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Course Paper

THE THEME: LEXICAL MEANING AND FORMATION OF STYLISTIC DEVICES ON ITS BASE

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INTRODUCTION

One of the important issues in educational sphere in Uzbekistan is to raise the quality of teaching education, especially teaching foreign languages in primary and secondary special education. To reach the required standards the Republic of Uzbekistan has accepted presidential decree N 1875 in December, 2012. Here the president of the Republic of Uzbekistan, Islom Karimov said that "When our people have acquired independence after a very long period of time, when Uzbek people began determining their own way of development there existed lots of inner and outer threat aimed at overturning the newly born state, to disturb the peaceful life established in Uzbekistan. The Uzbek people understood that they must strengthen the independence gained and what hard obstacles were waiting us in further steps of the development".[1]

Thus this qualification paper is devoted to the study of teaching meaningful (communicative) lessons to the students of EFL and ESL lessons. The qualification paper presents an interest for both theoretical and practical significance. We must admit that considerable number of researches have been devoted to on the problem of Oxymoron of the English language as a foreign language (further EFL). The researches we have been based on and reviewed were carried out by English, American, Russian, Uzbek and other scholars as Galperin, Kukharenko, Musayev, Qilichev and others. They have developed necessary theoretical backgrounds for describing English and Uzbek Stylistics.

This qualification paper is devoted The investigation of oxymoron in the English and Uzbek languages

The actuality of the work is that oxymoron is less studied unit among other stylistic devices and also its specific features is not much revealed problem.

The object of the work is that the study of stylistic devices as oxymoron and others in English and Uzbek.

The subject matter is stylistic device oxymoron and its use in English and

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[1] I.A.Karimov Presidential decree№18/75 december12 2012

Uzbek literature.

The hypothesis of the work is that the study of stylistic devices more deeply gives the opportunity to understand the literary works and their effectiveness and emotionality in high level.

The purpose of the work is to open the main peculiarities of oxymoron and show its role in speech.

The purpose directs us to discuss the following problems to reveal the theme and achieve desired goal. **So the tasks are**:

- to outline theoretical view about Stylistics as a linguistic discipline;

- to speak about stylistic devices and their role in speech;

- to discuss about the types of meanings ;

- to survey the main peculiarities of these types of meanings;

- to speak about stylistic devices based on logical and emotional meanings;

- to study the functions of these stylistic devices;

- to discuss about oxymoron and show its difference from

other stylistic devices based on emotional meaning;

- to point out the main functions of oxymoron in speech;

- to study the morphological and syntactical characteristics of oxymoron;

- to analyse the examples with oxymoron in Uzbek and English literature.

There we have used **different methods** as: comparative, analytical, componental and synchronic ones.

The novelty of the work is that we have studied oxymoron in English language in comparison with Uzbek language.

The main source is English and Uzbek literature about Stylistics and Oxymoron.

Also we have seen the theme in two or three levels of linguistics as from stylistic lexical and morphological points of view. More over we have stopped at the problems of translation of oxymoron and some other stylistic devices.

The theoretical value of this work is that the presented theories can be used in seminars and lectures and of course it can be used as a material for further researches on the theme as a research on the theme as a research of masters degree or soon.

The practical value is that the analysed examples can be used in seminars, on stylistics, lexicology and the theoretical and practical translation. More over the gathered examples can be useful for compiling manuals on stylistics.

The structure of the work is as following:

Introduction, main part, conclusion, summary, bibliography.

Introduction states the actuality, the aim, the reason, the methods of the qualification paper. It also gives brief information about the plot of the work.

Main part includes the theoretical ideas and practical examples. The examples have been gathered from English, American and Uzbek writers work of art.

Chapter I deals with revealing the problems of theoretical position of Stylistics among other linguistic sciences.

Thus,Chapter I deals with the functions of stylistic devices and their classifications and types.

At the present moment we shall stop at each of them shortly.

Stylistic devices are formed on the base of different lexical meanings. Expressive means as stylistic means, stylistic devices and other terms are all used indiscriminately. For our purposes it is necessary to make a distinction between expressive means and stylistic devices. All stylistic means of a language can be divided into expressive means, which are used in some specific way and special devices called stylistic devices. The expressive means of a language are those phonetic means, morphological forms, means of word-building and lexical, phrase logical and syntactical forms all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language,

wrought by social usage and recognized by their semantic function have been fixed in grammars and dictionaries.

Chapter II deals with the types of Lexical meaning and stylistic devices formed on the base of each type of Lexical meaning. Lexical meaning of words can be divided: logical, nominal, emotional and as a subdivision contextual ones.

Chapter II also deals with the problem of oxymoron as a stylistic device: revealing its own features: the function of oxymoron in speech and some other problems.

Oxymoron is based on the interaction of logical and emotive meanings. It presents a combination of two contrasting ideas:

e.g. a pleasantly ugly face, a faithful traitor, low skyscraper or in Uzbek: ochiq sir, sozlayotgan sukunat, shirin azob, saratondagi momoqaldiroq or so on.

Morphologically oxymoron may be expressed by adjective +noun, adverb + adjective + adjective or so on.

The function of it in language is to give expressiveness and emotionality to the utterance. The ways of translation of oxymoron into Uzbek is rather complicated as the word ugly pretty can be considered neutral or emotional combination in Uzbek it can be used only in colloquial and in literary speech it turns into not oxymoron but hyperbole or logical attribute: ugly pretty- dahshat go'zal or go'zal malak" in literary speech

"benihoya go'zal", "go'zal malak" are not oxymoron, they are hyperbole and epithet. So we must pay great attention to the usage of words and word combinations according to the context. There we have gathered some examples that can be used in seminars and lectures.

Chapter III deals with the usage and analysis of Oxymoron in the Uzbek language.In all languages the function of Oxymoron is to give stylistic effect and show the skill of poets or writers.

CHAPTER I. LEXICAL MEANING AND FORMATION OF STYLISTIC DEVICES ON ITS BASE

I.1.Language units as means of stylistics

In linguistics there are different terms to denote those particular means by which a writer obtains his effect. Expressive means are stylistic means. Stylistic devices and other terms are all used indiscriminately. For our purposes it is necessary to make a distinction between expressive means and stylistic devices. All stylistic means of a language can be divided into expressive means, which are used in some specific way and special devices called stylistic devices. The expressive means of a language are those phonetic means, morphological forms, means of word-building and lexical, phrase logical and syntactical forms all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language, wrought by social usage and recognized by their semantic function have been fixed in grammars and dictionaries. Some of them are normalized and good dictionaries label them as intensifiers. In most cases they have corresponding neutral synonymous forms. The most powerful expressive means of any language are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pause, drawling out certain syllables, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically.

