MINISTRY OF HIGHER AND SPECIALISED SECONDARY EDUCATION OF THE REPUBLIC OF UZBEKISTAN

FERGHANA STATE UNIVERSITY

PHILOLOGY FACULTY

ENGLISH LANGUAGE DEPARTMENT

This is submitted for

BACHELOR'S DIPLOMA DEGREE

Theme: "How stylistic analysis helps the EFL learner to read literature**."**

By: KURBONOV DOSTONBEK

Group 452

Supervisor: **D.Usmonova**

Bachelor's diploma work was passed a preliminary by chair.
_____2_____submission number "__28__"__September_2012 year

Ferghana-2013

Plan

I. INTRODUCTION

Our Republic has obtained its independence and sovereignty in 1991. Nowadays we are about to celebrate the 22th anniversary of our independence, a lot of changes have been made in economy, politics, and education so far. We are still searching, learning and exploring new things. Gaining independence is a great step for our people and we are proud of it. Our life is not still, it is changing for better future. Our president I.A.Karimov said[1]

"The future of our Motherland, the tomorrow of our nation, the position and respect of our country on the world stages are connected with how our children will grow up and be harmoniously developed people. We should never forget this fact."

We have great goals in order to live in peaceful world and to build democratic state. I think, a lot of things depend on our young generation. We, youth of our country, must support the politics of our president and do our best for preserving our independence.

Our president Islam Karimov from the very beginning of independence attended to change educational system. The national program of personnel training has been developed. The national program of personnel training corresponds to provisions of the decree of the Republic of Uzbekistan "on education", elaborated on the basis of national experience proceeding from the world achievements in the system of education and oriented on molding of new staff generation with high common and professional culture, creative and social activity, ability to orientate itself independently in socio-political life, capable to put forward and solve perspective tasks.

It is remarkable that the national program of personnel training has some unique features. The reforms are carried out on extensive scale and are supported scientifically.

---

[1] Karimov I. A. "Great spirituality-undefeated power" Tashkent 2008

The president I. A. Karimov wrote in his book "Uzbekistan along the road of Independence and progress" that there are four ways of reform and development are based on:

1. Adherence to universal human values.

2. Consolidation and development of the nation's spiritual heritage.

3. Freedom for the individual's realization.

4. Patriotism.

It means to revive those traditions, fill them with new content and set up all necessary conditions achieving peace and democracy, prosperity, cultural advancement, freedom of conscience and intellectual maturity for every person on the earth.[2]

According to the requirement of the national program of personnel training and reforming of highest education in the Republic of Uzbekistan it is important to make effective changes in the system of higher education. As I.A. Karimov highlighted:[3]"Our young generation must be quick-cutter, wiser, healtier and of course, must be happier than us."

A scientific approach to foreign language teaching has always followed in Uzbekistan. Fortunately in our country every person has opportunity to learn foreign language and has access to the outer world. Teaching English is not easy task, but our teachers are doing their best to give appropriate knowledge and to assist government in order to develop and be on the same level as other developed countries. I think it is not wright to consider that the role of teachers in the development is not significant. The most important prerequisites of radical reforms of the staff training system are:

- The dynamic movement of the Republic towards the construction of a democratic legal state and open civil society.

---

[2] I. A. Karimov "Uzbekistan along the road of Independence and progress" Tashkent 1993. p 67

[3] I. A. Karimov "There is no future without history" Tashkent 1997. p 47

- The implementation of radical changes in the national economy, the successive transformation of the economy of the Republic from mainly raw material stock to the output of competitive products, the enlargement of the export potential of the country.

- The growth of the national consciousness, pestering of patriotism, the feeling of pride for the motherland, respect for the wealthy national cultural-historical traditions and intellectual legacy of the people.

- The integration of Uzbekistan into the world commonwealth, the consolidation of the position and the authority of the Republic in the world.

The aim of the personnel program is the fundamental reforming of education system, the complete reversal of its ideological routine, elaboration of the national educational system for training highly qualified personnel up to the level of advanced democratic states and meeting the requirements of high spirit and morals.

In this Qualification Paper I have set forth to study the functioning of the stylistic devises in the text, their types and ways of translations, the usage of stylistic devices by writers, and how stylistic analysis helps EFL learners to read literature

The object of this Qualification Paper can be considered as one that gives the review of the English stylistic devises and their stylistic usage. It helps to improve one's understanding of the classification of stylistic devises, peculiarities of their translation into Uzbek language, which play a great role for translators and of course for learners.

The practical value of this Qualification Paper is that the material and the results of the given work can serve as the material for theoretical courses of lexicology, stylistics, typology as well as it can be used for practical lessons.

The aim defines the tasks of research:

- Consider the theoretical approaches to the functioning of stylistic devises.

- Find and identify the main problems of the theme in modern conditions

- Show ways to address the problems identified and evaluate ways to address them.

- Carry the trends of subject of functioning of the stylistics devises in the text.

The Qualification Paper consists of an introduction, the main body, the conclusion and the list of used literature, bibliography.

In the introduction there is a base of urgency of a choice of theme identified the subject, object, the problem is identified and placed hypothesis.

The first chapter deals with the general issues on style and stylistics, phonetic and lexical expressive means and its stylistic usage them in the text. The part "Guide to literary analysis" will be about some useful suggestions how to analyze the literary text.

The next part of the main body is practical, covers the same concepts on practical basis of stylistic devises in the text. It will tell about experimental approaches held by Brasil teacher and which can be used in teaching literature in our country, besides we should take into consideration that teaching literature and analyzing the literary text are connected with each other.

In conclusion I have summed up the results of my investigation on theme research work: 'How Stylistic analysis helps the EFL learner to read literature.'

The material of this research work will help students of philology department, teachers, who deal with literary texts in their teaching and a reader of literature not only to fully decode the message of the work of art and therefore enjoy it all the more, but also to improve their own style of expression.

II. The Importance of stylistic analysis in teaching literature

Stylistics as a Linguistic Science. The object of style studies: expressive functions and expressive means of different language levels, their stylistic meanings and connotations, communicative laws of discourse (speech peculiarities of the text or a certain type of texts). Tasks: analysis of the evolution of styles in connection with the history of literary standard, investigation into the language of fiction and its development, universal laws of literary composition (including poetics), genres of communication (pragmatic approach).

Linguistic 'Stylistics' in different scholastic interpretations (due to divergence of approaches and complex nature of the object of study):

Descriptive stylistics as the study of units larger than a sentence, i.e. the arrangement of sentences, their grouping in paragraphs / A.A. Hill /;

Text Stylistics – close to text grammar, structural study of regularities in text composition / W. Hendricks /

contrasted to *the functional concept of stylistic variation*, i.e. the author's free choice of the ways and forms of text composition;

Linguistic Stylistics (in the narrow meaning), presented by: a) the functional theory of the Prague Linguistic Circle, pointing out the correlation between textual and non-textual (universal linguistic, "coding" etc.) language subsystems defined as "communicative," "functional" styles (close to socio-linguistic approaches); b) Ch. Balli's doctrine of functional choice postulating that language registers many synonymous forms and rows of synonyms constituted by one neutral unit and the rest marked by additional stylistic connotations / expressive, low colloquial and familiar or elevated, bookish, high;[4]

---

[4] T. A. Znamenskaya. Stylistics of English language. Fundamentals of the course. Moscow 2004

Pragmatic stylistics as universal theory of language in use /G.O.Vinokur/, in accordance with the general tendency in linguistics in the 1950-s to investigate " language in use" /E.Benvenist/;

Poetics viewed as investigation into the national language in connection with the language of fiction /V.V. Vinogradov, L.Spitzer/; as "a historic science integrated with literary criticism " /V.V. Vinogradov/ which studies the interaction of the literary language and different styles of literature. The central statement of V.V.Vinogradov's theory proves that the styles of realism could evolve only on the basis of developed national standard, the literary Russian language of the 19th century, in particular.

Ideostylistics (stylistics of individual speech) as investigation of the author's style or the style of a literary work. Stylistics of decoding and stylistics of perception as the analysis of problems of text interpreting.The analysis of linguistic representation of the author's image in fiction as one of the central problems.

Linguostylistics as comparison of the national standard and the system of the language with functional styles and dialects, investigation of the elements of language into their potential to express and provoke emotions, additional associations and evaluation I.V. Arnold. Problems of Linguostylistics: 1) definition of style and functional style; 2).ascertaining functional regularities for the units of different language levels, their stylistic meanings and connotations M.N.Kozhina .

Text Stylistics as a field (aspect) of linguostylistic research of the structural-semantic organization of the text (a group of texts); its compositional-stylistic types and forms, constructive and stylistic devices, functions of textual and before-textual systems of units, their role in the construction and expression of contents of the text, its stylistic peculiarities M.N. Kozhina , i.e. the study of the functions, style peculiarities of types and units of the text G.J. Solganik Text stylistics as research of a virtual text and text typology. *Peculiarities of Text Stylistics :* research of *textual* units; study of the virtual texts; analysis of the contents of the

text. Text interpretation as a linguistic discipline investigating: 1) actualization of language means of different levels of language hierarchy, i.e. the horizontal, level structure of the text; 2) ways of actualizing textual categories – the category of limitation, coherence: (formal integrity) and cohesion (integrity of contents), the category of retrospect and prospect, chronotop (local – temporal reference), anthropocentricity, information, systematization, integrity (completeness), modality, pragmatic orientation (disposition), a level of the text, 3) vertical, 'penetrating' structure of the text: types of presentation compositional speech forms (V.A. Kucharenko).

