MINISTRY OF HIGHER AND SECONDARY SPECIALIZED EDUCATION

OF THE REPUBLIK OF UZBEKISTAN

SAMARKAND STATE INSTITUTE OF

FOREIGN LANGUAGES

FAKULTY OF ENGLISH PHILOLOGY

THE CHAIR OF ENGLISH LEXIS AND STYLISTICS

REPORT

THEME: **"Expressive Means and Stylistic Devices"**

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Samarkand – 2013

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I. Introduction

Theme actuality. In order to improve the training and provide better knowledge of foreign languages we have to accelerate the realization of the National Programmer of Personnel Training in the country. As in many other aspects of life the situation changed in a language policy. That requires creation of new textbooks, dictionaries, manuals. In order to fulfill this goals one must know every field of linguistics. In my opinion the theme of the work is very actual because there is not any manual which compare the lexical stylistic devices of the Uzbek and the English language.

The aims and purposes of the work. Main goal of the work is to compare, analyze and find examples which belong to lexical stylistic device.

1. Expressive means and stylistic Devices

All stylistic means of the English and Uzbek languages can be divided into expressive means (EM) and stylistic devices (SD). "The expressive means of a language are those phonetic, morphological, word building, lexical, phraseological or syntactical forms which exist in language as-a-system for the purpose of logical and various dictionaries.

Among lexical EM we must mention words with emotive meanings, interjections, polysemantic words, vulgar words, slang etc. The fact that polysemantic words retain their primary and secondary meanings is of great importance for stylistics. It is quite easy to understand the meaning of the following phrases; *He grasped the main idea*; *a burning question; pity melted her heart*. The italicized words are used in their secondary transferred dictionary meanings. But the primary and secondary meanings are realized simultaneously. The expressiveness of these words becomes obvious when compared with neutral equivalents; He understood the main idea; an important question; pity softened her heart. This expressiveness exists in the vocabulary of the Uzbek and any language. For example: Suv yuz gradus issiqlikda qaynaydi; gap qaynaydi. Ustaraniqayramoq. Ikki yoshni bir-biriga qayramoq. Dalalarda ish qaynaydi kimlar teradi, kimlar beda o`radi, kimlar shudgar qiladi.

In this short survey it is impossible to give a complete analysis of all E.M. of the both language. My task was to show some lexical EM of the English and Uzbek languages.

According to Prof I.R. Galperin`s definition Stylistic Devise is a conscious and intentional intensification of some type structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

SD must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings gives rise to such SDS as metaphor, metonymy, irony, epithet and others. Thus, a metaphor is a conscious and intentional intensification of typical semantic properties of a word: "Oh, Rain"-said Mor. He enveloped her in a great embrace. (I. Murdoch). The dictionary meaning of the verb "envelope" is "to wrap up, cover on all sides". The contextual meaning is "to embrace" Here

we can give example of the Uzbek: Imtixonda u sayrab ketdi. The dictionary meaning of the verb "sayramoq" is "qushlarning sayrashi, yoqimli yoki yoqimsiz ovoz chiqarishi" The contextual meaning is" tinmasdan so`zladi, yaxshi javob berdi".

The typical features of proverbs and sayings serve as the foundation for an SD which is called epigram, i.e. brevity, rhythm and other properties of proverbs constitute a generative model into which new content is poured

- A thing of beauty is a joy forever. (J. Keats)
- Sweet is pleasure after pain (J. Dryden)
- If youth knew, if age could (Tl. Estienne)
- What the eye does not see, the stomach doesn't get upset (J.K. Jerome).
- O`zing tashna bo`lsang, obi juy etar
- Ko`zing tashna bo`lsa, obro`y ketar (X.Dexlaviy)
- Aytur so`zni ayt, aytmas so`zdan qayt. (A.Navoiy)

These phrases are not proverbs; they are the creations of individual writers and poets. When such phrases are used in the text they accumulate great emotive force and function. They acquire a generalized status and thus easily become an SD while proverbs remain EM of the language.

The some may be said about syntax. The typical structural features of oral speech (violation of word order, omission of some parts of the sentence, repetition of certain words etc) may be intensified and promoted to a generalized status. Such SDs as inversion, parallel constructions, chiasmus is the result of these stylistic transformations.

It is important to know that the stylistic use of EM must not necessarily lead to the formation of an SD. For example, repetition is widely used in folk song and poetry and in oral speech to make our speech emotional and expressive, but we can't say that in such cases we use a SD.

> When the weather is wet
We must not fret,-
When the weather is cold
We must not scold
When the weather is warm
We must not storm.
> "Oltin edim, chuyan bo`ldim
Dono edim, somon bo`ldim
Qimmat edim, arzon bo`ldim
G`amga qolgan, ravshan bo`ldim.
Thus we may draw the conclusion that EM are the facts of the language, while SDs are the property of the speech. They are the creation of individuals (writers and poets) and are based on the peculiarities of existing EM of the language. This is in short the difference between EM and SD.

