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The Department of English Phonetics and Lexicology

**Graduation qualification paper on specialty of English philology
on the theme:**

“Stylistic devices set up on the peculiarities of oral speech

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THEME : Stylistic devices set up on the peculiarities of oral speech

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Introduction

1. Types of speech
2. The definition of a stylistic device in scientists' works
3. Classification of stylistic devices
4. Peculiarities of stylistic devices based on oral speech
5. Methodological recommendations

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INTRODUCTION

The essence of educational reform in Uzbekistan is to preserve the present intellectual potential of the educational system and to modify our goals and activities in order to develop individuals who are capable to build and live in a democratic civil society and a free market economy. These reforms, however, do not only reflect nationalistic aspiration. Since securing independence, the Uzbekistan nation realized its great responsibility as citizens of the international community and as citizens of our planet. Therefore one of our main goals is to educate a healthy generation, both physically and mentally. The main principals of our new educational policy support this endeavour. Our goals are determined as the following: humanistic, democratic methods of teaching and socialization, priority to human values, national and cultural traditions, and the separation of educational institutions from the influence of political parties and social and political movements.

One indisputable truth is obvious for all of us, i.e. whatever well-elaborated programs on development of the country we work out, whatever logistical basis and opportunities we create and whatever means we invest to achieve, yet there is an extremely important factor, which shall pave the way to implement everything planned and achieve the set goals, and this is the highly qualified workforce, young specialists capable to take on a responsibility for the future and further development of the country.

An important question for every society—and most particularly for emerging as well as established democracies—is how to educate the young so that they become competent, responsible, and knowledgeable citizens. That is a challenge of overriding importance. Not only does the quality of life in a democracy depend upon how well that challenge is met. So, too, does the

stability—indeed, the endurance of democracy itself is contingent on the competence, commitment, and caring of its citizens.

With achieving independence at transition on the market relation of economic reforms the large job is conducted . The main aspect of the development of the national economy should be viewed from both economic and social point of view. The all kinds of reinforcement of material and technical bases of the social sphere is one of the most important problems in transition to market relations. The transformation to the market economy positively influence on socio -economic development.

Social sphere enter national education, protection of health, municipal services and trade, sports and others. The efficiency social spheres depends on complex development of its parts,. For past 22 years of independence on this field are made much. Our president give a large importance to training of personnel ,it is possible to understand under the below resulted application " What task before ourselves we would not shall put, what decision of problems would not arise, you the final bill all rests in the staff. Without at increase it is possible to say, ours the future countries depends on that who will come instead of or else what staff prepares ".[2]

With independence the large attention is given to increase of a level knowledge of the population, methods of education, organization of lyceums, school. For past years for preparation harmoniously developed generation and support their acceptance the important laws.

During the last year the most important document aimed at creation of favorable condition to form a new highly educated generation and to support gifted children and the youth were adopted. Among these important document are : the Law of the Republic of Uzbekistan “ On the National program of training specialists” “ On education”, the Resolution of the Cabinet of Ministers “ On the organization of general secondary education in the Republic of Uzbekistan” , “ On

measure of organization on special secondary education in the Republic of development and financing the material and technical lyceums and professional colleges for the years of 1999 - 2003”.

Among listed documents “The National program of training specialists” stipulates formation of many-sided individual educated thought the system of continuous education organically connected with intellectual, cultural and moral education of a citizen.

During independence years, nurturing an extensively advanced younger generation has become the most vital priority of state policy. In the course of the execution of the National Program for Training Specialists elaborated under the leadership of President Islam Karimov, a unique mechanism of ensuring uninterrupted education has been created in Uzbekistan.

Professional colleges and academic lyceums have been erected throughout the country, including remote areas. New universities, institutes and academies have been founded with the establishment of training specialists in all professions in demand.

As a result, the demand for highly qualified cadres is being met in all spheres. Today, a physically robust and spiritually mature younger generation with firm beliefs, modern knowledge and vocations, perfect foreign languages is being fostered at all levels of education: secondary general, secondary special and higher education.

The Uzbek youths have been proving at the most prominent international competitions across a diversity of areas of knowledge and creativity that they are inferior to no one in any thing. Notably, a team of schoolchildren from Uzbekistan came first at this year’s 47th International Mendeleev Olympiad in chemistry.

That's why today we attached special attention to this issue. That is why our society is so much interested in these draft laws , intended the achievement of this objective , and reforms in the field of education is becoming more urgent problem , the solution of which will determine our future. So we realized that the achievement of the great objectives we have noble intentions, such as renewal of

society , efficiency of our reforms being carried out for the sake of progress and the future, and the results of our intentions are closely connected , first of all , with the problem of training highly qualified personnel, specialists who meet the requirements of the time .

More ever we are all becoming aware of one more truth. Only a well educated person is able to value human dignity, preserve national values, raise national awareness, fight self-sacrificing for the right to live in a free society, so that our independent state could win a decent and respectable place in the world community.

That's why in our country , beginning from the initial steps along the road of the independence, special attention has been paid to the revival and further development of our great spirituality, the improvement of national education system , the strengthening of its national basis, and raising it to world standards in harmony with modern requirements. I'd like to speak briefly about the work that had been done in this process for the last years.

Regarding schools, we adopted the law on education starting from the 1996-1997 academic year. In the first form children began learning to read new ABC-books. For the teaching new orphography or and ABC-books, necessary programmes , manuals and textbooks were created. During this period, 300 new educational institution were created, 46 lyceums were established under higher educational institutions, about 800 students studied abroad and many teachers visited other countries in order to study modern ways of teaching.

In the field of secondary specialized education it's worth mentioning the opening of business school in our region, professional courses for primary and secondary schools, teaching new specialists proceeding from market economy requirements.

On December 10, 2012 President of the Republic of Uzbekistan Islam Karimov signed a decree “On measures to further improve foreign language learning system”. [3:1-2]

In the field of higher education it is necessary to draw your attention to the implementation of the test system , the reorganization of the pedagogical Institutes in regional centers into Universities, giving regional educational institutions higher status, sending students and specialists abroad to study and exchange experience on the account of newly established national organizations and international funds , carrying out concrete work intended to retrain specialists and teachers in the field of business and economics and economic training of more than 2000 students and specialists abroad in the transitional period , attracting more than 200 foreign specialists to educational institution of our republic .

At the present great importance is attached to the study and teaching foreign languages. No doubt, it happens not without purpose. Today, the importance of our people's perfect knowledge of foreign languages can scarcely be exaggerated as our country aspires to win a decent place in the world community, because our people see their great future as a life in mutual accord and cooperation with their foreign partners.

The theme of my graduation paper is very interesting and worthy to discuss “The stylistic devices based on peculiarities of orall speech”. It’s direct object of English Stylistic and closely related with English lexicology, History of the Language, Theory of translation, data of researches and other social subjects.

It also has determined **the aim of the work**: to distinguish the most rational techniques of teaching English and stylistic devices.

The actuality of my graduating qualification paper lies on vital need to investigate stylistic devices and raise students interest to learning English throug enreaching targeted language with different stylistic devices, and make students speech colorful and fluent according to the last documents signed by our president.

The subject of this qualification paper is stylistic devices based on peculiarities of oral speech.

In this work it is necessary to solve the following **primary objectives**:

1. Theoretically to comprehend and approve importance of studying English via analysis of stylistic devices.

2. To collect information on a given theme, to render internet resources and other media

3. To analyze peculiarities of usage stylistic devices based on oral speech

4. To find out the last changes in a given theme, and describe them.

5. To make a modern resource on a given theme for English learners

During the work the following **methods of research** were applied:

1. The analysis of the scientific literature on a theme of graduation work;

2. The analysis of programs and internet resources such as official sites of foreign authors and websites of both domestic and foreign universities;

Practical value of the given theme is included in the formation of modern scientific resource, which can be used by language learners and students of the Higher Educations, for conducting a course of Stylistics.

Structure of my qualification paper is as follows: introduction, five chapters, conclusion and the list of used literature.

First chapter is dedicated to the types of speech.

In the Second chapter the definition of a stylistic device in scientists' works is given

Third chapter is dedicated to the classification of stylistic devices

Fourth chapter describes Peculiarities of stylistic devices used in oral speech

Fifth chapter is dedicated to methodological recommendations

As methodological basis of my graduating qualification paper all laws and decrees dedicated to improving system of teaching foreign languages can be taken.

For material of my graduation paper I used scientific works and articles of many well-known scientists, such as Morokhovsky, O.P. Vorobyeva, N.Likosherst, I. Arnold, I. Galperin, Rahimov S.R. and etc.

Chapter I. Types of speech

Let me begin our speech with analyzing of one of the basic terms as a language.

When we use the word “language,” we are referring to the words you choose to use in your speech—so by definition, our focus is on spoken language. Spoken language has always existed prior to written language. Wrench, McCroskey, and Richmond suggested that if you think about the human history of language as a twelve-inch ruler, written language or recorded language has only existed for the “last quarter of an inch.” [23; 304] Furthermore, of the more than six thousand languages that are spoken around the world today, only a minority of them actually use a written alphabet. [15] To help us understand the importance of language, we will first look at the basic functions of language and then delve into the differences between oral and written language.

Language is any formal system of gestures, signs, sounds, and symbols used or conceived as a means of communicating thought. There are over six thousand language schemes currently in use around the world. The language spoken by the greatest number of people on the planet is Mandarin; other widely spoken languages are English, Spanish, and Arabic. [15] Language is ultimately important because it is the primary means through which humans have the ability to communicate and interact with one another. Some linguists go so far as to suggest that the acquisition of language skills is the primary advancement that enabled our prehistoric ancestors to flourish and succeed over other hominid species. [33]

In today’s world, effective use of language helps us in our interpersonal relationships at home and at work. Using language effectively also will improve your ability to be an effective public speaker. Because language is an important aspect of public speaking that many students don’t spend enough time developing, we encourage you to take advantage of this chapter.

