



**O'ZBEKISTON RESPUBLIKASI
OLIV VA O'RTA MAXSUS TA'LIM VAZIRLIGI**

QARSHI DAVLAT UNIVERSITETI

INGLIZ TILI VA ADABIYOTI KAFEDRASI

O'QITUVCHILARINING

“INGLIZ TILI STILISTIKASI” FANIDAN

III- KURS TALABALARI UCHUN

BAKALAVR YO'NALISHI KODI 5220100

O'QUV METODIK QO'LLANMA

**Tayyorlangan majmua “Ingliz tili va adabiyoti” kafedراسi
professor – o'qituvchilarning yig'ilishida muhokama
qilingan va foydalanish uchun tavsiya etilgan
(2009yil 29 avgust, 1-sonli bayonnoma)**

hbu o`quv metodik majmua “**Stilistika**” fanidan yaratilgan bo`lib, unda o`rganish bo`yic
akalavr yo`nalishi - 5220100 ta'lim yo`nalishi uchun fanning ishchi o`quv dasturi, kalend
ratik rejasi, reyting ishlanmasi va baqolash me'zonlari, ma'ruzalar matnlari, ama
shqulotlar ishlanmalari, talabalar mustaqil ishi, yozma ish va test savollari, kurs ishl
vzulari jamlangan. Mazkur o`quv-metodik majmua “**Bakalavr yo`nalishi- 5220100**” ta'
nalishi talabalari uchun tavsiya etiladi. Shu bilan birga o`quv-metodik majmua bar
kalavr ta'lim yo`nalishlari uchun mo`ljallangan.

Tuzuvchi: pedagogika fanlari nomzodi, dotsent Y.Temirov

Taqrizchilar: filologiya fanlari nomzodi, dotsent R.Qiyomov,

O`quv – metodik majmua qarshi davlat universiteti uquv-uslubiy kengashining 2009 yil 31 avgustdagi 1-sonli yiqilishida tasdiqlangan.

O`quv – metodik majmua Xorijiy tillar fakulteti uslubiy komissiyasi tomonidan ishlab chiqilgan va tavsiya etilgan.

UK raisi:

dots. G`Xo`jayev

O`quv – metodik majmua “Ingliz tili va adabiyoti” kafedrasining 2009 yil 29 avgustdagi yiqilishida ishlab - chiqilgan va tavsiya etilgan

Kafedra mudiri:

dots.R.Qiyomov

MUNDARIJA:

- 1. Ishchi o`quv dasturi**
- 2. Kalendar tematik reja**
- 3. Reyting ishlanmasi va baqolash mezonlari**
- 4. Ma'ruzalar matni**
- 5. Amaliy mashqulot, seminar, laboratoriya ishlanmalari va usul ko`rsatmalari**
- 6. Talabalar mustaqil ishi**
- 7. Yozma ish savollari**
- 8. Test savollari**

O'zbekiston Respublikasi Oliy va O'rta maxsus ta'lim vazirligi

Qarshi Davlat Universiteti Xorijiy tillar fakulteti

Ingliz tili va adabiyoti kafedrası

afedra mudiri"

s. R. Qiyomov

_____” _____ 2009-2010yil

“STILISTIKA” fanidan

ISHCHI O'QUV DASTURI

Asos: 2004-yil 6-mayda BM- 343-52201-3.01 raqam bilan ro'yxatga olingan va O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi tomonidan 2004-yil 20-mayda tasdiqlangan O'z DJTU namunaviy o'quv dasturi

20100- “Ingliz filologiyasi” mutaxassisligi uchun

rs: 3

nestr: 6

zuvchilar:

'ruzachi o'qit. dots. Temirov

inar o'tuvchilar o'qit. Jumayeva N.

ina o'tuvchilar o'qit. Ochilova D.

Qarshi -2009-2010 yil

“Ingliz tili stilistikasi” kursi bo‘yicha

DASTUR

Kirish

Ingliz tili stilistikasi kursi bo‘lajak filolog talabalarni ingliz, amerika va rus tilshunosligi stilistika soxasi bo‘yicha qilingan ishlar bilan tanishtirish va hozirgi zamon tilshunosligi usul hisoblangan masalalarni yoritib berish maqsadini qo‘yadi.

Ma‘ruzalar kursi mutaxassislariga ingliz tilining stilistik boyliklari, stilistik norma va uning o‘zgarishlarini turli xil kommunikatsiya soxalarida qanday ishlatilishi haqida ma‘lumot berish va turli vazifalariga shuningdek, ingliz tili vositalarining ishlatilishida uning milliy xususiyatlarini aniqlash va g‘risidagi tasavvurni shakllantirish hamda ingliz tili funksional stillari tizimining milliy xususiyatlari borasida ma‘lumot berish xam kiradi.

Stilistika kursi 3 kursda 5-6 semestr davomida o‘qitiladi.

Stilistikaning o‘rganish obyekti. Stilistikaning boshqa gumanitar fanlar bilan aloqasi. Stilistikaning adabiyotshunoslik bilan bog‘lanishi. Stilistikaning mustaqil lisoniy fan sifatida ko‘rilishi. Hozirgi zamon milliy va xorijiy tilshunosligida stilistikaning asosiy rivojlanish yo‘llari. Hozirgi davrda stilistikaning rivojlanishida funksional jihatning ustuvorliklari. Stilistikaning maqsadi va o‘rni. Til stilistikasi va nutq stilistikasi. Lisoniy va adabiy stilistikaning o‘zgarishi. Stilistikativ stilistika va uning analitik stilistikaga bo‘lgan munosabati. Yozuvchining individual stilistikasi. Muallif stilistikasi va qabul qilish stilistikasi. Til kodlar tizimi sifatida. murakkab kodlar. Stilistikativ stilistik kodlar. Matn kodlarini ochish.

“LEKSIKANING STILISTIK IMKONIYATLARI”

So‘z va uning imkoniyatlari. So‘zning ma‘nosi. Denotiv va konotativ ma‘no. Stilistikativ stilistik notatsiyalar. So‘zning semantik strukturasi. To‘g‘ri va ko‘chma ma‘nolarning o‘zaro aloqasi. Stilistik jihatdan leksikani tabaqalash. Stilistik sinonimlar, ularning adabiy til normasi bilan bog‘lanishi. Stilistik jihatdan belgilanmagan leksika. Terminlarning /atamalarining/ stilistikativ stilistik o‘zgarishi. Barbarizmlar va chet tillardan kirgan so‘zlar. Barbarizmlarning stilistik funksiyalari. Arxaizmlar. Tarixiy romanlarda arxaizmlarning tutgan o‘rni. Neologizmlar /yangi so‘zlar/. Terminologik neologizmlar. Okkazionalizmlar /nutqda favqulotda qo‘llaniladigan kucuk stilistikativ stilistik pressiyaga ega bo‘lgan so‘zlar/. Uzual /doimiy, tayyor/ va okkazional /favqulotda qo‘llaniladigan/ notatsiyalar. Muallif okkazionalizmlarning stilistik funksiyalari. KinoY. So‘z o‘yini.

“FRAZELOGIYANING STILISTIK QO‘LLANISHI”

Kitobiy va so‘zlashuv frazeologizmlar. Stilistik bo‘yoqli frazeologik birliklar. Frazeologik birliklarning ekspressivligi. Obrazlar /timsollar/ nazariyasi. So‘z obrazi tushunchasi. Obrazning stilistikativ funksiyalari. Obrazning strukturasi. Epitet/Ko‘chma ma‘nodagi sifat/ va uning ekspressiv funksiyalari. Uzual va okkazional epitetlar.

Istiora. Istioraning semantik strukturasi. Istioraning morfologik va sintaktik shakllari. Istioraning stilistikativ matnda yoyiq istiora. O‘xshatish va uning istioradan farqi. O‘xshatishning strukturasi. O‘xshatishning stilistikativ funksiyalari. Yoyiq o‘xshatish.

Metonimiya va uning tasnifi. Metonimiyaning turli stillari ishlatilishi. Kontekst tonimiyaning istoradan farqi. Sinekdoxa, anatomiyasi, perifzar, mubolag‘a, evfemiz o‘Y.

”SINTAKSISNING STILISTIK QO‘LLANILISHI”

Turli xil gaplarning stilistik funksiyalari. To‘la va to‘la bo‘lmagan strukturalar. Elliq lar. Sintaktik parallelizm va sintaktik takrorlar/anafora, epifora, antiteza, zevgma/. So‘z ibining stilistik funksiyalari.

“FONETIK STILISTIKA”

Nutqning badiiy tuzilishidagi fonetik vositalar. Ohang, tovush, pauza, tezlik. Muallif etik vositalari. Alliteratsiya, qofiya, o‘lchov, taqlid so‘zlarning stilistik funksiyalari.

“MORFOLOGIK STILISTIKA”

Grammatik norma /meyor/ning stilistik ko‘p ma‘noligi. So‘z turkumlarining stilis oniyatlari. Ot, ekspressiv so‘z yasalishi va so‘z qo‘shilishi. Genetiv shakl va ko‘plikn istik qo‘llanishi. Sifatlarning stilistik funksiyalar. Sifat darajalarining alohida ishlatilis vishlarning stilistik funksiyalari. Artikllarning qo‘llanishida stilistik jihatdan joiz bo‘lg klanishlar. Fe‘l. Zamonlarning stilistik funksiyalari.

“FUNKSIONAL STILLAR (DOIRAVIY USLUBLAR)”

Doiraviy uslublarning tasnifi. Tilning doiraviy uslublari yanada tabaqalanishin agayishi. Til normasining tushunchasi. Individual /shaxsiy/ uslub va norma. Umumx masi va sheva. Neytral uslub va so‘zlashuv uslubi. So‘zlashuv uslubi va kitobiy usl abiy nutq va ommaviy xalq nutqi. Umumiy uzus nazariyasi. Registr tushunchasi. lksiyalari. Og‘zaki nutq uslubi. Og‘zaki nutq uslubining o‘ziga xos tomonlari npressiyasi/qisqarishi. Emotsional izchillik. Rasmiy uslub va uning turlari. Rasmiy hujjat ubi. Ishga oid xat xabarlar uslubi. Yuridik hujjatlar uslubi. Ilmiy uslubning xilma xill noma maqolalarining turlari: qisqacha axborot ilmiy texnikaviy maqola, ilmiy meto qola, tarixiy maqola, munozarali maqola. Ilmiy uslubning leksik xususiyatlari. Suhanc ktor) uslubi. She‘riyat uslubi.

Adabiyotlar:

Арнольд Г.В. Стилистика современного английского языка/стилистика декодирован : изд. Л., Просвещение, 1981.
Galperin I.R. Stylistics M. 1980.
Моховровский А.Н. и др. Стилистика английского языка. Киев, высшая школа, 1984.
Телевина Н.Ф. Стилистический анализ художественного текста. Л, Просвещение, 19
Ziyonet axborot tarmog`i-www.ziyonet.uz

Dars soatlarining taqsimot jadvali:

| № | Mashg'ulot turi | 4-semestr | kurs | Jami soatlar |
|----|-----------------|-----------|------|--------------|
| 1. | Ma'ruza | 16 | 3 | |
| 2. | Amaliy | 16 | 3 | |
| 3 | TMI | 24 | 3 | |
| | Jami: | | | 56 |

Dastur kafedraning 2009 yil ---- avgust № 1 majlisida muhokama qilingan va tasdiqlangan
fedra mudiri _____ dots. R . Qiyomov

Dastur fakultet ilmiy kengashining _____ 2009 yil №1 majlisida muhokama qilingan
tasdiqlangan
kultet dekani _____ dots.G'. Xo'jayev

Tuzuvchi:

dots. Y. Temirov

“Stilistika” fanidan ishchi dastur bajarilishining tematik rejasi:

| dular | t/r | modul va mavzu nomlari | mashg'ulot turi | ajratilgan vaqt | talaba mustaqil ishi mavzusi va mazmuni | hisobot shakli | bajarilishi | | Imz |
|----------|-----|--|-----------------|-----------------|--|----------------|-------------|---------|-----|
| | | | | | | | soat | oy, kun | |
| 1 modul | 1 | General notes on style and Stylistics | Amaliy | 2 | What is Stylistics? To write about style and stylistics. | yozma | 2 | | |
| | 2 | Stylistic differentiation of the Vocabulary | Amaliy | 2 | Stylistic Classification of the English Vocabulary. Common Colloquial Vocabulary. | og'zaki | 2 | | |
| | 3 | Lexical Stylistic Devices. Metaphor, Metonymy, Irony, Epithet | Amaliy | 2 | Stylistic Inversion. To write about difference of metaphor and metonymy | Yozma | 4 | | |
| | 4 | Oxymoron, Zeugma and Pun | Amaliy | 2 | Special Colloquial Vocabulary to write differentiation of those | Yozma | 4 | | |
| 2- Modul | 1 | Lexico syntactical stylistic devise, periphrasis, simile anti thesis, gradation. | Amaliy | 2 | Interaction of Dictionary and Contextual Logical meanings. To write a paper on given topic | yozma | 4 | | |
| | 2 | Syntactical Stylistic devices rhetorical questions, inversion | Amaliy | 2 | Functional Styles of the English Language | og'zaki | 2 | | |
| | 3 | Repetition, Alliteration, Onomatopoeia | Amaliy | 2 | The Style of Official Documents. | yozma | 4 | | |
| | 4 | Subject Matter of text interpretation. Scheme of Interpretation. | Amaliy | 2 | Peculiar use of set Expressions | og'zaki | 2 | | |