While speaking about SD we must always remember: the force of one and the same SD may be different. In some cases the emotive charge may be very strong, in others it may be weak. It depends on the use of a SD in one and the same function. Due to the overuse of the SD it may become hackneyed, trite and looses its freshness and brightness;

In the first case we have trite SDs, in the second-fresh, genuine SD.

Speaking about SDs we must mention the cases when two or more EM or SD meet at one point, it one utterance. Such clusters of SDs are called convergence. "Together each SD adds its expressivity to that of the others. In general, the effects of these SDs converge into one especially striking emphasis" (M. Riffaterre) For example: When everyone had recovered George said; "She put in her thumb and pulled out a plum". Then away we were into our merciless hacking- hecking laughter again. (S.M.Maugham).

Mushtipar opalarimiz, fidoyi yanga va singillarimiz tiriklikning tuganmas yumushlari deb o`n besh-yigirma yoshlaridayoq "Qush uyqu", o`ttiz yoshlarida esa o`tin bo`lib qolmoqdalar…(Saodat jurnalidan)

In this Uzbek examples mushtipar, fidoyi, yumush, qush uyqu, o`tin is convergence.

In English examples we find the convergence of several SDs: decomposition of a proverb (to put one's thumb into smth), a bring case of an onomatopoeia in the function of an epithet (Hacking-hecking), inversion (adverbial modifier stand before the subject).

II. Main part

2.1 Lexical Expressive Means and Stylistic Devices

Transferred meaning is the interrelation between two types of the lexical meaning: dictionary and contextual. The contextual meaning always depends on the dictionary meaning. But when the deviation is very great that it ven causes an unexpected turn in the logical meaning, we register a stylistic device. In other words we may say: when we witness two meanings of the word realized simultaneously we are confronted with a SD, where two meanings interact.

Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning, as, for example, with the word sophisticated. This is especially the case when we deal with transferred meanings.

What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation

from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. The term 'transferred' points to the process of formation of the derivative meaning. Hence the term 'transferred' should be used, to our mind, as a lexicographical term signifying diachronically the development of the semantic structure of the word. In this case we do not perceive two meanings.

When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

2.2 Interaction of primary dictionary and contextually imposed meaning

The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object) and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing in common, but in which he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense.

The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.

Let us now proceed with a detailed analysis of the ontology, structure and functions of these stylistic devices.

The relations between different types of lexical meanings may be, based on various principles:

1) The principle of affinity-metaphor,

2) The principle of contiguity-metonymy

3) The principle of opposition-irony.

As it has been stated above the lexical meanings of a word comprise various meanings. But the difference between these meanings is not great and unexpected. In most cases these meanings appear on the principal of affinity existing between the notions and objects surrounding us.

The interaction or interplay between the primary dictionary meaning-the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object-and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing is common, but in which he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or contradictory sense.

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Metaphor. The term "metaphor", as the etymology of the word reveal means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: It is due to the metaphor that each thing seems to have its name in language. "Language as a whole has been figuratively defined as a dictionary of faded metaphors.

Thus by transference of meaning the words grasp, get and see come to have the derivative meaning of understand. When these words are used with that meaning we can only register the derivative meaning existing in the semantic structures of the words.

Though the derivative meaning is metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

A metaphor becomes a stylistic device when two different phenomena-things, events, ideas, actions are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties .Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common .

The idea that metaphor is based on similarity or affinity of two objects or notions is erroneous .The two objects are identified and the fact that a common feature is pointed to and made prominent doesn't make them similar .The notion of similarity can be carried on ad absurdum ,for example ,animals and human beings move , breathe ,eat ,but if one of these features ,i.e. movement ,breathing, is pointed to in animals and at the same time in human beings the two objects will not necessarily cause the notion of affinity.

Metaphor is not merely an artificial device making discourse more vivid and poetical. It is also necessary for the apprehension and communication of new ideas. It is the way in which creative minds perceive things.

Metaphors like many SDs must be classified according to three aspects:

1) The degree of expressiveness,

2) The structure i.e. in what linguistic form it is presented or by what part of speech it is expressed,

3) The function, i.e. the role of SD in making up an imagine.

The expressiveness of a SD depends on various aspects. Different authors and literary trends or movements have different sources where they borrow the material for images. Favourite images in oriental poetry are: nightingale, rose, moon. Nature, art, war, fairy tales and myths, science may also serve as sources for metaphorical images.