Peculiarities of Functional Stylistics: research of *before-textual* units; study of text typology; no emphasis on the contents in the analysis of speech typology

Stylistics of language and stylistics of speech O.C. Ahmanova. *Stylistics of language* as research of language subsystems with their specific word-stock, phraseology and syntax, analysis of expressive, emotional and evaluative potential of various languages means. *Stylistics of speech* as research of texts, ways and forms of expressing some contents in them according to grammatical and stylistic norms and on the basis of meaningful deviations I.V. Arnold. *Literary stylistics -* as a branch of literary criticism, studying language potential in imaginative reflection of reality in fiction.

Theoretical stylistics as research of the speech act and text, built up of three parts, correlated with the speech act components:

Author's Stylistics genetic stylistics", research of the author's choice of speech forms, the author's message and its realization.

Immanent stylistics as research of the inner construction of the text, realization of the laws of the given speech genre.

Stylistics of the addressee (stylistics of perception) as investigation of the addressee's interpretation of the author's message, as well as the "image of the addressee" or "the addressee factor" itself.

Practical stylistics as the basis of teaching the norms of a native or foreign language. Tasks of practical stylistics: development of style perception,

introduction into the norms of functional styles, the formation of the skill of designing a coherent text according to its functional and language peculiarities. *General stylistics* as a discipline, investigating universal laws: stylistic resources and universal laws of language functioning as a whole. *Stylistics* of particular languages as a research of regularities characteristic of English, German, Russian, etc or a group of related languages (Germanic languages, Slavic languages, Turkic languages and etc.). *Comparative stylistics* as the study of stylistic resources and functional regularities of the language on the basis of comparison of related languages. *Synchronic and diachronic stylistics.* Synchronic and diachronic principles of the stylistic description. *Historical or diachronic stylistics* as investigation into the processes of functional styles formation and other speech forms in connection with the social order and changing extra-linguistic factors of style formation, historic development of stylistic language systems.

Methods of Stylistic Research. Comparative-historical (diachronic) method. Method of linguistic observation in stylistics. Method of oppositional analysis in stylistics. Types of oppositions: binary, private, gradual and equipollent oppositions. Binary oppositions: definition of the members of opposition as the strong marked member, the weak unmarked member, the base of the opposition, distinctive features of the opposition. Research techniques of structural linguistics. Distributive method in stylistics. Complimentary distribution (various, non-interchangeable position of language units). Contrastive distribution (identical, interchangeable positions of language units). Contextual method. Minimal and maximal context. "Vertical context". Transformational method in stylistics. Basic transformations in stylistic analysis (functional, diachronic transforms). Analysis into immediate constituents. Methods of substitutions in stylistics. Semantic methods of research: 'sem' or component analysis in the description of the semantic structure of the word and word combination.

Stylistics and Other Linguistic Sciences.. Stylistics and social sciences.. Sociolinguistics as investigation into the problem of language and society, the influence of society on the language and linguistic situations in the society.

Psycholinguistics as the study of psychology of speech production and perception, mechanisms of control, ensuring language capacity and competence; ethnolinguistics, neurolinguistics, applied linguistics. Stylistics and theory of information and cybernetics, statistics, theory of knowledge and representation of knowledge in language. Stylistics and literary criticism, poetics, study of folklore as the study of the interaction of language with the systems of national art and culture. *Place and role of stylistics in the system of linguistic sciences.*

Stylistics and other linguistic disciplines; linguistics (as methodological discipline), history of language, grammar, phonology, lexicology, lexicography. Complex linguostylistic disciplines in the process of differentiation and integration in the system of linguistic knowledge. Phonostylistics as research of the use of phonetic means in particular communicative situations determined by the situational extra-linguistic factors, defined as phonetic style-forming factors. Tasks of phonostylistics: the analysis of the oral form of speech to reveal segmental and supra-segmental phonetic means, typical of the given context; their typology and functional classification M.V. Sokolova. Lexical stylistics as the study of stylistic functions of vocabulary words and phraseological units , the stylistic potential of words belonging to various strata of vocabulary dialect words, terms, neologisms, word-forming models, semantics of the word. Grammatical stylistics: morphological and syntactic stylistics. Morphological stylistics as research of stylistic potential of grammatical morphological categories categories of number, aspect, time, mood, degrees of comparison etc. Syntactic stylistics: the study of the stylistic potential of basic syntactic categories word order, types of sentences, types of syntactic relations...; figures of speech (purposeful deviation from stylistic norms); stylistic functions of syntactic delimitation and structuralization of the text principles, volume and structure its parts and units - paragraphs, chapters, etc. The role of stylistics as the theoretical basis of speech culture; ''Stylistics is a kind of top research in language, the theoretical basis of development in the national culture of speech'' V.V. Vonogradov.

Before speaking about stylistic analysis it will be right to distinguish the importance of it. Language of communication has two varieties of language; the spoken and the written. The spoken is primary and the written is secondary. Each of these varieties has developed its own features and qualities which in many ways may be regarded as opposed to each other. The spoken language is maintained in to form of a dialogue – the written in the form of a monologue. The spoken language has a considerable advantage over the written, in that the human voice comes into play. There is a difference between the spoken and written language is however in the vocabulary used. There are words and phrases typically colloquial on the one hand and typically bookish on the other.[5]

> f.ex.   to be gone on some body = to, be violently in love with
>
> I take it = I understand
>
> to hob-nob with = to be very familiar with
>
> How come? – Why? How does that happen?

In Spoken language we use the direct word order in questions or omit the auxiliary verb

> "George knew Tom was dead?"

Unfinished sentences are also typical of the spoken language "if you behave like that I'll …"

Spoken language is more' emotional.

> "Isn't she cute!"
>
> "Don't you tell me that"
>
> "A witch she is"

In written language we use complicated sentence units.
 The bookish vocabulary, one of the notable properties of the written language may, on the contrary, go beyond the grasping powers of even the most intelligent reader and may very frequently need interpretation. In order to be able to analyses the text one should know what tools and knowledge he should posses

---

[5] I.R.Galperin Stylistics. Moscow 1971. p.10-12

Expressive Means (EM) and Stylistics devices (SD)

A writer uses particular means by which he obtains his effect: exp. means, stylistic devices. We have to make a distinction between EM and SD. All stylistic means of a language can be divided into exp. m (EM), which is used in some specific way, and special devices called SD.

The EM of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraselogical and syntactical forms, they are used for emotional or logical intensification of the utterance some of them are normalized and dictionaries label them as intensifiers. The most powerful EM of any language are phonetic. Because the human voice can indicate the subtle nuances of meaning that no other means can attain: pitch, melody, stress, pausation, whispering, a singsong manner of speech and etc. Morphological EM: f.ex: using the present Ind . instead of the Past Ind. It is named historical Present in describing some past event the author uses the present tense, to achieve a more vivid picturisation of what was going on. The use of small in the second and third person may also be regarded as an EM. f.ex: the shall do it (=I shall make him do it) He has to do it (it is necessary for him the do it)

Among word building means we find a great many forms, which serve to make the utterance more expressive and fresh.

f.ex: dear – dearie

stream – streamlet

y (ie), - let these suffixes add some emotional coloring to the words. We use non standard English (poetic, archaic, slang, vulgar etc) to color our speech, to make speech more emphatic mainly from the emotional point of view we use proverbs or famous sayings, some of them are so well-known than their use in the process of communication passes almost unobserved.

f.ex. "Well, it will only add fuel to the fire"

Synonymous expression. "It will only make the situation worse".

Stylistics observes not only the nature of one EM, but also its potential capacity of becoming a stylistic device. What is a stylistic device? It is a

conscious and intentional literary use of some of the facts of the language (including EM) in which the most essential features of the language forms are raised to a generalized level and there by present a generative model.

Most SD may be regarded as aiming at the further intensification of the emotional or logical emphasis contained in the corresponding expressive means. The birth of an SD is not accidental language means begin gradually to develop new features, a wider range of functions and become a relative means of expressiveness alongside the already recognized expressive means of the language, like proverbs or saying.

S.D are patterns of the language whereas the EM do not form patterns. EM have a greater degree of predictability than SD. EM are commonly used in language, and are therefore easily predictable than EM. In order to get an objective description of the styles and SD of language.

It is necessary to make clears what is meant by the literary language. It was particularly regulated and formalized during 17th and 18th centuries. The influence was in the 19th category with the spread of general education, with the education, with the introduction of radio and television into daily lives of the people.

The non-literary language manifests itself in all aspects of the language; phonetic, morphological, lexical and syntactical.

f.ex. in' instead of ing

[a:] – of [x]

[ai] – of [ei] [rain-rein]

Literary English is almost synonymous with the term Standard English. Standard English is an abstraction, an ideal. It stands above all kinds of variants of English. This ideal helps to establish more or less strict norms for all aspects of the language. The publication of dictionaries dues much to establish the Literary language norms.

II.1 Overview of general stylistic devices and expressive means

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. The more obvious the similarity, the less need there is for deciphering words in the context. For example: "Dear *Nature* is the kindest *Mother* still" (Byron, "Childe Harold") no explanatory words are used. Nature is likened to a Mother in her attitude to man. The action of nursing is implied put not directly stated.[6]

Metaphor can be embodied in all the meaningful parts of speech in nouns, adjectives, verbs etc. *"The leaves fell sorrowfully" (adverb)* Metaphors can be classified according to their degree of unexpectedness:

1) genuine metaphors (quite unexpected, unpredictable)
2) trite metaphors (commonly used in speech)
3) dead metaphors (its original figurative meaning has been forgotten: skyscraper)

Genuine metaphors are regarded as belonging to language-in action, i.e., speech metaphors; trite metaphors belong to a language-as-a-system; i.e. language proper, and are usually fixed in dictionaries as units of the language.