Umimiy soat: 56 soat

Ma'ruza 16 soat

Seminar mashg'uloti: 16 soat

Mustaqil ta'lim: 24 soat

“Stilistika” fanidan reyting ishlanmasi.

| №/r | Nazorat turlari | Soni | Ball | Jami ball |
|------------|--|-------------|--------------|------------------|
| | <p>J.B.</p> <p>1. 1. Amaliy mashg’ulot bajarish</p> <p>2. 2. TMI (mustaqil ish mavzulari alohida betda ilova qilingan masalan: “Ma’no turlari-Types of meaning” mavzusida yozma hisobot tayyorlash.)</p> | 8 | 5 (2,5 +2,5) | 40 |
| I | <p>O. B.</p> <p>1. Test</p> <p>2. Yozma ish</p> | 2 | 15 | 30 |
| II | <p>Y.B.</p> <p>3. Yakuniy baholash Test (30 ta savol)</p> | 1 | 30 x 0.5= 15 | 15 |

**O'zbekiston Respublikasi Oliy va O'rta maxsus ta'lim
vazirligi**

Qarshi Davlat Universiteti Xorijiy tillar fakulteti

Ingliz tili va adabiyoti kafedrası

“STILISTIKA” fanidan

Ma'ruza Matni

“5220100 - Ingliz filologiyasi ” mutaxassisligi uchun

Kurs: III.

Semestr:6

Muallif: dots. Y. Temirov

Qarshi- 2009-2010 yil.

COURSE OF LECTURES IN ENGLISH STYLISTICS AND TEXT INTERPRETATION

PREFASE

The Course of Seminars in Stylistics aims to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

The course is designed for the senior students of English faculties. It consists of 10 hour lectures and 8 hour seminars. Every seminar is followed by a set of tasks and questions, which help students to understand and revise the material in the most effective way.

CONTENTS

1. Lesson 1 – Subject matter of Stylistics. Functional Styles. Stylistic Differentiation of the Vocabulary.
2. Lesson 2 – Lexical Stylistic Devices. Metaphor, Metonymy, Epithet, Irony.
3. Lesson 3 – Oxymoron, Zeugma and Pun, Antonomasia, Hyperbole.
4. Lesson 4 – Lexico-syntactical. Stylistic Devices: Periphrasis, Simile, Antithesis, Gradation.
5. Lesson 5 – Syntactical Stylistic Devices. Rhetorical Questions, Represented Speech, Inversion.
6. Lesson 6 – Repetition. Alliteration, Onomatopoeia. Subject matter of Text Interpretation. Categories of the text. Poetic Details. Scheme of Interpretation.

Lecture 1. Theme: General notes on style and stylistics.

The aim of the lesson: to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

Key words.

Individual style, vacillation, fluctuations, contribution, term,

The subject of stylistics has so far not been definitely outlined. It will not be an exaggeration to say that among the various branches of General Linguistics the most obscure in content is undoubtedly stylistics. This is due to a number of reasons.

First of all there is confusion between the terms style and stylistics. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and in other fields of human activity.

The term **individual style** is applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. Deliberate choice must be distinguished from a habitual idiosyncrasy in the use of language units; every individual style inasmuch as the word style presupposes a deliberate choice. In order to distinguish something that is natural from something that is the result of long and perhaps painful experience, two separate terms must be used, otherwise the confusion will grow deeper.

When Buffon coined his famous saying which, due to its epigrammatical form, became a by-word all over the world: "Style is the man himself"- he had in mind those qualities of speech which are inherent and which reveal a man's breeding, education, social standing, etc. all this is undoubtedly interwoven with individual style. A man's breeding and education will always tell on his turn of mind and therefore will naturally be revealed in his speech and

writing. However a definite line of demarcation must be drawn between that which is deliberately done, in other words, that which is the result of the writer's choice and on, the other hand, that which comes natural as an idiosyncrasy of utterance.

The use of variants to the norms accepted at a given stage of language development is not only permissible but to a very considerable extent indispensable. Variants interacting with invariants will guarantee the potentialities of the language for enrichment to a degree which no artificial coinage will ever be able to reach.

The norm of the language always presupposes a recognized or received standard. At the same time it likewise presupposes vacillations from the received standard. The problem, therefore, is to establish the range of permissible vacillations.

The utilitarian approach to the problem is also felt in the following statement by E. J. Dunsany, an Irish dramatist and writer of short stories:

“When you can with difficulty write anything clearly, simply, and emphatically, then provided that the difficulty is not apparent to the reader, that is style. When you can do it easily, that is genius.”

V. G. Belinsky also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance.

“To language merits belong correctness, clearness and fluency,” he states, “qualities which can be achieved by any talentless writer by means of labour and routine”.

“But style- is talent itself, the very thought.”

Just as the relations between lexicology and lexicography are accepted to be those of theory and practice, so theoretical and practical stylistics should be regarded as two interdependent branches of linguistic science. Each of these branches may develop its own methods of investigation and approach to linguistic data.

The **term style** also signifies a literary genre. Thus we speak of classical style or the style of classicism; realistic style; the style of romanticism and so on.

on the other hand, the term is widely used in literature, being applied to the various kinds of literary work, the fable, novel, ballad, story, etc. Thus we speak of a story being written in the style of a fable or the we speak of the characteristic features of the epistolary style or the essay and so on.

Finally there is one more important application of the term style. We speak of the different style of language.

A style of language is a system of interrelated language means which serves a definite aim in communication. Each style is recognized by the language means is primarily dependent whole. The peculiar choice of language means is primarily dependent on the aim of the communication. One system of language means is set against other systems with other aims, and arising from this, another choice and arrangement of the language means is made.

Thus we may distinguish the following style within the English literary language: 1) the belles-lettres style, 2) the publicistic style, 3) the newspaper style, 4) the scientific prose style, 5) the style of official documents, and presumably some others.

Questions for discussion.

1. What are the style and stylistics.
2. Individual style in the sphere of linguistics.
3. What do we understand by received standard?
4. Scholarships about stylistics.
5. What is the literary genre?

LITERATURE

1. Cluysenaar A. Introduction to literary stylistics. London 1976.
2. Kramsch C. Context and Culture in Language teaching. Oxford University Press 1990.
3. H.Y. Widdowson. Practical stylistics. Oxford University press 1992.
4. Alan Maley and Alan Duff. The Inward bar Poetry in the language classroom. Cambridge Handbook New York 1990.
5. Norris C. Theory and Practice. London 1982.
6. Wharf B.L. Language thought and Reality. Cambridge Mass 1956.

LECTURE 2 Theme: Stylistic differentiation of the vocabulary

The aim of the lesson: to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

KEY WORDS

The belles-letter style

Vulgarism

Slang

Neologisms

Scientific style

Types of speech

Absence of emotiveresvs

The course of the lesson:

Stylistics is a branch of General Linguistics. It studies language means on all the language levels from the point of view of their expressiveness, emotiveness, imagery, evaluation. In the other words it studies the effects of the message, its impact on the reader or listener. The subject of stylistics can also be outlined as the study of the nature, functions and astructure of stylistc devices (SD), on the one hand, and, on the other – the study of language styles (functional style), its aim, its characteristic features.

Thus the main problems under consideration in stylistics are as follows:

1. Functional styles.
2. Stylistic Differentiation of the English Vocabulary.
3. Types of Speech.
4. Stylistic Devices (SD) and Expressive Means (EM) of the language.

FUNCTIONAL STYLES

A style of language (functional style) can be defined as a system of language means intended to fulfill a specific function (aim) of communication. We distinguish 5 styles in the English language, each of which is characterized by specific linguistic features.

The belles-letters style

The main function – is aesthetic impact on the reader. It is subdivided into:

1. The language of poetry (verse)
2. Emotive prose (fiction)
3. Drama

The linguistic characteristics of the belles-letters styles are the following: 1. Genuine, not trite imagery. 2. The use of words in contextual meaning. 3. The use of expressive maens of the language and stylistic devices.

Vulgarism is words and word combinations with emotive colouring of coarseness and rudeness. Among vulgarism we should differentiate those, which

through long usage, have lost their abusive character and those which serve to insult and humiliate the addressee of the remark – curse words.

Vulgarisms are used to emphasize the coarseness and the lack of education of certain characters.

Dialectal words are words and expressions which have come from dialectal character. A great number of former dialectal words have lost their dialectal characteristics as a result of frequent use and enter the stratum of colloquially used in the belles-lettres style to create a personage through his speech. They can indicate the origin, the educational and cultural level of the speaker.

Colloquial and literary words have no stylistic function if they are used in oral type of speech respectively. But when they interfere into other fields (literary into the oral type of speech, and colloquial into the written) they assume stylistic functions.

There is a special stylistic device based on the mixture of words belonging to different spheres. This stylistic device is always aimed at producing humorous, satiric effect.

Here is an example from Byron's: "Don Juan", describing a young man in love who suffers from seasickness. His high – flown declaration of love is interlaced with the curse and cries for help.

Sooner shall heaven kiss the earth (here he felt sicker) Oh, Julia. What is every other woe? – (for God's sake let me have a glass of liquor, Pedro, Battista, help me down below)

Julia, my love – (you rascal, Pedro, quicker)

O, Julia (this curst vessel pitches so) –

Beloved Julia, hear me still beseeching.

(Here he grew inarticulate with retching).

Woe – sorrow, hapless – unlucky,

Staunch – firm, harken – hear.

TERMS

Terms are words denoting various scientific and technical objects, phenomena, process etc. Terms abound a special texts, in the scientific style. In this case their function is merely that of communication. But when terms appear in the belles-lettres style, their function changes. Their main stylistic function is create the true – to life atmosphere of the narration. For example medical terms which appear in Cronin's Citadel are used to create a true to life atmosphere of a hospital, ward, and laboratory.

"Good", Abbey said in a friendly manner. He took up a specimen – it was an aneurism of the ascending aorta – and began to question Andrew.

When used in the direct speech of personages terms become a means of their speech characteristic. In the belles-lettres style terms can also be used with a

parodying function, thus creating humorous effect. (An example from Stephen Leacock's *Perfect Lover's Guide*, p. 227).

Barbarism

In the course of its development the English language has borrowed a considerable number of words from foreign languages, which have greatly enlarged the English vocabulary.

The largest group of borrowed words is of French and Latin origin. There are also words from Russian, soviet, intelligentsia, and perestroika.

Many borrowed words undergo phonetic and morphological changes in accordance with the laws of development of the English vocabulary. Some retain their native spelling and pronunciation:

Tete – a – tete (face to face) French

The stylistic function of barbarism is to create the local colouring, to stress that action takes place in a strange country, to characterize the speaker – to show through his speech his foreign origin.

And the roof had fallen in on him. The first shock was, the dust had settled and he could now see that his whole life was “kaput”. (J.Braine).

Colloquial words

Colloquial words as well as literary-bookish are divided into 2 groups: general colloquial and special colloquial. General colloquial are included into Standard English words: chap, Chummy, lad, lass, dad, kid, expression: He is seeing things – I'm hearing bells. It's a picnic to you. Less of your lip and more of the facts. The different forms of address: I beg your pardon, say, Look here.

Special colloquial words or non-literary words are such highly colloquial words which are considered to be the outside of the literary language. Non-literary words are divided into 4 groups:

1. slang
2. social and professional jargonisms
3. vulgarisms
4. dialectal words

Slang

Slang words and phrases in common colloquial use, being outside of the literary language. It is opposed to Standard English. Slang is often humorous, witty and adds to the language. They are highly emotional.

Dirt – в значении деньги

Sleeper – в значении курс лекций

Slang is used for emotional intensification of the utterance:

Shark (акула) – в значении студент – отличник

Rabbit heart – в значении трус

Big shot – important person

Besides separate words it includes also highly figurative phraseology:

The hell of a life

A hell of a long way

A devil of a night

That's a good one

Occurring mainly in dialogues slang to create speech characteristic of personages.

Jargonisms

Are words and word combinations used by particular social classes and groups to conceal or disguise the meaning or to make the speech emotive? Professional jargonisms, professionalisms, circulate within communities joined by professional interests and are emotive synonyms to terms. Professionalisms from the military vocabulary: tin fish – подводная лодка, tin hat – стальной шлем.

