a critic that "Shakespeare thought in terms of metaphors".
7. Discuss the use of metaphors in the sonnet. Use the following questions as a guide: a) What kinds of metaphors are used in the sonnet? b) From where does the poet draw his metaphors? c) What idea is revealed through the metaphors employed in the sonnet?
8. Pick out the cases where periphrasis is used, and comment on them.
9. State what SDs are used in the poet's description of night (lines 7,8) and comment on them.
10. Pick out the archaic words and forms which occur in the sonnet and explain use there.
11. State what syntactical SD is used in the first line of the sonnet, find similar cases (lines 5, 9, 13) and comment on them.
12. Pick out cases of parallelism and discuss the function of this SD in the sonnet.
13. Note deviations from the conventional rhythmical pattern (in line 8) and comment on them.
14. Discuss the possible use of a modifier of rhythm (spondee) in line 14: "To love that well which thou must leave ere long".
15. Summing up the analysis of the sonnet speak on its message and the main SDs used by the poet to achieve the desired effect.

## GLOSSARY OF STYLISTIC TERMS

**Acromonogram** as lexico-compositional device, syllabic word or rhyme repetition at the junction of lines.

**Allegory** –(Gr. Allegoria), Aesopian language, the description of a phenomenon concealed in the description of another one, a device in fiction, a presentation of an abstract idea in the form of a concrete image, “a life picture”, an illustrative picture \ e.g. a fable character\

**Alliteration** – repetition of consonants or vowels at the beginning of neighbouring words.

**Allusion** (L. Alludere, to mention, to hint) a poetic reference, on the basis of mythology, literature

**Anaphora** ( Gr. Anaphora) – a stylistic device, repetition of word or phrases.at the beginning of succeeding syntactical constructions

**Anadiplosis** –lexical repetition at the juncture of lines in a stanza or sentences.

**Antithesis** (Gr.antithesis) – the stylistic figure of contrast, a compositional device in text arrangement in belles-lettres non belles-lettres genres based on the opposition of meaning.

**Antonomasia** (Gr. Antonomasia) - a stylistic device, close to metonymy, based on the a)interchange of a proper name by periphrasis or an epithet e.g. the Great Admiral ( about Nelson) or b) the use of a proper mane for the sake of generalization, e.g. Napoleon of the criminal world.

**Anticlimax** - a stylistic device, contrastive to gradation, i.e. gradual decrease in emotional and compositional dynamics of the plot development in fiction

**Apokoinu** construction (a blend of two sentences into one when the connecting element is omitted), e.g. I'm the first one saw her ( the double syntactical function of the predicative of the first sentence “the first one”, performing also the function of the subject of the second sentence.

**Apophasis** ( Gr.apophasis, negation) – a stylistic device, based on concealing the real cause of communication, e.g.. I shan't speak about your being rude but lying is quite out of the question.

**Aposiopesis** ( Gr.aposiopan to keep silence) is a stylistic device of a sudden pause, break in speech.

**Apostrophe** (Gr. epi, above, strepho, to address) - a stylistic device of intentional deviation from the narration, with the purpose of address to a living being or a thing, for the sake of emphasis.

**Assonance** - repetition of stressed vowels within the word combination or at its end as a type of incomplete rhyme.

because of impossibility or unwillingness of a speaker to go on speaking.

**Asyndeton** - omission of conjunctions and connecting elements in a complex syntactical structure

**Authology** – the use of stylistically neutral words in their direct meanings.

**Ballad** ( Fr. ballade) – an ancient folklore poetic work intended for singing or as a rule to accompany a dance; a traditional ballad ( the author is not identifies) and modern ballad as an exquisite work of poetry, consisting of three poetic stanzas and the fourth, containing a dedication or a generalization with and limited rhythmic pattern, i.e. the same metre and rhyme in all the stanzas.

**Bathos** (Gr. Bathos, depth) – is a stylistic device of style denigration, a shift from elevated to low styles.

**Burlesque** (It. burla, a clown)- a comic playful genre in fiction aiming stylistic lowering, / serious is made comical, elevated - low/.

**Burden** (Fr. Refrain) is a phrase, poetic line or strophe, reiterating in different text positions of a work of art.

**Caesura** (L. caesura, division, stop) is cutting, rhythmical pause in the middle of verse line, often coinciding with poetic pause: I shot an arrow// into the air.