Trite metaphors; a ray of hope, floods of tears, a storm of indignation,   a shadow of a smile, a flight of fancy

Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are used in scientific language, in newspaper articles, in oratorical style.

Metonymy is based on a different type of relation between the dictionary and contextual meanings a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent.[7]

f.ex. "crown" may stand for "kind or queen"

---

[6] L.Bobohonova. 1995. English stylistics. O'qituvchi. Toshkent.

[7] Ivashkin M. 2005. Practicum on stylistics of English language. Vostok. Zapad. Moscow. pp 10-12

"cup" or "glass" – "the drink it contains"

"press" – "the newspaper"

"a hand" – "a worker"

"cradle" – "infancy, earliest stages"

These examples are traditional, fixed in dictionaries. However, when such meanings are included in dictionaries, there usually a label fig ("figurative use"). This shows that the new meaning has not entirely replaced the primary one, but, as it were co-exists with it.

Metonymy used in language-in-action or speech, i.e., contextual metonymy, is genuine metonymy and reveals a quite unexpected substitution of one word for another, or even of one concept for another, on the ground of some strong impression produced by a chance feature of the thing.
Example:

"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". (Doris Lessing "Retreat to Innocence") the word "moustache" stands for the man himself, metonymy indicates that the speaker knows nothing of the man in question, this is the first time the speaker has seen him.

Many attempts have been made to pinpoint the types of relation which metonymy is based on. Among them the following are most common:

1. a concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion, as in "The camp, the pulpit and the law" "For rich men's sons are free" (Shelley)`

2. The container instead of the thing contained:

   "The hall applauded"

3. The relation of proximity, as in:

   "The round game table was boisterous and happy." (Dickens)

4. The material instead of the thing made of it as in:

   "The marble spoke".

5. The instrument which the doer uses in performing the action instead of the action or the doer himself, as in ;

"Well, Mr. Weller, says the gentl'mn, you're a very good *whip,* and can do what you like with your horses, we know." (Dickens).

The list is in no way complete. Take are many other types of relations which may serve as a basis for metonymy.

Irony – is a stylistic device also based on the simultaneous realization of two logical meanings-dictionaries and contextual, but the two meaning stand in opposition to each other.

for example:

"It must be *delightful* to find oneself in a foreign country without a penny in one's pocket". This word acquires a meaning quite the opposite to its primary dictionary meaning (unpleasant) the word containing the irony is marked by intonation. It has an emphatic stress. "I like a parliamentary debate particularly when 'tis not too late' (Byron)

Polysemy is a generic term the use of which must be confined to lexicology as an aspect of the science of language. In actual speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A context that does not seek to produce any particular stylistic effect generally materializes one definite meaning. That is why we state that polysemy vanishes in speech, or language-in-action.

Example: "Then hate me if thou wilt, if ever now" (Shakespeare)

The verb "hate" here materializes several meanings. This become apparent when one reads sonnet 90 to the end and compares the meanings of this word with other verbs used synonymously. The principal meanings of this word are: "dislike", "stop loving", "become indifferent to", "feel aversion for" etc.

There are special stylistic devices which make a word materialize two 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 <u>into privileged intimacy</u> and <u>into the middle of the room</u>" (B.Shaw) "To plunge" (into the middle of the room) materialized 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 transferred meaning.

The Pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult to draw a hard and fast distinction between zeugma and the 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 ot indirect). The pun is more independent. The pun entirely free. Like any other stylistic device. It must depend on a context.

Example: "The Importance of being Earnest" has a pun in it, inasmuch as the name of the hero and the adjective meaning "seriously minded" are both present in our mind.

The Epithet

From the strongest means of displaying the writer's or speaker's emotional attitude to his communication, we now pass to a weaker but still forceful means – the epithet. The epithet is subtle and delicate in character. It is not so direct as the interjection. Some people even consider that it can create an atmosphere of objective evaluation, whereas it actually conveys the subjective attitude of the writer, showing that he is partial in one way or another.

The epithet is a stylistic device 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, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is

descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

O x y m o r o n is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense, for example: 'low skyscraper', 'sweet sorrow', 'nice rascal', 'pleasantly ugly face', 'horribly beautiful', 'a deafening silence from Whitehall' (The Morning Star).

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with what were once oxymoronic combinations, as for example: 'awfully nice', 'awfully glad', 'terribly sorry' and the like, where the words awfully and terribly have lost their primary logical meaning and are now used with emotive meaning, only as intensifiers. The essence of oxymoron consists in the capacity of the primary meaning of the adjective or adverb to resist for some time the overwhelming power of semantic change which words undergo in combination.

Antonomasia. The interplay between logical and nominal meanings of a word is called a n t o n o m a s i a . As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings must be realized in the word simultaneously. If only one meaning is materialized in the context there is no stylistic device as in hooligan, boycott and other examples given earlier.

Simile – introduced by "as" or "like", is a comparison between two different objects, intended communicate some resemblance or likeness, while assuming unstated dissimilarities; *"He eats like a pig".*

Ordinary comparison and simile should not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things.

Periphrasis – is the re-naming of an object by a phrase that brings out some particular feature of the object. The essence of the device is that it is decipherable only in context. If a periphrastic location is understandable outside the context, it is not a stylistic device but merely a synonymous expression, they are also called traditional, dictionary or language periphrasis. Here are some examples of well-known dictionary periphrasis (periphrastic synonyms); the cap and gown ('student body').

Euphemism. There is a variety of periphrasis which shall call *euphemistic.*

Euphemism, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority,* and the more facetious ones: *to kick the bucket, to give up the ghost, to go west*. So euphemisms are synonyms which aim at producing a deliberately mild effect.

<h1 style="text-align:center">II.2 Guide to Literary Analysis.</h1>
<h2 style="text-align:center">Evaluating a Story</h2>

A close scrutiny of a fine literary text may be in itself a richly satisfying and rewarding experience as it enhances our intercultural sensitivity and awareness that there are universal truths and sentiments that bind us all. To be able to do it a student should be aware of the literary devices writers use to enrich their language and create complexity within a story. The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting and concise narrative; character is disclosed in action and dramatic encounter but is seldom fully developed.

The way a story is presented is a key element in fictional structure. This involves the angle of vision, the point from which people, events, and other details are viewed, and also the words of the story. The view aspect is called **the focus** or **point of view,** and the verbal aspect **the voice.** It is important to distinguish between the author, the person who wrote the story, and the narrator, the person or voice telling the story. The author may select a **first-person narrative,** when one character tells of things that only he or she saw and felt. In a **third-person narrative** the **omniscient author** moves in and out of people's thoughts and comments freely on what the characters think, say and do.

The author's choice of characters, events, situations, details and his choice of words is by no means accidental. Whatever leads us to infer the author's attitude to his subject matter is called **tone.** Like the tone of voice, the tone of a story may communicate amusement, anger, affection, sorrow, and contempt. One of the clearest indications of the tone of a story is the style in which it is written. In this sense, the notion of style means the language a writer uses and includes such traits as the length and complexity of sentences, the choice of words (abstract or concrete, bookish or colloquial) and the use of such stylistic devices as simile, metaphor, synecdoche, etc. One of the chief devices is **the symbol**. It may be a person, an object or an action that represents something else because of its association with it. It is frequently a visible sign of something invisible.

Every **plot** is an arrangement of meaningful events. No matter how insignificant or deceptively casual, the events of the story are meant to suggest the character's morals and motives. Sometimes a plot follows the chronological order of events. At other times there are jumps back and forth in time (**flashbacks and foreshadowing**). The four structural components of the plot are exposition, complication, climax and denouement. **Exposition** contains a short presentation of time, place and characters of the story. Complication is a separate incident helping to unfold the action, and might involve thoughts and feelings as well. **Climax** is a decisive moment on which the fate of the characters and the final action depend.

Denouement means 'the untying of a knit' which is precisely what happens in this phase. Not all stories have a denouement, some stories end right after the climax.

Any work of fiction consists of relatively independent elements — narration, description, dialogue, interior monologue, etc. **Narration** is dynamic, it gives a continuous account of events, while **description** is static, it is a verbal portrait of an object, person or scene. It may be detailed and direct or impressionistic, giving few but striking details. Through **the dialogue** the characters are better portrayed, it also brings the action nearer to the reader, makes it seem more swift and more intense. **Interior monologue** renders the thoughts and feelings of a character. The interrelation between different components of a literary text is called **composition**. A short story is more than just a sequence of happenings. Its **setting** may be no less important than the events themselves. The term setting is generally taken to include not only the geographical place in which the events in a story happen, but also a historical era, the daily lives and customs of the characters. Such details as the time of the year, certain parts of the landscape, the weather, colours, sounds or other seemingly trivial details may be of great importance. The setting can have various functions in a given story: 1) it can provide a realistic background, 2) it can evoke the necessary atmosphere, 3) it can help describe the characters indirectly. Most writers of the short story attempt to create characters that strike us, not as stereotypes, but as unique individuals.

Characters are called **round** if they are complex and develop or change in the course of the story. Flat characters are one-sided, constructed round a single trait. If two characters have distinctly opposing features, one serves as **a foil** to the other, and the contrast between them becomes more apparent. Round and flat characters have different functions in the conflict of the story. The **conflict** may be external, i.e. between human beings or between man and the environment (individual against nature, individual against the established order (values in the society).The internal conflict takes place in the mind, here the character is tom between opposing features of his personality. The two parties in the conflict are called the protagonist and his antagonist. When the author describes the character himself, or makes another do it, it is direct characterization. When the author shows the character in action, and lets the reader judge for himself, it is indirect characterization.