One of the first components necessary for understanding language is to understand how we assign meaning to words. Words consist of sounds (oral) and shapes (written) that have agreed-upon meanings based in concepts, ideas, and memories. When we write the word “blue,” we may be referring to a portion of the visual spectrum dominated by energy with a wavelength of roughly 440–490 nanometers. You could also say that the color in question is an equal mixture of both red and green light. While both of these are technically correct ways to interpret the word “blue,” we’re pretty sure that neither of these definitions is how you thought about the word. When hearing the word “blue,” you may have thought of your favorite color, the color of the sky on a spring day, or the color of a really ugly car you saw in the parking lot. When people think about language, there are two different types of meanings that people must be aware of: denotative and connotative.

Denotative meaning is the specific meaning associated with a word. We sometimes refer to denotative meanings as dictionary definitions. The definitions provided above for the word “blue” are examples of definitions that might be found in a dictionary. The first dictionary was written by Robert Cawdry in 1604 and was called *Table Alphabeticall*. This dictionary of the English language consisted of three thousand commonly spoken English words. Today, the Oxford English Dictionary contains more than 200,000 words. [27]

Connotative meaning is the idea suggested by or associated with a word. In addition to the examples above, the word “blue” can evoke many other ideas:

- State of depression (feeling blue)
- Indication of winning (a blue ribbon)
- Side during the Civil War (blues vs. grayss)
- Sudden event (out of the blue)

We also associate the color blue with the sky and the ocean. Maybe your school’s colors or those of your archrival include blue. There are also various forms of blue: aquamarine, baby blue, navy blue, royal blue, and so on.

Some miscommunication can occur over denotative meanings of words. For example, one of the authors of this book recently received a flyer for a tennis center open house. The expressed goal was to introduce children to the game of tennis. At the bottom of the flyer, people were encouraged to bring their own racquets if they had them but that “a limited number of racquets will be available.” It turned out that the denotative meaning of the final phrase was interpreted in multiple ways: some parents attending the event perceived it to mean that loaner racquets would be available for use during the open house event, but the people running the open house intended it to mean that parents could purchase racquets onsite. The confusion over denotative meaning probably hurt the tennis center, as some parents left the event feeling they had been misled by the flyer.

Although denotatively based misunderstanding such as this one do happen, the majority of communication problems involving language occur because of differing connotative meanings. You may be trying to persuade your audience to support public funding for a new professional football stadium in your city, but if mentioning the team’s or owner’s name creates negative connotations in the minds of audience members, you will not be very persuasive. The potential for misunderstanding based in connotative meaning is an additional reason why audience analysis, discussed earlier in this book, is critically important. By conducting effective audience analysis, you can know in advance how your audience might respond to the connotations of the words and ideas you present. Connotative meanings can not only differ between individuals interacting at the same time but also differ greatly across time periods and cultures. Ultimately, speakers should attempt to have a working knowledge of how their audiences could potentially interpret words and ideas to minimize the chance of miscommunication.

A second important aspect to understand about language is that oral language (used in public speaking) and written language (used for texts) does not function the same way. Try a brief experiment. Take a textbook, maybe even this one, and read it out loud. When the text is read aloud, does it sound conversational? Probably not. Public speaking, on the other hand, should sound like a conversation.

McCroskey, Wrench, and Richmond highlighted the following twelve differences that exist between oral and written language:

1. Oral language has a smaller variety of words.
2. Oral language has words with fewer syllables.
3. Oral language has shorter sentences.
4. Oral language has more self-reference words (I, me, mine).
5. Oral language has fewer quantifying terms or precise numerical words.
6. Oral language has more pseudoquantifying terms (many, few, some).
7. Oral language has more extreme and superlative words (none, all, every, always, never).
8. Oral language has more qualifying statements (clauses beginning with unless and except).
9. Oral language has more repetition of words and syllables.
10. Oral language uses more contractions.
11. Oral language has more interjections (“Wow!,” “Really?,” “No!,” “You’re kidding!”).
12. Oral language has more colloquial and nonstandard words. [25]

These differences exist primarily because people listen to and read information differently. First, when you read information, if you don’t grasp content the first time, you have the ability to reread a section. When we are listening to information, we do not have the ability to “rewind” life and relisten to the information. Second, when you read information, if you do not understand a concept, you can look up the concept in a dictionary or online and gain the knowledge easily. However, we do not always have the ability to walk around with the Internet and look up concepts we don’t understand. Therefore, oral communication should be simple enough to be easily understood in the moment by a specific audience, without additional study or information.

We don't need to speak in order to use language. Language can be written, broadcast from tapes and CDs, and produced by computers in limited ways. Nevertheless, speech remains the primary way humans encode and broadcast

language. Speaking and writing are different in both origin and practice. Our ability to use language is as old as humankind is. It reflects the biological and cognitive modification that has occurred during the evolution of our species. Writing is the symbolic representation of language by graphic signs. It is comparatively recent cultural development. Spoken language is acquired without specific formal instruction, whereas writing must be taught and learned through deliberate effort. The origins of the written language lie in the spoken language, not the other way round.

The written form of language is usually a generally accepted standard and is the same throughout the country. But spoken language may vary from place to place. Such distinct forms of language are called dialects! The varieties of the language are conditioned by language communities ranging from small groups to nations. Speaking about the nations we refer to the national variants of the language. According to A.D. Schweitzer national language is a historical category evolving from conditions of economic and political concentration which characterizes the formation of nation. In the case of English there exists a great diversity in the realization of the language and particularly in terms of pronunciation. [24;20]

"In the course of the language's history, the relationship between spoken and written English has come nearly full circle. Throughout the Middle Ages, written English predominately served transcript functions, enabling readers to represent earlier spoken words or (oral) ceremony, or to produce durable records of events, ideas, or spoken exchange. By the seventeenth century, the written (and printed) word was developing its own autonomous identity, a transformation that matured in the eighteenth, nineteenth, and first half of the twentieth centuries. (However, through at least the end of the nineteenth century, spoken rhetorical skills were also seen as critically important to people with social and educational aspirations.) Since World War II, written English (at least in America) has increasingly come to reflect everyday speech. While writing on-line with computers has hastened this trend, computers didn't initiate it. As writing growingly mirrors

informal speech, contemporary spoken and written English are losing their identity as distinct forms of language." [20;37]

Writing is a method of representing language in visual or tactile form. Writing systems use sets of symbols to represent the sounds of speech, and may also have symbols for such things as punctuation and numerals.

Here are a number of ways to define writing systems:

- a system of more or less permanent marks used to represent an utterance in such a way that it can be recovered more or less exactly without the intervention of the utterer.

- a set of visible or tactile signs used to represent units of language in a systematic way, with the purpose of recording messages which can be retrieved by everyone who knows the language in question and the rules by virtue of which its units are encoded in the writing system. (From the The Blackwell Encyclopedia of Writings Systems)

All writing systems use visible signs with the exception of the raised notation systems used by blind and visually impaired people, such as Braille and Moon. Hence the need to include tactile signs in the above definition.

In A History of Writing, Steven Roger Fischer argues that no one definition of writing can cover all the writing systems that exist and have ever existed. Instead he states that a 'complete writing' system should fullfill all the following criteria:

- it must have as its purpose communication;

- it must consist of artificial graphic marks on a durable or electronic surface;

- it must use marks that relate conventionally to articulate speech (the systematic arrangement of significant vocal sounds) or electronic programing in such a way that communication is achieved.

Writing systems are both functional, providing a visual way to represent language, and also symbolic, in that they represent cultures and peoples. In The writing systems of the world, Florian Coulmas describes them as follows:

As the most visible items of a language, scripts and orthographies are 'emotionally loaded', indicating as they do group loyalties and identities. Rather than being mere instruments of a practical nature, they are symbolic systems of great social significance which may, moreover, have profound effect on the social structure of a speech community

Differences between writing and speech:

Written and spoken language differ in many ways. However some forms of writing are closer to speech than others, and vice versa. Below are some of the ways in which these two forms of language differ:

Writing is usually permanent and written texts cannot usually be changed once they have been printed/written out. Speech is usually transient, unless recorded, and speakers can correct themselves and change their utterances as they go along.

A written text can communicate across time and space for as long as the particular language and writing system is still understood.

Speech is usually used for immediate interactions.

Written language tends to be more complex and intricate than speech with longer sentences and many subordinate clauses. The punctuation and layout of written texts also have no spoken equivalent. However some forms of written language, such as instant messages and email, are closer to spoken language.

Spoken language tends to be full of repetitions, incomplete sentences, corrections and interruptions, with the exception of formal speeches and other scripted forms of speech, such as news reports and scripts for plays and films.

Writers receive no immediate feedback from their readers, except in computer-based communication. Therefore they cannot rely on context to clarify things so there is more need to explain things clearly and unambiguously than in speech, except in written correspondence between people who know one another well.

Speech is usually a dynamic interaction between two or more people. Context and shared knowledge play a major role, so it is possible to leave much unsaid or indirectly implied.

Writers can make use of punctuation, headings, layout, colours and other graphical effects in their written texts. Such things are not available in speech. Speech can use timing, tone, volume, and timbre to add emotional context.

Written material can be read repeatedly and closely analysed, and notes can be made on the writing surface. Only recorded speech can be used in this way.

Some grammatical constructions are only used in writing, as are some kinds of vocabulary, such as some complex chemical and legal terms.