Among the morphological expressive means the use of the Present Indefinite instead of the Past Indefinite must be mentioned first. This has already been acknowledged as a special means and is named the Historical Present. In describing some past event the author uses the Present Tense, thus achieving a more vivid picture of what was going on.

Among word-building means we find a great many forms which serve to make the utterance more expressive and fresh or to intensify it. The diminutive suffixes as –y [ie], - let, e.g. dear, dearie, stream, streamlet, add some emotional

coloring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes or with Greek roots, as; mistress man ship, clean drama.

At the lexical level there are a great many words which due to their inner expressiveness, constitute a special layer. There are words with emotive meaning only, like interjections, words which have both referential and emotive meaning, like some of the qualitative adjectives; words which still retain a twofold meaning; denotative and connotative; or words belonging to special groups of literary English or of non-standard English and some other groups. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

The same can be said of the set expressions of the language. Proverbs and sayings as well as catch-words form a considerable number of language units which serve to make speech more emphatic, mainly from the emotional point of view. Their use in every day speech can hardly be overestimated. Some of these proverbs and sayings are so well-known that their use in the process of communication passes almost unobserved; others are rare and therefore catch the attention of the reader or the listener.

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

Let us compare the following pairs of structures;

„I have never seen such a film.''

„Never have I seen such a film.''

„Mr.Smith came in first.''

„It was Mr.Smith who came in first.''

The expressive means of the language are studied respectively in manuals of phonetics, grammar, lexicology and stylistics. Stylistics, however, observes not

only the nature of an expressive means, but also its potential capacity of becoming a stylistic device.

What then is a stylistic device?

It is a conscious and intentional literary use of some of the facts of the language in which the most essential features of the language forms are raised to a generalized level and thereby present a generative model. Most stylistic devices may be regarded as aiming at the further intensification of the emotional or logical emphasis contained in the corresponding expressive means.

This conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in scientific research have gone beyond the boundaries of grammar.

Thus A. A. Potebnja writes:

„As far back as in ancient Rome and Greece and with few exceptions up 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."

A.A.Potebnja thus shows how the expressive means of the Russian language are transformed into stylistic devices. He describes how Gogol uses literal repetition characteristic of folklore instead of allusions and references.[2]

The birth of an stylistic device is not accidental. Language means which are used with more or less definite aims of communication and in one and the same function in various passages of writing, begin gradually to develop new features, a wider range of functions and become a relative means of expressiveness alongside the already recognized expressive means of the language, like proverbs or sayings, diminutive suffixes and the like. These stylistic devices form a special group of language means which are more abstract in nature than the expressive means of the language. It would perhaps be more correct to say that unlike expressive means, stylistic devices are patterns of the language where as the expressive means do not

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[2] Galperin I.R "Stylistic" Higher school Publishing House Moscow – 1971

form patterns. They are just like words themselves, they are facts of the language and as such are, or should be registered in dictionaries. This can be illustrated in the following manner:

Proverbs and sayings are facts of language. They are collected in dictionaries. There are special dictionaries of proverbs and sayings. It is impossible to arrange proverbs and sayings in a form that would present a pattern even though they have some typical features by which it is possible to determine whether or not we are dealing with one. These typical features are: rhythm, sometimes rhyme and alliteration.

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. Expressive means are commonly used in language and are therefore easily predictable.[3]

Stylistic devices carry a greater amount of information because if they are at all predictable they are less predictable than expressive means. It follows that stylistic devices must be regarded as a special code which has still to be deciphered. Stylistic devices are generally used sparingly, lest should overburden the utterance with information.

In this short survey it is impossible to give a complete analysis of all expressive means of the language. The boundaries of stylistics are not limited with the study of expressive means. In most cases we deal with stylistic devices. According to Prof.I.R.Galperin's definition:"It is a conscious and intentional intensification of some typical structural or semantic property of a language unit{neutral or expressive} promoted to a generalized status and thus becoming a generative model."

Stylistic devices must always have some function in the text, besides they bring some additional information. The conception that words possess several

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[3] Galperin I.R "Stylistic" Higher school Publishing House Moscow – 1971
Middeton J.M. "The Problem of Style" London. Oxford University Press – 1961.

meanings gives rise to such stylistic devices as metaphor, metonymy, irony, epithet and others.

Thus, we may draw the conclusion that expressive means are the facts of the language. While stylistic devices are the property of the speech. They are the creation of individuals{writers and poets} and are based on the peculiarities of existing expressive means of the language. This is in short the difference between expressive means and stylistic devices.

While speaking about stylistic devices we must always remember: the force of one and the same stylistic devices may be different. In some cases the emotive charge may be very strong, in others it may be weak. It depends on the use of a stylistic device in one and the same function.

I.2. TYPES OF LEXICAL MEANING

A number of stylistic devices are based on the peculiar use of lexical meanings. Therefore it seems to be necessary to define with precision the types of meanings words may have which we meet in stylistic devices.

Words can be approached from multi – various aspects, some of which go beyond the boundaries of pure linguistics, though they are deeply rooted in the texture of the language. The most common and acceptable definition of a word is the following. A word is a language sign that expresses a concept by its forms and meanings.[4] By concept is meant an abstract or general idea of some phenomenon of reality including the subjective feelings and emotions of human beings. The forms of a word are also said to have meanings. Therefore we distinguish between lexical meaning and grammatical meaning, the former referring to the phenomena of objective reality and the latter to the correlation between the words in a sentence.

Both lexical and grammatical meaning may be polysemantic. This means that a word may have a number of meanings. So here we meet the first contradiction in terms. On the one hand a word expresses a concept by its

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[4] Galperin I.R "Stylistic" Higher school Publishing House Moscow – 1971
Middeton J.M. "The Problem of Style" London. Oxford University Press – 1961.

meanings. On the other hand each meaning may denote a separate concept. The contradiction is to some extent removed by introducing the nation of progress in language. The meanings are liable to change. When there is an obvious connection between different meanings, we call them shades of meaning, nuances of meaning, even separate meaning, the latter being on the verge of becoming separate words. When the process of breaking away from the basic meaning has gone so far that we scarcely feel any connection between the meanings, we say that the word has split into two different words which in this case become homonyms

The meanings of a word are the only means of materializing a concept in language, though some concepts may be materialized not by means of the sign of language but by other signs-by gestures, mimicry, music, painting, sculpture and the other fine arts.