Social jargonisms are to be found within groups characterized by social integrity. In the following extract from "The Forsyte Saga" Galsworthy uses jargonism to characterize the personage.

"No real sportsman cares for monkey", he would say, borrowing a "pony" if it was no use for a "monkey". There was something delicious about Montaque Dastie. He was, as George Forsyte said, a daisy. (Pony – 25 pounds, Monkey 50 pounds, Daisy – first – rate thing or person).

STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

All the words comprising the English vocabulary may be divided into the three groups from the stylistic point of view: neutral, which is the bulkiest, literary bookish and colloquial. Let us compare the following words:

Kid – child – infant

Chap – fellow – associate

Dad (daddy) – father – parent

To get out – go away – retire

Go on – continue – proceed

The difference between all these words is very clearly seen.

Literary-bookish words

All the words classified as literary can be divided into general literary and special literary words. General literary words which are also called high-flown words, appearing in the text or oral utterance create the effect of elevated official, learned speech:

Concord, ornament, harmony, morosity, partaking, muse, complement, roundness, in accordance with, alacrity, to render assistance.

Special literary words are subdivided into 4 groups:

1. neologisms
2. archaisms
3. terms
4. barbarisms

Neologisms are new words usually appearing as names of new phenomena and thus enriching the vocabulary. But not all neologisms are accepted by the dictionary. A great number of them remain individual creations and do not appear outside the pages of the book: They must be called individual or stylistic neologisms. For example, taking the model to dress – to undress to do – to undo.

English writer T.Howard in the sentence creates his own neologism:

1. She was waiting for something to happen or for everything to unhappen.
2. She was a young and unbeautiful woman.

Many stylistic neologisms are created through conversation:

Being an affectionate soul she liked somebody, whom she could “mother” and “my dear”.

Neologisms usually appear in the belles-lettres style and newspaper style. The main stylistic function of neologism in the belles-lettres is to create a humorous effect.

“I love you much
Plenty much? Me tooer”

Archaisms

To this group of words we refer archaisms proper, i.e. obsolete words replaced by new ones:

Hither – here, thee, thou – you, haply – perhaps,
historical words, i.e. words denoting such concepts and phenomena that have gone out of use in Modern times (i.e. knight, spear, lance, lord, goblet.)

Archaisms are mainly used in works developing historical themes. Their main stylistic function is to create the true – to life background in historical works.

In English poetical style there exists a special group of words, so called poetical words, which also belong to archaisms. They are not used in ordinary literary English and are preserved in the English vocabulary for special poetic purposes, producing elevated effect.

It should be noted that tautological subject when used in narrative, in the written type of speech, assumes a new quality – that of a stylistic device.

3) The use of unfinished sentences:

If you don't come I'll – the end is understood from the situation.

4) Another characteristic feature of the oral type of speech is the use of questions in the form of a statement:

You have been to school

You go to the institute?

The question is understood as such only by the intonation which in its turn is implied by the question mark.

As it has been mentioned the spoken language is far more emotional than the written. This emotionless is manifested in:

1. Intonation

2. Structural design of the utterance, the use of exclamatory sentences, which are a signal of emotional tension, one-member sentences, elliptical sentences.

3. The use of interjections, which are charged with emotive meaning. Any sentence that contains interjections will be marked as emotionally coloured.

The peculiarities of the written type of speech are predetermined by the conditions in which this type of communication takes place. The written type of speech is not spontaneous. It is directed to a full and detailed expression of the thought, which is achieved by different lexical and stylistic means:

1) the written type of speech is characterized by logically completed sentences, with all kinds of attribute and adverbial clauses, by complicated sentence-units, long periods;

2) the words and word combinations of the written language belong to a special layer of the English vocabulary, which is called “space wasters”. These are: despite the fact, in the matter of, a long period of time, on the one hand, and on the other hand, met with the approval and so on.

They give touch of completing to the sentence if used at the end of it, or if used in the middle, help the speaker to fill the gap when unable to find the proper word. Such words and set expressions as: well, so to say, you know, you understand, you see belong to the category of “fill ups”.

The syntactical peculiarities of the spoken language are the following:

1) Elliptical sentences i.e. sentences in which one or several parts of a sentence are felt as missing. Elliptical sentences are considered to be the norm of

oral intercourse. The missing parts are easily guessed because the situation in which the conversation takes place suggests them.

Many elliptical sentences, being wildly used in the language, have become set expressions such as:

See you tomorrow

Happy to meet you

Pity you didn't come

Ready? Most proper and others.

However, when elliptical sentences are used in the written type of speech they became special stylistic devices aimed at making the utterance emphatic.

With such purpose elliptical sentences are frequently used in poetry and are therefore regarded as a peculiarity of poetical syntax.

2) Typical feature of colloquial excited speech is the use of two subjects, a tautological subject.

It is a construction in which two subjects are used, where one is sufficient, one – a noun and the other – a pronoun, for the same verb. Usually the pronoun is placed at the beginning, and the proper noun at the end, thus framing the whole sentence.

He is brute of a man, is John.

She is a queer girl, is Mary.

Oh, that man, he is so poor.

Munication, does not require any interlocutor, its main form is a monologue.

The oral type of speech is more expressive and emotional. It involves such powerful means of expressiveness as gestures, mimicry, intonation, pitch, melody, stress and the others, which apart from language means can express much: joy or sorrow, hate or love, consent or denial. As Bernard Shaw said: There are 500 ways of saying "no" but only way to put it down.

The oral types of speech differ from the written language phonetically, morphologically, lexically and syntactically.

1. Of morphological forms the spoken language commonly uses contracted forms:

Can't, shan't, I'll, don't, won't and so in, which are dictated by a quick tempo of the oral type of speech.

2. At the lexical there is number of peculiarities typical of the oral type:

1) a great number of words and phrases typically colloquial: kid, chap, daddy are used in colloquial speech to introduce statements.

2) the use of special words and phrases which are used in colloquial speech to introduce the statements. For example the use of interjection why, which can express objection, reflection, impatience, surprise.

Why, his just being in a lab is a prayer.

"Say", "I say", "Look here" are also used at the beginning of a sentence to call attention to what is about to follow, sometimes it is used as an exclamation,

thus tending to become an interjection. Say, if you don't like the way we study medicine.

Look here! We don't tell you how you ought to work.

3. The use of cut words-curtails: phone, lab, prof, doc, cycle, bike, exam and so on.

4. There is another characteristic feature of colloquial language, that is, the insertion into the utterance of words without any meaning which are called "fill ups" or axpty words. To some extent.

The style is characterized by the use of:

1. Special political and economic terms (president, General Assembly, constitution, market economy, negotiations)

2. Newspaper cliches (danger of war, vital issue, to pay a visit)

3. Abbreviations: UNO, NATO, NIS, P.M.

4. Neologisms – sputnik, lunik.

Scientific style

function – proof, creation of new concepts

features: logical sequence of utterance, the use of terms, the use of words in their primary direct meaning.

The style of official documents

function – to reach agreement between two contracting parties. It is subdivided:

1. the language of business documents

2. the language of local documents

3. that of diplomacy

4. that of military documents features:

1. Absence of emotiveness

2. Abbreviations

3. Specific words and expressions

TYPES OF SPEECH

The communication takes place in different forms and situations. According to the situation in which the communication proceeds we distinguish two types of speech: oral and written which are characterized by a number of typical features.

The oral communication proceeds in the presence of interlocutor; the main form of it is a dialogue. The written com-

Each substyle of the belles-lettres style is also characterized by its typical features. Thus the language of poetry is characterized by rhyme and rhyme.

The distinguishing feature of emotive prose is the combination of literary language with colloquial, because there are always two forms of communication – monologue (the writer's speech) and dialogue (the speech of the characters).

The language of drama is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directives.

Publicistic style

The general aim of publicistic style – is to exert a constant and deep influence on public opinion, to convince the reader or the listener. It also falls into three varieties: 1. Essay (moral, philosophical, literary). 2. Articles (political, social, economic) in newspapers, journals, magazines. 3. Oratorical style, which is a spoken variety of the publicistic style.

The development of radio and television has brought into being a new spoken variety – the radio commentary.

The publicistic style has features in common with the scientific style and emotive prose. The features similar to scientific prose – coherent and logical syntactical structure, an expanded system of connectives, careful paragraphing. Features in common with emotive prose – the use of words with emotive meaning, the use of imagery and other SD. But the stylistic devices used in publicistic style are not fresh or genuine, they are trite.

The newspaper style

Is a system of language means that serves the purpose of informing the reader. It is subdivided into:

1. Brief news items and communiqués
2. Press reports
3. Articles purely informational in character
4. Advertisements and announcements.

QUESTIONS FOR DISCUSSION

1. What is the subject matter of Stylistics?
2. What angle are the language means studied from in Stylistics?
3. What is the functional style?
4. What functional styles do you know?
5. What are the substyles of the belles-lettres style and their distinguishing features?
6. What are the main layers of the English vocabulary? Characterize each of them.
7. What is the difference between the oral and the written types of speech?

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LECTURE 3 Theme: Lexical stylistic devices: metaphor, Metonymy, Irony, Epithet.

The aim of the lesson: to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

KEY WORDS:

contextual meaning
prolonged metaphor
logical meaning
personification
synecdoche
metonymy
subjective
opposition of meanings

The course of the lesson

Metaphor is relation between the dictionary and contextual meanings based on resemblance of two objects, ideals, and actions:

She is a fox.

The word "for" denoting one object is transferred to another /she/ in order to indicate a resemblance between them, their common feature "cunning". The metaphor is based on a common feature of two objects. The common feature is never mentioned. In other words in metaphor we are given A and C and the problem is to see B – a common feature. The reader has to come to it by himself. It is important to remember that metaphor does not identify, the two notions are brought together on the basis of only feature, other features being quite different:

Metaphor can be expressed by all the parts of speech: nouns, adjectives, verbs:

1. She is a machine in her husband's house.
2. Money burns a hole my pocket.
3. People are afraid of themselves nowadays. They have forgotten the highest of all duties, the duty that one owes to oneself. Of course they are charitable. They feed the hungry and clothe the beggar. But their own souls starve, and are naked.

Metaphors expressed by one word are called simple. There are metaphors which are expressed by several words, a group of words. We call it metaphorical paraphrases.

*Oh let me, true in love, but truly write,
And then believe me, my love is as fair
As any mother child, though not so bright
As those gold candles fixed in heaven's air.*

/Shakespeare W./

Metaphor is one of the most powerful means of creating images. This is its main stylistic function. Sometimes metaphors express not only image, but several of them. Such metaphors are called prolonged metaphors or sustained, or developed.

The one charm of the past is that is the past. But women never know when the curtain has fallen. They always want a sixth act, and as soon as the interest of the play is entirely over the propose to continue it. If they were allowed their own way, every comedy would have a tragic ending, and every tragedy would culminate in a farce.

METONYMY

Metonymy is a stylistic device which is like metaphor based on interaction of logical and contextual meanings. But it is based on a different from metaphor types of relations, a relation based not comparison, but on associations.

Thus the word “crown” many stand for a “king” or “queen”, “cup” or for the drink it contains.

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 is used instead of an abstract notion. In this case the thing becomes a symbol of the notion:

1. *He supported his family by the pen.*

2. *The pen is stronger than the sword.*

3. *What the head had left undone could not do, the heart may have been doing silently.*

4. *Wherefore feed, and clothe and save, From the cradle to the grave /from early childhood to death/*

Those ungrateful drones who would

Drain your sweat – nay, drink your blood.

/Shelley/

When likeness is observed between inanimate objects and human qualities we speak of personification.

The face of London was now strangely altered. So, personification is a variety of metaphor.

A car came one way, a bus advanced with calm assurance from another.

Shelley's poem "The Cloud" is built on Personification.

*I bring fresh showers for the thirsting flowers
From the seas and the streams
I bear light shade for the leaves when laid
In the noonday dreams
From my wings are shaken the dews that waken.
The sweet buds every one
When rocked to rest on their mother's breast,
As she danced about the sun
I wield the flail of the lashing hail
And whiten the green plains under
And then again I dissolve in rain
And laugh as I pass in thunder.*

Metaphors like all stylistic devices can be classified according to their degree of unexpectedness. Thus the metaphors which are absolutely unexpected are called genuine metaphors or individual metaphors /original, fresh/. The genuine metaphor aims at expressing speaker's or writer's feelings, and at impressing the hearer or reader in a definite way.

Those metaphors which are called trite (traditional, hackneyed) are commonly used in speech and therefore are sometimes even fixed in dictionaries – a ray of hope, floods of tears, a storm of indignation, a flight of fancy, a shadow of smile. Trite metaphors are not stylistic devices. They are considered to be expressive means of the language, which also serve the purpose of expressiveness.