The theme of a story is whatever general idea or insight the entire story reveals. In some stories the theme is unmistakable, in others, it is not so obvious. That is, it need not be a moral or a message; it may be what the happenings add up to, what the story is about. Frequently writers are interested in suggesting rather than explaining the theme of a story, leaving it to the reader to infer, or deduce, the hidden meaning.

They have a variety of means at their disposal, such as parallelism, contrast, repetition, artistic details, symbols, etc. Indeed, plot, focus and etc. Narration is voice, and character is not so much interrelated, as they are fused and inseparable. There are few absolute rights or wrongs when it comes to analyzing a short story. Nevertheless, the underlying premise of our approach is that students must read each story twice at home, the following questions may be useful in evaluating a story.

Analyzing the Author's Style

Point of view: 1) Does the author speak in his own voice or does he present the events from the point of view of one of the characters? 2) Has the narrator access to the thoughts and feelings of all the characters or just one? 3) Does the

narrator sympathise with any of the characters or remain aloof and detached? Is the attitude explicit or implicit? 4) Can we trust the narrator's judgement?

Tone: In what vein does the narrator tell the story? Is it calm and tranquil or is it charged with tension and emotions? 2) What note does the initial paragraph of the story strike? On what note does the story end?

3) How does the word choice and syntax contribute to the atmosphere? 4) What images (cluster of images) impart the story a cheerful, melancholy, angry, humorous or sarcastic tone?

Plot: 1) How does the story unfold? What are the bare facts of the story? 2) Which episodes have been given the greatest emphasis? 3) Does the end follow logically from the rest of the story or is it a surprise?

Setting: 1) Are there many descriptive passages or is the setting only hinted at? Is it geographical, historical, cultural or exclusively local-co- lour context? 2) Are there any significant repetitions of details (actions, words, thoughts)? 3) How does the setting help to understand the characters and themes?

Character: 1) What are the characters' names and what do they look like? Does this have any significance? 2) Are the characters presented directly or indirectly through action and speech? 3) With what main problem is the protagonist faced? Is it a conflict with another individual (with society, within himself)? 4) Does the protagonist achieve greater self-knowledge and awareness as a result to his or her experience?

Theme: 1) Does the story contain one or several themes? What central idea is the author trying to bring into focus? 2) What does the title indicate about the theme of the story? 3) Are there any evident symbols? If so, do they direct us to the story's central theme? 4) What moral inference may be drawn from the story? What truth or insight does it reveal? 5) Try to sum up into a sentence the story's embedded meaning. 6) What is your personal response to the story and the author's style?

Literary discussions

Speaking about books

It's a mature work

It's a powerful story

Enjoyable book

The power of the story

To hold the reader's attention

To keep the reader interested

To have a sense of suspense

To have great merits

To rate a novel among the best in

To be a glory of one's heritage

Hot to date

The greatest (merit) of the book (lies) rests in its profound satire

One's interest never flags

To have some limitations

The book is chiefly concerns with/deals with

It's a novel written for teenagers

The novel is addressed to…

To be the author's strong point

To deal with problems of topical interests

Speaking about authors

What do you about author's background

To earn one's living as a writer

To live by writing

To live by one's pen

To draw on one's own experience

To gain recognition

To be smashing/crashing hit

To be a best-seller

To be a prolific author

To make a stir/to be a sensation

To be at work on

To be a failure

To have success

What is the impact of the story due to?

To bring out an idea (a point, a mood, feelings) more clearly

A vivid (graphic) description of…

To abandon (reject) the traditional form of narrative

The story is set in

Distinctive traits features

The boldness (originally) of concept

The author favors involves plots

The author has a feeling for (a sense of)

As the plot progresses as the story unfolds

The novel is lacking in action

What is the central idea of the novel?

The main point of author trying to make/to put across

The main idea he is trying to express …

To carry (have) a deep social impregnated (penetrated) throughout with these ideas…

The hero's outlook

What can you say the author's method of characterization?

The author endows (invests) the hero with the following traits (features)

To bring in (introduce) a lot of characters

To draw (portray) character truthfully (faithfully) with convincing streaks

A truthful, life-like representation (depiction/portrayal/presentation) of a character

Penetration into character

The character is merely sketched in

Another important aspect it is how to write a summary

1. A summary is a clear concise orderly retelling of the contents of a passage or a text and is ordinarily about 1/3 or 1/4 as long as the original. The student who is in the habit of searching for the main point, understanding them, learning them, and reviewing them is educating himself. The ability to gJt at the essence of a matter is important.[8]

The first and most important step in making a summary is reading the passage thoroughly. After it a) write out clearly in your own words the main points of the selection. Subordinate or eliminate minor points, b) Retain the paragraphing of the original unless the summary is extremely short. Preserve the proportion of the original. c) Change direct narration to indirect whenever it is possible, use words instead of word combinations and word combinations instead of sentences, d) Omit figures of speech, repetitions, and most examples, e) Don't use personal pronouns, use proper names. 0 Do not introduce any extra material by way of opinion, interpretation or appreciation.

Read the selection again and criticize and revise your words.

2. Give a summary of the text. For this and similar assignments the following phrases may be helpful. Try and use the ones that are most suitable for the occasion.

3. a) At the beginning of the story (in the beginning) the author describes (depicts, dwells on, touches upon, explains, introduces, mentions, recalls, characterizes, critisizes, analyses, comments on, enumerates, points out, generalizes, makes a few critical remarks, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises, sings somebody's praises, sympathises

---

[8] V.Arakin. 2006. Practical course of English language. Vlados. Moscow.p21

with, gives a summary of, gives his account of, makes an excursus into, digresses from the subject to describe the scenery, to enumerate, etc.).

b) The story (the author) begins with a/the description of, the mention of, the analysis of, a/ the comment on, a review of, an account of, a summary of, the characterization of, his opinion of, his recollection of, the enumeration of, the criticism of, some / a few critical remarks about, the accusation of, the /his praises of, the ridicule of, the generalization of, an excursus into.

c) The story opens with ...

d) The scene is laid in ...

e) The opening scene shows ...

f) We first meet him (her) as a student of... (a girl of 15)

4. Then (after that, further, further on, next) the author passes on to..(goes on to say that..., gives a detailed description (analysis etc.) of digresses from the subject, etc.). For the rest see the verbs in list la).

5. a) In conclusion the author describes ...

b) The author concludes with ...

c) The story ends with ...

d) To finish with the author describes ...

e) At the end of the story the author draws the conclusion (comes to the conclusion) that...

f) At the end of the story the author sums it all up (by saying...)

g) The concluding words are ...

REPORTING VERBS: *agree, analyse, announce, apologize, comment on, complain, continue, critisize, demand, deny, explain, insist, inform, offer praise, promise, refuse, suggest.*

There are several paragraphs in the text. Look at each and try to summarize the main point or points in one or possibly two sentences.

Now try to join these sentences with the appropriate linking words or phrases to produce a more coherent, flowing summary.

CONNECTORS AND SEQUENCE MARKERS

1. **Logical connectors and sequence markers**

a   Cause:

therefore so accordingly consequently as a consequence/result hence (formal) *thus* (formal) *because of this that's why* (informal)

b   Contrast:

yet however nevertheless still but even so all the same (informal)

c   Condition: *then in that case*

d   Comparison:

similarly in the same way

e   Concession:

anyway at any rate

f   Contradiction:

in fact actually as a matter of fact indeed g Alternation:

instead alternatively

2. **Textual connectors and sequence markers**

a   Addition:

also in addition moreover furthermore besides too overall what's more (informal) *in brief/short*

b   Summary:

to sum up then overall in brief/short

c   Conclusion:

in conclusion finally lastly to conclude

d   Equivalence:

in other words that means namely that is to say or rather

e   Inclusion:

for example for instance say such as as follows (written) *eg.* (formal and written)

f   Highlight:

in particular in detail especially notably chiefly mainly

g   Generalisation:

usually normally as a rule in general for the most part in most cases on the whole h

Stating the obvious:

obviously naturally of course clearly

Exploring the story

Many excellent suggestions have been made to activate the readers' cognitive processes while reading and make the text relevant to students' lives. Let me just mention a few.

Isenberg (1990) offers information-processing techniques to explore the when? what? why? how? of the story-line;[9]

- ✓ Formulate questions
- ✓ Establish logical and analogical relationships -select/reject information
- ✓ Group/regroup, organize/reorganize facts and events -
  generalize -rank in order of importance
- ✓ Explore consequences of actions, generate alternatives, predict outcomes
- ✓ Evaluate.

II.3 Analysis of Hemingway's story "Cat in the rain"

The sample of emotive prose, which has been chosen for stylistic analysis, is a short story ''Cat in the rain'' by Ernest Hemingway. It has been chosen because it is suggestive and contains a definite psychological implication. The story is interesting from the point of view of the author's approach to conveying the main idea to the mind of the reader. It is always implicit and remains unspoken. It is the reader himself who should find it behind the simple, at first sight, description of the events.

---

[9] C.Kramsch, 1991. Context and culture in language teaching. Oxford University Press. p 142

Hemingway presents only sequence of outward actions and leaves the reader to imagine more than the words themselves can convey. This is characteristic of Hemingway's manner of writing he is famous for.

This is discusses Hemingway's "Cat in the Rain" by examining the effects produced in the text thanks to the specific stylistic and narrative choices made by Hemingway. Why does an American woman look down from the second-floor room at a cat in the rain, and not from the first-floor window? Why can the cat's identity be questioned, and not George's, the woman's husband? The stylistic and narrative technique used in the story, shows in fact how the writer perceives the relation between language and reality, which, Hemingway suggests, cannot be verbally represented.