We distinguish genuine and trite metaphors. The metaphors in which images are quite unexpected are called genuine. Those which are commonly used-are called trite or dead metaphors. Genuine metaphors are also called speech metaphors .Genuine metaphors can easily become trite if they are frequently repeated.

There is an opinion that a metaphor is a productive way of building up new meanings and new words. Language can be called the "dictionary of faded metaphors".

Examples of trite metaphors: The salt of life; a flight of imagination: the ladder of fame; to burn with passion (anger). The following metaphors enriched English phraseology; foot of a bed, leg of a chair, head of a nail, to be in the same boat, blind window, to fish for complements. Here Uzbek examples o`q yomg`iri, o`lim do`li buloq ko`zi.

Examples of genuine metaphors: The lips were tight little traps the whole space was a bowl of heat; this virus carried a gun; the dark swallowed him;

Mrs. Small`s eyes boiled with excitement; the words seemed to dance …. Xademay, ularning safari qoridi. Daryo oqar, vaqt oqar, umr oqar paydar-pay. Boshimdan kaptarlardekuchdi ming-minglab xauol. Gullar go`yo eshitar ta`zim.

Very often trite metaphors are given new force and their primary dead meaning is created a new. It is achieved by introducing new additional images. Such metaphors are called sustained or prolonged: "Our family rivulet joined other streams and the stream was a river pouring into St. Thomas Church" (J. Steinbeck).

Jimjitlik bor joyda xayot so`nadi. Jimjitlik toshni xam, ko`ngilni xam emiradi. Tingan suvni qurt bosadi.

Thus, trite metaphors regain freshness due to the prolongation. Metaphors may have a sustained form in cases with genuine metaphors as well.

Usually a metaphor may be expressed by any part of speech.

The main function of the metaphor is to create images. Genuine metaphors create bright images in poetry and emotive prose. Trite metaphors are widely used in newspaper and scientific style. Here it is not a shortcoming of style. They help the author make the meaning more concrete and brighten his writing as it is an indispensable quality of human thought and perception.

There is an opinion according to which metaphor is defined as a compressed simile. Prof. I.R. Galper in considers this approach as misleading because metaphor identifies objects while simile finds some point of resemblance and by this keeps the objects apart. He says their linguistic nature is different.

When likeness is observed between inanimate objects and human qualities, we have the cases of personification:

Slowly, silently, now the moon
Walks the night in her silvery shoon
This way and they and that the she peers and sees
Silver fruit upon silver trees
Here the examples of personification (jonlantiruvchi) of Uzbek languages. Xozir Farg`ona bog`larida to`kin kuz. O`rikzorlar tukini o`zgartirib boshiga olov rang qip-qizil durra bog`lagan. Tutzorlar boshida malla qalpoq.

Metonymy—is a transfer of meaning based upon the association of contiguity-proximity. In metonymy the name of one thing is applied to another with which it has some permanent or temporary connection: He felt as though he must find a sympathetic intelligent ear (Th drieser).

Guldur etib, bulut tarqab
Yalt-yult etib chaqmoq chaqdi,
Ishchi bobo seskansang-chi!
Sharqqa quyosh chinlab chiqdi!
In this Uzbek example the word "sharq" means countries and notions of East.

The transfer of meanings may be based on temporal spatial, casual, functional, instrumental and other relations.

Like metaphors metonymy can be divided into trite metonymy-i.e. words of metonymic origin and genuine metonymy.

In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring fades away.

Ex: nickel, the coin of the US and Canada worth 5cent: hand, a workman; bench, a judge; cradle, the place where something begins; grave, death; house, the people voting after a debate. Qo`l-ishchi kuchi, beshik boshlang`ich joy

If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this easy we have genuine metonymy .In order cases we have only one of the lexicological problems –how new words and meanings are coined .In most traditional metonymies the contextual meanings are fixed in dictionaries and have a note –fig .Metonymy may be divided into figures of speech established in the language and individual speech. Metonymy established in the language is frequent in colloquial speech. E.g. the whole table was stirring with impatience .e.g. the people sitting round the table were impatient.Terim paytida ko'p qo'l kerak buladi.Uning qalami qasos o'ti bilan yonardi .Green fingers ,people who have skill for growing gardens blue –collars-workers, a symbol of non-manual labor .

Metonymy is based on different relations of contiguity.

1) a leading significant feature of a person can be used instead of its possessor: Who is the moustache ?-(who is the man?). Olive uniforms (young men); cotton prints (women) .''Tantanali majlis zalida "a'lo ", "yaxshi" qator o'tirdi.

2) a symbol can be used for an object : Then I think of taking silk (to become a lawyer). Nicolay zamonida ostonam tuyoq ko'rmagan .

3) The name of the place can be used for somebody or something connected with it; It was too late for the river (a picnic on the riverside) .Majlisga butun qishloq keldi. Auditoriya kuldi.