It is of paramount importance in stylistics to bear in mind that concepts of objective reality have different degrees of abstractness. This is adequately manifested in language. Adjectives are more abstract in meaning than nouns. Adverbs may be considered more abstract than adjectives in as much as they usually characterize an abstract nation, action or state. Conjunctions and prepositions have a still higher degree of abstractness because it is not objects as such that they indicate, but the correlation of the concepts involved. Therefore we may consider conjunctions and prepositions and some auxiliary words as well to be on the border line between lexical and grammatical meaning which suppresses the lexical meaning.

The problem of abstractness and especially the degree of abstractness is of vital importance in stylistic in more than one respect. Stylistics deals not only with the aesthetic and emotional impact of the language. It also studies the means of producing impressions in our mind. Impression is the first and rudimentary stage of concept.[5] But the concept through a reverse process may build another kind of impression. Impressions that are secondary to concepts, in other words which have

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[5] Jacobson R. "The Metaphoric and Metonymic Poles" Gavenhoge – 1956.

been born by concepts, are called imagery. Imagery is mainly produced by the interplay of different meanings. Concrete objects are easily perceived by the mind. When an abstract nation is by the force of the mind represented through a concrete object, an image is the result. Imagery may be built on the interrelation of two abstract nations or two concrete objects or an abstract an a concrete one. Three types of meaning can be distinguished, which we shall call logical, emotive and nominal respectively.

Logical meaning is precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept. This meaning is also synonymously called referential meaning or direct meaning. We shall use the terms logical and referential as being most adequate for our purpose.

Referential meanings are liable to change. As a result the referential meanings of one word may denote different concepts. It is therefore necessary to distinguish between primary and secondary referential or logical meaning.

All the meanings fixed by authoritative English and American dictionaries comprise what is called the semantic structure of the word. The meanings that are to be found in speech or writing and which are accidental should not be regarded as components of the semantic structure of the word. They may be transitory, inasmuch as they depend on the context. They are generally called contextual meanings.

Every word possesses an enormous potentiality for generating new meanings. This power is often underestimated by scholars who regard a word as a unit complete in itself and acknowledge a new –born meaning only when it has firmly asserted itself in language and become accepted by the majority of the language community. But not to see the latent possibilities of a word is not to understand the true nature of this unit of language. The potentiality of words can also be noted in regard to emotive meaning.

Emotive meaning also materializes a concept in the word, but unlike logical meaning, emotive meaning has reference not directly to things or phenomena of

objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such. Therefore the emotive meaning bears reference to things, phenomena or ideas through a kind of evaluation of them. For example:

I feel so darned lonely. (Graham Green, "The Quite American")

He classified him as a man of monstrous selfishness; he did not want to see that knife descend, but he felt it for one great fleeting instant. The italicized words have no logical meaning, only emotive meaning. Their function is to reveal the subjective, evaluating attitude of the writer to the things or events spoken of. Men – of – letters themselves are well aware that words may reveal a subjective evaluation and sometimes use it for definite stylistic effects, thus calling the attention of the reader to the meaning of such words. Thus, for example, in the following passage from "The Man of Property" by Galsworthy:

"She was not a flirt, not even a coquette – words dear to the heart of his generation, which loved to define things by a good, broad inadequate word but she was dangerous."

Here the words "flirt" and "coquette" retain some of their logical meaning. They mean a person who endeavours to attract the opposite sex, who toys with her admirers. But both words have acquired an additional significance, wiz a derogatory shade of meaning. This shade may grow into an independent meaning and in this case will be fixed in dictionaries as having a special emotive meaning, as for example, have the words fabulous, terrifying, stunning, spectacular, smart, top and the like.

Emotive meaning of words plays an important role in stylistics. Therefore it should never be underrated. A very keen eye or ear will always distinguish elements of emotive meaning. Emotional colouring may be regarded as a rudimentary stage of emotive meaning, which is generally fixed as an independent meaning in good dictionaries. Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning, either dictionary or contextual.

And finally we come to nominal meaning. There are words which, while expressing concepts, indicate a particular object out of a class. In other words these units of the language serve the purpose of singling out one definite and singular object out of a whole class of similar objects. These words are classified in grammars as proper nouns. The nature of these words can be understood if we have a clear idea of the difference between the two main aspects of a word: "nomination" and "signification". These aspects are also called "reference" and "signification" or "denotation" and "connotation". The difference can roughly be illustrated by the following example.

Let us take the word table. The first thing that appears in our mind is the general notion deprived of any concrete features or properties. This is the signification. But by the word table we may also denote a definite table. In this case we use a definite article and the meaning becomes nominating. But we may also fix a definite name to the object which wants to be recognized as a unique object because of its peculiar properties. In this way proper names appear. Their function is not to single out one of the objects of the class for one particular occasion, as in the case with the use of the definite article, but to make it the bearer of the properties which our mind has attached to it. Thus nominal meaning is a derivative logical meaning. To distinguish nominal meaning from logical meaning the former is designated by a capital letter. Such words as Smith, Longfellow, Everest, Black Sea, Thames, Byron are said to have nominal meaning. The logical meaning from which they originate may in the course of time be forgotten and not easily traced back. Most proper names have nominal meanings which may be regarded as homonyms of common nouns with their logical or emotional meanings, as Hope, Browning, Taylor, Scotland, Black, Chester, Chandler. Hence logical meanings which nominate an object, at the same time signify the whole class of the latter function because they do not represent a class. It must be remembered however that the nominal meaning will always be secondary to the logical meaning. The process of development of meaning may go still further. A

nominal meaning assume a logical meaning due to certain external circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some feature of a person which has made him or her noticeable and which is recognized by the community is made the basis for the new logical meaning. The nominal meanings of these words have now faded away and we perceive only one, the logical meaning. But sometimes the process of attaching nominal meaning to a word with a logical meaning takes place, as it were, before our eyes. This is done for purely stylistic purposes and is regarded as a special stylistic device.

Out of this classification we are going to study Interaction of Logical and Emotive meanings.

The emotive meaning or emotional colouring (contextual emotive meaning) of a word, as has already been pointed out elsewhere, plays a considerable role in stylistics. This is mainly due to the fact that no utterance can be understood clearly without its being evaluated from the point of view of the author's attitude towards the things described. In fact the term neutral came to be used in order to distinguish the unemotional communication from the emotional or otherwise distinguishable non – neutral forms of communication. Both words and constructions of an emotional character have a stylistic significance only when they are set against the non – emotional. Thus, for instance, interjections, which are erroneously referred to as parts of speech are, in fact, signals of emotional tension. They must be regarded as expressive means of the language and as such may be effectively used as stylistic devices in the proper context.