Few literary texts have been as widely discussed as Hemingway's "Cat in the Rain." Among the notable literary critics and linguists who have joined in the discussion are David Lodge, Ronald Carter, and Michael Stubbs. Applying the assertion of Mick Short that "in well-constructed dramatic dialogue, everything is meant by the playwright" (Short 178), I shall present the effects produced by the use of specific verbal details in Hemingway's story and the author's underlying ethical message. In this story, an American couple are staying at an Italian hotel, where they seem to be the only guests. The woman is seen standing at the window of their second-floor room looking out at the empty square below. She makes out a cat crouched small under a dripping table, sheltering itself from the rain. The woman wants the "kitty" and goes down to get it. Once in the square, however, she realizes that the cat has gone away. When she goes back to her room, she finds her husband still reading on the bed. Eventually the maid knocks at the door and comes in with a big tortoise-shell cat for her.

2. One can wonder why the American woman should look down at a cat hiding from the rain in the square below, from the second-floor room and *not* from the first or the third floor. Other questions may be asked: why are this cat and the one the maid brought up to the room made difficult to identify as one and the same

animal? Why is the cat's identity questionable, while George's identity as the woman's husband is not? These stylistic and narrative elements are considered in this study as purposeful strategies used by the writer. The conclusion one can draw from the standpoint of stylistic and narrative technique can be stated as follows: George's identity is never questioned because the author places him in the immediate presence of the American woman, and emphasizes his reality by referring to him by name, while "the cat in the rain" is only a linguistically created fiction. The animal is seen only through the American woman's eyes, and it is neither perceived by the husband, nor objectively presented to the reader by the narrator.

3. Though Hemingway learned as a professional reporter how to report facts as they were, he felt that there was a limit to representing reality. This is what he conveys through "Cat in the Rain." Given this difficulty of reporting reality, two discourse analysts, Ronald Carter and Michael Stubbs, were misled by Hemingway's verbal technique that makes the cat appear "small." They both consider the cat in the rain and the one the hotel maid brought up to be different because the latter appears bigger than the former.

4. Indeed, in his analysis of this short story, Ronald Carter denies the identity of the cat that the maid brought up as the one in the rain: "I do not see a correlation here between 'cat' and 'kitty.' To me, this is a grotesque outcome to the kind of associations aroused in me by the word 'kitty' " (Carter 76). Michael Stubbs draws the same conclusion in his discourse analysis of this short story, arguing that the maid's is "a different cat": "My interpretation is therefore that Hemingway implicates that it is not the same cat. He does this by inserting information which is otherwise irrelevant: that the maid brings *a big tortoise-shell cat*. Informally, we might say that there is no reason to mention what kind of cat it is, unless this is significant, and unless we are expected to draw our own conclusion" (Stubbs 209). These two discourse analysts are misled to this conclusion about the cat brought by the maid, on account of the stylistic and narrative devices that make the cat in the

rain appear "small," making it thus impossible to identify the two cats as one and the same.

5. Why does the American woman see a cat from a room on the second floor of the hotel? This question can be answered by considering what effects would have been produced if the room were on the first floor. The woman, or the reader through her eyes, would see the cat very close and could recognize specific details. At the end of the story, the maid appears at the door of the room with a specific "big tortoise-shell cat," which the reader sees this time through the husband's eyes. Its appearance is unexpected, because the cat is depicted with the two new epithets "big" and "tortoise-shell." For this to be "unexpected," the woman must neither see the cat from the first floor, where she could make it out clearly, nor from the third floor which is evidently too distant as a viewpoint. The second floor is, therefore, suitably distant from the cat for the author's purpose to make it appear small, while actually leaving it unidentifiable by its size.

6. The second device which reinforces the apparent smallness of the cat due to the relatively distant location of the room, appears in the following passage:

The American wife stood at the window looking out. Outside right under their window a cat was *crouched* under one of the dripping green tables. The cat was trying to make herself so *compact* that she would not be dripped on. "I'm going down and get that kitty," the American wife said.[10]

The second device consists in the use of two words: the past participle "crouched" and the adjective "compact." The cat could actually be small, but with these two words, we find ourselves facing a cat verbally made to appear small. And even at this early stage, the woman's implicit presentation of the cat's size when she uses the expression "kitty" is not reliable. "Crouched" and "compact" help make us feel

[10] Kuhorenko, V. 1978. Interpratation of the text. Prosveshenie. Moscow. p 29

33

it is quite natural for the woman to refer to the cat as "kitty," it being a realization of what she wishes the cat to be like: " 'Yes,' she said, 'under the table.' Then, 'Oh, I wanted it so much. I wanted a kitty' " .

7. These two techniques, the moderately distant location of the room and the two words suggestive of the cat's size, have the effect of concealing from the reader the cat's true size and sort. Besides, the woman's use of the affectionate expression "kitty" further makes the reader believe that the cat is actually small. And this effect lasts till the final scene of the story, when the reader is brought face-to-face with a big tortoise-shell cat. By carefully employing these verbal devices to make the cat appear small, the narrator skillfully created this effect of frustrated expectation. To sum up, these two devices, the location of the American tourists' hotel room and the use of the two words discussed above, serve to make it impossible to identify the "cat in the rain."

8. Another device that makes the cat's identification difficult lies in the specific position of the husband lying on the bed, reading a book. In this setting, it is not unnatural for the man not to go to the window to look at the cat. Had the husband been sitting on a chair, he might have gone to the window to have a look at "the cat" as a natural course of action. To eliminate this possibility, the narrator had him lying on the bed, creating thus a limited situation in which the husband only sees the cat brought up by the maid towards the end of the story. Hence, the cat in the rain is equated with the fragile reality reported solely by the wife. The narrator apparently made the cat ambiguous by making it exist only through subjective reporting.

9. To enhance the function of the three devices which produce the effect of unidentifiability (the location of the room, the two discussed words, and single witnessing), the woman takes her eyes off the cat when she goes downstairs to get it and thus she loses certainty of the cat's identity. It is particularly noteworthy that the woman's aversion of her eyes from the cat is carefully paired with single

witnessing. When she looks away from the cat, it becomes impossible to restore the certainty of identity. In this way, by this carefully created setting and these stylistic techniques, the cat is made impossible to identify. The cat is an unidentifiable cat, effectively named "Cat in the rain" without an article, as justifiably pointed out in David Lodge's and Ronald Carter's aforementioned analyses of the story.

10. Unlike the cat, George is endowed with ample means of identification in the story. The first specification of George comes from the fact he is immediately present in the room with the woman. Because of this presence in the same room, his wife sees his existential reality. Secondly, he is identified by being depicted lying on the same bed and remaining in the same posture before and after his wife goes downstairs. When the American woman goes downstairs she obviously takes her eyes off George. Though she looks away from him, the constancy of the stage setting helps ensure George's identity. The husband, whom we can identify as "George" lying "on the bed, reading," retains the situational sameness. The same posture increases a sense of sureness of his identity. This sameness is particularly important since our attention is focused on the identity of the man and his posture, not on the "identity" of a vase or a carpet!

11.At the level of what Mick Short calls the character–character dimension of discourse, the husband's sameness of posture symbolizes the woman's feeling of boredom with him; while, at the narrator–narratee level of discourse, it helps convey greater probability in regard to the stability of the man's identity.

12. The story begins with a reference to the two Americans and a description of the general setting, and then shifts to the viewpoint of the woman. Reference to the man is from the woman's perspective. After the woman returns from downstairs, "empathy" (Kuno) is transferred to the man. Even when empathy was with the woman, she was referred to only by the common nouns "wife" and "girl." After her return, the man is referred to by a proper noun, "George," one of the highest

degrees of empathy (E [George] > E [a wife, a girl]). From the following excerpt, one can see that the wife is feeling more empathy for her husband than vice versa, because the husband does not identify the woman using a proper noun, i.e. her first name: "She opened the door of the room. George was on the bed, reading" (169).

13. The direction of specification is from less specified to more specified, as we see in the reference to the man as "husband" before she goes downstairs, and "George" after she comes back. This follows the same natural course of specification as that which was called "normal ordering of state descriptions" (general → specific, or whole → part / component). This "general to specific" reference does not appear in the sequence from "a cat," in the early part of the story, to "a big tortoise-shell cat", at the end, because the initial cat, as I have discussed so far, is not specified as "small" or "big," "tortoise-shell" or not. Greater specification of a referent is possible only when it has been introduced with less specification.

14. Yukio Mishima, a Japanese writer who committed ritual suicide in 1970, argues in his last essay that words are able to "shake" reality by giving form to "ghosts," i.e. words, expressing hence his ideal of the unity of word and deed:

The novel is a genre that originally sprang from a requirement for "verisimilitude"; so it must possess such fundamental power as that which, by making reality tremble, causes the "ghosts" (namely, words) depicted in *Tono Monogatari* [*Tales from Tono*] to materialize. Those who seek only confessions in a novel disregard the inner experiences that linguistic expressions impose upon people. (Mishima 79–81, my translation)

In his reference to this collection of folk-tales, Yukio Mishima is emphasizing J. L. Austin's "perlocutionary force" in language (Austin), the actual effect an utterance with illocutionary intent has on the addressee. Mishima contends that an author, in the act of writing something, should intend not only to convey a meaning but also to evoke a response from the reader. Hemingway and Mishima, one fatally

using a gun and the other a sword, both had obsessive feelings about the relationship between words and reality, even if Mishima wanted to make reality "tremble" thanks to a sharp use of words, while Hemingway was well aware that the actual and direct experience was beyond words.