4) A concrete noun may stand for an abstract one: My mother's voice had the true.

5) An abstract notion may stand for a concrete one: Subservience sprang round the counter (weak and mild people were standing round the counter).

6) An abject may denote an action; When I awakened old sleepy Mary was up and gone … and coffee and bacon were a foot (the breakfast was ready).

Certainly the types of metonymy are not limited. There may appear new types of relations for the origin of metonymy. A metonymy differs from a metaphor by the fact that a metaphor may be periphrased into a simile by the help of such words as: as if, so as, like etc. With metonymy you cannot do so.

The sources where images for metonymy are borrowed are quite different: features of a person, an object, facial appearance, names of writers and poets, names of their books, name of some instruments, etc.

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

Eg: The brown suit gaped at her. The blue suit grinned, might even have winked. But the big nose in the gray suit stared-and he had small angry eyes and even did not smile (J. Preistley).

Qo`shiq kuylar qizaloq
Tinglar uni dala, bog`

Prof Galperin states that in order to decipher the true meaning of a genuine metonymy a broader context is necessary (not the same with a metaphor). Though for trite metonymy the case is not the same. We can see this from the following examples: fifty sails (instead of fifty ships), smiling year (for spring). In the morning old Hitler-face questioned me again (S. Sillitoe). I get my living by the sweat of my brow (with difficulty); to earn one's bread lone`s means of living); to live by the pen (by writing); to keep one's mouth shut (be silent).

Usually metonymy is expressed by nouns or substantivized numerals or attributive constructions; she was a pale and fresh a eighteen.

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (definite and zero articles have a generalizing function).

Besides, metonymy have a characterizing function when it is used to make then character's description significant or rather insignificant (by mentioning only his hat and collar. It has the function of introducing a new person into the book.

Irony is based on the realization of two logical meanings (dictionary and contextual). Which stand in opposition? It is the clash of two diametrically opposite meanings. Eg: The man they had got now was a jolly, light-hearted, thick-headed sort of a chap, with about as much sensitiveness in him. (J.K.)

Mana shu uchun ko`pchilik Yaponlar bunday "yoqimly"taasurotlaridan ko`raishlash ming marta afzal deydilar.

In this utterance two words: "thick-headed" means a stupid, dull person and "sensitiveness" means of sensitive person who is easily hurt in the spirit easily offended. And "yoqimli" means "yoqimsiz".

Sometimes irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark, taunt, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm: once upon a time in a sceptered island ruled a Great white Queen and enchantress…

Beloved by her subjects, she ruled with a stern, but loving hand, disallowing anything that was not good for them…

In fact the majority of people did not have to work at all, only the rich, were punished, left with the worries that money brings.

In this text the author gives a sarcastic description of the former prime minister of Great Britain-M. Thatcher. Sarcasm appears due to the use of contradictory notions: a stern, but loving hand; a Queen and enchantress disallow anything that was not good for them, only

rich people were left with worries etc. Sarcasm is kept whole due to the use of such devices as periphrasis: "a sceptered island" instead of Great Britain; litotes- disallowing anything that was not good for them; epithets-a sceptered island, a stern and loving hand.

Irony largely depends on the environment. We ought to distinguish between irony and humour. Humour causes laughter. But the function of irony is not to produce a humorous effect only. In some cases it can express a feeling of irritation, displeasure, pity or regret. Richard Attick says: "The effect of irony lies in the striking disparity between what is said and was meant "Eg: Stoney smiled the sweet smile of an alligator. "Xali uyga kelsang, boshingni silab, qo`yaman". "Imtixonga juda "yaxshi" tayorlanib kelibsiz, qizim, baxongiz "ikki"-dedi o`qituvchi.

To mark out ironically used words in written language such graphic means as inverted commas and italicized words are used. Sometimes it is only the situation that can prompt the use of irony. In oral speech the main role in recognition of irony belongs to intonation and situation. The following phrase "There is gratitude for you!" (Thanks for you) may be said ironically, depending on the situation and the intonation with which you use it.

In the Uzbek language irony can be expressed by morphological form of plurality for example.

Saboxat xonaga sinchkov ko`z ugurtirarkan, nimadandir xursand bo`lganday og`zini tanobi qochib, iztehzo bilan iljayardi.

-Nega aqalli qizlaringizni yo`qlab bormaysiz, desam turishlaringiz shoxona ekanda,-dedi nixoyat kesatiq bilan.

2.3 Stylistic Devices Based on the Interaction of Logical and Emotive Meaning

The emotive meaning of a word can be clearly understood if we introduce the notion of neutral meaning. It denotes the unemotional communication: Stylistic of emotional word and constructions are easily sensed when they are set against the non emotional words and constructions.