**Chiasmus** (Gr.Chiasmos, reverse, cross composition) is reverse parallelism, a stylistic figure of inversion in the second part of rhetorical period or syntactic construction.

**Climax** (Gr. climax) – the highest point in the dynamics of narration, a peak of emotional, artistic and esthetic tension.

**Couplet** (Fr. couplet)- a compositional form in poetry, which consists of lines building up a stanza, or two neighbouring lines in a stanza, similar in the amount of syllables, size and rhyme

**Collision** (L. collision, a blow, a clash)- a conflict, a clash of actors in a work of art.

**Consonance**- the coincidence of repeated consonants

**Caricature** (It. caricatura, a funny picture)- a comic description or a picture, breaking the proportions, characteristics of a portrayed object, event or phenomenon grotesquely.

**Catharsis** (Gr. katharsis, purification)- strong emotional impact ( fear, admiration, pathos... shared by the reader) which results in a certain psychological state of purification, elevation.

**Detachment** - a syntactical stylistic device, a certain degree of syntactical independence and consequently emphasis, acquired by a member of the sentence in positions, highlighted due to stress and intonation, as well as punctuation.

**Dissonance** - the coincidence of unstressed vowels and consonants while the stressed vowels are different

**Elegy** (Gr. elegos, mourning poem) - a poem of subjective character, reflection, often a sad poem about unshared love.

**Ellipsis** (Gr. ellipsis, omission) is the omission of one of the main members of the sentence for the sake of emphasis ( it should be differentiated from structural ellipsis of the conversational style, used for the sake of compression and to avoid repetition)

**Emphasis** - particular (logic, emotional) significance of one or several elements, achieved by phonetic (intonation, stress), lexical (connotation, pragmatic lexical component, irregular semantics), syntactic (special constructions, inversion, parallelism) or compositional means (advancement).

**Epigram** - a short poetic work, often satirical interplay of events, ideas, usually ending with an aphorism or a wise apothegm.

**Epigraph** (Gr.epi, on, grapho, to write) - a small quotation preceding a text or its part.

**Epilogue** (Gr. epilogos, conclusion) - a concluding part of a literary work, usually cut off in time from the final events of the narration.

**Epistolary genres** (L. epistola, a letter) - literary works written in a letter form.

**Epitaph** (Gr. epi, above taphos, a grave) - a memorial inscription on the gravestone or monument.

**Epithalame** - a wedding song, devoted to a fiancé and a fiancée.

**Epithet** – a stylistic device, a word or a phrase, expressing a property or characteristics of a thing, phenomenon, presented in an imaginative form and reflecting a subjective, emotional attitude.

**Epics** (Gr. epos, a song) - early epic poetry of pre-written period; heroic narrative poetry in the elevated style.

**Essay** (Fr.essai) - a sketch, a short composition in prose, the author's reflections on a certain theme.

**Euphemism** (Gr. euphemeo, to speak politely) - a stylistic device, containing a substitute of an unpleasant, forbidden by the etiquette, insulting, derogative word by a neutral or more pleasant word or expression.

**Euphony** ( or instrumentation) - the phonetic arrangement of the text creating a certain tonality; euphony as sound harmony ( in its narrow sense).

**Exposition** (L. expositio, explaining) - events preceding the dramatic collision and the climax, part of the literary composition of a work in fiction.

**Fable** (L. fabula, narration) - a simple short allegorical narrative, often about animals, containing a social maxim, based on evident exaggeration.

**Farce** ( Fr. farce) – a satirical dramatic genre, aimed at ridicule

**Fiction** – a branch of literature, narrative, such as novels, stories and romance.

**Feuilleton** (Fr.feuilleton, a page) is a newspaper satiric genre, critique of the burning problem, event.

**Framing** - a repetition of a word, a phrase or a sentence in the beginning and in the end of a semantic group, a sentence, a line, stanza, paragraph, a whole text.

**Gradation** (L. Gradus, a step, growth) - a compositional device based on the increase of emotional and compositional dynamics in a work of fiction.

**Grotesque** (Fr. Grotesque)- a device of fantastic comic exaggeration which results in breaking the real form of existence for a certain object.

**Hyperbole** (Gr. hyperbole, limit)- a stylistic device based on deliberate exxageration of a quality, quantity. size, dimension, etc., e.g. *Her family is one aunt about a thousand years old.*

**Imagery** – a system of images in a work of art.

**Inversion** (L. inversio, transposition, shift)- a stylistic device of placing a word or a phrase into an unusual syntactical position, as a rule for the sake of expressiveness; emphatic inversion should be distinguished from grammatical inversion, i.e. a change of a traditional model of syntactical structure to reveal a change in grammatical meaning or function.