2. The container instead of the thing contained:

1. *the hall applauded*
2. *the kettle boils*
3. *tell him our home cries out for him*

3. The relation of proximity as in:

The round game table was boisterous and happy.

4. The text type of relation reveals the relation between the whole and a part. This type of metonymy is called synecdoche. In this case a part is used for the whole, or the individual for a definite and at singular for plural.

Return to her?

No rather I abjure all roofs and choose...

To be a comrade with the wolf and owl

Here the word "roofs" stands for "houses" or a place to live in, or a "shelter". "Wolf" for "wolves" or even for "wild beasts", owl for "owls" or rather for "birds" in the woods.

Other examples:

She has no roof over her head

You've got a nice fox on you

5. The sign for the thing signified:

1. *The messenger was not long returning followed by a pair heavy boots that came bumping along the passage.*

/Dickens/

2. *The one in brown suit gaped at her.*

Blue suit grinned, might even have winked

But big nose in the grey suit started – and he had small angry eyes and did not even smile.

6. A relation between a thing the material out of which it is made.

The steel to defend

Never in her life had she worn any gold.

Here “gold” stands for rings, bracelets, and other adornments made of gold.

7. The instrument which the doer uses in performing the action instead of the action or the doer himself.

1. *As the sword is the worst argument that can be used, so should it be the last.*

/Byron/

2. *Give every man thine ear and few thy voice.*

3. *His pen knows no compromise.*

8. Author for his work:

I read Shakespeare. He reads Byron

Metonymy is expressed by nouns or substantivised numerals-

She was a pale and fresh eighteen.

The man looked a rather old forty-five.

Metonymy, like all stylistic devices can be genuine and trite. Genuine metonymy is a SD. It reveals a quite unexpected substitution of one word for another, of one concept for another.

Then they came in. Two of them a man with long fair moustache and silent dark man...Definitely, the moustache and I had in common.

/D. Lessing/

In this example man's facial appearance – “the moustache” stands for the man himself.

The function of the metonymy here is to indicate that the speaker knows nothing of the man in question, moreover there is a definite implication that this is the first time the speaker has seen him.

Trite metonymy belongs to expressive means of the language. They are not stylistic devices. They are widely used in speech and therefore are sometimes even fixed in dictionaries. Due to trite metonymies new meanings appear in the language.

The press – the personnel connected with publishing

Establish,ent

A hand –a worker

The cradle – infancy

EPITHET

Epithet is a stylistic device based on interaction of emotive and logical meanings in an attribute word, phrase or sentence. Thus in “charming smile” besides logical meaning, there is also an emotive meaning. Care should be taken not to mix epithet with the logical attribute. The epithet is subjective and evaluative. The logical attribute is purely objective, non-evaluative.

Thus in, *green leaves, little girl, round table, blue skies* – the adjectives are logical attributes.

They indicate those qualities of the object which may be regarded as generally recognized.

If we compare: *a golden watch – a golden hear*

Green leaf – a green youth

The difference between logical attribute and epithet is clearly seen. Epithets make a strong impact on the reader, so much that the reader begins to see and evaluate things as the writer wants him to.

Epithet like all stylistic devices can be trite and genuine. In trite epithet the ties between the attribute and the noun are very close.

Combination of this type appears as a result of the frequent use of certain definite epithets with definite nouns: *bright face, true love, sweet smile, golden heart, unearthly beauty, wild wind*.

Trite epithets belong to EM. Genuine epithet is a stylistic device which characterizes the object by adding a feature not inherent in the object, a feature which may be so unexpected as to strike the reader by its novelty: *a heart-burning smile, voiceless sands, a watery smile, sullen earth, destructive charms*.

One of the varieties of genuine epithet is personificated epithets. An attribute which modifies a living being is shifted to modify an inanimate thing.

They felt quite happy on that unbreakfast morning.

He lay all night on his sleepless pillow.

Dancing thoughts, laughing wrinkles.

Epithets are mainly expressed by adjective in the function of an attribute. But it also can be expressed by adjective in the of an attribute:

*With lips of flame
and heart of stone*

/Shelly/

Another structural variety of the epithet expressed by an of-phrase is a reserved epithet.

a devil of sea, a shadow of smile, a devil of a job, a dog of a fellow.

Here the subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described. It should be noted that epithets, expressed by “by of-phrase” are metaphorical.

From the point of view of their compositional structure, epithet may be divided into simple and phrase epithets.

The tendency to cram into one language unit as much information as possible has led to new compositional models of epithets-phrase epithets.

The never-to-be-forgotten day

The don't-touch-me-or-I-kill-you expression

Do-it-yourself; go-it-alone attitude

The stylistic function of the epithet is to reveal the subjective, evaluating attitude of the writer to the thing or events spoken of.

IRONY

Irony is a stylistic device also based on simultaneous realization of two meanings: dictionary and contextual, but the two meanings stand in opposition to each other. In other words it is a stylistic device in which the opposite of what is said is meant.

What a happy woman was Rose to be Tady Crawly. Her husband used to drink every night and beat his Rose sometimes.

/Thackeray/

Irony generally is used to convey a negative meaning, an expression of praise is used where the blame is meant.

How clever it is not to take an umbrella when it is raining hard.

/Jerome K. Jerome/

Irony as a linguistic means must not be confused with irony and humor as a stylistic effect, produced by different stylistic devices or even by a description of a funny incident or an odd feature which we laugh at. Irony as a SD interaction of two types of meanings in one and the same word. Let's compare:

She jumps as an elephant

She jumps gracefully as an elephant.

Irony is realized only in the context. The context may be one sentence, two sentences, and several sentences. It may extend as far as a paragraph, chapter or even the whole book.

Stoney smiled the sweet smile of an alligator.

Here irony in the word “sweet” is realized within a sentence. In Galsworthy's book “The Man of Property” Soames and Irene are called “the happy”. In order to understand this irony we must read the whole book /at least a half of the book/.

The main stylistic function of irony is to produce a humorous or satiric effect. And it mostly appears in the belles-lettres style.

QUESTIONS FOR DISCUSSION

1. What is Metaphor? What types of Metaphor do you know?

2. What is metonymy? What is the difference between metaphor and metonymy? How are metonymies classed from the semantic point of view?
3. What is irony as a stylistic device? What is the difference between irony as a stylistic device and ironical effect?
4. What types of epithets do you know? What is the difference between epithet and logical attribute?

Questions for self-control:

1. To find a text and analyze its lexical stylistic devices.
2. What is the difference between metaphor and metonymy?
3. What is understood by the word Irony?

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LECTURE 4 Theme: The oxymoron, zeugma and pun.

The aim of the lesson: to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

KEY WORDS

structural middles of oxymoron
 zeugma and pun
 primary and secondary
 antinomies
 hyperbole

The course of the lesson.

Oxymoron is a combination of two words in which the meanings of the two clash, being opposite in sense, for example:

Sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, horrible delight, stormy silence

Oxymoron is such a combination of words in which the meaning of the word describing the thing and the word denoting the thing are contradictory in sense. As in epithet there is also the interaction of two meanings in one of the components of oxymoron /*swet sorrow, horrible, delight*/. But in most cases emotive meaning prevails. Thus, in combinations: a pleasantly ugly face, beautiful tyrant – the first component is losing its logical meaning and serves as a means of expressing subjective evaluative attitude. It is clearly seen in: “*littlest great men*” – “*low skyscraper*”, where the words “*littlest great men*” – “*low skyscraper*” have no logical meaning. They only serve as a means of expressing the author’s attitude.

It should be noted that logical meaning in oxymoron being suppressed is not lost completely. If the logical meaning lost, there is no SD. We call it trite oxymoron:

Awfully nice, awfully glad, terribly sorry.

The words “awfully” and “terribly” have lost their primary logical meanings and are now used with emotive meaning only as intensifies.

Genuine oxymoron is a SD, it is individual creation and mainly used in the belles-lettres style.

I am changed, and the Mere touch of Sibyl Vane’s hand makes forget you and al your wrong fascinating, poisonous, delightful theories.

/O.Wilde/

Beautiful sins, like beautiful things, are the privilege of the rich.

/O.Wilde/

Beautiful tyrant. Fiend angelical

Dove-feathered raven. Wolfish-ravening lamb.

Despised substance of divinest show.

Just opposite to what thou justly seem st,

A damned saint, an honourable villain.

/Shakespeare/

I have but one simile, and that’s a blunder

For wordless woman, which is silent thunder?

/Byron/

Oxymoron as a rule has two structural models:

1. Adj. +N *careful carelessness, the peopled desert, a living corpse, an honest traitor, a beautiful tyrant, speaking silence, dumb confession, humble ambition, proud humility, a damned saint.*

2. Adv. +Adj. *pleasantly ugly, horrible beautiful, falsely true, detestably cheerful.*

These are the most common structural models of oxymoron. But it can be expressed by the other parts of speech too:

3. N of N *paradise of our despair, vitality of poison.*

4. V+Adv. “*It was you who made me a liar*” – *she cried silently.*

Sometimes oxymoron is given not in combination of words, but expressed by a phrase.

1. *You are wrong. You are wrong in the right way.*
2. *She was free in her prison of passion. /O.Wilde*
3. *Women defend themselves by attaching, just as they attack sudden and strange surrenders. /O.Wilde/*
4. *His honour rooted in dishonour and faith unfaithful kept him falsely true.*

The main stylistic function of oxymoron is to express the author's to the things and phenomenon described. Thus in O.Henry's story "The Duel" the author's impression of New York is given with the help of oxymoron:

I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dorfulest pleasures of any town I saw.

ZEUGMA AND PUN

There are special stylistic devices which use a word in two dictionary meanings: primary and secondary, connected and independent. They are Zeugma and Pun. Zeugma is the use of a word in the same grammatical but different semantic relations to the words in the context.

She lost her purse, head and reputation.

There are two types of zeugma:

1) Zeugma, based interaction of independent and connected meanings of the word:

He paid him a visit and a fee.

He took his hat and his leave.

He fell into a chair and fainting fit simultaneneously.

2) Zeugma based on interaction of primary and secondary meanings of the word:

O men with sister dear!

O men with mothers and wives!

It is not linen you are wearing out,

But human creatures lives!

The main structures models of zeugma is V+2N

So Juan, following honour and his nose,

Rushed where the thickest fire announced most foes.

/Byron. Don. Juan/

There are other structures of zeugma too: Adj.+2N

Clara was not a narrow woman either in mind or body.

“Sailly”, said Mr. Bently in a voice almost as his intentions, “let’s go out to the kitchen”.

Pun is another stylistic devices based on interaction of two dictionary meanings in the word. It is difficult sometimes to distinguish zeugma and pun. The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realization of two meanings in the word with the help of other words in the context.

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. Thus the title of one of Oscar. Wilde’s plays: “The importance of Being Earnest” has a pun in it, as the name of the hero and adjective meaning “seriously-minded”.

“You know” – she (June) said. “I saw you drop your handkerchief. Is there anything between you and John? Because, if so, you’d better drop that too”.

/Galsworthy/

Zeugma and pun are used mainly in the belles-letters style. The stylistic function of these devices is to produce a humorous effect.

“I was such a lonesome girl until you came” – she said.

“There is not a single man in all this hotel that’s half alive”.

“But I’m not a single man” – Mr. Topper replied cautiously. “Oh, I don’t mean that”, - she laughed.

“And anyway, I hate single men. They always propose marriage”.

/Th. Smith/

QUESTIONS FOR DISCUSSION:

1. What are the distinguishing features of Oxymoron?
What stylistic effect does it produce?
2. What is the difference between Zeugma and Pun?
What stylistic effect do they produce?
3. What is Antonomasia and its main types?
4. What is Yyperbole and its stylistic functions?

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LECTURE 5 Theme: THE LEXICO-SYNTACTICAL STYLISTIC DEVICES

The aim of the lesson: to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

KEY WORDS

periphrasis
simile
antithesis
interaction of lexical meanings
gradation
emotional emphasis
emgenuine simile

Periphrasis

The following stylistic devices belong to lexico-syntactical: simple, periphrasis, antithesis, gradation, represented speech. While in lexical SD the stylistic effect is achieved through the interaction of lexical meanings of word and in syntactical SDs, though the syntactical arrangement of elements, the third group of SD (lexico-syntactical) is based on the both-syntactical structure and interaction of lexical meanings.

Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of generally accepted word.

"I understood you are poor, and wish to earn money by nursing the little boy, my son, who has been deprived of what can be replaced".

Every periphrasis indicates a new feature of a phenomenon:

If you are successful in cribbing your way through the nursery games known here as examinations, I prophesy for you great and shining future.

Periphrasis like all SD can be traditional (trite) and genuine (individual). Traditional periphrasis as a result of frequent repetition may become established in the language.