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

The epithet is subtle and delicate in character. It is not so direct as the interjection. Some people even consider that it can create an atmosphere of objective evaluation, whereas it actually conveys the subjective attitude of the writer, showing that he is partial in one way or another.

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

The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Thus in" green meadows, white show, round table, blue skies, pale complexion, lofty mountains" and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in wild wind, loud ocean, remorseless dash of billows, formidable waves, heartburning smile, the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative. The epithet makes a strong impact on the reader, so much so, that the reader unwittingly begins to see and evaluate things as the writer wants him to. Indeed, in such word combinations as destructive charms, glorious sight, encouraging smile, the interrelation between logical and emotive meanings may be said to manifest itself in different degrees. The word destructive has retained its logical meaning to a considerable extent, but it the same time an experienced reader cannot help perceiving the emotive meaning of the word which in this combination will signify conquering, irresistible, dangerous. The logical meaning of the word glorious in combination with the word sight has almost entirely faded out. Glorious is already fixed in dictionaries as a word having an emotive meaning alongside its primary, logical meaning. As to the word encouraging{in the combination encouraging smile}it is half epithet and half logical attribute. In fact, it is sometimes difficult to draw a clear line of demarcation between epithet and logical attribute. In some passages the logical attribute becomes so strongly enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness, though by nature it is

logically descriptive. Take for example, the adjectives green, white, blue, lofty{but somehow not round} in the combinations given above. In a suitable context they may all have a definite emotional impact on the reader. This is probably explained by the fact that the quality most characteristic of the given object is attached to it, thus strengthening the quality.

Epithets may be classified from different standpoints: semantic and structural. Semantically, epithets may be divided into two groups: those associated with the noun following and those unassociated with it.

Associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance ,,dark forest'', ,,careful attention'', ,,indefatigable assiduity'', ,,dreary midnight'', etc. Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, i. e. a. feature which may be so unexpected as to strike the reader by its novelty, as for instance, ,,heart – burning smile'', ,,bootless cries'', ,,sullen earth'', ,,voiceless sands'', etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

The process of strengthening the connection between the epithet and the noun may sometimes go so far as to build a specific unit which does not lose its poetic word. Such epithets are called fixed and are mostly used in ballads and folk songs. Here are some examples of fixed epithets: ,,true love ", ,,dark forest", ,,good ship" another lexical stylistic device which belongs to this group is Oxymoron. As Oxymoron is the main theme under our investigation we are going to search it in the next paragraph.

I.3. Theoretical opinions about Oxymoron

Oxymoron is a lexical stylistic device which is based on interaction

of logical and emotive meanings. Oxymoron – trope, two contrasting words combined in a word combination. In English poetry and prose Oxymoron is frequently met. As E. Spenser wrote: And painful pleasure turns to pleasing pain,

And our contemporary poet wrote in one of his poems:

With the forming of a verse

Make a vineyard of the curse,

Sing of human un success

In a rapture of distress.

Oxymoron is widely used in character of logical functions. As English poet and critic Spenser observing E. Hemingay's work, contrasting the hero's calls him „self-consciously itself –conscious''

The violation of lexical combination in Oxymoron is not called semantic correspondence, but contrast as the pairs: faith-unfaithful, falsely-true, rapture-distress the words are lexically opposed in word combination. They have general seems, but the seems are contrasted to each other. Both words „rapture and distress express strong sensation but in the first example – high emotion of pleasure and in the second-sorrow.

The combination of „a plateful of mortal sins'' semantically not corresponding, where as the first component relates to food and the second – to abstract religious sphere.

In colloquial style Oxymoron's „terrible smart, awfully beautiful, etc. semantic correspondence may be omitted, because the first component loses its denotative meaning. The violation of lexical combination can be met in the following examples: worst friend, best enemy, logically if a person has a best friend why doesn't he have a worst one? Only the combination worst friend is accepted half marked as Oxymoron.

Kuznets points out that[6]:

„Oxymoron is a stylistic device with which the sign is described as (quality,

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[6] М.Д.Кузнец. "Стилистика английского языка".Ленинград, 1960. стр. 34-35

action or state) only they are opposed to a natural form. They can have structurally, grammatically correct form, but semantically components in combinations are opposed to each other.

E. g.

His honor rooted in dishonor

Stood

And faith unfaithful kept him

Falsely true.

Oxymoron is frequently use in

Cases when the utterance needs

High emotion. When Shakespeare wanted

To express his opinions about love philosophically he used paradoxical Oxymorons:

O brawling love! O loving hate!

O any thing! Of nothing first

Create

O heavy lightness! Serious vanity!

Miss – sh o pe n chaos of well-

Seeming forms!

The difference of Oxymoron from antithesis is that Oxymoron is opposed words in word combination, but antithesis is the opposition of two ideas in one context.

 In that sweet mood when

Pleasant thoughts

Bring sad thoughts to the mind.

If the poet has said: my thought was both pleasant and sad – it would be Oxymoron, as in Julietta's words by Shakespeare:

A damned saint, an honorable villain, beautiful tyrant, fiend angelical.

Also examples: Are there many women really like this, or is it that their desperate efforts to look their horrid best make many gentle and charming elderly women falsely accuse themselves?

An oxymoron (from Greek, "Sharply dull") is a figure of speech consisting in the use of an epithet or attributive phrase in contradiction to the noun it defines. For example:

his humble ambition, proud humility his jarring concord his discord dulcet.

Oxymoron joins two antonymous words into one syntagm, most frequently attributive ("adoring hatred") or adverbial ("shouted silently"), less frequently of other patterns ("doomed to liberty"), etc.[7]

trite oxymorons ("pretty lousily", "awfully nice" and others) have lost their semantic discrepancy and are used in oral speech and fiction dialogue as indicators of roused emotions.The stylistic effect is based on the fact that the denotational meaning of the attribute is not entirely lost. If it had been lost the word combination would resemble those attributes with only emotional meaning such as: It's awfully nice of you, I'm terribly glad.

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

"low skyscraper", "sweet sorrow", "nice beautiful", "a deafening silence".

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

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[7] Kuharenko V.A "Lectures Мосткова С. "Английская литеротуроведческая терминология." Ленинград, 1967 on stylistics" M.1987

force which keeps them apart, in contrast to ordinary word combinations where centripetal force is in action.

We have already pointed out that there are different ratios of emotive-logical relations in epithets. In some of them the logical meaning is hardly perceived, in others the two meanings co-exist. In oxymoron the logical meaning holds fast because there is no true word combination, only the juxtaposition of two non-combinative words.