15. Thus, what Hemingway conveys to us through "Cat in the Rain" is his obsessive feelings about existential reality. And the sureness of his existence in the world of reality, material and palpable, is what he looked for throughout his world-traveling, big-game hunting, marlin fishing…, and which was always beyond the words he created. To symbolize this slippery nature of reality beyond words, Hemingway created a linguistic fiction in the guise of a "cat in the rain," using the above discussed stylistic and narrative devices. This is most evident when the cat is compared with George. Though set within the diegetic world of the story, George's identity is never questioned because he is placed in the immediate presence of the American woman. The existence of the cat in the rain, in contrast, is questioned because it lacks this immediacy.

The main stylistic device the story is built upon is suspense. The author deliberately postpones the denouement keeping the reader in pressing anticipation. Hemingway's wonderful mastery of the language permits him to keep the reader tense till the denouement. Although everything seems to lie on the surface, but indeed the reader should make a great effort to derive the unspoken reference from the description of the facts. Hemingway's scrupulous attention to details permits him to introduce the hidden idea between the lines, without saying it directly[11]. Hemingway's talent lies in deep psychological insight into human nature.

---

[11] E.Hemingway. 1989. Island in the ocean. Prosveshenie. Moscow. p 569

III. Different ways how to work with literature in EFL

Whereas Widdowson, Kramsch, and Carter define literary texts by their unique form, Rosenblatt (1978) defines literary texts primarily in terms of how readers interact with them. She maintains that the common way of distinguishing literary works of art from other types of texts has been to examine the text itself. For Rosenblatt, a text is merely an object of paper and ink until a reader interacts with it, hence the question of defining literary texts does not depend on examining how literary and nonliterary texts differ, but rather depends on considering what a reader does in these different kinds of reading.

According to Rosenblatt, readers perform very different activities during aesthetic and non aesthetic reading. To illustrate these differences, she relates the example of a mother whose child has just swallowed a poisonous liquid and is frantically reading the label to discover what course of action to follow. The mother's main concern is to get the essential information in the text. Rosenblatt describes the type of reading in which the main purpose of the reader is to decipher what message can be carried away from the text as efferent, from the Lalin, efferre''lo carry away.'' In efferent reading, the reader focuses on the message of the text. In contrast, in aesthetic read ing, ''the reader's primary concern is with what happens during the reading process''

The distinction between efferent and aesthetic reading rests on the stance a reader adopts in relation to a particular text. Rosenblatt maintains that the same text can be read either efferendy or aesthetically. Hence, a reader could read literary text aesthetically so that his or her ''attention is centered directly on what he [or she] is living through during his relationship with that particular text'' or he or she could read it efferently by gathering specific information. For Rosenblatt, loo often literature classrooms focus on the latter type of reading in that they analyze the form of the text and thus reduce learners' engagement with literature. This concern with conscious attention to form in a literature class reflects an ongoing debate among teachers of literature.

There are many who argue that stylistics, or literary text analysis, can be of great value to language learners (e.g., Widdowson 1975; Carter 1996). Carter, for example, summarizes the advantages of using stylistics in language class rooms in the following way:

(i) stylistics provides students with a method of scrutinizing texts, a ''way in'' to a text, opening up starting points for fuller inter pretation. . . .

(ii) basing interpretation on systematic verbal analysis reaffirms the centrality of language as the aesthetic medium of literature, (iii) non-native students possess the kind of conscious, systematic knowledge about the language which provides the best basis for stylistic analysis. In many respects, therefore, non-native students are often better at stylistic analysis than native speakers.

Others, however, argue that a focus on stylistics undermines the reading of a literary text for enjoyment, for an aesthetic experience. Gower (1986), for example, poses the following question: ''Can we, then in any sense, say that 'stylistic analysis' helps the F.FL student, when its declared aim is to illuminate the 'mechanism' of a 'text' under the microscope .. . ? This, as I have said, is a very different thing from reading: the students operate on the 'text' rather than let a poem or novel speak to them''. Gower, like Rosenblatt, believes that literary texts should be read and enjoyed and that literary analysis necessarily undermines this possibility.

The question of whether or not to use stylistics or language analysis in L2 classrooms depends on what is meant by stylistics. Clearly, if stylistics entails mere analysis of literature to support one central meaning of a text, usually one arrived at by so-called literary scholars, then there is little possibility that this will engage language learners or contribute to their enjoyment of reading a literary text. If, on the other hand, stylistics provides learners with the tools to justify their own opinions of a text, then the analysis of the text can be related to the student's own aesthetic reading of it. Widdowson (1992) terms this approach one of practical stylistics in which the goal is ''to stimulate an engagement with primary texts, to encourage individual interpretation while requiring that this should be referred

back to features of the text''. Carter (1996) makes a distinction between what is traditionally thought of as stylistics and what he terms a language-based approach to literature. For Carter, a language-based approach is student centered, activity based, and process oriented in that classroom tasks help students support their interpretation of a text by engaging them in the process of meaning-making. How then can language analysis be productively used in L2 classrooms to enhance students' enjoyment in reading literature and develop their awareness of language?

III.1 New approach to teaching literature

Everything evolves as time goes by. As Spencer put it, ''Life in the Universe is a continuous step forward.'' Our hamburgers are better now and so are our jet planes. People live longer and are healthier. Language teaching has achieved a higher level of efficiency than ever before. But one thing has remained stagnant: the teaching of literature. The great majority of our teachers teach literature the same way our grandparents did half a century ago.

Nowadays learners have sore recollections of the way their literature teachers tried to impose their ideas on them. Remember that interminable reading in class: dates, biographies, lengthy paragraphs in a language they could hardly follow, teachers that would talk for hours to a passive and *unmotivated* audience.

They still think that why teachers of literature talk too much. Teachers do all the talking, leaving our poor students overwhelmed by our massive culture. They tell them everything. They ask the questions, and then they answer them. The students have no chance to express themselves or to show any literary tendencies. In my opinion, teachers should be extremely parsimonious in providing students with answers on a tray. An answer is like a treasure: it is usually hidden, and is worth possessing only if you yourself strive to find it with the sweat of your brow. Otherwise it is almost worthless, because if students are given everything the easy way, it is unlikely that the subject matter will be incorporated into their body of knowledge. *Ce qui vient par le flot, s'en va de meme* (what comes easily, goes easily), as the French would say.

In this part I'd like to present an experiment which was taken by Brasil English teacher.

An experimental approach

That year something happened that changed my life as regards teaching. The experience I went through illustrates my conception of teaching literature.

In July of that year—it was wintertime in Brazil—our coordinator asked me to start teaching a course in advanced American literature. The former teacher of the course was what we call a scholar. ''She is O.K.,'' he said, ''but she is at too

high a level for the students to follow, and their interest is lagging, so they have started dropping out.'' He had decided to restructure the course, to start from scratch, and his choice had fallen on me because I had developed a certain reputation as a writer here in Santos.

I had a talk with the students, and I gathered that they were tired of literary rhetoric, tired of being assigned all that massive reading of T. S. Eliot, Faulkner, Dos Passos, Cummings, and Pound. They wanted something more attractive, something they could follow, since they were not linguistically equipped to understand many of the writers they had to read. In a word, they wanted something more practical.

After this event in his life this teacher developed a theory in teaching: that you learn to do something by doing it, not by listening to it. It seems a simple theory (Montaigne preached it in the seventeenth century), but unfortunately not all teachers are aware of its effectiveness. So, after long and careful preparation, he decided to apply a new approach to teaching literature. It was kind of revolutionary, at least in his city and vicinity, but he decided to apply it, anyway. His idea was to put the students in the middle of the whole literary process, to make them creators rather than passive containers of boring theories. Unfortunately, teachers have transformed students into vast containers through endless cramming and memorization. He wanted his students to participate in the writer's creative process, and he would divest himself of the pompous condition of teacher of literature to be a simple monitor: they would work together.

In this part I present his new approach to use literature in teaching and it can be used by our teachers, too

Studying a play

We started with American theater, and I chose *Our Town,* by Thornton Wilder, for this literary experiment. It was to be teamwork, so groups were formed. The play had 65 pages in the edition we read, and the students' first task was to abridge it to, say, 30 pages. They had complete liberty to do whatever they wanted, provided they retained the atmosphere set by the author and didn't change the plot.

The second step was to make preparations for a stage performance, as the students had decided to act it out for the whole school to see. They were assigned to do research on such things as the proper costumes and coiffures for that time. It was an exciting activity, and sometimes we stayed after class rehearsing. Finally, the night of the performance came, and it was a smashing success. The students presented the play many times; we even got invitations to perform in other cities.

These literary activities greatly weakened the traditional methods of grading and examinations, for the students were graded according to the quality of their writing in class and at home, as well as the way they carried out the linguistic activities on the stage. By ''linguistic activities'' I mean intonation, pronunciation, articulation of sounds, and fluency in their utterances.

Dealing with a short story

When we came to the short story, I used a bolder approach: instead of simply getting involved with cutting and reducing the complexities of a text, they were required to create something. The short story I selected was ''Dr. Heidegger's Experiment,'' by Nathaniel Hawthorne. It is an interesting allegory in which the writer studies the rights and wrongs in human behaviour, but since it was written in the nineteenth century under the influence of romanticism, the vocabulary is old-fashioned and the paragraphs are long. I told the students to transform the short story into a play and to clarify the linguistic complexities. They were also supposed to construct a play with more up-to-date language in terms of structure and vocabulary. But Hawthorne presents a serious problem: his style is quintessentially narrative and his dialogs are both intricate and unnatural. My students had trouble with the first two pages, because the author imparted all the information to the reader through a long narrative. Some students suggested the use of a monologue, but that idea was discarded. Then it dawned on them that the solution to this problem was not that easy. Days passed. The students were in a real predicament, but finally one student came up with a suggestion that seemed to settle the problem: he suggested introducing into the play a new character, probably a maid or a butler. The students preferred the butler.