Some types of vocabulary are used only or mainly in speech. These include slang expressions, and tags like y'know, like, etc.

The literary spoken form has its national pronunciation standard. A standard may be defined as "a socially accepted variety of language established by a codified norm of correctness" (K. Macanalay). Standard national pronunciation is sometimes called "an orthoepic norm". Some phoneticians however prefer the term "literary pronunciation". [23: 140]

One of the types of pronunciation which is spoken by the educated people in the capital is recognized as the orthoepic norm. The orthoepic norm is the standard pronunciation adopted by native speakers as the right and proper way of speaking. It is used by the most educated part of the population. The orthoepic norm is based on the variants of pronunciation that are widely used in actual speech, that reflect the main phonetic tendencies and are considered to be acceptable by the educated. Thus, wide currency, conformity to the main phonetic tendencies and social acceptability are the three main conditions that are necessary to be accepted as a norm. The orth.norm must always include a set of stylistic variants of pronunciation. R.P. was accepted as the phonetic norm about a century ago. It is based on the Southern English regional type of pronunciation.

Spoken English, says linguist David Crystal, is "the more natural and widespread mode of transmission, though ironically the one which most people find

much less familiar--presumably because it is so much more difficult to 'see' what is happening in speech than in writing" [9]

In recent years, linguists have found it easier to "'see' what is happening in speech" through the availability of corpus resources--computerized databases containing "real life" examples of both spoken and written English. The Longman Grammar of Spoken and Written English (1999) is a contemporary reference grammar of English based on a large-scale corpus.

The study of speech sounds (or spoken language) is the branch of linguistics known as phonetics. The study of sound changes in a language is phonology. (Etymology : From the Old English, "to speak")

"Many people believe that written language is more prestigious than spoken language--its form is likely to be closer to Standard English, it dominates education and is used as the language of public administration. In linguistic terms, however, neither speech nor writing can be seen as superior. Linguists are more interested in observing and describing all forms of language in use than in making social and cultural judgements with no linguistic basis." [22;49]

"Once we decide to begin an analysis of speech, we can approach it on various levels. At one level, speech is a matter of anatomy and physiology: we can study organs such as tongue and larynx in the production of speech. Taking another perspective, we can focus on the speech sounds produced by these organs--the units that we commonly try to identify by letters, such as a 'b-sound' or an 'm-sound.' But speech is also transmitted as sound waves, which means that we can also investigate the properties of the sound waves themselves. Taking yet another approach, the term 'sounds' is a reminder that speech is intended to be heard or perceived and that it is therefore possible to focus on the way in which a listener analyzes or processes a sound wave." [8; 35]

"Because so much of our lives in a literate society has been spent dealing with speech recorded as letters and text in which spaces do separate letters and words, it can be extremely difficult to understand that spoken language simply does not have this characteristic. . . . Although we write, perceive, and (to a degree)

cognitively process speech linearly--one sound followed by another--the actual sensory signal our ear encounters is not composed of discretely separated bits. This is an amazing aspect of our linguistic abilities, but on further thought one can see that it is a very useful one. The fact that speech can encode and transmit information about multiple linguistic events in parallel means that the speech signal is a very efficient and optimized way of encoding and sending information between individuals. This property of speech has been called parallel transmission."

"The aim of phonology is to discover the principles that govern the way sounds are organized in languages and to explain the variations that occur. We begin by analyzing an individual language to determine which sound units are used and which patterns they form--the language's sound system. We then compare the properties of different sound systems, and work out hypotheses about the rules underlying the use of sounds in particular groups of languages. Ultimately, phonologists want to make statements that apply to all languages. . . ."Whereas phonetics is the study of all possible speech sounds, phonology studies the way in which a language's speakers systematically use a selection of these sounds in order to express meaning.

"There is a further way of drawing the distinction. No two speakers have anatomically identical vocal tracts, and thus no one produces sounds in exactly the same way as anyone else. . . . Yet when using our language we are able to discount much of this variation, and focus on only those sounds, or properties of sound, that is important for the communication of meaning. We think of our fellow speakers as using the 'same' sounds, even though acoustically they are not. Phonology is the study of how we find order within the apparent chaos of speech sounds." [9;42]

"When we talk about the 'sound system' of English, we are referring to the number of phonemes which are used in a language and to how they are organized." [9:45]

"Phonology is not only about phonemes and allophones. Phonology also concerns itself with the principles governing the phoneme systems--that is, with what sounds languages 'like' to have, which sets of sounds are most common (and

why) and which are rare (and also why). It turns out that there are prototype-based explanations for why the phoneme system of the languages of the world have the sounds that they do, with physiological/acoustic/perceptual explanations for the preference for some sounds over others." [15]

So, summing up the first chapter we came to the following conclusions:

Language is any formal system of gestures, signs, sounds, and symbols used or conceived as means of communicating thought.

One of the first components necessary for understanding language is to understand how we assign meaning to words. Words consist of sounds (oral) and shapes (written) that have agreed-upon meanings based in concepts, ideas, and memories.

Denotative meaning is the specific meaning associated with a word. We sometimes refer to denotative meanings as dictionary definitions. The definitions provided above for the word "blue" are examples of definitions that might be found in a dictionary.

Connotative meaning is the idea suggested by or associated with a word. In addition to the examples above, the word "blue" can evoke many other ideas: State of depression (feeling blue), Indication of winning (a blue ribbon), Side during the Civil War (blues vs. grayss), Sudden event (out of the blue).

There two type of speech; oral and written. The next important aspect to understand about language is that oral language (used in public speaking) and written language (used for texts) does not function the same way. Oral language has a smaller variety of words. The next important aspect to understand about language is that oral language (used in public speaking) and written language (used for texts) does not function the same way. Oral language has a smaller variety of words and has words with fewer syllables, shorter sentences. has more self-reference words (I, me, mine). fewer quantifying terms or precise numerical words, more pseudoquantifying terms (many, few, some), more extreme and superlative words (none, all, every, always, never), more qualifying statements (clauses beginning with unless and except), more repetition of words and syllables, it uses more

contractions. Oral language has more interjections (“Wow!,” “Really?,” “No!,” “You’re kidding!”) and more colloquial and nonstandard words.

Chapter II The definition of a stylistic device in scientists’ works

What then is a stylistic device? Why is it so important to distinguish it from the expressive and neutral means of the language? What subject investigates these stylistic devices? To answer these questions it is first of all necessary to elucidate the notion 'expressiveness' which is direct object of stylistics.

There is another important subject studies a language. It is stylistics.

Stylistics, sometimes called lingvo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type.

In 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 structure of stylistics devices (SD), on the one hand, and, on the other – the study of language styles (functional style), its aim, its characteristic features.

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style.

The word *style* is derived from the Latin word 'stylus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets.

Now the word 'style' is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself" (Buffon), "Style is depth" (Derbyshire);* "Style is deviations" (Enkvist); "Style is choice", and the like.

All these ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make our utterances emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above. Here are some more of them.

"Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author." (J. Middleton Murry) "... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience." (J. Middleton Murry)

"Style is a contextually .restricted linguistic variation." (Enkvist)

"Style is a selection of non-distinctive features of language." (L. Bloomfield) "Style is simply synonymous with form or expression and hence a superfluous term." (Benedetto Croce)

"Style is essentially a citation process, a body of formulae, a memory (almost in the cybernetic sense of the word), a cultural and not an expressive inheritance." (Roland Barthes)

Some linguists consider that the word 'style' and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the

reader. Thus Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function". This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication

To a very considerable degree this is true. Stylistics must take into consideration the "output of the act of communication". But stylistics must also investigate the ontological, i.e. natural, inherent, and functional peculiarities of the means of communication which may ensure the effect sought.

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics."

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such- phenomena in language as present a system, in other words, on facts which are not confined to individual use.

The most frequent definition of style is one expressed by Seymour Chatman: "Style is a product of individual choices and patterns of choices (emphasis added) among linguistic possibilities."

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

Functional styles.

Stylistic Differentiation of the English Vocabulary.

Types of Speech.

Stylistic Devices and Expressive Means of the language.

Style is depth, deviations, choice, context style restricted linguistic variation, style is the man himself (Buffon). According to Galperin, the term 'style' refers to the following spheres:

1) the aesthetic function of language. It may be seen in works of art-poetry, imaginative prose, fiction, but works of science, technical instruction or business correspondence have no aesthetic value.

2) synonymous ways of rendering one and the same idea
The possibility of choice of using different words in similar situations is connected with the question of style as if the form changes, the contents changes too and the style may be different.

3) expressive means in language - are employed mainly in the following spheres – poetry, fiction, colloquial speech, speeches but not in scientific articles, business letters and others.

4) emotional coloring in language

Very many types of texts are highly emotional – declaration of love, funeral oration, poems (verses), but a great number of texts is unemotional or non-emphatic (rules in textbooks).

5) a system of special devices called stylistic devices
The style is formed with the help of characteristic features peculiar to it. Many texts demonstrate various stylistic features: She wears 'fashion' = what she wears is fashionable or is just the fashion metonymy.

6) the individual manner of an author in making use
the individual style of speaking, writing must be investigated with the help of common rules and generalization. Galperin distinguishes five styles in present-day English:

I. Belles Lettres (беллетристика) . Poetry

2. Emotive prose

3. The Drama

III. Publicistic Style

1. Oratory and Speeches

2. The Essay

3. Articles

IV. Newspapers

1. Brief News Items (короткие новости)
2. Headlines
3. Advertisements and Announcements (объявления)
4. The Editorial (редакторская статья)

V. Scientific Prose

VI. Official Documents

Arnold [26: 7] classification consists of four styles:

1. Poetic style
2. Scientific style
3. Newspaper style
4. Colloquial style

Singling out a poetic and a scientific style seems valid. But Arnold insists on the validity of the 'newspaper style' theory. She says that the specificity of mass media make acknowledgement of newspaper style, as one of functional style.