But still we may notice a peculiar change in the meaning of the qualifying word. It assumes a new life in oxymoron, definitely indicative of the assessing tendency in the writer's mind.

Let us take the following example from O.Henry's story "The Duel" in which one of the heroes thus describes his attitude towards New York.

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

Even the superlative degree of the adjectives fails to extinguish the primary meaning of the adjectives: poor, little, haughty, etc. But by some inner low of word combinations they also show the attitude of the speaker, reinforced, of course, by the preceding sentence: "I despise its very vastness and power." It will not come amiss to express this language phenomen in terms of the theory of information, which states that though the general tendency of entropy (the measure of the non-organized, also the measure of probability) is to enlarge, the encoding tendency in the language, which strives for an organized system of language symbols reduces entropy. Perhaps this is due to the organizing spirit of the language, etc. The striving after a system (which in its very essence is an organized whole) that oxymoronic groups, if repeated frequently, lose their stylistic quality.

CHAPTER III. The investigation of Oxymoron in the English and Uzbek languages

II.1 Structural models of Oxymoron

Oxymoron as a rule has one structural model: adjective + noun. It is in this structural model that the resistance of the two component parts to fusion into one unit manifests itself most strongly. In the adverb + adjective model the change of meaning in the first element, the adverb, is more rapid, resistance to the unifying process not being so strong. Sometimes the tendency to use Oxymoron is the mark of certain literary trends and tastes. There are poets in search of new shades of meaning in existing words, who make a point of joining together words of contradictory meaning. "Two ordinary words may become almost new," writes V.V.Vinogradov, "if they are joined for the first time or used in an unexpected context." [8]

thus "peopled desert"; "populous solitude"; "proud humility" (Byron) are Oxymoronic.

Sometimes, however, the tendency to combine the uncombinative is revealed in structurally different forms, not in adjective - noun models. Implications criticizes his own sentence: "I suffered then from the fanaticism of knowledge," out that the acquiring of knowledge is not blind as fanaticism is.

Not every combination of words which we have called non-combinative should be regarded as oxymoron, because new meanings developed in new combinations do not necessarily give rise to opposition. They are not infrequently just obscure. Let us take for example the following lines from T. S. Eliot's „The Love – song of Alfred Prufrock."

„And time for all the works and

Days of hands

That lift and drop a question on

Your plate;

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[8] http: /www.free-dictionary.com/oxymoron

Time for you and time for me.

And time yet for a hundred

Indecisions,

And for a hundred visions and

Revisions,

Before the taking of a toast and tea.

Perhaps some readers will find new meanings infused into these common words „hands that lift and drop a question on your plate," but to express them in linguistic terms is so far impossible and probably unnecessary.

In internet source we have found some new information about oxymoron.

Oxymorons are sometimes in advertently created by errors or sloppiness in conversation; common examples include extremely average, virtual reality, constant variable and living dead.

A great many oxymorons have been popularized in vernacular speech. Unlike literary oxymorons, many of these are not intended to construct a paradox; they are simply puns. Examples include controlled chaos, open secret, organized mess, alone in a crowd and accidentally on purpose.

There are also many examples where terms that are superficially contradictory are juxtaposed in such a way that there is no contradiction. Examples include same difference, pretty ugly (in which context pretty means rather, not attractive) and hot ice (hot and ice mean „stolen'' and „diamonds" respectively, in criminal argot). Whether or not these may legitimately be called oxymorons is debatable.

Often a writer will use an oxymoron in order to deliberately call attention to a contradiction. For example Wilfred Owen, in his poem „The send-off" refers to soldiers leaving for the front line, who „lined the train with faces grimly guy." In this case the oxymoron grimly guy highlights the contradiction between how the soldiers feel and how they act: though putting on a brave face and acting cheerful, they actually feel grim.

Some paradoxical oxymorons that become clichés:

Jumbo Shrimp, Deafening Silence, Sweet Sorrow, Forward Retreat, Silent Scream, Quiet Riot, Civil War, Serious Joke, Clean Coal, Corporate Policy, Friendly Fire, Resistance movement, Peaceful war.

Although a true oxymoron is „something that is surprisingly true, a paradox ", modern usage has brought a common misunderstanding as being near synonymous with a contradiction. The introduction of this usage, the opposite of its true meaning, has been credited to William F. Buckley.

Sometimes a pair of terms is claimed to be an oxymoron by those who hold the opinion that the two are mutually exclusive. That is, although there is no inherent contradiction between the terms, the speaker expresses the opinion that the two terms imply properties or characteristics that cannot occur together.

Such claims may be made purely for humorous effect; many examples, such as military intelligence, were popularized by comedian George Carlin. Another example is the term civil war, which is not an oxymoron, but can be claimed to be so for humorous effect, if civil is construed as meaning „polite" rather than „between citizens of the same state.

Alternatively, such claims may reflect a genuinely held opinion or ideological position. Well – known examples include claims made against "government worker", "honest broker", "educational television" and "gay marriage".

Richard Lederer assembled a taxonomy of oxymorons in an article in Word Ways in 1990, running from single – word oxymorons such as "pianoforte" (literally, "soft – loud") through "doublespeak oxymora" (deliberately intended to confuce) and "opinion oxymora" (editorial opinions designed to provoke a laugh). In general, oxymorons can be divided into expression that were deliberately crafted to be contradictory, such as the Tennyson quote above, and those phrases that inadvertently or incidentally contain a contradiction (often as a result of a punning use of one or both words).

Honest lawyer, Act naturally,

Found missing, Good grief,

Almost exactly, legally drunk,

Living dead, Small crowd,

Passive aggression, taped live,

Peace force, religious tolerance.

"It's not easy to be both deliberate and hasty at the same time unless you are consciously embracing an oxymoron – from the Greek word meaning "pointedly foolish" and it is a jarring juxtaposition of contradictory words like "cruel kindness" and "thunderous silence". From William Safire. [9]

"A log palace is an architectural as well as a verbal oxymoron; so is a short skyscraper, or an urban villa".