Interjections. Usually these words express our feeling such as regret, despair, sorrow, woe, surprise, astonishment etc. In the previous parts we have spoken about interjections which were defined as expressive means of the language. Emotionally coloured features of interjections after conscious and intentional intensification of their structural and semantic properties move up to a generalized status and become a stylistic device.

Interjections may be divided into simple and derivative.

Simple interjections: Oh! Ah! Bah! Pooh! Gosh! Hush! Alas! Voy! Eh! Oh! Be! Ie! Iy! Voey! E-ha! xa! Voy-bo`y! Xaya! I-i! Yop! Ey! Xax! Obbo!

Derivative interjections:Heavens! Good gracious!

Dear me! Good! By the lord! God knows! Bless me! Hum bug! Yopiray! Tavba! Alvido! Yopirim! Parvardigor! Barakalla!, "Xe, mayli-da, uka, buyam endi qirq yilda bir eshak o`yin deganday gap-da. Voy, Xushomadgo`y-ey!" Voy, otasi tushgur-ey, dedi kula-kula Musa, - men sizni so`fi, bunday ishlarga r`tabor qilmaydi deb yursam, sizda gap ko`p ekan. Voy, otasi tushkur-ey!

There are a number of adjectives and adverbs which may be classified as interjections. Among them are the following: terrible, awful, great, wonderful, splendid. When they are used as interjections they are not used in their logical dictionary meanings. In most cases they are used in their emotive meanings as intensifiers.

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.

Thus, in 'green meadows', 'white snow', 'round table', 'blue skies', 'pale complexion', 'lofty mountains' and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in 'wild wind', 'loud ocean', 'remorseless dash of billows', 'formidable waves', "heart-burning smile', the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

The epithet makes a strong impact on the reader, so much so, that he unwittingly begins to see and evaluate things as the writer wants him to. Indeed, in such word-combinations as 'destructive charms', 'glorious sight', 'encouraging smile', the interrelation between logical and emotive meanings may be said to manifest itself in different degrees. The word destructive has retained its logical meaning to a considerable extent, but at the same time an experienced reader cannot help perceiving the emotive meaning of the word which in this combination will signify 'conquering, irresistible, dangerous'. The logical meaning °f the word glorious in combination with the word sight has almost entirely faded out. Glorious is already fixed in dictionaries as a word having an emotive meaning alongside its primary, logical meaning. As to the word encouraging (in the combination 'encouraging smile') it is half epithet and half

logical attribute. In fact, it is sometimes difficult to draw a clear line of demarcation between epithet and logical attribute. In some passages the logical attribute becomes so strongly enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness, though by nature it is logically descriptive. Take, for example, the adjectives green, white, blue, lofty (but somehow not round} in the combinations given above. In a suitable context they may all have a definite emotional impact on the reader. This is prob-ably explained by the fact that the quality most characteristic of the given object is attached to it, thus strengthening the quality. Epithets may be classified from different standpoints: semantic and structural. "Semantically! y, epithets may be divided into two groups: those associated with the noun following and those an associated with it.

Associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance, 'dark forest', 'dreary midnight', 'careful attention', 'unwearying research', 'indefatigable assiduity', 'fantastic terrors', etc.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, 'heartburning smile', 'bootless cries', 'sullen earth', 'voiceless, sands', etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

In any combination of words it is very important to observe to what degree the components of the combination are linked. When they are so closely linked that the component parts become inseparable, we note that we are dealing with a set expression. When the link between the component parts is comparatively close, we say there is a stable word-combination, and when we can substitute any word of the same grammatical category for the one given, we note what is called a free combination of words.

With regard to epithets, this division becomes of paramount importance, inasmuch as the epithet is a powerful means for making the desired impact on the reader, and therefore its ties with the noun are generally contextual. However, there are combinations in which the ties between the attribute and the noun defined are very close, and the whole combination is viewed as a linguistic whole. Combinations of this type appear as a result of the frequent use of certain definite epithets with definite nouns. They become stable word-combinations. Examples are: 'bright face', valuable connections' 'sweet smile', 'unearthly beauty', 'pitch darkness', 'thirsty deserts', 'deep feeling', 'classic example', 'powerful influence', sweet perfume' and the like. The predictability of such epithets is very great.

The function of epithets of this kind remains basically the same: 'to show the evaluating, subjective attitude of the writer towards the thing described. But for this purpose the author does not create his own, new, unexpected epithets; he uses ones that have become traditional,

and may be termed "language epithets" as they belong to the language-as-a-system. Thus epithets may be divided into language epithets and speech epithets. Examples of speech epithets are: 'slavish knees', 'sleepless bay.'