In the handbook by Morokhovsky, Vorobyova, Likhoshester is given the [16; 140] following classification of style:

1. official business style
2. scientific – professional style
3. publicistic style
4. literary colloquial style
5. familiar colloquial style

Kozhina lists type - forming and socially significant spheres of communication as follows:

- 1) official 2) scientific 3) artistic 4) publicistic 5) of daily intercourse (=colloquial).

Just as in some of the above classification we can doubt the validity of treating separately (and thus opposing) the artistic (belles-lettres) and the publicistic spheres. Not only writers of poetry or fiction, but publicists and orators as well make abundant use of ornament and expressive means of language - tropes and figures first and foremost .

Problematic aspects: Newspaper style as a part of publicist style. That's why it can't be individual. It has no situation of communication. Newspaper style to give information, to influence, to represent social, political idea, means of persuasion. It's important to concentrate. That is why the text of newspaper style should be organized in the certain style. It must contain elements of stylistic colored words and have certain graphic organization. The articles contain questions, the sentence interrogative, elliptical construction and direct speech is included. The use of political words and expressions, cliches, colloquial words, slang, professionalisms, large amount of stylistic devices, various graphical means. The text of NP style is read by people of different social status.

Belles – Lettres style is so many colored.

It includes features of all the styles if it necessary. The author uses professional words of all levels. The basic function is informative and aesthetic. Poetic style. In the past many scholars distinguished this style. Nowadays it included in Belles – Lettres style.

Stylistics of official Documents.

This level includes the language of business documents, the language of legal documents, diplomacy, military documents. The function of official documents is to achieve the agreement between contrastive parts; has very strict organization. All the words are used in the dictionary meanings, a large number of abbreviations, terms, cliches.

Publicistic style in the past was named oratorical style. The aim of the style is also influence on public opinion. Bravery of expression, strong logic, strict organization of syntactical structure and a wide system of syntactical connection; the use of colloquial words, neutral, direct address to the audience.

Scientific style is the style of reporting and conveying serious scientific idea. It is connected with oral and written forms. Here are included seminars, sc. Articles, discussions, written form – monograph, brochures, all kinds of academic publications. The aim is to prove a hypothesis. We can describe this style by use of large number of terms and clarity of expression. The use of references, logical

connection with the previous one, interdependence the speeches is usually produced in the second person – we.

The category of expressiveness has long been the subject of heated discussions among linguists. In etimological sense of expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

But somehow lately the notion of expressiveness has been confused with another notion, viz. emotiveness. Emotiveness, and corresponidingly the emotive elements of language, are what reveal the emotions of writer or speaker. But these elements are not direct manifestations —they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance. Thus, for example, when we say "It was in July 1975 that the cosmos experiment of a joint American-Soviet flight took place" we make the utterance logically emhatic by a syntactical device which will be described in due course. The same thing is to be observed in these sentences:

(1) *Mr. Smith was an extremely unpleasant person.*

(2) *Never will he go to that place again.*

(3) *In rushed the soldiers!*

(4) *It took us a very, very long time to get there.*

In sentence (1) expressiveness is achieved by lexical means—the word 'extremely'. In (2) and (3) by syntactical means—different types of inversion. In (4)

the emphasis is materialized by the repetition of the word 'very' which is in itself a word used to intensify the utterance.

But in the sentences:

(1) *Isn't she cute!*

(2) *Fool that he was!*

(3) *This goddam window won't open!*

(4) *We buddy-buddied together.*

(5) This quickie tour didn't satisfy our curiosity, we can register positive emotiveness, in as much as there are elements that evoke certain representations of the feeling of the speaker. In sentence (1) and (2) there are syntactical means which evoke this effect. In (3) and (4) there are lexical means—'goddam', 'buddy-buddied' (=were on very friendly relations); in (5)—a morphological device (the suffix—te).

It must be noted that to draw a hard and fast distinction between logical and emotional emphasis is not always possible. The fact is that the logical and the emotional frequently overlap. A too strong logical emphasis may colour the utterance with emotional elements, thus causing a kind of expressiveness which is both logical and emotive. However, the extremes are clearly set one against the other.

Now it should be possible to define the notion of expressive means. Building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance. These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in grammars, courses in phonetics and dictionaries (including phraseological ones) as having special functions in making the utterances emphatic. Some of them are normalized, and good dictionaries label them as "intensifiers". In most cases they have corresponding neutral synonymous forms. Compare, for example, the following pairs:

(1). He shall do it! = I shall make him do it.

(2) Isn't she cute! = She is very nice, isn't she?

Expressiveness may also be achieved by compositional devices in utterances comprising a number of sentences—in syntactical wholes and in paragraphs. This will be shown in the chapter on syntactical stylistic devices.

The most powerful expressive means are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically. In the language course of phonetics the patterns of emphatic intonation have been worked out, but many devices have so far been little investigated.

Paradoxical though-it may seem, many of these means, the effect of which rests on a peculiar use of the voice, are banned from the linguistic domain. But there has appeared a new science—"paralinguistic"—of which all these devices are the inventory. The writer of the mentioned book holds the opinion that all the vocal peculiarities enumerated should be recognized as legitimate members of the phonetic structure of language and that therefore the term 'paralinguistics' should be done away with.

Professor Seymour Chatman introduces the term 'phonostylistics' and defines it as a subject the purpose of which is "the study of the ways in which an author elects to constrain the phonology of the language beyond the normal requirements of the phonetic system." As can be inferred from this quotation, phonetic expressive means and particularly phonetic stylistic devices (see p. 123) are not deviations from "the normal requirements of the phonetic system" but a way of actualizing the typical in the given text. Vocal phenomena such as drawling, whispering, etc. should be regarded as parts of the phonemic system on the same level as pitch, stress and tune.

In this part of the book where general ideas are presented in an introductory aspect only, there is no need to go deeper into the issue of what constitutes the notion expressive means of the phonetic system. The reader is referred to part III "Phonetic Expressive Means and Stylistic Devices" (p. 123).

Passing over to some preliminary remarks on the morphological expressive means of the English language, we must - point to what is now a rather impoverished set of media to which the quality of expressiveness can be attributed. However, there are some which alongside their ordinary grammatical function display a kind of emphasis and thereby are promoted to EMs. These are, for example, The Historical Present; the use of shall in the second and third person; the use of some demonstrative pronouns with an emphatic meaning as those, them ("Those gold candles fixed in heaven's air"—Shakespeare); 'some cases of nominalization, particularly when conversion of verbal stems is alien to the meaning of the verbs or the nominalization of phrases and sentences and a number of other morphological forms, which acquire expressiveness in the context, though this capacity is not yet registered as one of the latent properties of such forms.

Among the word – building means we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and/or grammatical properties. The diminutive suffixes, (-fe), -let, e.g. 'dearie', 'sonny', 'auntie', "streamfey", add some emotional colouring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes with Greek roots, as "mistress, 'cleanorama' (see p. 92). Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing meaning they attach to different roots.

All kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view. Their use in every-day speech is remarkable for the subjective emotional colouring they produce.

It must be noted here that due to the generally emotional character of colloquial language, all kinds of set expressions are natural in everyday speech. They are, as it were, part and parcel of this form of human intercourse. But when they appear in written texts their expressiveness comes to the fore because written

texts, as has already been pointed out, are logically directed unless, of course, there is a deliberate attempt to introduce an expressive element in the utterance. The set expression is a time-honoured device to enliven speech, but this device, it must be repeated, is more sparingly used in written texts. In everyday speech one can often hear such phrases as: "Well, it will only add fuel to the fire" and the like, which in fact is synonymous to the neutral: "It will only make the situation worse."

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis.

In order to be able to distinguish between expressive means and stylistic devices, to which we now pass, it is necessary to bear in mind that expressive means are concrete facts of language. They are studied in the respective language manuals, though it must be once again regretfully stated that some grammarians iron out all elements carrying expressiveness from their works, as they consider this quality irrelevant to the theory of language.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably colour the whole of the utterance no matter whether they are logical or emotional.

What then is a stylistic device? It is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) prompted to a generalized status and thus becoming a generative model. It follows then that an SD is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use, but that also which reveals the essence of a phenomenon with the greatest and most evident force.

SDs function in texts as marked units. They always carry some kind of additional meaning. That is why the method of free variation employed in

descriptive linguistics cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspect of the utterance.

A. W. De Groot points out the significance of SDs in the following passage:

"Each of the aesthetically relevant features of the text serves to create a feature of the gestalt of the poem. In this sense the relevant linguistic features may be said to function or operate as gestalt factors."

The idea of the function of SDs is expressed most fully by V. M. Smirnitsky in the following passage:

"The justification and the sense of each device lies in the wholeness of the artistic impression which the work of art as a self-contained thing produces on us. Each separate aesthetic fact, each poetical device (emphasis added) finds its place in the system, the sounds and sense of the words, the syntactical structures, the scheme of the plot, the compositional purport — all in equal degree express this wholeness and find justification."

The motivated use of SDs in a genuine work of emotive literature is not easily discernible, though they are used in some kind of relation to the facts, events, or ideas dealt with in the artistic message. Most SDs display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already been established in the language-as-a-system, and a special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language-in-action.

Sometimes, however, the twofold application of a lexical unit is accomplished not by the interplay of two meanings but by two words (generally synonyms) one of which is perceived against the background of the other. This will be shown in subsequent chapters.

The conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in linguistic theory have gone beyond the boundaries of grammar. Thus A. A. Potebnya writes:

1 By 'free variation' is meant the substitution of one form by another without any change of meaning.

2 'Gestalt' is a term in psychology which denotes a phenomenon as a whole, a kind of oneness, as something indivisible into component parts. The term has been borrowed by linguistics to denote the inseparability of the whole of a poetic work.

"As far back as in ancient Greece and Rome and with few exceptions n to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech, used in its own, natural, primary meaning, and transferred speech."

The contrast which the author of the passage quoted points to, can not always be clearly observed. In some SDs it can be grasped immediately in others it requires a keen eye and sufficient training to detect it. It must be emphasized that the contrast reveals itself most clearly when our mind perceives twofold meanings simultaneously. The meanings run parallel: one of them taking precedence over the other.

Thus in "The night has swallowed him up" the word 'swallow' has a) referential and b) contextual (to make disappear, to make vanish). The meaning (b) takes precedence-over the referential (a).

The same can be observed in the sentence: "Is there not blood enough upon your penal code that more must be poured forth to ascend to Heaven and testify against you?" (Byron)

The interrogative form, i.e. the structural meaning of a question, runs parallel with the imposed affirmative thought, i.e. the structural meaning of a statement, and it is difficult to decide which of the two structural meanings—the established or the superimposed—takes the upper hand.

In the following chapters where detailed analysis of the different SDs will be carried out, we shall try, where possible, to consider which of the two meanings realized simultaneously outweighs the other.

The birth of SDs is a natural process in the development of language media. Language units which are used with more or less definite aims of communication in various passages of writing and in various functional styles begin gradually to develop new features, a wider range, of functions, thus causing polyfunctionality. Hence they can be presented as invariants with concrete variables.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means, on the contrary, follow the natural course of thought, intensifying it by means commonly used in language. It follows that SDs carry a part of information and therefore require a certain effort to decode their meaning and purport. SDs must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

SDs are used sparingly in emotive prose, lest they should overburden the text with implications thus hindering the process of decoding. They are abundantly used in poetry and especially so in some trends of poetical tradition, consequently retarding mental absorption of the content.

Not every stylistic use of a language fact will come under the term SD, although some usages call forth a stylistic meaning. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use. For a language fact to be promoted to the level of an SD there is one indispensable requirement, which has already been mentioned above, viz. that it should so be used to call forth a twofold perception of lexical or/and structural meanings. Even a nonce use can and very often does create the necessary conditions for the appearance of an SD. But these are only the prerequisites for the appearance of an SD. Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in different environments,

can it spring into life as an SD and subsequently be registered in the system of SDs of the given language.

Therefore it is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning, and a stylistic device, which is the realization of an already well-known abstract scheme designed to achieve a particular artistic effect. Thus many facts of English grammar are said to be used with stylistic meaning, for example, the morphological expressive means. But most of them have not yet been raised to the level of SDs because they remain unsystematized and so far perceived as nonce uses. They are, as it were, still wandering in the vicinity of the realm of SDs without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of SDs. An exception, perhaps, is the Historical Present which meets the requirements of an SD.

So, the system of stylistic devices has not been fully recognized as legitimate members of the general system of language. This is mainly due to the above-mentioned conception of grammatical theory as dealing exclusively with a perfectly organized and extremely rigid scheme of language rules, precise and accurate in its application.

Summing up this chapter we can say that:

Stylistics, sometimes called lingvo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse).

The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the correlation between the media becomes evident.

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reader. Thus Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function".

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics." In etimological sense of **expressiveness** may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance. **Emotiveness** is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance.

The most powerful expressive means are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically.

Stylistic device is a conscious and intentional intensification of some typical structural and semantic property of a language unit (neutral or expressive) prompted to a generalized status and thus becoming a generative model. The birth of SDs is a natural process in the development of language media.

Chapter III Classification of stylistic devices

Speaking about classification of stylistic devices it is possible to single out the following main groups of Stylistic devices:

I. Stylistic devices based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance - lexical stylistic devices.

II. Stylistic devices based on the binary opposition of syntactical meanings regardless of their semantics - syntactical stylistic devices.

III. Stylistic devices based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units - lexico-syntactical stylistic devices.

IV. Stylistic devices based on the opposition of meanings of phonological and/or graphical elements of the language - graphical and phonetical stylistic means.

When the opposition is clearly perceived and both indicated meanings are simultaneously realized within the same short context we speak of fresh, original, genuine SD.

When one of the meanings is suppressed by the other we speak of trite, or hackneyed SD.

When the second, contextual, meaning is completely blended with the first, initial one, we speak of the disappearance of SD and its replacement by polysemy or phraseology.

Classification of Lexical Stylistic Devices

There are 3 groups.

1. The interaction of different types of lexical meaning.

- a) dictionary and contextual (metaphor, metonymy, irony);
 - b) primary and derivative (zeugma and pun);
 - c) logical and emotive (epithet, oxymoron);
 - d) logical and nominative (autonomasia);
2. Intensification of a feature (simile, hyperbole, periphrasis).
 3. Peculiar use of set expressions (cliches, proverbs, epigram, quotations).

I. The interaction of different types of lexical meaning

1. Interaction of dictionary and contextual logical meaning

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

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, are quite unpredictable, are called genuine metaphors. e. g. Through the open window the dust danced and was golden. Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are trite metaphors or dead metaphors e. g. a flight of fancy, floods of tears.

Trite metaphors are sometimes injected with new vigour, their primary meaning is reestablished alongside the new derivative meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word. e. g. Mr. Pickwick bottled up his vengeance and corked it down.

The verb "to bottle up" is explained as "to keep in check", to conceal, to restrain, repress. So the metaphor can be hardly felt. But it is revived by the direct meaning of the verb "to cork down". Such metaphors are called sustained or prolonged. Stylistic function of a metaphor is to make the description concrete, to express the individual attitude.

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

The proximity may be revealed:

- 1) between the symbol and the thing it denotes;
- 2) in the relations between the instrument and the action performed with this instrument;

e.g. His pen is rather sharp.

- 3) in the relation between the container and the thing it contains; *e.g. He drank one more cup.*

- 4) the concrete is put for the abstract;

e. g. It was a representative gathering (science, politics).

- 5) a part is put for the whole;

e.g. the crown - king, a hand - worker.

Metonymy represents the events of reality in its subjective attitude. Metonymy in many cases is trite.

e.g.: "to earn one's bread", "to keep one's mouth shut".

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the other opposite is implied.

e.g. Nice weather, isn't it? (on a rainy day).

2. Interaction of Primary and Derivative Logical Meanings

There are special SDs which make a word materialize distinct dictionary meanings. They are zeugma and the pun. Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. e. g. Dora, plunging at once into privileged intimacy and into the middle of the room.

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

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

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

3. Interaction of logical and emotive meaning

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

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

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

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

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

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

Classification of Epithets

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

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

Semantically according to I. Galperin.

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

Oxymoron is a combination of two words in which the meaning is opposite in sense.

e. g. speaking silence, cold fire, living death.

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

Trite oxymoron. e.g. Awfully beautiful.

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

4. Interaction of Logical and Nominative Meaning

Antonomasia. It is the result of interaction between logical and nominal meaning of a word.

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

e.g. Her husband is an Othello.

2) A common noun is used instead of a proper name, *e. g. I agree with you Mr. Logic, e.g. My Dear Simplicity.*

Intensification of a Feature

Simile. The intensification of some feature of the concept is realized in a device called simile. Similes set one object against another regardless of the fact that they may be completely alien to each other. The simile gives rise to a new understanding of the object. The properties of an object maybe viewed from different angles, f. e. its state, its actions, manners Accordingly, similes may be based on adjective - attributes, adverb - modifiers, verb - predicates etc.

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

Periphrasis - is a round - about way of speaking used to name some object or phenomenon. Longer-phrase is used instead of a shorter one. Some periphrasis are traditional.

e. g. The fair sex. My better half.

Periphrasis are divided into:

1. Logical - based on inherent properties of a thing.

e. g. Instrument of destruction, the object of administration.

2. Figurative - based on imagery: metaphor, metonymy

e. g. To tie a knot - to get married; in disgrace of fortune - bad luck.

Euphemism is used to avoid some unpleasant things, or taboo things.

e. g. To pass away - to die.

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

e. g. A thousand pardons, scared to death, immensely obliged.

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

Peculiar Use of Set Expressions

The Cliche

A cliché is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration: in other words it has become stereotyped. Cliché is a kind of stable word combination which has become familiar and which has been accepted as a unit of a language

e. g. rosy dreams of youth, growing awareness.

Proverbs are short, well-known, supposedly wise sayings, usually in simple language.

e.g. Never say never. You can't get blood of a stone.

Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture- lessons that people of that culture want their children to learn and to live by They are served as some symbols, abstract ideas. Proverbs are usually dedicated and involve imagery. e.g. Out of sight, out of mind.

Epigram is a short clever amusing saying or poem. e.g. A thing of beauty is a joy forever.

Quotation is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics.

Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener.

Classification of Syntactical Stylistic Devices

Talking about classification of syntactical stylistic devices the following types can be singled out:

I. Patterns of syntactical Inversion, arrangement

Detachment.

Parallelism.

Chiasmus.

Repetition.

Enumeration.

Suspense.

Climax.

Antithesis.

II. Peculiar linkage

Asyndeton.

Polysyndeton.

Gap - sentence - link.

III. Colloquial constructions

Ellipsis.

Aposiopesis.

Question - in - the narrative.

Represented speech.

IV. Stylistic use of structural
meaning Litotes.

Rhetorical questions,.