So, oxymoron can be in most cases in attributive word combination which can be confused with epithet, but the words in epithet are logically opposed to each other in combination, whether they are antonym or not. In some words figurative meaning can also be opposed.[10]Oxymoron has one main structural model: adjective + noun. It is in this structural model that the resistance of the two component parts to fusion into one unit manifests itself most strongly. Below we are going to give some examples:

Adjective + noun

1. A fine mess
2. A just war
3. A little pregnant
4. Academic sorority
5. Accurate horoscope
6. Active retirement
7. Extinct Life
8. Plastic glasses

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[9] http: /www.free-dictionary.com/oxymoron
[2] http: /books.google.com

9. Political science

10. Authentic replica

11. American culture

12. Amateur expert

13. Alltogether separate

14. Advanced beginner

15. Adult children

16. Advanced Basic

17. Acute apathy

18. Accurate stereotype

In the adverb – adjective model change of meaning in the

first element, the adverb is more rapid, resistance to the unifying process not

being so strong.

1. Absolutely unsure

2. Legally drunk

3. Awfully good

4. Awfully pretty

5. Almost pregnant

6. Almost Ready

7. Almost safe

8. Almost surprised

9. All alone

10. Astronomically small

Another model of oxymoron in the English is verb+adverb:

1. To cry silently

2. To live deadly

3. Agree to disagree

From analysis we see that verb + adverb construction is

used less than other construction.

In the next lines we shall see them in the examples from

English and American literature.

There are some examples of oxymoron.

1. "Come to me in the silence of the night, Come in the speaking silence of a dream" (C.G.Rosetti)

Adjective + noun

2. "Winterbournes father, whom I knew slightly, was an inadequate sentimentalist. Mild, with an affectation of gentility, in competent, selfishly unselfish…

Adverb + adjective (Aldington)

3,4. It was with almost cruel joy; suddenly she felt the need to speak. The wordy silence troubled her, it was a relief to be on board and no longer alone together.

Adjective + noun   (D.Garnet)

5. It was an unanswerable reply and silence prevailed again. (Defoe)

6. Her lips…were…lived scarlet. (S.Maugham)

Adjective + adjective

7. A very likeable young man, Bill Eversleigh. Age at a guess, twenty – five, big and rather ungainly in his movements, a pleasantly ugly face, a splendid set of white teeth and a pair of honest blue eyes. (A.Christie)

8. "Huck Finn and Holden Caulfield are Good Bad boys of American literature. (H.Vallins)

Adjective + adjective _ noun

9. …a neon sign which reads "Welcome to Reno, the biggest little town in the world. (A.Miller)

Adjective + adjective + noun

10. "Tastes like rotten apples," said Adam. "Yes, but remember, Jam Hamilton said like good ratten apples". (J.Stenbeck)

Adjective + adjective + noun

11. The silence as the two men stared at one another was louder than thunder. (J.Updike)

Contextual oxymoron

12. I got down off that stool and walked to the door in a silence that was as loud as a ton of coal going down a chute. (R.Ch)

13. They looked courteous curses at me

Adjective + noun

14. "It was you who made me a liar," she cried silently."

Verb + adverb

15. He … caught a ride home to the crowded loneliness of the barracks.

Adjective + noun

16. …he was certain the whites could easily detect his adoring hatred of them. (R.Wright)

Adjective + noun

17. From the bedroom beside the sleeping-porch, his wife's detestably cheerful "Time to get up, Georgie boy," (S.L)

18. The little girl who had done this was eleven − beautifully ugly as little girls are apt to be who are destined after a few to be inexpressibly lovely… (Sc.Fitzgerald)

Adverb + adjective

19. The boy was short and squat with the broad ugly pleasant face of a Temne.   (Gr.Greeme)

20. Soapy walked eastward through a street damaged by improvements … He seemed doomed to liberty! (O.Henry)

Adjective + prepositional noun

21. I've made up my mind. If you are wrong, you are wrong in the right way.[11]

Oxymoron in phrase

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[11] The examples were collected from our practical coursebook " Seminars on Style" by Kuharenko

II.2. Oxymoron and its usage in English literature

Oxymoron is a logical stylistic device is widely used in literature. Below we are going to analyse the usage of Oxymoron in English literature. The function of Oxymoron in context is to express the emotionality and expressiveness towards the utterance.

1. "So foul and fair a day I have not seen!" William Shakespeare, Macbeth, Act I, Scene III.

2. "O miserable abundance,

O beggarly riches!"   John Donne,

"Devotions on Emergent Occasions"

3. "I do here make humbly bold to present them with a short account of themselves…" (J.Swift)

4. "The bookful blockhead, ignorantly read,

With loads of learned lumber in his head…" (Alexander Pope)

5. A blind man looks back

Into the future with the

Ear –splitting whispers of

Unconcealed ghosts

Thundering silently

4. Tempteth my better angel from my side,

And would corrupt my saint to be a devil,

Wooing his purity with her foul pride.

5. "A fine tragedy of low life all this was".

"Jennie Gerhardt" by T.Dreiser

6. A wealthy peasant marches

Weakly across a blazing glacier

As the stars in the cloudy sky

Glisten grimly.

A hateful saint drowns afloat

Into the dismal heaven of peaceful war. (Christopher)

7. "He was now sufficiently composed to order a funeral of modest magnificence…" Samuel Johnson

8. "O anything of nothing first create

O heavy lightness, serious vanity!

Misshapen chaos if well – seeming forms,

Feather of lead, bright smoke, cold fire, sick health!"

<div align="right">W.Shakespeare</div>

11. One fine day in the middle of the night,

Two dead boys got up to fight,

Back to back they faced each other,

Drew their swords and shot each other,

One was blind and the other couldn't see,

So they chose a dummy for a referee.

A blind man went to see fair play,

A dumb man went to shout "hooray!"

A paralysed donkey passing by,

Kicked the blind man in the eye.

<div align="right">Nathan Alterman's</div>

<div align="right">"Summer Night".</div>

12. It's very tender, it's sweet as hell, the way the women wear their prettiest everything. (T.Capote)

In popular usage, the term oxymoron is sometimes used more loosely, in the sense of a simple contradiction in terms. Often, it is then applied to expressions which, unlike real oxymora are used in full earnest and without any sense of paradox by many speakers in everyday language. Calling such an expression an oxymoron is sometimes done in order to disparage its use, by drawing attention to a perceived inherent contradiction and thus claiming it to be nonsensical. Often this kind of argument is used in domains of political or ideological dispute, or in order

to criticize a perceived nonsensical use of technical terms by lay people who fail to understand their true meanings. Examples of expressions that are used without a sense of paradox by some but have been claimed to be "oxymorons" in this sense by critics.