The process of strengthening the connection between the epithet and the noun may sometimes go so far as to build a specific unit which does not lose its poetic flavor. Such epithets are called fixed and are mostly used in ballads and folk songs. Here are some examples of fixed epithets: 'true love', 'dark forest', 'sweet Sir', 'green wood', 'good ship', 'brave cavaliers'.

The epithet is a SD which is built on the interplay of two meanings of words: emotive and logical. It denotes a permanent or temporary quality of a person, thing, idea, phenomenon and characterizes it from the point of view of subjective perception: gooseberry eyes, cat-like eyes, proud boxing gloves, iron hate, waiting silence, silver hair, rose berry blond hair.

> ❖ Qorli tog`lar orqasidan
> Atlas sochin tarab quyosh
> Gox mo`ralab o`ynashar quyosh
> Xanda sochar dudog`idan.

(G`ayratiy)

The degree of individual subjective evaluation is clearly seen if we compare these word combinations with the traditional logical founded word combinations: black, green, small, large, eyes, siyrak, quyuq, to`zg`igan, kalta, o`rilgan jilvar, oq, sariq soch.

A comparison of such word combinations as "iron gate" and "iron will", "temir darvoza" and "temir iroda". In the first case "iron" is logical attribute denoting a special type of gates, whereas in "iron will" "temir iroda"- iron serves as an epithet and denotes an "unyielding will". The same refers to "green meadow" "green old age", "green thoughts", Steel weapon, steel will,ham tarvuz ,xom yigit, polat sim, polat qala ets.

An epithet has always an emotional meaning or connotation. This meaning may be combined with denotatinal meaning or it may exist independently.

After the long usage epithets form fixed word combinations which established in the language and enter the group of set expressions; true-love, merry mind, lagy gay, sweet smile, heated discussions, ogir yigit, engiltak juvon, ogir yuk, qora quzgun.

Individual epithets depend on the authors stile and his artistic purpose. Eg; He looked shy and embarrassed and wild hope came to me (G. Green) Oyni kutgan oqshomgi kokda beshik-beshik bulut yurardi. (Oybek)

Semantic criterion gives us the right to distinguish associated and unassociated epithets. Associated epithets single out a feature which is essentially typical, inherent in the concept of the object they describe; the red sunset, the towering woods, dark clouds, pokiza yoshlik, ola

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chipor koylak, ochilgan guncha. Unassociated epithets characterize the object through a feature which is not typical and alien for this object. Such association immediately brings surprising effect, attracts the readers attention. Eg; elegant books, smiling year, dim roar, the wild moon, osmon upar uylar, shaftoli gul kuylak, sargaygan dunyo, ichakuuzdi latifalar. These adjectives indicate properties which are associated with other notions; elegant manners, smiling child, dim light, qiziq latifalar.

In present day English epithets can be by various morphological and syntactical categories. Very often and epithet is expressed in the form of an adjective in the attributive function. Eg; Bold shadows, shallow sorrows, golden autumn day.

Adjectival epithets are expressed by compounds consisting of;

1) Noun+adjective; Stone-cold water, steel-grey cloud.

2) Noun+participle: The house had a snow-beaten look.

3) Adjective (adverb+participle: much-traveled cousin.

4) Noun+adjective (derived from a noun): the key-eyed boy, her high, long-legged dreams, pot-bellied man, gun-coloured overalls.

5) Very often an epithet is expressed by a participial attributes: the gray boiling sea burst on to the sand.

In the examples given above epithets are expressed by nouns in the function of a prepositive attribute which denotes qualities such as colour, shape, consistency etc.

While speaking about epithets we must distinguish different structural types such as: simple compound, string, phrase, sentence epithets and reversed epithets. Here are the illustrations:

Simple epithets: a brainless animal, a sensible. Stroke, buyuk xasis, tengsiz mumlik, qarsillagan kulgu, mexmondo`st odam, sofdil kishilar.

Compound epithets stand very close to compound adjectives: weak-minded ideas, cast-iron opinion, a shamed-looking dog, a carefully thought out curses

String epithets, the structural attributes describe the object from different points of view. Very often string epithets constitute gradation. Eg: Moving magically to fresh and strange and exciting places; a miserable, long-nosed, dirty-looking scoundrel.

Prase epithets (sentence epithets): a life-and-death struggle; Her mother ran up, and came into the bad-room with a worrid-end-of-the-world frown on her face (E. O`. Brien). Baxtingga tasadduq zaminu olam, ko`ngli oq va o`zi qora qoshyurtim!

Such constructions serve to the reversed epithet consists of two nouns connected by an "of phrase", a claw of fear, a day of happiness. These are called metaphorical epithets.

The essence (nature) of transferred epithets lies in the fact that it is associated with a noun other than to which it grammatically belongs: She put her careful, not her foot.) Mr. Baker stirred with a thoughtful spoon. (Mr. Baker was thoughtful, not his spoon) (Azizbek) Boshlab fuqaroga salom berdi, so`ngra siniq va ojiz qolgan bir tovush bilan xalqqa uzr aytdi.