I. Syntactical stylistic devices based on peculiar syntactical arrangement

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

Stylistic Inversion. The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

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

1. The object is placed at the beginning of the sentence.
2. The attribute is placed after the word it modifies, e. g. With fingers weary and worn.
3. The predicate is placed before the subject, e.g. A good generous prayer it was.
4. The adverbial modifier is placed at the beginning of the sentence.
e.g. My dearest daughter, at your feet I fall.
5. Both modifier and predicate stand before the subject, e. g. In went Mr. Pickwick.

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

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

Chiasmus is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances.

e.g. She was a good sport about all this, but so was he.

Suspense - is a compositional device which is realized through the separation of the Predicate from the Subject by deliberate introduction between them of a clause or a sentence. Thus the reader's interest is held up. This device is typical of oratoric style.

Climax (gradation) - an ascending series of words or utterances in which intensity or significance increases step by step.

e. g. Every racing car, every racer, every mechanic, every ice - cream van was also plastered with advertising.

Antithesis is a SD based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features. *e. g. They speak like saints and act like devils.*

Enumeration is a SD which separates things, properties or actions brought together and form a chain of grammatically and semantically homogeneous parts of the utterance.

e. g. She wasn't sure of anything and more, of him, herself, their friends, her work, her future.

II. Syntactical stylistic devices based on peculiar linkage

Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would normally be used.

e.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels.

Polysyndeton - is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the author's subjective attitude towards the characters, to create the rhythmical effect.

e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.

Gap - sentence - link It presents two utterances the second is brought into the focus of the reader's attention.

e. g. She and that fellow ought to be the sufferers, and they were in I tally.

III. Syntactical stylistic devices based on peculiar use of colloquial constructions

Ellipsis, break in the narrative, represented speech.

Ellipsis - is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding. The stylistic function of ellipsis used in author's narration is to change its tempo, to connect its structure.

e. g. You feel all right? Anything wrong or what?

Aposiopesis (Break - in - the narrative). Sudden break in the narration has the function to reveal agitated state of the speaker.

e. g. On the hall table there were a couple of letters addressed to her. One was the bill. The other...

There are 3 ways of reproducing character's speech.

- 1) direct speech;
- 2) indirect speech (reported speech)
- 3) represented speech.

Represented speech There is also a device which conveys to the reader the unuttered or inner speech of the character, his thoughts and feelings. This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language "uttered represented speech", and the representation of the thoughts and feelings of the character unuttered or inner represented speech.

Question in the narrative. Changes the real nature of a question and turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author. It becomes akin to a parenthetical statement with strong emotional implications. *e. g. For what is left the poet here? For Greeks a blush - for Greece a tear.*

As is seen from these examples the questions asked, unlike rhetorical questions do not contain statements.

Question in the narrative is very often used in oratory. This is explained by one of the leading features of oratorical style - to induce the desired reaction to the content of the speech.

IV. Syntactical stylistic devices based on stylistic use of structural meaning

Rhetorical questions.

Rhetorical question is one that expects no answer. It is asked in order to make a statement rather than to get a reply. They are frequently used in dramatic situation and in publicistic style.

e. g. What was the good of discontented people who fitted in nowhere?

Litotes - is a device - an affirmation is expressed by denying its contrary

Usually litotes presupposes double negation. One through a negative particle (no, not) the other - through a word with negative meaning. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling.

e.g. It's not a bad thing - It's a good thing.

e.g. He is no coward. He is a brave man.

e.g. He was not without taste.

Summing up this chapter we came to the following conclusions:

- 1) There are a lot of definitions given to stylistics. But we want to mention one of this. According to Michael Riffaterre "Stylistics will be linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function".
- 2) expressiveness is a kind of intensification of an utterance or of a part of it depending on the position in the utterance. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness.
- 3) Stylistic device is a conscious and intentional intensification of some typical structural and semantic property of a language unit (neutral or expressive) prompted to a generalized status and thus becoming a

generative model. The birth of SDs is a natural process in the development of language media.

4) It is possible to single out the following main groups of stylistic devices:

I. Stylistic Devices based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance - lexical stylistic devices.

II. Stylistic Devices based on the binary opposition of syntactical meanings regardless of their semantics - syntactical stylistic devices.

III. Stylistic Devices based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units - lexico-syntactical stylistic devices.

IV. Stylistic Devices based on the opposition of meanings of phonological and/or graphical elements of the language - graphical and phonetical stylistic means.

Chapter IV Stylistic devices set up on the peculiarities of oral speech

Syntactical stylistic devices deal with the syntactical arrangement of the utterance which creates the emphasis of the latter irrespective of the lexical meanings of the employed units. It should be observed here that oral speech is normally more emphatic than the written type of speech. Various syntactical structures deliberately employed by the author as SD for the creation of the proper effect, in oral speech are used automatically as a norm of oral intercourse and are not to be considered SD. But when these syntactical oral norms are intentionally imitated by the writer to produce the effect of authenticity and naturalness of dialogue we may speak of his preliminary deliberate choice of most suitable structures and of their preconceived usage, i.e. syntactical norms of oral speech, interpreted and arranged by the writer, become SD in belles-lettres style. Though, while analyzing them we should always keep in mind that their employment as SD is secondary to their normative usage in oral speech and that their primary function as SD is to convey the effect of ease and naturalness of the characters' speech.

Depending upon the part of the syntactical structure that is endowed with contextual meaning to create the emphasis of the whole structure we differentiate the following syntactical SD:

(1) Inversion deals with the displacement of the predicate (which is the case complete inversion) or with the displacement of secondary members of the sentence (which is the case of partial inversion) and their shift into the front, opening position in the sentence. . The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

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

1. The object is placed at the beginning of the sentence.
2. The attribute is placed after the word it modifies, *e. g. With fingers weary and worn.*
3. The predicate is placed before the subject, *e.g. A good generous prayer it was.*
4. The adverbial modifier is placed at the beginning of the sentence.

e.g. My dearest daughter, at your feet I fall.

5. Both modifier and predicate stand before the subject, *e. g. In went Mr. Pickwick.*

The structure of questions as we know is characterized by the grammatically inverted word order. If direct word order is re-established in questions, we can speak of secondary inversion (i.e. inversion of inversion). The inverted questions (i.e. questions with direct word order beyond conveying the tone and manner of the speaker also due to the changed structure) acquire the connotation meaning of the questioner's awareness of the possible nature of the expected answer.

(2) Rhetorical question, which is the statement in the form of a question, also presupposes the possible (though not demanded) answer: the positive form of the rhetoric, question predicts the negative answer, the negative form - the positive answer.

(3) Apokoinu construction, characteristic of irregular oral speech, presents a blend of two clauses into one, which is achieved at the expense of the omission of the connecting word and the double syntactical function acquired by the unit occupying the linking position between both former clauses: thus, "I'm the first one saw her," presents the blend of the complex sentence "I'm the first one who saw her." Due to its contraction into the apokoinu construction syntactical functions of "the first one"—predicative of the first clause, and "who"—subject of the second one—are both attributed to "the first one" which becomes the syntactical centre of the newly coined sentence.

The main stylistic function of apokoinu constructions is to emphasize the irregular, careless or uneducated character of the speech of personages.

(4) In ellipsis, which is the omission of one of the main members of a sentence, we must differentiate the one used in the author's narration to change its tempo and condense its structure from the one used in personages' speech to reflect the oral norms and create the effect of naturalness and authenticity of the dialogue.

(5) Through detachment secondary members of the sentence acquire independent stress and intonation which leads to their emphatic intensification. The effect is the strongest if detached members are isolated from the rest of the sentence by full stops.

(6) Sudden break in the narration, or aposiopesis, is a norm of excited oral speech. As a SD it is used to indicate emotions paralyzing the character's speech or his deliberate stop in the utterance to conceal its meaning. Certain phrases, often repeated with the intonation of the nonfinished sentence, become trite aposiopeses. They indicate that the speaker's idea of the possible continuation of utterance exists in a very general, non-detailed, vague form. ("Well, I never!" reads approximately "Well, I never expected it"; "I never thought of it", etc.)

(7) Suspense, holding the reader or the listener in tense anticipation, is often realized through the separation of predicate from subject or from predicative, by the deliberate introduction between them of a phrase, clause or sentence (frequently parenthetical).

(8) The function and impact of repetition depends upon the position occupied by the repeated unit. Thus,

ordinary repetition offers no fixed place for the repeated unit:
aa...,...a...,a.a.,aaa...etc.

anaphora models differently: a...,a...,a...a...

epiphora: ...a,.. ...a,...a,a.

framing: a...a, b...b.

anadiplosis (catch repetition) ...a, a...

chain repetition ...a, a...b, b...c,c...d.

We should not forget also morphological repetition when (mainly to achieve humorous effect) a morpheme is repeated.

(9) Repetition, involving the whole structure of the sentence is called parallelism and is differentiated into complete parallelism, presenting identical structures of two or more successive clauses or sentences, and partial parallelism, in which the repeated sentence-pattern may vary.

(10) Chiasmus is also called reversed parallelism, for into its pattern two sentences are included, of which the second necessarily repeats the structure of the first, or in reversed manner, so that the general formula of chiasmus may be fixed as follows: SPO, OPS.

(11) Polysyndeton is also a kind of repetition — here conjunctions or connecting words are repeated. The repetition of "and", e. g., mainly creates the atmosphere of bustling activity; the repetition of "or" serves either to stress equal importance of enumerated factors or to emphasize the validity of the indicated phenomenon regardless of its varying denominations by various parties concerned, etc.

Asyndeton, like polysyndeton, is a type of syntactical connection but unlike polysyndeton, offers no conjunctions or connecting words for this purpose. Hence difference in functions: asyndeton is used mostly to indicate tense, energetic, organized activities or to show succession of minute, immediately following each other actions. Opening the story (the passage, the chapter), asyndeton helps to give a laconic and at the same time detailed introduction into the action proper.