"With all deliberate speed"

"Military intelligence"

 anecdotal evidence

Sometimes, the labeling of an otherwise non – paradox expression as a perceived oxymoron is made on the basis of substituting an alternative, non – intended meaning for the meaning normally intended in the context of the expression in question. For instance, in the expression Civil war, the term civil is normally intended to mean "Between citizens of the same state". In this sense, the expression is neither paradox nor self – contradictory. However, if one forcibly construes civil in the sense of "non – military" or "reasonable and polite", the expression may a perceived contradiction in terms (as per satirist with Columbus, who said the American Civil war was fought politely). Such designation of alleged oxymora are often made with a humorous purpose.

A more subtle rhetorical manoeuvre in designating an expression XY as an "oxymoron", often used for either humorous or polemical purposes, is to pick out a perceived or alleged property of objects of type Y and reconstrue that property as if it were a defining criterition of Y and then demonstrate that it is contradicted by X. For instance, if one were to claim that "honest Politician" was an oxymoron, this would imply the claim that Politicians, by definition, are dishonest. Other expressions which have been designated oxymora in such a fashion include: Microsoft Works, corporate ethics and military intelligence.

Both the above strategies can, unfortunately, be seen combined in an example like "military intelligence". First, the term "intellectual power"; then it is implied that militaristic people are, by definition, not intelligent.

Cruel examples of Oxymorons

Pretty ugly

Punk music

Civil servant

Gourmet pizza, served by a fast waiter.

Airline food.

The dictionary definition of oxymoron is: A rhetorical figure of speech in which contradictory terms are paired, for example, alone together, current history or boneless ribs. However, with an oxymoron the incongruous word pairing conveys a truth or a dramatic result.

It is possible to subdivide English oxymorons into three main categories:

a) Pure puns such as gourmet pizza.

b) Accidents, like an original copy.

c) Paradoxes, my favourite example is "serious joke".

d) An alternative zany definition for an oxymoron: One who forgets to breathe!

The word oxymoron is derived from the Greek oxumoros, which means "obviously foolish", a latin equivalent would be: contradictio in terminis. Incidentally, the related word sideroxylon specifically refers to a mismatch between the noun and its adjective, e.g. cold fire.

Look at the giant midget settle on the jumbo shrimp. [12]Even the superlative degree of the adjectives fails to extinguish the primary meaning of the adjectives: poor, little, haughty etc. But by some inner law of word combinations they also show the attitude of the speaker, rainforced, of course by the preceding sentence: I despise its very vastness and power".It will not come amiss to express this language phenomenon in terms of the theory of information, which states that though the general tendency in the language, which starves for an organized system of language symbols, reduces entropy. Perhaps, this is due to the organizing spirit of the language, i.e. the striving after a system that oxymoronic

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[12] http: ien.wikipedia.org/wiki/oxymoron

groups, if repeated frequently, lose their stylistic quality and gradually fall into the group of acknowledged word – combinations which consist of an intensifier and the concept intensified.

II.3. The usage of Oxymoron in Uzbek Literature

Oxymoron is widely used in the Uzbek language too. In most cases oxymoron is used in poetry more than in prose. Below we are going to analyse the use of Oxymoron in some examples. Contemporary Uzbek poetess Farida Afruz writes philosophical poems and the effectiveness of her creation is defined by the use of stylistic devices and expressive means:

1. Сендан гўзал гул йўқ дунёда

Сендан хушбўй, сендайин майин

Отам қабрин яшнатган янтоқ.

Here oxymoron is used for the word "янтоқ". We know "янтоқ" in Uzbek, it is translated into English "weed", it is a thorny plant which grows in deserts.

In the dictionary "Ўзбек тилининг изохли луғати" it is described this way: Чўлларда ўсадиган, дуккаклиларга мансуб тиканли ўт."[13]

From definition we see that a thorny plant can't be tender. That's why we called it oxymoron:

Гўзал янтоқ, хушбўй янтоқ, майин янтоқ

This is kept in English translation which has done by Valentina Lee:

There is noting more beautiful in the world

More fragrant, more tender than you

Plant grown on my father's gravewud[14].

In this example the expressiveness and emotionality of the author is described with the help of Oxymoron.

The plant "weed" which was grown on father's grave was respectful and dear for the daughter.

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[13] Ўзбек тилининг изохли луғати". Москва, "Русский язык", 1981. таи II.
[14] Farida Afruz. "Тасбеҳ, Rosary". Tashkent, 2007, p.24.

Another example is from our poet Erkin Vokhidov's work which is the beloved person's complimentary words to his beloved woman: [2]

2. Сенсиз менга ком йўқдир,

Асал ичсам, захар бўлгай,

Сенинг бирлан, ширин сўзим

Захар ютсам, шакар бўлгай. [15]

Here situational Oxymoron is used:

Асал – Захар	Sweet – Bitter
Захар – Шакар	Sweet – Bitter

3. In the following example oxymoron gives ironical effect to the utterance.

– Гапингиз ўрокдай тўғри, – деб кулиб қўйди Жўра.

                              ("Муштум") [1]

We know "ўроқ" is not a straight tool and the propriety and truthfulness of a sentence is hesitated and used in ironical effect.

In Uzbek Oxymoron is given such definition "ғайриодатий, эмоционал таьсирчанлик хусусиятига эга услубий бўёқ"[16] [2]

4. Бу ўқиш жуда яхши ўқиш – бепул овқат беради, бепул ётоқхона беради, бепул стипендия беради, – деб тушунтирдим. (Н.Аминов. p.105)

In this example Oxymoron is "бепул стипендия", the words in the combination are opposed to each other.

5. Новдадан узилган япроқдек йўлсиз,

   На белги, на чизиқ, на из, на асар.

   У тутган манзилга қаламсиз, қўлсиз,

   Ўзининг сувратин чизибди хатар[17] p.8

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[15] E.Vokhidov. Samar Bo'lgay.//O'zbek tilining amaliy stilistikasi. Toshkent, "O'qituvchi" 1992, p.105

[16] Э.Қиличев "Ўзбек тилининг амалий стилистикаси." Тошкент, "Ўқитувчи" 1992, p.105 The same book p.105

[17] Салим Ашур. "Дарз"ю Ташкент, "Зарқалам" 2006 The same book. p.7

In this example "қўлсиз сувpат чизмоқ" is oxymoron, – to draw a portrait or a picture without a hand

6The whole lines in the following examples express oxymoron:

Секин шошиш, шошган асталик,

Нозик келиш, нафис кетиш, ор,

Хаста соғлиқ, соғлом хасталик,

Мен ва сендан бошқа кимда бор?

6. In this example the poet Salim Ashur speaks about dead poet Shavkat Rakhmon and describes his death emotionally. ₂

Гўзал тобут – унинг тобути,

Чайқалади ғам оҳангида.