Cup and gown – student

The fair sex – women

A gentleman of the long robe – a lawyer

My better half – my wife

Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy.

The sky – lamp of the night

1) *She (Lady Henry) was a curious woman, whose dresses always looked as if had been designed in a rage and put on in a tempest.*

2) *He marries a good deal of money.*

/Galsworthy/

3) *He married and surrounded himself with little rosy cheeks.*

Another type of periphrasis is Euphemistic periphrasis. Euphemistic periphrasis substitutes a mild neutral expression for one which seems to be coarse or unpleasant.

I would not leave a gold cigarette-case about when he is in the neighbourhood.

Euphemisms have appeared in the language as a result of the so called "taboo". Superstitious people use euphemisms to avoid mentioning objects and notions which signify disaster: *to pass away* – *to die* (*to kick the bucket* – *to die*).

That statesman of his was purely an effect of the imagination.

Periphrasis has different stylistic functions:

1) the function of creating elevated, high-flown speech

2) the function of additional characteristics of object and phenomena

3) the function of creating humorous or satiric effect

Then hate me when thou wilt, if ever, now:

*Now while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow
And do not drop in for and after – loss,
Ah, do not, when my heart hath 'scaped this sorrow,
Come in the reward of a conquered woe;
Give not a windy night a rainy morrow,
To linger out a purposed overthrow.*

The idea of this text is expressed through the following periphrasis: a windy night, which stands for storms of life, means all the misfortunes that have befallen the writer.

A rainy morrow – means a prolongation of despair though perhaps not in a violent form.

GRADATION

Gradation is a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension.

*Threaten him, imprison him, torture him, kill him,
You will not induce him to betray his country.*

Gradation is based on gradual increase in significance; each successive unit is perceived as stronger than the preceding one.

*I don't attach any value to money
I don't care about it. I don't know about it.
I don't want it, I don't keep it – it goes away from me directly.*

Gradation can be expressed by a simple sentence.

It was a mistake, a blunder, lunacy.

In this case gradation is realized with the help of synonyms.

More often gradation is expressed by compound sentences, or longer syntactical units. Gradation of this type is always based on parallel construction which is frequently accompanied by lexical repetition.

*Say yes, If you don't, I'll break into tears.
I'll sob, I'll moan, I'll grawl.*

*That was a blow, a terrible blow; it was like a death sentence.
I stood turned to stone.*

Gradation like many other stylistic devices is a means by which the author expresses his evaluation of facts and phenomena. It may be used in different styles of speech. In essays it is used for the purpose of arranging the ideas in an ascending order of importance. In oratory as well as in the belles-letters style it is used for emotional emphasis.

ANTITHESIS

Antithesis is a lexico-syntactical stylistic device based on opposition or contrast of ideas, expressed by parallel constructions. For example: *They speak like saints and act like devils*. It should be noted that antithesis is based on relative opposition which appears in the context:

From the point of view of a compositional design there are two types of antithesis: a simple, extended sentence, by a compound sentence, by a complex sentence.

You are a giver, John, she is a taker.

/Galsworthy/

When antithesis is expressed by a simple sentence it usually has the character of an epigram:

A negative action must have positive results.

/G.Greene/

2. The second type of antithesis is a prolonged one expressed by the whole syntactical unit:

*Grabbed age and youth
Cannot live together:
Youth is full of pleasance,
Age is full of care,
Youth like summer brave,
Age like winter bare:
Youth is full of sport,
Age's breath is short
Youth is nimble, age is lame
Youth is hot and bold
Age is weak and cold
Youth is wild and age is tame: -
Age, I do abhor thee.
Youth, I do adore thee,
O my Love, my Love is young.*

/Shakespeare "A madrigal"/

Very often antithesis is combined with other stylistic devices:

1. with a simple

Man is harsher than iron, harder than stone and more delicate than a rose.

/B.Christy/

2. with a repetition

The way of the soldier is the way of death, but the way of the Gods is the way of life.

/B.Shaw/

The main stylistic function of antithesis is to create a contrast in description and thus to emphasize the ideas given in the contrast.

SIMILE

Simile is based on comparison of different objects:

She is beautiful like a flower.

We must distinguish simile from logical comparison. The main criterion for this differentiation is the fact that in simile the objects compared belong to different spheres, while logical comparison compare things things of the same kind:

She is beautiful like her mother.

He is taller than his brother.

She is beautiful like a flower.

But this criterion being very important is not a decisive factor in many cases. Sometimes it is very difficult to determine whether the objects compared belong to one sphere or different spheres:

Soames turned away; he had an utter disinclination for talk like one standing before an open grave, watching a coffin slowly lowered.

/Galsworthy/

In this example Soames's feelings are compared to the feelings of another man. In spite of this fact it is not a logical comparison. The information included here is not of logical but emotional character. So the decisive factor for the differentiation of the logical comparison and simile is the character of the information they carry.

Similes like all stylistic devices can be trite and genuine. Trite similes belong to E.M. and serve the purpose of expressiveness. From the point of view of the content trite similes can be classified into the following groups:

1. Similes, describing the appearance:

fair as a lily, fat as a pig, bright as a button.

2. Similes, describing the features of the character:

Cheerful as a lark industrious as an ant, faithful as a dog.

3. Similes describing the actions:

busy as a bee, fleet as a deer, slow as a tortoise.

4. Similes describing the inner state:

Feel like a fish out water, black as a sin, blush like a rose.

From the point of view of the connections between the components of trite similes we can divide them into association and non-associated:

1) *cunning as a fox harmless as a dove*

2) *fit as a fiddle, dead as a door-nail, right as a rain*

The connection between the components of similes of this group is not understandable. A very interesting confirmation of it is an example from Dicken's "Christmas Carol".

Old Maley was dead as a door-nail.

Mind. I don't mean to say that I know of my own knowledge what there is particularly dead about a door-nail. I might have been inclined myself to regard a coffin-nail as the deadest piece of iron mongery in the trade. But the wisdom of our ancestors is in the simile and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat emphatically that Marley was as dead as a door-nail.

Genuine similes are always original and unexpected. From the semantic point of view we distinguish the following types of similes:

1. similes of quality:

The difference between the rose in love is as deep as the sun.

2. similes of action:

The clerks in the office jumped about like sailors during a storm.

3. similes of relation:

As the dew to the blossom, the bud to the bee. As the scent to the rose, are those memories to me.

/E.B. Webby/

4. similes-analogies. Two ideas are compared:

*As on the fingers of a throned queen.
The basest jewel will be well esteemed.
So are those errors that in thee are seen.
To truth translated and for true things deemed.*
/W.Shakespeare. Sonnet 96/

Similes as a rule are grammatically formed with the help of special words: link-words. There are several ways of expressing this link-word:

1. morphological way with the help of a comparative degree:

The human heart can suffer. It can hold more tears than the ocean holds waters.

/Ch.Bronte/

2. lexical way, with the help of conjunctions: like, as, as if, as though.

The man said yes, as they passed in, looked at Paul as if he were a little mouse and the house were a trap.

3. similes formed with the help of adverbs – so, thus.
4. with the help of words: resemble, seem, compare, remind.

Her hands seemed to be made of cool ivory.

Every component of simile can be expressed by one word, a group of words. It can extend as far as a complex sentence with many subordinate clauses. From the point of view of compositional structure there are two types of similes:

1. simile within a sentence
2. simile within a syntactical unit which may extend as far as the whole paragraph

*As an imperfect actor on the stage
Who with his fear is put besides his part?
Or some fierce thing replaced with too much rage
So I, for fear of trust, forget to say
The perfect ceremony of love's rite,
And in my own love's strength seem to decay,
Overcharged with burden of mine own love's might.*
/Shakespeare. Sonnet 23/

The main stylistic function of simile is to create images, to express emotions and to stress this or that feature of an object or phenomenon. Sometimes simile produces humorous and satirical effect.

*And he is about as beautiful as a cab leaning against Opera House at 12.30
dreaming of the plains of Arabia.*

/O'Henry/

QUESTIONS FOR DISCUSSION

1. What SD's do you refer to lexico-syntactical SDs?
2. what is Periphrasis and what types of Periphrasis are distinguished? What is the stylistic function of Periphrasis?
3. What is Smile? What is the difference between Simile and logical comparison? How are these SDs classified from:
a) semantic b) structural point of view?
4. What is Antithesis? Speak on its types and stylistic functions.
5. What is Gradation, its types and stylistic function?

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LECTURE 6 Theme: THE SYNTACTICAL STYLISTIC DEVICES

The aim of the lesson: to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

Syntactical SD deal with the syntactical arrangement of the utterance which creates the emphasis of the latter irrespective of the lexical meanings of the employed units.

KEY WORDS

rhetorical questions
represented speech
inversion

litotes
inner represented speech
violation of the usual traditional connection

RHETORICAL QUESTIONS

Is a syntactical stylistic device, which contains a statement made in the form of a question. In other words, the sentence which is affirmative statement in its logical sense has the form of interrogative sentence.

Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child? (Gs. Gr.).

It is known that an interrogative sentence is more emotional than affirmative. Thus, when the statement gets the form of a question it becomes more emotional and emphatic.

Can't you see that you are cutting your own throat as well as breaking my heart in trying your back on me?

(Show. Mrs. Wren's Profession)

Only the context and the intonation can show whether a question is rhetorical or not. Rhetorical questions are usually expressed by complex sentences, in which the subordinate clauses serve as the context.

Who is here so vile that will not love his country?

(Shakespeare)

Sometimes rhetorical question occurs in a simple sentence. The sentence itself forms the context which helps to show that the question is a rhetorical one.

What deep wounds ever closed without scar?

(Byron "Child Hareld")

Rhetorical question may have either positive or negative forms, the positive form of rhetorical question predicts the negative answer, the negative form – the positive answer.

Who will be open where is no sympathy, or has call to speak to those who never can understand?

Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl? (J.C)

Have I not suffered things to be forgotten?(Byron)

Rhetorical questions are often very close to exclamatory sentences and sometimes it is rather difficult to distinguish between them. Rhetorical question is a question asked not for information but to produce some stylistic effect. It expresses

various kinds of modal shades of meaning, such doubt, challenge, and scorn and so on.

Rhetorical questions, being more emotional than statements, are most often used in publicistic style and particularly in oratory which aims at rousing emotions.

INVERSION

Inversion is a change of the natural or recognized order of words or phrases in a sentence. The traditional word order of the English sentence is: “subject – predicate – object – secondary parts of the sentence”. This word order we may call neutral. It, however, may be altered in accordance with the aims persuade by the speaker or writer. Such change of the utterance. This type of change in the traditional word order of the sentence is called stylistic inversion. It is used for the purpose of placing the most important words in the most prominent places, which are the beginning and the end of the line. There are following types of inversion:

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

Talent Mr. Micawber has, capital Mr. Micawber has not.

/Dickens/

2. The predicate or predicative are placed before the subject of the sentence.

Women are not made for attack. Wait they must.
Good generous player it was.

/Mark Twain/

3. Another variety of inversion is when the secondary parts of a sentence are syntactically isolated from other members of a sentence with which they are logically connected. This type of inversion is called Isolation (Isolated members of the sentence, Detachment, detached construction)

“I want to go,” – he said, miserably.
I have to beg you for money. Daily!

Here the word is emphasized by breaking its customary connections with another word or words. The violation of the usual traditional connections between the members of the sentence creates a specific sentence pattern which is reflected in the intonation of the sentence. An intonational pause generally precedes or follows isolated members of the sentence. An intonational pause generally precedes or follows isolated members of the sentence thus giving them greater prominence.

With fingers weary and worn
With eyelids heavy and red.
A woman sat in unwomanly rags,

Plying her needle and thread.

In written speech isolated members are separated from the main part of the sentence by graphic means (a comma, dash, brackets, full stop).

Isolated sentence usually serve the purpose to single out certain secondary members of a sentence and to attract the readers' attention to certain details.

QUESTIONS FOR DISCUSSION

1. What is Rhetorical question? What function does it fulfill in the literary text?
2. What are types of Inversion? What stylistic effect does it produce?
3. Speak on Litotes and describe its stylistic functions.
4. What are the main stylistic functions of syntactical stylistic devices?
5. Define represented speech. What are the main varieties of represented speech? What is the difference between represented speech, direct speech?

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LECTURE 7 Theme: The repetition, alliteration, onomatopoeia

The aim of the lesson: to develop student's skills to analyze and interpret the literary text, its style, Expressive Means and Stylistic Devices. It focuses on those special skills which enable students to penetrate into the concept of the text, to reveal its implicit information and the author's world picture.

KEY WORDS

onomatopoeia

alliteration

poetic details

stylistic function

accompaniment of the utterance

authenticity

Repetition is SD which gives the repetition of the same word or phrase with the view of expressiveness. Very often repetition in the oral type of speech shows the excitement of a speaker. When a person under the stress of strong emotion, he can't but repeats some words or phrases.