I had already thought of that solution, but I hadn't said a word, for, as I said earlier, my idea is that the teacher should avoid bringing in the solution on a tray. The idea of a new character was excellent because it would break up the long narrative, making it possible for the students to produce short, lively dialogs between Dr. Heidegger and the butler. I read the play and gave my opinion about parts that looked faulty to me. They rewrote the passages they thought were not good, and then started rehearsing the play for the stage performance. Once again it was a smashing success.[12]

[12] Nelson Salasar. 1992. An experimental approach. English teaching forum. P 31

III.2 Meaningful output through discussion

Students are like most other ESL/EFL students around the world in that they are interested in improving their English language skills for reasons that were generally quite practical and utilitarian. In searching for methods that would help these students toward their goals, I have come to value literature as a tool to use as a focus for language teaching. This feeling is based on my perception that adult learners need interesting adult-level materials to read as they learn. The reading material for an ESL/EFL class should be the type of material that would interest a comparable group of native speakers. For optimal language learning/acquisition to take place, the learner must become engaged in and want to understand the message. Widdowson's remarks (1983:91) seem to me to touch the heart of the issue: "The language learner's interest is an intrinsic part of the language-using process itself, not a state of mind it is desirable for learners to be in so as to make them more receptive to teaching."[13]

What I am talking about is quite distinct from the traditional literature- based syllabus that is still used in many places around the world today and which is ''dominated by academic, teacher-oriented instruction'' (Stern 1987). My own interest is in teaching language as communication. My purpose in this part is to illustrate in a practical way how you can put literature to work in your classroom and to show how, through communicative and self-discovery techniques, even low-intermediate-level students can comprehend and enjoy reading works of literature. The experience can contribute greatly to their ability to speak, understand, read, and write English. In order to illustrate the techniques I have found effective, I have chosen a short story, ''A and P,'' by John Updike and I explain step by step how you can employ it in classes.

A number of writers on this subject have made the case for literature in second and foreign-language teaching quite forcefully (e.g., Dunning 1989;

---

[13] Widdowson, H. 1975. Stylistics and the teaching of literature. London.Longman

Gajdusek 1988; Povey 1967,1979,1986; Sage 1987; Spack 1985; Widdowson 1975, 1978, 1982, 1983). I will not attempt to recapitulate their arguments here, but would like to offer a brief summarization of them.

- Literature provides students with interesting and meaningful input in the written mode. Interest is the primary goal of literature.
- It provides a focus for meaningful output through writing and discussion.
- Reading material intended for natives is one of the most effective means of expanding one's L2 vocabulary.
- It enhances the learner's understanding of the cultural values of English-speaking peoples, which is part of gaining true fluency in the language.
- It encourages appreciation of English as a beautiful language, while many learners have come to regard it only as a practical and utilitarian one (McConochie 1982:232).
- It provides realistic experience for the type of reading students will encounter in mainstream academic courses in English-medium universities and other real-life situations.
- It provides an effective way of understanding the complex of subtle elements that go into creation of what we call ''good writing.'' There is no way to explicitly teach all these elements and communicate the way they combine to make a piece of coherent written discourse without exposing students to the experience of expert writing .

Selection of material

The first critical decision the teacher faces is selection of the appropriate readings for a particular class. The readings should be challenging for the students but not overwhelming. To use Krashen's terminology, we need to expose them to language at the level of i+1[14] (Dulay et al. 1982; Krashen 1985). This does not mean that they need to understand every word that they read. In fact, one of the purposes of using literature is to help students learn to use context clues to interpret unfamiliar vocabulary and to strive fort overall comprehension. Cooper (1984) has

reported on a series of studies which confirm that unpracticed readers in a foreign language tend to use a word- by-word approach while more practiced readers are able to chunk information. Still, considerable care needs to be taken to make sure that the selections are consistent with the interests and language level of the students as well as with the goals of the course.   It is short; the language in it is contemporary; the setting (a supermarket) is one that any student in the United States, as well as in many other parts of the world today, would be familiar with; and it deals with a common human situation that many people will be able to easily relate to-the conflict of values between different generations. I do not mean to suggest, however, that any story that does not meet these criteria should be rejected. You can successfully use much longer works, including novels, as well as older works. Still, other things being equal, do not pile onto students any additional burdens caused by having to interpret archaic language, unfamiliar dialects, or unusual stylistic devices. The teacher should exercise extreme caution in making any assumptions about how students will interpret a work through the eyes of their own cultural values (see Brooks 1989). A study by Steffenson, Joag-Dev, and Anderson (1979) has demonstrated that background knowledge affects the reader's interpretation and memory of what is read. Clearly, reading is not just a process of extracting meaning that exists on the pages, but of creative interaction of reader and text (Steffenson and Joag-Dev 1984). All language is, in fact, more than a process of decoding messages; language is a way that people relate to each other and to the world.

Pre-reading activities

To prepare the class for any cultural implications contained in the reading, you can probe the assumptions they are bringing to it. Often introduce the reading by showing the class some pictures of the interiors of supermarkets in order to elicit reactions to and experiences with these institutions, find a picture of a young person and an older person in a situation that might suggest generational conflict and ask for opinions as to what they are doing or what they might be saying to

each other. This kind of introductory activity gets the class thinking along the lines of the story they are going to read and should make comprehension easier.

Another type of prereading activity that particularly effective is the ''write-before-you-read'' assignment suggested by Spack (1985). For this story, use the following prompt: ''Write about a disagreement you have had with an older person because you thought his/her ideas were old-fashioned.'' Write with the students and share what you have written with them. Students are offered the chance to read their experience to the class, but nobody is forced to. This assignment is done in the journals that always require students to keep. The journal is kept in a bound note-book. From time to time collect them and write paragraph-level comments on the content of the entries, do not correct any work in the journal for grammar. What you might do is write a comment like ''I am not sure I understand this. Do you mean .. . ?'' Basically, though, I want them to be able to write in the journal without excessive worry about form. I explain to the students at the outset that this is not because I do not consider correct form to be important but because I want them to be able to do at least some writing that is purely for communication.

Another aspect of preparation that is worth devoting some time to before reading is laying the groundwork for some of the more difficult vocabulary. One approach is simply to make up a glossary and hand out copies. This can be useful, but limit it to obscure words that cannot be derived from context. There is a danger in using glossaries because, in the best case, they remove from the students the responsibility for puzzling out meanings, and, in the worst case, can actually confuse them. A much better technique was suggested by Gajdusek (1988:235-36). Extract from the story a few sentences that contain words or idioms likely to be troublesome and present them to the class as a cloze exercise with a blank in place of the word you want to focus on. Each student must then guess what word could fit into the gap and explain his/her answer. After they have made their guesses and discussed them, the actual word used in the story is revealed. This enjoyable communicative activity encourages careful thinking about the significance of words without revealing too much about the story before reading it.

Here are two of the sentences from ''A&P'' that I have selected for use in this exercise: (1) ''She kind of led them, the other two_____around and making their shoulders round.'' (2) ''He pointed, they pointed,

and they_____ out of sight.'' The omitted words are *peeking* and *shuffled,* respectively. Even if they do not hit upont the exact words, perceptive students should figure out that in the first sentence the missing word is a verb ending with *-ing* and in the second, a verb ending with *-ed.*

Final preparatory exercise is simply to write the title of the story on the chalkboard and ask the class to speculate on what the story will be about. In this case, it is important that they understand that the title refers to a large chain of supermarkets in the United States.

Discovering explicit meanings

Now the students are prepared to read the story at home on their own. Remind them to read for overall comprehension and not to worry if they do not understand everything they are reading. Discourage extensive use of the dictionary. You can be, however, conscious that comprehension problems will occur, and   designe some exercises to help deal with them. Hand out copies of a list of questions aimed at helping to focus on critical aspects of the piece. These questions are to be answered by the students in their journals after they have read. Questions use with this story include: Who tells the story? Where does the story take place? What period of time is covered in the story? What did the girls do that was unusual? What did the store manager do when he saw the three girls? What did Sammy do at the end of the story? These questions are all aimed at making sure they have a basic grasp of the surface meaning.

In addition,   ask the students to prepare, in a separate part of their journals, a set of notes on vocabulary, structures, or aspects of the story itself that they are not sure they understood. We employ a double-entry format for these notes. A page is divided by drawing a line down the center. On the left side the students write words or phrases they want to ask about or any other questions they have. The right side is for answers. At the beginning of the next class session, the first thing

do is meet in groups of three or four and review these notes. The students should compare their answers to the questions given them and try to resolve any points of difference. They also should help each other to find the answers to their own questions and the meanings of the words or phrases they noted down. The teacher circulates among the groups but should be careful not to offer assistance unless asked. With the class as a whole, help to clarify any information that the groups were not able to work out.   Usually ask each group to select three **or** four items and read them to the class. It is important for the teacher to go through the story carefully in preparation for the class so as to locate any colloquial usage, culturally loaded references, or figurative language that can be expected to cause difficulties. Of course, most of the points you have highlighted will have been covered in the group and/or class discussions, but it may be wise to touch upon anything that has escaped attention and is critical to comprehension of the story. As an example of the type of point you might want to call attention to, note that the first sentence of this story begins: ''in walk three girls.'' Ask the class if this is grammatically correct, and some, if not all, will recognize that they have been taught that the correct form is *walk* with a plural subject. Then you ask why the author wrote the sentence this way. Quite possibly someone will volunteer that he must have been representing Sammy's colloquial speech, but, if no one recognizes this, it is appropriate to explain.