From what have been said above it is quite clear that the stylistic function of epithets is to give subjective evaluation of things and notions. In most cases it is the writer's subjective attitude to what he describes.

Oxymoron. Oxymoron is lexical device the syntactic and semantic structures of which come to clashes eg: "cold fire", brawling love" "ishbilarmon dangasa" "achiq kulgi". Oxymoron is the use of an epithet or in attributive phrase that is contradictory to the noun it modifies. Chopin's beautiful sorrow, a generous miser, busy idleness, a beautifully ugly face.

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

Eg: It was with an almost cruel joy. Suddenly she felt the need to speak. The wordy silence troubled her: It was a relief to be on board and no longer alone together.

Of course an oxymoron always expressed the author's subjective attitude:

- Come to me in the silence of the night
  Come in the speaking silence of a dream.
- ❖ Uyg`on, ey malagim, tur o`rningdan tur,
  Otashin muzlarda isinaylik yur
  Yong`inli daryoda quloch otaylik,
  Bu erdan ketaylik, faqat ketaylik.

The stylistic effect is based on the fact that the denotational meaning of the attribute is not entirely lost. If it had been lost the word combination would resemble those attributes with only emotional meaning such as: It's awfully nice of you, I'm terrible glad. Oxymoron as a rule has the following structural model: adjective+noun or adverb adjective.

2.4 Stylistic Devices Based on the Interaction of Logical and Nominal Meanings

Stylistic Devices of Descriptive Character.

In order to understand the linguistic nature of the SDs of this group it is necessary to clear up some problems, so far untouched, of definition can point out only one or two properties of a phenomenon. Therefore in building up a definition the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observation of the object. its functioning, its growth and its changes.

However, no definition can comprise all the inner qualities of the object and new combinations of it with other objects as well; a deeper penetration into the ontology of the

object will always reveal some hither to unknown qualities and features. In the fourth group of stylistic devices, which we now come to, we find they one of the qualities of the object in question is made to sound essential.

Simile. Things are best of all learned by simile

V.G. Belinsky.

Simile reveals the most essential features of an object or person and draws a comparison between two different things.

Such formal elements as; like, as, such as, as if, seem etc. introduce similes and comparison. We must not confuse ordinary comparison and simile as a SD. Comparison implies estimation of two objects which belong to one class of object. Its purpose is to show the features which bring these objects together; if he is like his mother he must be a good-looking boy.

Two human being are compared. Eshik ochilib, shop mo`ylov, go`shtdor yuzidan zaxar tomchilagan Mocholov bilan birga, uning kabi pochonli, yarog`-aslaxali ikki tora zinada qaqqaydi.

The nature of simile is to compare two (or several) objects which belong to different class of things. Simile finds one or several features which are common to the objects compared: The sun was as red as ripe new blood. (J. Steinbek). Men seni olganimda, oftobda qurigan turshakdek butishgan, qop-qora eding. Endi to`lishib, tuxumdek silliq tortib ketding …, dedi Jamoliddin Nuriga.

Different features may be compared in simile: the state, actions, manners, Eg. My heart is like a singing bird; I crawled like a mole onto my bed; the body was tensed as a strong leaf spring. U quyosh nurida cho`g`dek lovillab turardi. Boshimdan laptarlardek uchdi ming-minglab xayol.

If we compare a simile with a metaphor we can see that a metaphor is also based on the similarity of two ideas, but in simile both ideas are denoted by word used in their direct meaning: Della's beautiful hair fell about her ripping and shining like a cascade of brown water … Arbab quyning mayib bo`lganini ko`tib qaynar qozondek toshdi. In a metaphor an idea is expressed by a word used in a figurative meaning. Down rippled the brown cascade of her hair. (Down fell in ripples her hair). Shamol kuchaygan sari, dengiz chayqalar, qaynar, ko`pirar. In the first sentence the word "cascade" "qaynar" has retained its direct meaning, in the second examples it is used in a figurative meaning as a metaphor.

Similes enrich English phraseology: like a squirrel in a cage; as clear as crystal; to sleep like a dog; like a streak in lighting, busy as a bee, blind as a bat, qo`yday yuvosh, it olgan tulkiday, qutirgan bo`riday, suvga tushgan mushukday, muzday sovuq, bolday shirin,

tulkiday ayyor, qora qarg`aday. These phraseological units are trite similes and have become clichés. The stylistic function of simile may be different:

1) Imaginative characterization of a phenomenon.