"Stop" – she cried, "Don't tell me. I don't want to hear. I don't want to hear what you've come for. I don't want to hear".

In this case repetition is not a SD it is an expressive means of the language, showing the excitement of the speaker. When used as a SD, repetition is a deliberate, intentional use of the same words. It has quite different stylistic functions. It does not aim at making a direct emotional impact. On the contrary, the SD of repetition aims at logical emphasis; it calls the attention of the reader to the key words of the utterance.

Srooge went to bed again, and thought and thought it over and over.

From the point of view of compositional design there are many types of repetition:

1. Anaphora – the repetition of the same word at the beginning of utterance:

*My heart is in the Highland, my heart is not here.
My heart is in the Highlands a-chasing the dear
Chasing the wild deer and following the roe
My heart is in the Highlands, wherever I go.*

*Work – work – work!
Till the brain begins to swim!
Work – work – work!
Till the eyes are heavy and dim.*

2. Epiphora – the repetition of the same words at the end of the utterance:

“I’m exactly the man to be placed in a superior position in such a case as that. I’m above the rest of mankind, in such a case as that, I can act with philosophy in such a case as that.” /Dickens/

3. Anadiplosis - /linking repetition, reduplication/

The same words are used at the end one sentence and at the beginning of the following:

1. Then hate me when thou wilt, if ever, now

Now while the world is bent my deeds to cross /Shakespeare, Sonnet 90/

2. The old church was quite. So quite that Lanny could hear the ticking of his wrist watch. /P. Abrahams/

Sometimes this linking repetition is used several times in the utterance. Then it is called chain repetition.

A smile would come into Mr. Pichwick’s face, the smile extended into a laugh into a roar, and the roar became general.

/Dickens/

4. Framing – is the repetition of the same words at the beginning and at the end of the same utterance:

He ran away from the battle. He was an ordinary human being that did want to kill or be killed, so he ran from the battle.

/St. Heym/

The day is cold and dark and dreary

It rains and the wind is never weary

The vines still cling to the mouldering wall

But at every gust the dead leaves fall

And the day is cold and dark and dreary /Longfellow “The Rainy Day”/

Coming down! After all. Then he was not deserted. Coming down! A glow ran through his limbs: his cheeks and forehead felt hot. He drank his soup, and pushed the tray-table away, lying very quite until they had removed lunch and felt him alone, but every now and then eyes twinkled. Coming down! /Galsworthy/

5. Pure repetition of the words met at any place:

For want of a nail, the shoe was lost,

*For want of the shoe, the horse was lost,
For want of horse, the rider was lost,
For want of the rider, the battle was lost,
For want of the battle, the kingdom was lost
And all from the want of a horseshoe nail.*

Another variety of repetition is a synonymous repetition. This is the repetition of the same idea by using synonymous words and phrases.

Lord and master, clean and neat, act and deed.

*The poetry of earth is never dead
The poetry of earth is ceasing never*

/Keat/

Another variety of repetition is tautology, which is the repetition of the same word in different grammatical forms:

To dream a dream, to sin a sin, the darkest, darkness and the like.

Onomatopoeia

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature.

There are two varieties of onomatopoeia: direct and indirect. Direct onomatopoeia is contained in words that imitate natural sounds: *ding-dong, buzz, cuckoo, ping-pong*. Indirect onomatopoeia is a combination of sounds which is an echo of its meaning.

And the silken, sad, uncertain rustling of each purple curtain

/E.Poe/

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoeia:

*Here the sledges with the bells, silver bells,
What a world of merriment their melody fortells,
How they tinkle, tinkle, tinkle
In the icy air of night
All the heavens seem to twinkle
With the crystalline delight!
Keeping time, time, time
In a sort of runic rhyme
To the tintinnabulation that so musically wells
From the bells, bells, bells,
Bells, bells, bells –
From the jingling and tinkling of the bells.*

/E.Poe/

Alliteration is phonetic stylistic device which is based on the repetition of similar sounds in neighbouring words.

*Deep into darkness peering, long I stood there
Wondering, fearing, doubting, dreaming dreams
No mortal ever dared to dream before.*

/E.Poe/

Alliteration is widely used in poetry, proverbs and sayings, in the titles of the books and newspaper headlines:

Tit for tat, blind as a bat, bright as button, to rob Peter to pay Paul, "Sense and Sensibility" (J.Austin), "Pride and Prejudice" (J.Austin), "The school for Scandal" (Sheridan)

The stylistic function of phonetic SD is to create a musical accompaniment of the utterance conveying some emotional effect.

QUESTIONS FOR DISCUSSION

1. What types of Repetition do you know?
2. What phonetic stylistic devices do you know? Characterize them and their stylistic functions.
3. Define the subject – matter of text interpretation.
4. What types of informativity do you know?
5. What is the Poetic detail? What types of poetic details are distinguished?
6. What is the role of the title in revealing the conceptual information of the text?
7. What is the scheme of interpretation?

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Lecture 8. The theme: SUBJECT-MATTER OF TEXT INTERPRETATION. SCHEME OF INTERPRETATION

The aim of the theme is to develop skills for penetrating into the concept of a literary work, for understanding the author's world picture and emotional impact on the reader.

KEY WORDS

stylistic function
accompaniment of the utterance
authenticity
poetic details

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of information, thought and emotions conveyed by the author. The interpretation of a literary text as a rule undergoes two stages. At the second stage we perform a thorough linguistic analysis, examining the main categories of the text, its title, poetic details and stylistic devices.

Informativity is the main category of the text. According to Prof. I.K.Galperin the following types of information are distinguished: a) context-factual; b) context-subtextual or implicit and c) context-conceptual.

Content-factual information contains reports about facts, events, processes which took place. In other words it's a plot of the text.

Content-subtextual information is not explicit: it is not expressed in the verbal layer of the text. The aim of an interpreter is to find the signals of implicit information and with their help analyze the concealed information.

Context-conceptual information conveys to the reader the author's individual perception of the events, his modality and outlook.

Poetic Details are used by the author to represent the whole picture through seemingly insignificant descriptions. Poetic details carry out different functions in the literary text.

According to their functions they are divided into the following types: a) depicting details; b) authenticity details; c) characterological details; d) implicit details.

Title has a great importance for revealing conceptual information, conveyed in the text.

According to their form and information titles are classified into: a) a title symbol; b) a title thesis; c) a title quotation; d) a title report; e) a title hint; f) a title narration.

Comprising the quintessence of the book's content, the title represents the nucleus of the conceptual information. The title can be metaphorically depicted as wound up spiral revealing its potentialities in the process of unwinding.

SCHEME OF INTERPRETATION

1. Say a few words about the author and the cultural context.
2. relate the plot of the story.
3. Characterize the composition of the text.
4. Reveal the conceptual information of the text:
 - a) poetic details and their functions
 - b) stylistic devices and their functions
 - c) comment on the vocabulary of text (literary bookish, foreign words, poetic words, colloquialisms, neologisms, slang and so on) , find thematic and key words
 - d) comment on the implicit information (implicit title, implicit detail, SDs)
 - e) comment on the meaning of the title and connect it with conceptual information

QUESTIONS FOR DISCUSSION

1. Define the subject – matter of text interpretation.
2. What types of informativity do you know?
3. What is the Poetic detail? What types of poetic details are distinguished?
4. What is the role of the title in revealing the conceptual information of the text?
5. What is the scheme of interpretation?

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ADDITIONAL MATERIALS

LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Transferred meaning is the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning always depends on the dictionary (logical) meaning. But when the deviation is very great that it even causes an unexpected turn in the logical meaning, we register a stylistic device. (15,135). In other words we may say: when we witness two meanings of the word realized simultaneously we are confronted with an SD, where two meanings interact (I.R.Galperin).

STYLISTIC DEVICES BASED ON THE INTERACTION OF DICTIONARY AND CONTEXTUAL LOGICAL MEANINGS.

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). Let us analyse these relations.

As it has been stated above the lexical meanings of a word comprise various meanings. But the difference between these meanings may not be great and unexpected. In most cases these meanings (contextual meanings as well) appear on the principle of affinity existing between the notions and objects surrounding us.

Thus metaphor is based on the interplay of two meanings of a word – direct (primary) dictionary logical meaning and transferred, contextual meaning.

LEKSIK STILISTIK VOSITALAR VA USULLAR

Yuqorida ko'rsatib o'tilganidek (hosila), ma'no ikki leksik ma'no, ya'ni lug'aviy va matniy ma'nolarning o'zaro munosabatidan paydo bo'ladi. Ba'zan bular orasidagi farq juda katta bo'ladi va bunday hosila ma'nolarning qo'llanishidan kutilmagan hodisa paydo bo'ladi. Bu holda biz stilistik usul paydo bo'lganligini sezamiz.

ASOSIY MANTIQUIY VA MATNIY MA'NOLARNING O'ZARO MUNOSABATIGA ASOSLANGAN STILISTIK USULLAR

Stilistik maqsadda qo'llaniladigan ma'nolarning orasidagi o'zaro munosabatni quyidagi hollarga bo'lish mumkin:

1) So'zlar o'rtasidagi o'xshashlikka asoslangan munosabatga ko'ra (Istiora); 2) Tushunchalar o'rtasidagi yaqinlikka, bir-biriga aloqadorlikka asoslangan munosabatga ko'ra (Metonimiya); 3) So'zlarning to'g'ri va teskari (zid) ma'nosiga asoslangan munosabat (Kinoya). Bu munosabatlarning har birini alohida-alohida ko'rib chiqamiz.

* * *

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 an SD in making up an image.

The expressiveness of an 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 etc. may also serve as sources for metaphorical images (see I.V. Arnold, p.143).

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 (language) 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” (I.R. Galperin).

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...

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 nail, to be in the same boat, blind window, to fish compliments.

Very often trite metaphors are given new force (intensity) 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 the stream was a river pouring into St. Thomas Church” Steinbeck).

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. See the above examples.

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 writings 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. Galperin considers this approach as misleading because metaphor identifies objects while simile finds some points of resemblance and by this keeps the objects apart. He says their linguistic nature is different (15, 143).

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

Slowly, silently, now the moon
Walks the high in her silvery shoon,
This way and that she peers and sees
Silver fruit upon silver trees

(De La Mare).

Istiora – ikki narsaning ayrim tasodifiy belgilariga, bu belgilarning o‘xshashligiga asoslangan ifodalash usulidir. Istiora – asosiy lug‘aviy-mantiqiy va ko‘chma-matniy ma’nolarining o‘zaro munosabatiga asoslangan stilistik usuldir.

Masalan “til” so‘zini olaylik. Bu so‘zning asosiy lug‘aviy ma’nosi “og‘iz bo‘shlig‘ida joylashgan, tam-maza bilish, kishilarda esa, bundan tashqari nutq tovushlari hosil qilish uchun xizmat qiladigan a‘zo: *issiqdan, itning tili osilgan*. Ko‘chma ma’noda esa bu so‘z “asbob-mexanizm” ma’nosini bildiradi: *soatning tili, qo‘ng‘iroqning tili* yoki ikkinchi ko‘chma ma’nosi tig‘ga o‘xshash, uchli narsa: *Shamol kuchayib olovning tili yana ham uzunlashadi (S.A.)*. Uchinchi ko‘chma ma’nosi esa: “ta’sirchan, qattiq ta’sir qiladigan, o‘tkir narsa (ko‘pincha izg‘irin, sovuq haqida): *Quruq sovuq. Kech kuzning izg‘irin shamoli muzdek tili bilan yigit va qizning yuzini yalaydi (F.M.)*.

Ta'sirchanlik darajasiga ko'ra istiora ikki guruhga bo'linadi:

Istioradagi va nutqdagi istioralar, boshqacha qilib aytganda, yo'qolib borayotgan istioralar va yangi, ifodali istioralar. Tildagi istioralarga quyidagilar misol bo'la oladi: kuz yomg'iri, o'lim do'li, buloq ko'zi; nutqdagi istioralarga quyidagilar misol bo'la oladi: Xademay, ularning *safari qaridi*. Daryo oqar, *vaqt oqar*, *umr oqar* paydar-pay. Boshimdan kaprtlardek uchdi ming-minglab hayol. Gullar go'yo etishar ta'zim.

Istiora obrazlilikni yaratishdagi eng muhim vositalardan biridir va uning asosiy stilistik vazifasi shundan iborat. Yorqin, yangi, ta'sirli istioralar badiiy nasr uslubida qo'llaniladi: *Kumushning go'zallik ta'rifini g'oyibona eshitib, og'zini suvi keluvchi xotinli va xotinsiz orzumandalar "yotib qolguncha otib qol!" so'ziga amal qilib, qutidornikiga sovchilarni turna qator yubora boshlagan edilar (A.Q). Ammo, yaproqlari tarang, shabadaga parvo qilmay kulib turardi. (U.U.)* Ko'p ishlatiluvchi, odat tusiga kirib qolgan istioralar esa ko'pincha ommaviy matbuot uslubida qo'llaniladi: *Zangori kema, po'lat etaklar, po'lat ot, oq oltin* kabilar.