Stylistic use of the peculiarities of oral speech:

a) ellipses (Omission of some part of a sentence. It may occur due to a careless informal, careless character of speech. (Serve him right) Ellipses not only makes the sentences laconic, but also creates the effect of implication.

b) aposiopesis (умолчание)

A sudden break in speech, caused by strong emotion or by some reluctance to finish the sentence. Break is a result of speaker's uncertainty as to what exactly he is to promise or threaten. Its graphically marked by a series of dots or a dash.

Aposiopesis or «break-in the narrative», is a stylistic device based on sudden breaking off in speech without completing a thought as if the speaker was unable or unwilling to state what was in his mind. In emotive prose this device is used to imply a certain emotional attitude on the part of the speaker, as e.g. doubt, hesitation or fear:

E.g.: «*Shuttleworth, I – I want to speak to you in-in strictness confidence-to ask your advice. Yet-yet it is upon such a serious matter that I hesitate-fearing*» (W.Q.), sometimes also a warning or a threat: «*You just go home or I'll...*»
“*Good impatience, but –*“

Aposiopesis should not be confused with incomplete sentences, frequent in the conversational style. It is used intentionally, so as to attract the reader's attention to what is implied, without actually stating it.

c) represented speech (representation of the actual utterance by a second person usually the author as if it had been spoken, whereas it has not really been spoken, but is only represented in the author's words).

d) Quasi-affirmative sentences: *Isn't that too bad?* = That is too bad.

Quasi-interrogative sentences: *Here you are to write down your age and birthplace* = How old are you? Where were you born?

Quasi-negative sentences: *Did I say a word about the money* (Shaw) = /did not say...

Quasi-imperative sentences: *Here! Quick!* = Come here! Be quick!

In these types of sentences the syntactical formal meaning of the structure contradicts the actual meaning implied so that negative sentences read affirmative, questions do not require answers but are in fact declarative sentences (rhetorical questions), etc. One communicative meaning appears in disguise of another. Skrebnev holds that the task of stylistic analysis is to find out to what type of speech (and its sublanguage) the given construction belongs.

Methodological recommendations on teaching stylistic devices on English lessons

As teachers of English as a Foreign Language our main concern is to help learners acquire communicative competence. For this reason we tend to focus on teaching standard forms of linguistic expression. However, despite acquiring linguistic accuracy, it is apparent that EFL speakers still have difficulties in comprehending the nuances, creativity and versatility which characterise even standard and transactional forms of English, as these humorous public notices demonstrate:

We take your bags and send them in all directions. – Copenhagen airline ticket office

Would you like to ride on your own ass? – Advertisement for donkey rides in Thailand

You are invited to take advantage of the chambermaid. – Japanese hotel

[32](<http://koti.mbnet.fi/neptunia/english.htm>)

Communicative competence is more than acquiring mastery of structure and form. It also involves acquiring the ability to interpret discourse in all its social and cultural contexts. For this reason, the use of literature in the EFL classroom can provide a powerful pedagogic tool in learners' linguistic development.

Language, both spoken and written, comes in a variety of discourse types and, as teachers of language, we attempt to introduce our learners to as many of these as possible. The variety and types of discourse are perhaps best represented by Kinneavy's communication triangle (1983). [12;34] This classification of discourse types includes expressive, which focuses on personal expression (letters, diaries, etc.); transactional, which focuses on both the reader and the message (advertising, business letters, editorials, instructions, etc.); and poetic, which focuses on form

and language (drama, poetry, novels, short stories, etc.). Indeed, all these discourse types already play a significant role in teaching various aspects of language such as vocabulary and structure, or testing learners' comprehension.

However, there is often reluctance by teachers, course designers and examiners to introduce unabridged and authentic texts to the EFL syllabus. There is a general perception that literature is particularly complex and inaccessible for the foreign language learner and can even be detrimental to the process of language learning (Or, 1995). [18] Indeed, it is difficult to imagine teaching the stylistic features of literary discourse to learners who have a less than sophisticated grasp of the basic mechanics of English language. This perception is also borne out by research (Akyel and Yalçin, 1990)[4;174] which shows that the desire to broaden learners' horizons through exposure to classic literature usually has disappointing results. The reasons why teachers often consider literature inappropriate to the language classroom may be found in the common beliefs held about literature and literary language. Firstly, the creative use of language in poetry and prose often deviates from the conventions and rules which govern standard, non-literary discourse, as in the case of poetry where grammar and lexis may be manipulated to serve orthographic or phonological features of the language. Secondly, the reader requires greater effort to interpret literary texts since meaning is detached from the reader's immediate social context; one example is that the "I" in literary discourse may not be the same person as the writer.

The result is that the reader's "interpretative procedures" (Widdowson, 1975) [21] may become confused and overloaded. What this means is that the reader has to infer, anticipate and negotiate meaning from within the text to a degree that is not required in non-literary discourse. Thus, in our efforts to teach our learners' communicative competence there is a tendency to make use of texts which focus on the transactional and expressive forms of writing with the exclusion or restriction of poetic forms of language – i.e. literature. There is a perception that the use of literary discourse deflects from the straightforward business of language

learning, i.e. knowledge of language structure, functions and general communication.

Having decided that integrating literature into the EFL syllabus is beneficial to the learners' linguistic development, we need to select an approach which best serves the needs of EFL learners and the syllabus. Carter and Long (1991)[6] describe the rationale for the use of the three main approaches to the teaching of literature:

The Cultural Model

This model represents the traditional approach to teaching literature. Such a model requires learners to explore and interpret the social, political, literary and historical context of a specific text. By using such a model to teach literature we not only reveal the universality of such thoughts and ideas but encourage learners to understand different cultures and ideologies in relation to their own. This model is largely rejected by those in TEFL since not only does it tend to be teacher-centred but there is little opportunity for extended language work.

The most common approach to literature in the EFL classroom is what Carter and Long (1991) [6] refer to as the 'language-based approach'. Such an approach enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features e.g. literal and figurative language, direct and indirect speech. This approach lends itself well to the repertoire of strategies used in language teaching - cloze procedure, prediction exercises, jumbled sentences, summary writing, creative writing and role play - which all form part of the repertoire of EFL activities used by teachers to deconstruct literary texts in order to serve specific linguistic goals. Carter and McRae (1996) [7] describe this model as taking a 'reductive' approach to literature. These activities are disconnected from the literary goals of the specific text in that they can be applied to any text. There is little engagement of the learner with the text other than for purely linguistic practice; literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities orchestrated by the teacher.

This model attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Learners are encouraged to express their opinions, feelings and opinions and make connections between their own personal and cultural experiences and those expressed in the text. Another aspect of this model is that it helps learners develop knowledge of ideas and language – content and formal schemata – through different themes and topics. This function relates to theories of reading which emphasise the interaction of the reader with the text. As Cadorath and Harris point out "text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience". Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience.

These three approaches to teaching literature differ in terms of their focus on the text: firstly, the text is seen as a cultural artefact; secondly, the text is used as a focus for grammatical and structural analysis; and thirdly, the text is the stimulus for personal growth activities. What is needed is an approach to teaching literature in the EFL classroom which attempts to integrate these elements in a way that makes literature accessible to learners and beneficial for their linguistic development.

According to Duff and Maley (1990), [9] the main reasons for integrating these elements are linguistic, methodological and motivational. Linguistically, by using a wide range of authentic texts we introduce learners to a variety of types and difficulties of English language. Methodologically, literary discourse sensitises readers to the processes of reading e.g. the use of schema, strategies for intensive and extensive reading etc. And, lastly, motivationally, literary texts prioritise the enjoyment of reading since, as Short and Candlin assert (1986),[19] 'if literature is worth teaching...then it seems axiomatic that it is the response to literature itself which is important'. Interpretation of texts by learners can bring about personal responses from readers by touching on significant and engaging themes. An integrated model is a linguistic approach which utilises some of the strategies used

in stylistic analysis, which explores texts, literary and non-literary, from the perspective of style and its relationship to content and form. This involves the systematic and detailed analysis of the stylistic features of a text – vocabulary, structure, register etc. in order to find out ‘not just what a text means, but also how it comes to mean what it does’ (Short, 1996). This suggested model (O’Brien, 1999)[17] integrates linguistic description with interpretation of the text although for the benefit of the foreign language learners it is not as technical, rigorous or analytical as the stylistics approach. With the careful selection of the text, it can be adapted for all levels.

Stage 1: Preparation and Anticipation

This stage elicits learners’ real or literary experience of the main themes and context of text.

Stage 2: Focusing

Learners experience the text by listening and or reading and focusing on specific content in the text.

Stage 3: Preliminary Response

Learners give their initial response to the text - spoken or written

Stage 4: Working at it - I

Focus is on comprehending the first level of meaning through intensive reading.

Stage 5: Working at it - II

Focus is on analysis of the text at a deeper level and exploring how the message is conveyed through overall structure and any special uses of language - rhythm, imagery, word choice etc.

Stage 6: Interpretation and Personal Response

The focus of this final step is on increasing understanding, enhancing enjoyment of the text and enabling learners to come to their own personal interpretation of the text. This is based on the rationale for the personal growth model.

There are many benefits to using literature in the EFL classroom. Apart from offering a distinct literary world which can widen learners' understanding of their own and other cultures, it can create opportunities for personal expression as well as reinforce learners' knowledge of lexical and grammatical structure. Moreover, an integrated approach to the use of literature offers learners strategies to analyse and interpret language in context in order to recognize not only how language is manipulated but also why. An integrated approach to the use of literature in the language classroom offers foreign language learners the opportunity to develop not only their linguistic and communicative skills but their knowledge about language in all its discourse types. The use of literary texts in the language classroom can be a potentially powerful pedagogic tool.