**Irony** (Gr. eironeia, pretence, fraud)- a stylistic device, based on an implicit contrastive change in the meaning of a word, a sentence, a part of text, while .

**Limerick** (Engl. Limerick)- a comic poem which consists of 5 lines and contains an absurd or a hyperbolized situation and is, as a rule semantically formed on the basis of a semantic blank.

**Litotes / understatement** ( Gr. litos, simple)- a stylistic device, based on the emphatic decrease or indication of a scarce amount of positive quality against the evidently negative background.

**Melodrama** (Fr. melodrame)- a romantic play or a play causing strong emotional reaction.

**Memoirs** (Fr. memoire, memory)- a literary work, the first- person narration, presenting events of the personal experience of a narrator.

**Metaphor** (Gr. metaphora, transfer)- a stylistic device, a figurative stylistic nomination, a transfer of meaning based on **similarity** of two objects ( i.e. a word or a phrase denoting a certain object is used as a name of another on the basis of their similarity); simple and sustained metaphors, genuine and trite metaphors, e.g. Sometimes too hot **the eye of heaven** shines.

**Metre** (metron, measure) - a certain rhythmic model, determined in poetry by the character and quantity of feet in a line and produced by the currency and interchange of syntactic structures in prose.

**Metonymy** (Gr. metonymia, a change of a name)- a stylistic device, a figurative stylistic nomination, transfer of meaning based on contiguity, when a word or a phrase denoting one object is used to denote another one on the basis of their contiguity (the relations of material and object, author and work, container and contents, sign and object of nomination, instrument and action, object and its function, part and whole - synecdoche as a type of metonymy) etc.: *Sceptre and crown must tumble down \ And in the dust be equal made \ With the poor crooked scythe and spade*

**Monograph** (Gr. Mono, one, grapho, I write)- a scientific work, limited to the investigation of one problem.

**Mystery-play** (L.mysterium)- a type of religious plays, popular in the Middle Ages, commonly based on bible or other religious tales.

**Myth** (Gr. mythos, legend, story)- ancient legends explaining natural phenomena and beliefs; they are based on the idea of supernatural .

**Novel** (It. Novella) – a prosaic work of art of considerable volume, with the common plot, psychological characterization, dramatic conflict; autobiographic, biographic, detective, historical, political, romance, adventure, knavish, psychological, science-fiction, knight, women novels .

**Ode** (Gr. Oide, song)- a lyrical elevated work of poetry with a common rhythm and metre model of a poetic stanza.

**Onomatopoeia** (Gr. onomatopoiia, word-building)- sound-imitation, a phonetic stylistic device, nomination, *kou-kou, rustle, bah* based on imitation of some quality of an object.

**Oxymoron** (Gr. oxys, sharp, moron, stupid)- a stylistic device, stylistic nomination assigning a non-compatible property to an object: *eloquent silence, terribly beautiful*.

**Outcome** (Fr. denouement) - events in the works of art, immediately following culmination, slump of tension.

**Pamphlet** (L. pamphilius)- a small- size booklet, a publicist genre.

**Panegyric** (Gr. panegyricos, meeting) – a solemn praising speech.

**Paradox** (Gr. para, not correct, dox, opinion) - a statement containing a contradiction, its interpretation results in ambiguity or or polysemantic interpretation: *Wine costs money, blood does not cost anything* \ B. Show.

**Parallelism** (Gr. parallelos, attending, accompanying) - a syntactical stylistic device, based on similarity of constructions, in the neighbouring or correlated context, bringing in a combination of words and sentences, equivalent, complimentary or opposed in sense \ as a rule, the term "syntactical parallelism" is used \; a compositional device based on topical repetition or dubbing a plot development line in a work of art / the story by O' Henry "The Roads We Take"

**Paronomasia** - similarity in sounding of contextually connected words, e.g. raven – raving - ravin' – never.

**Parenthesis** (Gr. parantithenai, insert)- a inserted word, sentence, explanatory or characterizing, a syntactical insertion.

**Parcellation**- a syntactical expressive stylistic device, graphic and syntactic separation due to which a syntactical construction becomes formally independent.