"Qayta qurish eng mas'uliyatli bosqichga kirdi..."

"Xo'jalik hisobi, ijara, pudrat hayotiga *singib bormoqda...*" (Ro'znomadan).

Bunday istioralar frazeologiyani boyitishda yordam beradi: *Oradan so'z o'tdi* (kelishmovchilik ro'y berdi); *dili* (yoki yuragi) *so'kildi* (dili vayron bo'ldi); *so'ng so'z* (biror asar oxiridagi xotima, oxirgi so'z); *baxti chopdi* (baxti, omadi keldi); *betga chopmoq* (ray, andisha qilmay qattiq, sharta gapirmoq); *chuchvarani xos sanamoq* (yo'q yoki amalga oshmaydigan narsaga ishonmoq, xom o'ylamoq, xom xayol qilmoq) kabi.

Ba'zan ular ilmiy uslubda qo'llanganligini ko'rish mumkin. Bunday hollarda istiora muallifga o'z g'oyasini tushunarli va yorqin ifoda etishga yordam beradi.

Eskirgan, ko'p qo'llanuvchi istioralarni yangilash mumkin. Bu asosan ushbu istiora tarkibiga qandaydir yorqin, yangi obraz kiritish asosida amalga oshiriladi. Ana shunday istioralar yangilangan istioralar sustained yoki prolonged metaphors deb ataladi. Masalan: Jimjitlik bor joyda hayot *so'nadi*. Jimjitlik toshni ham, ko'ngilni ham yemiradi. Tingan suvni *qurt bosadi*. (A.S.)

Istiora va o'xshatish bir-biriga yaqin turadi degan fikrlar mavjud. Bu uncha to'g'ri fikr emas, chunki istiora narsani tavsiflaydi, o'xshatish esa, o'xshash tomonlarni qiyoslab, shu bilan narsa va tushunchani ajratadi. Bundan tashqari bu ikki stilistik usul tilda ifodalanishining turli shakllariga ega (qarang: o'xshatish 66-70).

Ba'zan jonli narsalarning xususiyatlari jonsiz narsalarning xususiyatlariga ko'chiriladi bunday istioralar "*jonlantirish*" deb ataladi. Masalan, "Qo'ng'iroq" so'zining lug'aviy ma'nosi, yoshi o'tib, keksalik davriga o'tmoq; keksaymoq, qartaymoq. Ko'chma ma'nosi esa, eskirib ishdan chiqmoq, yoki oyoqdan qolmoq. Yuqorida berilgan gapda "qarimoq" so'zi "safari muddati tugadi, safardan qaytish vaqti keldi" degan ma'noni bildiradi. "Ta'zim" so'zining asosiy lug'aviy ma'nosi, egilib, boshni quyi solib yoki qo'lni ko'ksiga qo'yib salom berish (ta'zim bilan qarshi olmoq), ko'chma ma'nosi, yuksak hurmat, minnatdorlik bildirmoqdir. Shu holatni quyidagi misolda ham ko'rish mumkin. *Hozir Farg'ona bog'larida to'kin kuz. O'rikzorlar to'nini o'zgartirib boshiga olov rang qip-qizil durra bog'lagan. Tutzorlar boshida malla qalpoq (S.A.)*

The burning sun of July danced on the rosy and gray water of the Thames (J.G.). 11. She felt a curious fear of display where the baby was concerned as if this seep and complete satisfaction might be disfigured or melted away by some public image. (S.M.).

1. Yigirma besh-o'ttiz yilni madrasa tuprog'ini yalab o'tkazgan bir kishini... (A.Q.) 2. Ishning tubiga allaqachon tushunib, yoshlarga qarshi qo'zg'atish dengizida yuzar edi. (A.Q.) 3...g'ijjak kabi sozlarning zaif, ammo yurakni qitiqlayturgan tovushlari eshitilar edi. (A.Q.) 4. Dunyoga bir shodlik, bir ruh yog'adi...(A.Q.) 5. "Ulamu jamiyati, "sho'rai islom" degan muammolar to'qilib, miyam shishdi. (A.Q.) 6. Barakalik yomg'irlardan keyin yashnab ketgan barra maysa o'tlar yerlar betini sekin-sekin o'pib ketgan tong shamolida hilpirab ketib, hazillashganday bir-birlarini quchoqlaydilar. (A.Q.) 7. Kechga tomon havodagi bulutlar quyuqlashib, yuz-qo'llarini chimchib oladigan qorasovuq turdi. (R.F.) 8. Tun yarmidan o'tkanda

qor to‘xtab, ko‘kni yulduzlar qopladi, sovuq avjiga mindi. (R.F.) 9. U qizni unutmaganidan, o‘tgan damlarni yana qayta tiklashga ojizligidan g‘azabga kelardi. Xijron o‘ti uning yuragini yondirar, lablarini qovjiratadi (J.A.) 10. Imtihonda u sayrab ketdi. (Ro‘znomadan.) 11. U xayol dengizida suzib yurardi. (Ro‘znomadan.) 12. U o‘z ishining ko‘zini bilar edi. (Ro‘znomadan.)

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.Dreiser) The transfer of meanings may be based on temporal, spatical, 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. Eg: *nickel*, the coin of the US and Canada worth 5 cent; hand, a workman; bench, a judge; cradle, the place where something begins (origin); grave, death; house, the people voting after a debate.

If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this case we have genuine metonymy. In other 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. Eg. Misfit – garment that does not fit, (fig) person ill adapted to his work or surroundings. (Oxford Advanced Learner’s dictionary.)

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. Eg. The whole table was stirring with impatience i.e. the people sitting round the table were impatient. Green fingers, people who have skill for growing gardens; blue-collars, workers in factories, who wear overalls contrasted with white-collar workers, a symbol of non-manual labour.

Metonymy is based on different relations of contiguity (proximity): 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) (J.Steinbeck).

Some names in fairy-tales: Red Riding Hood, Bluebeard, who marries and kills one wife after another;

2) a symbol can be used for an object: Then I think of taking silk (to become a lawyer) (Ch, Snow);

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) (J.Galsworthy);

4) a concrete noun may stand for an abstract one: My mother’s voice had the true tiger in it (J.Updike) (had fierce in it);

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

6) an object may denote an action: When I awakened old sleepy Mary was up and gone...and coffee and bacon were afoot (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 paraphrased into a simile by the help of such words as: as if, so as, like etc. With metonymy you cannot do so.

People only for their subjective need substitute the concrete by the abstract, contemplation by notion, many things by one thing, many reasons by one reasons (V.I.Lenin). This remark also helps us to understand the nature of metonymy.

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 names 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 at her. The blue suit grinned, might even have winked. But the big nose in the grey suit still stared – and he had small angry eyes and even did not smile (J.Priestley).

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 (A.Sillitoe). I get my living by the sweat of my brow (with difficulty); to earn one's bread (one's means of living); to live by the pen (by writing); to keep one's mouth shut (be silent).

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

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

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalisation of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (the definite and zero articles have a generalising function). Besides, metonymy may have a characterising function when it is used to make the 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.

Metonimiya – leksik ma'nolarning ikki turi, ya'ni asosiy – mantiy va matniy ma'nolar orasidagi munosabat bo'lib, bu munosabat narsalar orasida aniq aloqalarning paydo bo'lishiga asoslangandir, boshqacha qilib aytganda, narsalar-hodisalar bir-biriga yaqinligi tufayli birining nomini ikkinchisiga ko'chiriladi.

Guldur etib, bulut tarqab,
Yalt-yult etib chaqmoq chaqdi,
Ishchi bobo seskanchang-chi!
Sharqqa quyosh chinlab chiqdi!

(Hamza)

Bu she'rda "sharq" so'zi sharq mamlakatlarini va xalqlarini anglatadi.

Demak, metonimiya narsaning bir nomini boshqa nom bilan almashtiradi, metonimiya asosan juda xilma-xil bir tushunchani boshqa bir tushuncha bilan almashtirish imkonini beradi. Masalan, sababni oqibat bilan, butunni bo'lak bilan, aniqlikni mavhumlik bilan almashtirish shu asosda ham sodir qilinadi.

Metonimiyani ikki turga, ya'ni tildagi metonimiya va nutqdagi metonimiyaga ajratish mumkin. Nutqdagi metonimiyaning stilistik vazifasini mukammal aniqlab olish uchun avvalo tildagi metonimiyada ba'zi bir misollarni ko'rib chiqamiz. Masalan, "Terim paytida ko'p qo'l kerak bo'ladi" (ro'znomadan). Tildagi metonimiya doim siyqasi chiqqan, ya'ni hammaga ma'lum bo'lib qolgan. Tildagi metonimiyaga yana bir misol: "Uning qalami qasos o'ti bilan yonardi". Nutqdagi metonimiyalar badiiy ma'noli yoki tasodifiy bo'ladi. Masalan, Qalam orom topsa, uyg'onar bolam. Bolam uxlaganda, qalam uyg'onar. (G.J.) Bu metonimiya badiiy ma'noli metonimiya hisoblanadi. Metonimiyalar tushunchalar o'rtasidagi munosabatiga ko'ra, turli xil bo'ladi:

1) metonimik so'zlarning mavhum hamda aniq tushunchalari asosida hosil bo'lishi mumkin. Yuqorida keltirilgan gap shunga misol bo'la oladi. Bu yerda "qalam" so'zining aniq

tushunchasi (yozuv asbob) bilan mavhum tushunchasi (ijod) o'rtasidagi munosabat mutlaqo aniqdir.

Aniq hamda mavhum tushunchalar o'rtasidagi munosabatlarni quyidagi misolda ko'rishimiz mumkin: Ikkalovimizning fikrimiz qarama-qarshi bo'lsa ham, siz menga avval quloq bering, so'ngra bir gap bo'lar (A.Q.).

2) Narsa, hodisa yoki kishilarga xos xususiyatlar o'sha narsaning yoki kishilarning nomiga o'tkaziladi: "Pakana xuddi hech nima bo'lmaganday", miyig'ida kuib turardi ("Mushtum"). "Tantanali majlis zalida "a'lo", "yaxshi" qator o'tirdi. O'qish yakunini direktor ota-onalarga uqdirdi" (S.J.).

3) Bo'lakning butunga yoki butunning bo'lakka munosabatiga misol qilib, quyidagilarni keltirish mumkin: Nikolay zamonida ostonam tuyoq ko'rmagan (O.).

4) Ma'lum narsa bilan uning nomi o'rtasidagi munosabat asosida metonimiyaning yana bir turi vujudga keladi:

"Majlisga butun qishloq keldi". "Auditoriya kuldi".

Keltirilgan misoldagi "qishloq" so'zi qishloqda yashovchi aholi ma'nosini ifodalagan; "auditoriya" so'zi esa (yig'ilishga), ma'ruzaga kelgan talabalarni bildiradi.

5) Ba'zan esa muallifning ismi uning asari o'rnida qo'llaniladi. Fuzuliyni oldim qo'limga, Majnun bo'lib yig'lab qichqirdim (H.O.). "Ba'zan Shekspirni tushunish qiyin", Navoiy "Qush tili" ustida to'lg'in zavq bilan ishladi (O.).

Bu tasnif cheklangan emas, uni davom ettirish mumkin, chunki metanimiyaning boshqa turlari mavjud.

Metonimiyaning istioradan yetarlicha farqlanib turishini bilmoq lozim. Birinchidan, istiorani doim o'xshatish yordamida o'zgartirib ifodalashimiz mumkin, metonimiya bilan esa bunday qilib bo'lmaydi. Bundan tashqari, ko'pincha metonimiya tabiatini ochish, tushunib yetish uchun ma'lum bir matn zarur, istiora uchun esa ma'lum bir matnning bo'lishi shart emas. Eskirgan, odatiy qo'llanuvchi metonimiyalarni tushunishda matn kerak bo'lmaydi. Quyidagi misollardan buni ko'rish mumkin:

Qo'shiq kuylar qizaloq,
Tinglar uni *dala, bog'*.

Meni eng og'ir ishga qo'ying, iltimos qilaman. El qatori ishlab *ter to'kay* (S.A.).

Eskirgan metonimiyalarning ko'pchiligi frazeologiyadan joy olgan.

Metonimiya xuddi istiora singari voqelik dalillarini obrazli ifoda etish maqsadida qo'llaniladi. U muallif bayon etilayotgan voqelikka qarailgan mulohazalarini ochib berishi mumkin. Biror narsa yoki hodisaning bo'rttirilgan, umumlashtirilgan bir xususiyati, shu narsa boshqa narsa bilan taqqoslagan vaqtda, o'sha narsa haqida ham ma'lumot beradi.