The last chapter of our qualification paper was dedicated to teaching stylistic devices on the English lessons. Taking into account the specific peculiarities of this topic we can say that modern teachers may use variety of methods and technics.

Teachers can introduce the topic or theme of the text, pre-teach essential vocabulary items and use prediction tasks to arouse the interest and curiosity of students.

So another interesting part of teaching stylistic devices in High Schools is to introduce students with the original texts.

Summing up the things we explored, we may say that reading and analyzing the texts can be fulfilled with watching video materials, movies and playing different role-plays based on given novels, especially on the lessons of English literature or English Stylistics at the Faculties of Foreign Philology

Conclusion

Having investigated the theme of our graduate qualification paper we came to the following conclusions: Language is any formal system of gestures, signs, sounds, and symbols used or conceived as means of communicating thought. There are over six thousand language schemes currently in use around the world. The language spoken by the greatest number of people on the planet is Mandarin; other widely spoken languages are English, Spanish, and Arabic. Language is ultimately important because it is the primary means through which humans have the ability to communicate and interact with one another. Some linguists go so far as to suggest that the acquisition of language skills is the primary advancement that enabled our prehistoric ancestors to flourish and succeed over other hominid species.

One of the first components necessary for understanding language is to understand how we assign meaning to words. Words consist of sounds (oral) and shapes (written) that have agreed-upon meanings based in concepts, ideas, and memories.

When people think about language, there are two different types of meanings that people must be aware of: denotative and connotative.

Denotative meaning is the specific meaning associated with a word. We sometimes refer to denotative meanings as dictionary definitions. The definitions provided above for the word “blue” are examples of definitions that might be found in a dictionary.

Connotative meaning is the idea suggested by or associated with a word. In addition to the examples above, the word “blue” can evoke many other ideas:

- State of depression (feeling blue)
- Indication of winning (a blue ribbon)
- Side during the Civil War (blues vs. grayss)
- Sudden event (out of the blue)

We also associate the color blue with the sky and the ocean. Maybe your school's colors or those of your archrival include blue. There are also various forms of blue: aquamarine, baby blue, navy blue, royal blue, and so on.

Stylistics, sometimes called lingvo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse).

The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the correlation between the media becomes evident.

Some linguists consider that the word 'style' and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Thus Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function".

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics." In etimological sense of **expressiveness** may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance. **Emotiveness** is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the

utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance.

The most powerful expressive means are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically.

Stylistic device is a conscious and intentional intensification of some typical structural and semantic property of a language unit (neutral or expressive) prompted to a generalized status and thus becoming a generative model. The birth of SDs is a natural process in the development of language media.

It is possible to single out the following main groups of stylistic devices:

I. SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance - lexical stylistic devices.

II. SD based on the binary opposition of syntactical meanings regardless of their semantics - syntactical stylistic devices.

III. SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units - lexico-syntactical stylistic devices.

IV. SD based on the opposition of meanings of phonological and/or graphical elements of the language - graphical and phonetical stylistic means.

There are 3 groups in the classification of **Lexical Stylistic Devices**.

1. The interaction of different types of lexical meaning.

- a) dictionary and contextual (metaphor, metonymy, irony);
- b) primary and derivative (zeugma and pun);
- c) logical and emotive (epithet, oxymoron);
- d) logical and nominative (autonomasia);

2. Intensification of a feature (simile, hyperbole, periphrasis).

3. Peculiar use of set expressions (cliches, proverbs, epigram, quotations).

e.g.:" to earn one's bread", "to keep one's mouth shut", .g. His pen is rather sharp. . (methonymy)

e.g.- Did you miss my lecture ? - Not at all. (pun)

e.g. Nice weather, isn't it? (on a rainy day).(irony)

e. g. speaking silence, cold fire, living death.(oxymoron)

The relation between dictionary and contextual meanings may be maintained along different lines: on the principle of affinity, on that of proximity, or symbol - referent relations, or on opposition.

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

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

The proximity may be revealed:

- 1) between the symbol and the thing it denotes;
- 2) in the relations between the instrument and the action performed with this instrument;

e.g. His pen is rather sharp.

- 3) in the relation between the container and the thing it contains; e.g. He drank one more cup.

- 4) the concrete is put for the abstract;

- 5) a part is put for the whole;

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the other opposite is implied.

Interaction of Primary and Derivative Logical Meanings

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash. The pun is another S.D. based on the interaction of two wellknown meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects

Interaction of Logical and Emotive Meaning

Interjections and Eclamatory Words are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions.

Heavens! Good gracious! God knows!

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

According to I. Galperin epithets may be:

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

Oxymoron is a combination of two words in which the meaning is opposite in sense. *e. g. speaking silence, cold fire, living death.*

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

Interaction of Logical and Nominative Meaning

Antonomasia. It is the result of interaction between logical and nominal meaning of a word. 1) When the proper name of a person, who is famous for some reasons, is put for a person having the same feature. *e.g. Her husband is an Othello.*

2) A common noun is used instead of a proper name, *e. g. I agree with you Mr. Logic, e.g. My Dear Simplicity*. Simile. The intensification of some feature of the concept is realized in a device called simile.

Syntactical stylistic devices based on peculiar syntactical arrangement include: stylistic inversion, detached constructions, parallel constructions, chiasmus, suspense, climax, antithesis.

Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

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

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

Chiasmus is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances. *e.g. She was a good sport about all this, but so was he.*

Climax (gradation) - an ascending series of words or utterances in which intensity or significance increases step by step. *e. g. Every racing car, every racer, every mechanic, every ice - cream van was also plastered with advertising*

Antithesis is a SD based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features. *e. g. They speak like saints and act like devils.*

Enumeration is a SD which separates things, properties or actions brought together and form a chain of grammatically and semantically homogeneous parts of the utterance.

Syntactical stylistic devices based on peculiar linkage

Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would normally be used. *e.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels.*

Polysyndeton - is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the author's subjective attitude towards the characters, to create the rhythmical effect. *e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.*

Gap - sentence - link It presents two utterances the second is brought into the focus of the reader's attention.

Syntactical stylistic devices based on peculiar use of colloquial constructions: ellipsis, break in the narrative, represented speech.

Ellipsis - is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding. The stylistic function of ellipsis used in author's narration is to change its tempo, to connect its structure. *e. g. You feel all right? Anything wrong or what?*

Aposiopesis (Break - in - the narrative). Sudden break in the narration has the function to reveal agitated state of the speaker. *e. g. On the hall table there were a couple of letters addressed to her. One was the bill. The other...*

There are 3 ways of reproducing character's speech.

- 1) direct speech;
- 2) indirect speech (reported speech)
- 3) represented speech.

Represented speech There is also a device which conveys to the reader the unuttered or inner speech of the character, his thoughts and feelings. This device is also termed represented speech and etc

The oral speech is normally more emphatic than the written type of speech. Various syntactical structures deliberately employed by the author as SD for the creation of the proper effect, in oral speech are used automatically as a norm of oral intercourse and are not to be considered SD.

We use different syntactical structures in our oral speech automatically as a norm of oral intercourse and are not to be considered SD. But when these syntactical oral norms are intentionally imitated by the writer to produce the effect of authenticity and naturalness of dialogue we may speak of his preliminary deliberate choice of most suitable structures and of their preconceived usage, i.e. syntactical norms of oral speech, interpreted and arranged by the writer, become SD in belles-lettres style.

The last chapter of our qualification paper was dedicated to teaching stylistic devices on the English lessons. Taking into account the specific peculiarities of this topic we can say that modern teachers may use variety of methods and technics.

Teachers can introduce the topic or theme of the text, pre-teach essential vocabulary items and use prediction tasks to arouse the interest and curiosity of students.

So another interesting part of teaching stylistic devices in High Schools is to introduce students with the original texts.

Language, both spoken and written, comes in a variety of discourse types and, as teachers of the language, we attempt to introduce our learners to as many of these as possible. This classification of discourse types includes expressive, which focuses on personal expression (letters, diaries, etc.); transactional, which focuses on both the reader and the message (advertising, business letters, editorials, instructions, etc.); and poetic, which focuses on form and language (drama, poetry, novels, short stories, etc.). Indeed, all these discourse types already play a

significant role in teaching various aspects of language such as vocabulary and structure, or testing learners' comprehension.

However, there is often reluctance by teachers, course designers and examiners to introduce unabridged and authentic texts to the EFL syllabus. There is a general perception that literature is particularly complex and inaccessible for the foreign language learner and can even be detrimental to the process of language learning. Indeed, it is difficult to imagine teaching the stylistic features of literary discourse to learners who have a less than sophisticated grasp of the basic mechanics of English language. This perception is also borne out by research (Akyel and Yalçin, 1990) which shows that the desire to broaden learners' horizons through exposure to classic literature usually has disappointing results. The reasons why teachers often consider literature inappropriate to the language classroom may be found in the common beliefs held about literature and literary language. Firstly, the creative use of language in poetry and prose often deviates from the conventions and rules which govern standard, non-literary discourse, as in the case of poetry where grammar and lexis may be manipulated to serve orthographic or phonological features of the language. Secondly, the reader requires greater effort to interpret literary texts since meaning is detached from the reader's immediate social context; one example is that the "I" in literary discourse may not be the same person as the writer.

Summing up the things we explored, we may say that reading and analyzing the texts can be fulfilled with watching video materials, movies and playing different role-plays based on given novels, especially on the lessons of English literature or English Stylistics at the Faculties of Foreign Philology

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