**Parody**- (Gr. para, incorrectness, dia, song) - an artistic satiric imitation genre, aimed at implicit evaluation, semantically a complex interaction of explicit and implicit textual structures.

**Pasquinade** (It. pasquillo) is a satiric publicist genre, often a spiteful or insulting work of literature, contrasted to poetry.

**Periphrasis** – a phrase or a sentence, substituting one word; logical, euphemistic and figurative periphrases.

**Personification** (Lat. persona) a stylistic device, nomination, when a name of an animate thing is given to an inanimate object for the sake of expressiveness, figurativeness, intensification, emotions: *Love is not Time's fool*.

**Plot** (L. fabula, narration) - narrative development of the text .

**Polysyndeton** - repetition of conjunctions and connecting elements in a complex syntactical structure

**Prologue** (L. pro before, logos, and speech) – an introductory part of a literary work.

**Prosody** (Gr. prosodia) is a system of the phonetic language means, including intonation, stress, timbre, rhythm, tempo, pauses, also metre, rhyme in the poetic works.

**Proverb** is a short epigrammatic statement, expression, ascertaining definite rules or regulations.

**Pun** (It. puntiglio) - comic playful use of a word or a phrase based on semantic ambiguousness, polysemy: *There isn't a **single** man in the hotel*

**Represented Speech** - a style of narration presenting words and thoughts of a character in the name of the author; in contrast to direct or indirect speech characteristics of grammatical or formal differentiation no identification of a change of communicative roles of an author or a character is given.

**Rhythm** (Gr. Rhythmos) as recurrence of stressed and unstressed syllables as well as repetition of images, notions, connotations; phonetic repetitions as the basis of rhythm in poetry, syntax as the basis of rhythm in prose.

**Rhetorical question** - a stylistic syntactic device, a question in form, not demanding an answer, a statement in contents.

**Rhyme** is sound repetition (full or partial) in the ultimate positions of a poetic line

**Rhyming** - a stylistic device of sound or word repetition in the end of poetic lines or their relatively complete rhythmical parts.

**Romance** – a story or a novel of adventure, a love story.

**Saga** (O.N. saga, narration) - originally ancient Iceland or ancient Norway epos, presenting historical and mythological and later on British knight tales.

**Satire** (L. satira, satura) - a comic literary work aimed at the exposure and criticism of social vices.

**Semantically false chain** - a semantically alien element in a chain of elements, imposing a second contextual meaning on the central word.

**Short Story** (It. novella)- a short prosaic work, a genre of literature characterized by the unity of a plot, style, etc.

**Simile** - an imaginative comparison, introduced by the conjunctions as...as, like, as if, as though, and disguised metaphors by the verbs “to seem”, “to recollect”, “to resemble”, “to remind”.

**Sonnet** (It. sonetto) - a poetic work of 14 lines, which consists of an octet (8 lines) and sestet (6 lines), employing iambus, and pentameter.

**Story** - a narrative genre of imaginative, miraculous world of fancy.

**Stylization** (Fr. pastiche, It. pasiccio) - pastiche, imitating literary genre, the aim of which is literary mystification, appraisal, and interpretation of euphonic parameters of a work of art.

**Summary** (Fr. precis) – brief presentation of the contents of a literary or publicist text, concise in form, language compression as a basic compositional principle.

**Suspense ( the effect of deceived expectancy)** - the effect of tense anticipation created by the quality of predictability created by different devices, e.g. separation of the subject and the predicate, introduction of a parenthesis, etc., the device contrary to **the effect of replenished expectancy**.

**Tale** (O. Fr. lai) - a poem of narrative character, often for song rendering.

**Transposition** – the use of a certain language form in the function of some other language form. *Syntactic transposition*: e.g. the use of one communicative type of the sentence in the function of another

**Tropes** ( from Greek tropos – a turn, ‘a turn of speech’. a phrase) - stylistic devices, as a rule composed on the specific language models (allegory, allusion, antonomasia, epithet, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, periphrasis, personification, simile, synecdoche, zeugma).

**Violation (decomposition) of phraseological units** – intentional decomposition of the formal characteristics or idiomaticity of phraseological units, e.g. *Little Jon was born with a silver spoon in his mouth which was rather curly and large.*

**Zeugma** (Gr. Zeugma, yoke)- the use of a word in the position of grammatical dependence on two elements, due to which different meanings of the word are revealed: *Everything was common here: opinions, the table and tennis rackets.*

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