Irony is also 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 chap, with about as much sensitiveness in him (J.K.J.). In this utterance two words "thick-headed" and "sensitiveness" exclude each other. The opposition is based on the interplay between the meanings of these two words: "thick-headed" means a stupid, dull person and "sensitiveness" means a sensitive person who is easily hurt in the spirit, easily offended. (Oxford Advanced Learner's Dictionary of Current English).

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. (from Morning Star)

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 had to work; rich people were punished; 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 Altick says “The effect of irony lies in the striking disparity between what is said and what is meant” Eg: Stoney smiled the sweet smile of an alligator.

The function of irony is to convey a negative meaning. Usually only positive concepts are used to convey a negative meaning.

Very often irony is realized in several utterances. Eg: What a noble illustration of the tender of this favoured country – they let the paupers go to sleep (Ch.D.).

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’s gratitude for you!” (thanks for you) may be said ironically, depending on the situation and the intonation with which you use it.

Besides the relations of two meanings, irony may be based on the opposition between two style levels. Elements of poetic diction or elevated vocabulary acquire the stylistic function of irony when used in colloquial speech.

Kinoya. Bu stilistik usulda – asosiy-mantiqiy va matniy ma’no nolar orasidagi munosabat qarama-qarshilikka, zidlikka asoslangan bo’ladi. Bu ikki ma’no bir-birini istisno qilib keladi. Masalan: Mana shuning uchun ko’pchilik yaponlar bunday “yoqimli” taasurotlaridan ko’ra, ishlash ming marta afzal deydilar.) Ro’znomadan)

Bu gapdagi “yoqimli” so’z o’zining asosiy-mantiqiy ma’nosiga qarama-qarshi ma’noda ishlatilgan. Bu so’zning asosiy ma’nosi mantiqiy ma’no tomonidan bartaraf etilmaydi, balki uning bilan ochiq qarama-qarshi munosabatda bo’lganligi tufayli uslub xususiyatini hosil qiladi.

Kinoyani yumor yoki sarkazm bilan adashtirib yubormaslik kerak. Yumor doim kulgili bo’ladi va ruhiy hodisa hisoblanadi. Kinoyaning kulgu tug’dirishi, kulgili bo’lishi shart emas. Masalan, “ajoyib” degan so’z “juda ham yaxshi, ta’rifga sig’maydigan” ma’nolariga ega. Lekin “ajoyib havo” degan so’z birikmasini yomg’ir yog’ib turgan paytda, maxsus ohang bilan aytilsa, “ajoyib” so’zi qarama-qarshi ma’noga ega bo’lishi ajab emas. U “yomon” so’ziga sinonim bo’lib kelishi mumkin. Kinoyada achchig’lanish, qoniqmaslik, achinish, tuyg’ulari ifodalanadi.

Kinoyaning asosiy vazifasi ma’lum qilingan narsa va hodisalarga nisbatan ma’lum munosabat tug’dirishdir, chunki kulgili narsa o’rinsiz kutish, ijobiy va salbiy narsalarning ayrim to’qnashuvi natijasidir. Masalan, “Hali uyga kelsang, boshingni silab, qo’yaman”. Ma’lum bir vaziyatni ko’z oldimizga keltirsak, “boshingni silab qo’yaman” so’z birikmasi qarama-qarshi ma’noda ishlatilganligini ko’rishimiz mumkin. “Imtihonga juda “yaxshi” tayyorlanib kelibsiz, qizim, bahongiz “ikki” dedi o’qituvchi. Bu gapda “yaxshi” so’zi o’zining asosiy ma’nosiga qarama-qarshi ma’noda ishlatilganligi ko’rinib turibdi.

Quyidagi misolda ham shuni yaqqol ko’rishimiz mumkin: - “Karim qayerda?” – “Janoblari kiob o’qiyaptilar” deb javob berdi uning singlisi. Bu gapda “janoblari” degan so’z o’zining asosiy lug’aviy ma’nosida ishlatilmasdan balki ko’chma ma’noda ishlatilgan. “Janob” so’zi inqilobdan ilgari davrlarda amaldor va unvoni yuqori kishilarni ulug’lash shakli bo’lib

ishlatilgan. Hozir ham chet davlatlarda ulug' shaxslar ismi yoki mansabiga qo'shib ishlatiladigan so'z. Albatta, bu mantdan ko'rinib turibdiki, bu o'rinda Karim oddiy maktab o'quvchisi...

O'zbek tilida ba'zan kinoya maorfologik shakllar yordami bilan ifodalanadi. Masalan, ko'plik ma'nosi morfologik yo'l bilan ifolanadi. Sabohat xonaga sinchkov ko'z yugurtirarkan, nimadandir xursand bo'lganday og'zining tanobi qochib, istehzo bilan iljayardi.

- Nega aqalli qizlaringizni yo'qlab bormaysiz, desam turishlaringiz shohona ekan-da, - dedi nihoyat kesatq bilan" (T.P.).

Yuqorida keltirilgan misollardan ko'rinib turibdiki, kinoyaning vazifasi teskari tushunchani ifodalashdir. Shuning uchun ham kinoyada ijobiy tushunchalarni ifodalovchi so'zlar qo'llaniladi. Kinoya ko'pincha matnda yorqin seziladi. Bu stilistik usulning tezda anglab olinishida intonatsiya, tovush ohangining ahamiyati katta. Yozma nutqda kinoya turli ifodalash vositalari orqali ajratib ko'rsatiladi (maxsus belgilar qo'shtirnoq va b.q.).

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 signifance of emotional words and constructions are casily sensed when they are set against the non emotional words and constructions.

Interjections. Usually these words express our feelings 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!

Derivative interjections: Heavens! Good gracious! Dear me! Good! By the lord! God knows! Bless me! Hum bug!

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.

Stilistika fanidan mustaqil ish mavzulari.

| № | Mavzular nomi |
|-----------|--|
| 1 | Phonetic Expressive means and Stylistic Devices |
| 2 | Lexical Expressive means and Stylistic Devices |
| 3 | Stylistic Classification of the English Vocabulary |
| 4 | Common Colloquial Vocabulary |
| 5 | Special Literary Vocabulary |
| 6 | Special Colloquial Vocabulary |
| 7 | Interaction of Dictionary and Contextual Logical meanings. |
| 8 | Interaction of Primary and Derivative Logical meanings |
| 9 | Interaction of Logical and Emotive meanings. |
| 10 | Intensification of a Certain feature of a thing or Phenomenon. |
| 11 | Peculiar use of set Expressions. |
| 12 | Stylistic Inversion. |
| 13 | Functional Styles of the Eng. Lang. |
| 14 | The Belles –Letters Style. |
| 15 | Language of Poetry. |
| 16 | Publicistic Style. |
| 17 | Newspaper Style. |
| 18 | Scientific Prose Style. |
| 19 | The Style of Official Documents. |
| 20 | Detached and Parallel Construction. |

Stilistika fanidan savolnoma.

| | |
|-----------|---|
| | |
| 1 | What is Stylistics? |
| 2 | What do you understand by expressive means and stylistic devices? |
| 3 | What is archaic words? |
| 4 | What is barbarisms and foreign words? |
| 5 | Explain slang and jargonism. |
| 6 | What is dialectical words? |
| 7 | Do you use vulgar words? What are they? |
| 8 | What is Onomatopoeia? |
| 9 | Give examples to metonymy and metaphor? |
| 10 | What is irony? |
| 11 | What do you understand by polysemy and zeugma and pun? |
| 12 | What is oxymoron? |
| 13 | When do you use simile? |
| 14 | What do you about proverbs and sayings? |
| 15 | What is deference b/w epigrams and quotations? |
| 16 | What is decomposition of Set Phrases? |
| 17 | What is Stylistic inversion? |
| 18 | What do you know about belles letters Style? |
| 19 | How is essay Written? |
| 20 | What is newspaper Style? |

ORALIQ NAZORAT SAVOLLARI.

“TASDIQLAYMAN”

Kafedra mudiri:

Qiyomov R.

Tuzuvchi:

dots. Y. Temirov

CARD 1.

1. What is Stylistics?
2. Do you use vulgar words? What are they?
3. What is Stylistic inversion?

CARD 2

1. What is newspaper Style?
2. How is essay Written?
3. What is decomposition of Set Phrases?

CARD 3

1. What do you know about belles letters Style?
2. What is irony?
3. When do you use simile?

GARD 4.

1. What is oxymoron?
2. What is dialectical words?
3. What do you understand by polysemy and zeugma and pun?

CARD 5

1. What is Onomatopoeia?
2. Explain slang and jargonism.
3. What do you know about proverbs and sayings?

CARD 6.

1. What is the difference b/w epigrams and quotations?
2. What is barbarisms and foreign words?
3. The Style of Official Documents.

CARD 7

1. What do you understand by expressive means and stylistic devices?
2. What is archaic words?
3. Give examples to metonymy and metaphor?

CARD 8

1. What is decomposition of Set Phrases?
2. What do you know about belles lettres Style?
3. What is newspaper Style?

CARD 9

1. Do you use vulgar words? What are they?
2. What is barbarisms and foreign words?
3. What is oxymoron?

CARD 10

1. What is the difference b/w epigrams and quotations?
2. What is dialectical words?
3. What is Stylistics?

Stilistikadan oraliq nazorat testlari.

Kafedra mudiri:
Tuzuvchi:

dots. R. Qiyomov
dots. Y. Temirov

1. How many styles are there in the English?

- a) 3 b) 2 c) 5 d) 4

2. What is the styles of language?

- a) a system of interrelated language.
b) a system of related language.
c) a system of unknown language.
d) a system of familiar language.

3. What is stylistics?

- a) a subject which studies linguistics.
b) a subject which studies literature.
c) a subject which studies architecture.
d) a subject which studies culture.

4. What is the vulgarism?

- a) curse words.
b) dialectal words.
c) modern words.
d) colloquial words.

5. How many characteristics belles-lettres style?

- a) 3 b) 2 c) 1 d) 4

6. Which is the barbarism?

- a) rabbit heart.
b) tete-a-tete.
c) kid.
d) monkey.

7. What is synonym of the word “proceed”?

- a) associate
b) continue
c) fellow
d) get out

8. How many types are subdivided special literary words?

- a) 4 b) 3 c) 5 d) 2

9. What is archaism?

- a) new words
- b) old words
- c) borrowed words
- d) abbreviations

10. What is Modern for “haply”?

- a) happy
- b) perhaps
- c) here
- d) her

11. Why is archaism used?

- a) to develop historical theme
- b) to develop language
- c) to develop history
- d) to develop themes

12. Where does neologism appear?

- a) in newspaper style
- b) in scientific style
- c) in functional style
- d) in historical documents

13. Which is abbreviation?

- a) PM, NIS
- b) sputnik
- c) assembly
- d) ah

14. How many parts are official documents divided?

- a) 4
- b) 5
- c) 6
- d) 2

15. What is publicistic style?

- a) essay
- b) business
- c) advertisements
- d) press reports

16. How many parts is newspaper style subdivided?

- a) 4
- b) 5
- c) 6
- d) 3

17. Find the metonymy?

- a) she is fox
- b) he supported his family by pen
- c) a golden use, green youth
- d) I read Shakespeare

18. Find the irony?

- a) do it yourself
- b) she jumps gracefully as an elephant
- c) with lips of flame and heart of stone
- d) she has no roof over her head

19. Which is oxymoron?

- a) pleasantly ugly face
- b) paid a visit
- c) heart of stone
- d) golden age

20. Which is zeugma?

- a) she lost her head, purse
- b) she is like a fox
- c) the kettle boils
- d) she read Byron

21. How many styles are there in the English?

- a) 3
- b) 2
- c) 5
- d) 4

22. What is the styles of language?

- a) a system of interrelated language.
- b) a system of related language.
- c) a system of unknown language.
- d) a system of familiar language.

23. What is stylistics?

- a) a subject which studies linguistics.
- b) a subject which studies literature.
- c) a subject which studies architecture.
- d) a subject which studies culture.

24. What is the vulgarism?

- a) curse words.
- b) dialectal words.
- c) modern words.
- d) colloquial words.

25. How many characteristics belles-lettres style?

- a) 3
- b) 2
- c) 1
- d) 4

26. Which is the barbarism?

- a) rabbit heart.
- b) tete-a-tete.
- c) kid.
- d) monkey.

27. What is synonym of the word “proceed”?

- a) associate
- b) continue
- c) fellow
- d) get out

28. How many types are subdivided special literary words?

- a) 4
- b) 3
- c) 5
- d) 2

29. What is archaism?

- a) new words
- b) old words
- c) borrowed words
- d) abbreviations

30. What is Modern for “haply”?

- a) happy
- b) perhaps
- c) here
- d) her