Хаста суяк сабрдек собит,

 Суяклари шеьрнинг рангида.[18]

Having analysed all the tasks put to qualification paper we can say that oxymoron is a stylistic device, formed on the base of logical and emotional meanings. The difference of oxymoron from other stylistic devices which are based on logical and emotional meanings, i.e. from epithet and hyperbole is that words in the word combination are logically opposed to each other, but the definer or attribute of the word combination loses its logical meaning and plays a role of intensifier to the defining word. E.g:

Speaking silence – сўзлаётган сукунат.

Here the word "speaking" is to pronounce something by voice but "silence" is a situation of muteness. Maybe this silence was caused by some influence on force and means something. To give effectiveness and emotionality to speech logically opposed words are used and oxymoron appeared in speech as a stylistic device.

In epithet the words in word combination are logically connected with each other: A young child.

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[18] Салим Ашур. "Дарз"ю Ташкент, "Зарқалам" 2006 The same book. p.7

Here "child" is a young boy in definition, but to give emotiveness we used cludes both extra linguistic style forming factors and truly linguistic analysis of stylistic devices as Epithet, Hyperbole, Oxymoron. Out of linguistic methods of research in the work there were used: traditional method of description of linguistic means, the method of grouping, the elements of contextual, componential and transformational analyses.

The theoretical value of the work is that the qualification paper clarifies the linguistic nature of oxymoron and it defines the role of stylistic devices in the formation of functional style, in realization of these pragmatic means, which gives specifies of language in different texts.

Irish Airman Foresees His Death

I know that I shall meet my fate

Somewhere among the clouds above;

Those that I fight I do not hate

Those that I guard I do not love;

My country is Kiltartan Cross,

My countrymen Kiltartan's poor,

No likely end could bring them loss

Or leave them happier than before.

Nor law, nor duty bade me fight,

Nor public men, nor cheering crowds,

A lonely impulse of delight

Drove to this tumult in the clouds;

I balanced all, brought all to mind,

The years to come seemed waste of breath,

A waste of breath the years behind

In balance with this life, this death.

Do not go gentle into that good night

Do not go gentle into that good night,

Old age should burn and rage at close of day;

Rage, rage against the dying of the light.

Though wise men at their end know dark is right,

Because their words had forked no lightning they

Do not go gentle into that good night.

Good men, the last wave by, crying how bright

Their frail deeds might have danced in a green bay,

Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,

And learn, too late, they grieved it on its way,

Do not go gentle into that good night.

Grave men, near death, who see with blinding sight

Blind eyes could blaze like meteors and be gay,

Rage, rage against the dying of the light.

And you, my father, there on the sad height,

Curse, bless me now with your fierce tears, I pray.

Do not go gentle into that good night.

Rage, rage against the dying of the light.

The poem based on rhyme and rhythm, its lines are of eight syllables. The poet wrote this poem for Major Robert Gregory, the son of his friend Lady Augusta Gregory. Major Gregory, an artist and aviator, was killed in action over Italy during World war while flying for England's Royal flying Crops. The poem has deep imeaning where the poet expresses his thoughts about Major Robert Gregory.[19] There are several stylistic devices:

1) **meet fate** – metaphor, because fate is abstract noun and the verb "to meet " is used with concrete nouns. Here the word "fate" is **personificated.**

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[19] www.wikipedia.com

2) Also the fate is among the clouds above – **metaphor** by which the author stresses that his fate is not clear or close to him and he is looking for or expecting someone, some event.

3) Here, the third and fourth lines express oxymoron **to fight against** which he didn't hate and to guard somebody whom he didn't love

4) Some authenticity details appear in the next lines which give us clearness of places and people: Kiltarten cross, Kiltarten.

5) In the next lines we come across repetition and gradation

No likely end could bring them loss

Or leave them happier than before.

Nor law, nor duty bade me fight,

Nor public men, nor cheering crowds,

In this passage we are going to analyse the use and functions of expressive means and stylistic devices in the poem Mukhammad Yusuf. The poem is titled "Muhabbat" and it is about

Muhabbat

Muhabbat, ey go'zal iztirob,

Ey ko'hna dard, ey ko'hna tuyg'u

Ko'kragimga qo'lingni tirab,

Yuragimni to'kib qo'yding-ku.

Go'zal iztirob— it is contextually **oxymoron**, because the meanings of two clash, being opposite in sense.

O, ota makonim,

Onajon o'lkam

O'zbekiston, jonim to'shay soyangga

Senday mehribon yo'q,

Seningdek ko'rkam,

Rimni alishmasman bedapoyangga.

CONCLUSION

Every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm invariant and which do not violate, the general notion of the literary language contribute greatly to establishing the system of norms of their period.

The belles-lettres style is generic term for three subtypes in which the main principles and the most general properties of the style are materialized. These three subtypes are:

1. The language of poetry, simply verse
2. Emotive prose, or the language of fiction
3. The language of the drama.

the subject matter, style, or the other broader literary characteristics: epic poetry, narrative poetry,

dramatic poetry, satirical poetry, lyric poetry.

Specific poetic forms have been developed by many cultures. In more developed, closed or "received" poetic forms, the rhyming from the relatively loose rules, that govern construction of an elegy to the highly formalized structure of the ghazal or villanelle.

We know the category expressionless and emotionality as a stylistic function. The expressive means of a language are those phonetic, morphological, words building lexical, phrase logical and syntactical forms which exist language. A system for the purpose of logical and emotional intensification of the utterance. The intensifying forms wrought by social usage and resigned out in grammars, courses in phonetics and dictionaries as having special functions in making the utterances emphatic.

So, the functions of emotionality find their reflexion in poetry with the help of Stylistic device.As we told in the main part there following types of stylistic devices according to I.R.Galperin.They are:phonetic, lexical and syntactical. They all serve to bring vividness and expressiveness to the poems.

Having analyzed and the expression of the category of expressiveness and emotionality in English and Uzbek poetry we were testified that all language means in poetry have emotional and in testifying functions.

The most frequent used stylistic device in poetry's epithet and repetition in the English poetry.

In Uzbek poetry inversion, exclamatory sentences, alliteration, phonetic and lexical features are frequently used.

The aim of our qualification paper is to reveal the features of expressiveness and emotiveness in English and Uzbek poems.

The theoretical importance of the qualification paper is that the theoretical part of the work can be useful for elaborating handbooks and course books on practical lessons and lectures on Stylistics and Text interpretation

The practical importance is that the qualification paper can be basic material for writing reports and having seminars on the topic poetry also the analysis poems can be example in the lessons of the text Interpretation.

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