The next activity I would suggest is to take a poll of the class on this question: How many major characters are there in this story and who are they? Write the responses on the board. There will almost certainly be differing opinions on this point, and the resulting discussion will lead into analysis of the characters and the roles they play. A similar type of activity is to ask each student to identify the exact sentence where the climax of the story occurs, then defend their choices

Discovering implicit meanings

As we talk about the climax—the resolution of the conflict around which the story is constructed—we are beginning to get into the area of below-the- surface meanings, the appreciation of which is the true key to understanding and

enjoyment of a work of literature. The key point to remember is that the process of reading is, as mentioned above, a process of continual interaction of reader and text. The moment the teacher begins to impose his/her own interpretation, the students will tend to slip back into their accustomed and comfortable roles as passive recipients of knowledge. The technique which was developed to maintain the students as active participants is to have them generate their own questions as we explore the deeper levels of meaning. Extract several passages from the story and give them to groups of three or four students. (With large classes it may be necessary to increase the size of the groups.) Each group must agree upon and write down five questions about their passage. The passages are selected to direct attention toward aspects of the underlying conflict in the story. The following is a sample passage from ''A and P'' that you can use.

''Girls, I don't want to argue with you. After this come in here with your shoulders covered. It's our policy.'' He turns his back. That's policy for you. Policy is what the kingpins want. What the others want is juvenile delinquency.

This can be followed up by distributing each set of questions to a different group and instructing them to prepare answers to the other group's questions. They are permitted to consult with the members of the other group if they need clarification of the question. The questions and answers should be read aloud and discussed with the whole class. (With a very large class or if time is short, it may be necessary for each group to select only one or two of their questions and answers to read to the class.)

You can pose one final question to be considered by all the groups: ''What did Sammy mean when he said in the last sentence of the story that he felt how hard the world was going to be to him thereafter?'' This question focuses in on the central theme of the story. When there are differences in responses prepared by the various groups, they are required to defend their points of view. For these group exercises it is highly desirable to use a report form with space laid out for the five questions.

Follow-up activities

One of the best follow-up type activities is the roleplay. There are three ways of doing it: (1) You could simply dramatize sections of the story as written. This could be done with the scene involving Lengel, the three girls, and Sammy. (2) You can have your students write extensions of scenes contained in the text by writing their own dialogue where details have not been filled in by the author. You could, for example, write dialogue for the scene in which Sammy rings up a box of crackers twice and the customer complains. This incident is mentioned in the story in only a general way without specific dialogue. (3) Perhaps best of all, your class could create its own drama by writing scenes not specifically recounted in the story but alluded to. You might decide to imagine the scene when Sammy goes home and has to reveal to his parents the news that he has quit his job. The possibilities are limited only by your and your students' imaginations. I recommend that the students be given some voice in selecting which scenes to dramatize. When students produce their own dramatic presentations, it makes an impression on them and involves them in using English to accomplish a task-the essence of a communicative activity. Often shy students become enthusiastic participants.

One type of follow-up activity that is nearly always appropriate is a writing assignment. Some of the possibilities include the critical evaluation essay (students give personal reactions and opinions about the story with reasons and examples from the text to back them up), analysis of a character, plot summaries, commenting on some aspect of the theme, rewriting the ending, and imaginative pieces based on expanding some aspect of the story.

These techniques are only a sampler of the communicative activities that can be done with literature. The guiding principle should always be that the purpose is to help students to discover *for themselves* the multiple layers of meaning in literature. In the process$_4$, they learn a lot of English. At the same time, they are developing skills for critical thinking leading to general intellectual and ethical growth to peack 1985:46). I believe that our students will respond in kind to our expectations of them. If they are treated like intelligent individuals capable of read-

ing interesting and challenging material, they will gain confidence in their own abilities. If they have proven to themselves that they can read material intended for English speakers, they will be encouraged to attempt outside reading on their own. I favor giving adults and university students material that is appropriate to their level of cognitive functioning—the real thing—real literature.

IV. Conclusion

In this Qualification Paper I studied the functioning of the stylistic devises in the text, their types and ways of translations, the usage of stylistic devises by writers, and how stylistic analysis helps EFL learners to read literature, also some suggestions were given how to work with literary text at the lesson

The object of this Qualification Paper can be considered as one that gives the review of the English stylistic devises and their stylistic usage. It helps to improve one's understanding of the classification of stylistic devises, peculiarities of their translation into Uzbek language, which play a great role for translators and of course for learners.

In the introduction there was a base of urgency of a choice of theme identified the subject, object, the problem is identified and placed hypothesis.

The first chapter dealt with the general issues on style and stylistics, phonetic and lexical expressive means and its stylistic usage them in the text. The part "Guide to literary analysis" was about some useful suggestions how to analyze the literary text.

The next part of the main body was practical, covered the same concepts on practical basis of stylistic devises in the text. It was about experimental approaches held by Brasil teacher and which can be used in teaching literature in our country, besides it should been taken into consideration that teaching literature and analyzing the literary text are connected with each other.

Linguistic 'Stylistics'in different scholastic interpretations (due to divergence of approaches and complex nature of the object of study):

Descriptive stylistics as the study of units larger than a sentence, i.e. the arrangement of sentences, their grouping in paragraphs / A.A. Hill /;

Text Stylistics - close to text grammar, structural study of regularities in text composition / W. Hendricks /

Ideostylistics (stylistics of individual speech) as investigation of the author's style or the style of a literary work.

Theoretical stylistics as research of the speech act and text, built up of three parts, correlated with the speech act components:

Author's Stylistics "genetic stylistics", research of the author's choice of speech forms, the author's message and its realization.

Immanent stylistics as research of the inner construction of the text, realization of the laws of the given speech genre.

Stylistics of the addressee (stylistics of perception) as investigation of the addressee's interpretation of the author's message, as well as the "image of the addressee" or "the addressee factor" itself.

Practical stylistics as the basis of teaching the norms of a native or foreign language.

Expressive Means (EM) and Stylistics devices (SD)

A writer uses particular means by which he obtains his effect: exp. means, stylistic devices. We have to make a distinction between EM and SD. All stylistic means of a language can be divided into exp. m (EM), which is used in some specific way, and special devices called SD.

The EM of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraselogical and syntactical forms, they are used for emotional or logical intensification of the utterance some of them are normalized and dictionaries label them as intensifiers. The most powerful EM of any language are phonetic.

Overview of general stylistic devices and expressive means

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts.

Metonymy is based on a different type of relation between the dictionary and contextual meanings a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent

Irony – is a stylistic device also based on the simultaneous realization of two logical meanings-dictionaries and contextual, but the two meaning stand in opposition to each other.

Polysemy is a generic term the use of which must be confined to lexicology as an aspect of the science of language. In actual speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes.

The Pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase.

The Epithet. From the strongest means of displaying the writer's or speaker's emotional attitude to his communication, we now pass to a weaker but still forceful means – the epithet.

O x y m o r o n is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense,

Antonomasia. The interplay between logical and nominal meanings of a word is called a n t o n o m a s i a .

Periphrasis – is the re-naming of an object by a phrase that brings out some particular feature of the object.

Euphemism, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.

In the following part "**Guide to Literary Analysis" w**as given some tips which will help learners to analyse the text. They are: evaluating the story, analyzing the author's style, literary discussions and the last how to make a summary after reading the text.

I presented the analysis of Hemingway's story "Cat in the rain". The second part of the main body covered practical issues dealing with working with literary text.

In conclusion I'd like to express my gratitude to my teachers at the university and hope that this work will be useful to young teachers and learners.

Bibliography

1. Karimov I. A. "Uzbekistan along the road of Independence and progress" Tashkent 1993.

2. Karimov I. A. "There is no future without history" Tashkent 1997.

3. Karimov I. A. "Great spirituality-undefeated power" Tashkent 2008

4. Adrian Pilkington. 1991. 'Poetic Effects', Literary Pragmatics, ed. Roger Sell (London: Routledge)

5. Geoffrey Leech and Michael H. Short. 1981. Style in Fiction: A Linguistic Introduction to English Fictional Prose (London: Longman)

6. H.G Widdowson. 1992. Practical Stylistics (Oxford: Oxford University Press)

7. P.M Wetherill. 1974. Literary Text: An Examination of Critical Methods (Oxford: Basil Blackwell)

8. Kiberd, Declan (1996) Ch.2 ''Inventing Ireland: The Literature of a Modern Nation'', Harvard University Press

9. Morley, Sheridan (1976), Oscar Wilde, London: Weidenfeld & Nicholson

10. Ellmann, Richard (1988), Oscar Wilde, Vintage Books, ISBN

11. J. Fernandez Persuasions and performances: the play of the tropes in culture. Bloomington: Indiana university press. 1986.

12. U.M. Skrebnev The basis of English stylistics. Moscow. 2003.

13. M. Goldenkov Modern English language. Be careful hot dog. Moscow. 1999.

14. I.R. Galperin Stylistics. Moscow 1971.

15. Y.M.Skrebnev Fundamentals of English stylistics. Moscow. 1994.

16. T. A. Znamenskaya Stylistics of English language. Fundamentals of the course. Moscow 2004

17. Joseph Williams. 2007. Style: Lessons in Clarity and Grace, 9th edition (New York: Pearson Longman)

18. Michael Toolan. 1998. Language in Literature: An Introduction to Stylistics (London: Hodder Arnold)

19. Roger Fowler. 1996. Linguistic Criticism, 2nd edition (Oxford: Oxford University Press)