2) To produce a humorous effect by its unexpectedness. A nice old man, hairless as a boiled onion. …boshi oshlangan teriday silliq, qoshlari quay tushgan po`stakdeksiyrak sex boshlig`i

Euphemism is a periphrasis, which is used to rename an unpleasant word or expression. Eg. Death: the journey's end; to die; to cross the bar; to join the majority, to hop off the twig, "aqli qisqa" instead of "axmoq" qulog`I og`ir instead of kap, qo`li egri instead of o`g`ri; olamdan o`tmoq, qurbon bo`moq, jon bermoq instead of o`lmoq. Usually euphemisms are defined as words or phrases which produce some mild effect. Instead of saying "to lie" people usually use such expressions as: to tell stories, to possess a vivid imagination.

The origin of the term "euphemism" discloses the aim of the device very clearly. I.e. speaking well—from Greek –eu=well+-pheme=speaking.

Euphemisms do not live for a long time. We trace periodic changes in terminology: the madhouse, lunatic asylum, and mental hospital; "qizamiq" ® "gul, oymoma, xaymoma"; "chayon" ®"oti yo`q, benom, besh bo`g`in";

We distinguish the following groups of euphemisms; religious, moral, medical, poetical. The political euphemisms always delude public opinion, distort the political events. Instead of saying "a liar" in the political sphere we usually come across such expressions as; terminological inexactitudes; "ishsizlar" ®ijtimoiy-foydali mexnat soxasida band bo`magan kishilar.

In emotive prose euphemisms are usually expressed by metonymy, metaphors or periphrases.

One of the stylistic functions of euphemisms-is to produce a humorous effect or to distort the truth, to make the statement milder. Eg. Intoxication drunkenness; perspiration-sweat; tomog`ini moyladi-pora berdi, kesilib ketdi-qamaldi.

Hyperbole. Hyperbole as a SD must be distinguished from exaggeration as every exaggeration cannot be regarded as a SD. For example, the following expressions: Haven't seen you for ages; I`m dying to see it; Immensely obliged, Seni deb o`lib turibdi, osmonga ustun bo`1armiding; osmondan kelmoq, bir dunyo narsa oldik. Are common colloquial phrases used in every day speech. Usually individual hyperboles constitute a SD;I ought to be shot for not recognizing it. My mother was shocked to morrow of her bones by the thought. Toychoqqinam, kolxoz osnginatuzilmagan, qon to`kkanmiz.

A hyperbole is employed for direct quantitive exaggeration: "Do you think we have anything to say one another?"-She asked quickly-"miles". I don't know any of my relations, are they many? –"Tons"

Hyperbole may be expressed in a periphrastic descriptive way: What I suffer in that way no tongue can tell. (K.Jerome). "No tongue can tell" means "it is very difficult to express by means of the language". In this case hyperbole is based on metonymy (tongue) Hyperbole may be used in combination with other SD, hyperbolic similes: His mind began to move like lighting. She was as grace full as a meridian of longitude; hyperbolic metaphors; Gradually he was becoming acclimatized to the strange town, primitive and isolated entombed by the mountains. Hyperbole may be found in repetition. I'd have been out there days ago-days ago. Mendek dangalchiga xam shunaqa tuxmat qilasizlarmi oshnalar? Menman degan xo`kizning shoxini sindirishga xam kuchim etadi-ya.

III. Conclusion

In the conclusion section I'd like to write a brief information about lexical stylistic devices of the Uzbek and English languages with examples.

The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.

There is an opinion that a metaphor is a productive way of building up new meanings and new words. Language can be called the "dictionary of faded metaphors".

Examples of trite metaphors: The salt of life; a flight of imagination: the ladder of fame; to burn with passion (anger). The following metaphors enriched English phraseology; foot of a bed, leg of a chair, head of a nail, to be in the same boat, blind window, to fish for complements. Here Uzbek examples o`q yomg`iri, o`lim do`li buloq ko`zi.

Examples of genuine metaphors: The lips were tight little traps the whole space was a bowl of heat; this virus carried a gun; the dark swallowed him;

Mrs. Small`s eyes boiled with excitement; the words seemed to dance …. Xademay, ularning safari qoridi. Daryo oqar, vaqt oqar, umr oqar paydar-pay. Boshimdan kaptarlardekuchdi ming-minglab xauol. Gullar go`yo eshitar ta`zim.

SD based of the interaction of dictionary and contextual Logical Meanings.

a) The epithet is a stylistic device which is built on the interplay of two meanings of a word: emotive and logical. Eg. Eng: green old age.   Uzb: Pokiza yoshlik.

b) Oxymoron joins two antonymous words into one syntagm, most frequently attribute or adverbial, less frequently of other patterns.

Ex: Eng. Shouted silently   Uzb. Ishbilarmon dangasa.

In conclusion I'd like to say that lexical E.M. and SD of both languages are similar in many cases.

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