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QUALIFICATION PAPER

**THEME: The investigation of Lexical Stylistic Devices
used in “Jennie Gerhardt” by Theodor Dreiser**

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Introduction

This qualification paper is dedicated to the study of lexical Stylistic Devices and entitled Stylistic Interpretation of “Jennie Gerhardt” by Theodore Dreiser.

The reason of choosing this theme is that I am interested in Stylistics, Theory of translation and literature.

The theme of the work under discussion is closely connected with Stylistics, literature and translation. Literature is branch that we can call it the strength which enriches our minds and sensation all together. When I wasn't aware of Stylistics I read a book of fiction and enjoyed it. I rarely paid heed to the means employed by to bring forth, this or that particular effect. When I was taught Stylistics I started to notice not only what but also how the author did it.

One of the concerns of stylistics is to clarify the “hows” to define and analyze the means and devices which offer a wide choice of their help to the reader and writer.

It is difficult to imagine the development of people's culture and literature without the influence to each other. Since the ancient periods West and Eastern countries have been changing material and cultural wealth.

The investigation of literary relations helps to recognize the peculiarities of world evaluation and the role of literature in connecting countries, continents and peoples. Nowadays Uzbekistan has faced with the world. This period expects more intelligent youth to be aware of world literature in bringing up harmonious and intelligent, highly spiritual generation as well as Uzbek literature. Translation has a great role in this sphere.

As the president I.A.Karimov's mentions: “Biron bir jamiyat ma'naviy imkoniyatlarini, odam ongida ma'naviy va axloqiy qadriyatlarni rivojlantirmay hamda mustaxkamlamay turib, o'z istiqbolini tasavvur eta olmaydi. Mustaqilligimizning dastlabki kunlaridanoq ajdodlarimiz tomonidan ko'p asrlar mobaynida yaratib kelingan g'oyat ulkan, bebaho ma'naviy va ma'daniy merosni tiklash davlat siyosati darajasiga ko'tarilgan nihoyatda muhim vazifa bo'lib keldi”.

This means that it is very necessary and up to date to investigate the ancient literary treasure and get it to generations. As I.A.Karimov mentioned “There is no future without the history”.¹

The actuality of this work is that lexical stylistic devices are language units which have been less taken under the discussion that the other types of stylistic devices in comparison with their translation. In addition this problem is of special importance in connection with constantly increasing interest to using specific means of expression.

The hypothesis of the work is that this qualification paper provides the readers’ development of their skills for penetrating into deep essence of a literary work, for finding objective reasons in the text of its ideological, aesthetic, educational and emotional impact on and for extracting entire information that deposited in it.

Conclusion is about the theoretical result of the work.

In bibliography you can see the list of source used to carry out the qualification paper.

¹ И.А.Каримов “Узбекистон ислохотларни чуқурлаштириш йулида”, Тошкент “Узбекистон” 1995

CHAPTER I. Poetics of the novel “Jennie Gerhardt” by Theodore Dreiser

1.1 Theoretical bases of the literary work

“Nowadays the general education cycle of training philologists – linguists of broad specialization requires, as an integral part the implanting of the culture of competent and erudite reading which plays a considerable role in the ideological and moral upbringing of the student. That is the reason which accounts for the inclusion of the theoretical course of “Stylistics” and “interpretation of the text” in the curricula of linguistic pedagogical institutes and philological department of universities.”²

Interpretation of the text is a scientific subject. Interpretation of a literary work is somehow new subject for students who are learning a foreign language. However they are aware of it from their school years. But theoretically this subject found its position widely connected with stylistics. The advantages of teaching this subject to the students of foreign language learners provides them with wide knowledge on literature as well as writing style of a writer. Speaking about interpretation as a scientific subject many researchers point out its creative character and consider it to be a humanitarian branch of learning. Since the language tissue of literary work serves as the main and primary source of all kinds of information, “interpretation” is rightfully considered to be a linguistic subject and finds itself on the juncture with stylistics and literary criticism on the side and philosophy, sociology, ethics and aesthetics on the other. The task of interpretation is to extract maximum of several thoughts and feeling with which it is imbued by the author. A belles-lettres text is usually complex and consists of several layers.

Interpretation of the text as a scientific subject comprises a system of methods and devices for grasping the meaning of belles-lettres text and its

² E. S. Aznaurova “Interpretation of literary text” Tashkent 1990 p.5

ideological aesthetic and emotional information by comprehending the author's vision of the world and the cognition of the objective reality, reflected in the text.

The course of interpretation for future philologists is aimed at developing their skill for penetrating into the deep essence of a literary work for finding objective reasons in the text of its ideological, aesthetic, educational, and emotional impact on the reader and for extracting the entire information, that is deposited in it.

While decoding the writer's message, the reader must recreate the complete picture of objective reality which is expressed in the text in a compressed and curtailed form. In the ideal variant the reality perceived by the author must be identical to the reality recreated by the reader, but a rule complete identity is never achieved because the recipient of the book unavoidable includes his own personal experience (thesaurus) in the perception of the text. The addressee's subjective qualities – his intellect, his cultural and educational level, emotional and psychological turn of mind are actively included in the functioning of the three elemental scheme³ as addresser – report – addressee, forming new types of relationship between them. That's why the pedagogical aspect of interpretation is of great importance because only an insignificant part of readers is capable of mastering belles-lettres work in its completeness and profundity. A common reader must be taught reading as a specific kind of cognitive – aesthetic activity. That is the main task of interpretation of the text.

A belles-lettres text is a unit of a speech and as such it is considered to be a supreme unit of communication, conveying information from one man to another. Thus, it becomes a constituent link in the following system of relations: objective reality – author – literary work – reader. This chain of elements in the creative process shows that the author is the first to grasp and comprehend the objective reality. His results are expressed in his literary work. The literary work is always addressed to the public. Reading the book together with the information the reader receives a certain impact of the author's will and intent. Under the impact of the

³ See scheme 1 at page 13

author's will power the reader begins actively influencing the objective reality. Hence, interaction of the elements in this in literary creative process comes to an end.

1.2. Poetics of the novel “Jennie Gerhardt” by Theodore Dreiser

“Jennie Gerhardt” is one of Dreiser’s masterpieces. The plot of the novel is rather sentimental. From the very beginning the reader can feel it. It is about miserable destiny of a young girl. She was born in a poor family and that poverty caused to destroy her life herself.

The composition of the novel is very interesting. From the initial collision (it is when Brander and Jennie meet in the hotel) the reader gets more and more interested in what he is reading. We can consider this book as an autobiography of the author. We can come across with the same facts, for example, the figure of the foreign born father who doesn’t want to understand his daughter when she becomes pregnant without marriage. Dreiser based the character of Jennie in part on his sister name Mame, Lester on her husband Austin Brennad. A mother, who took in broader, washed clothes for her more prosperous neighbors and suffered over her inability to feed and cloth her children properly.

The extract abounds in stylistic devices (metaphors, metonymies, epithets, similes and others) which fulfill the function of the emotional impact on the reader. Allusions to other works are also used in this book: Jennie and Lester’s relationship is compared to William Shakespeare’s Romeo and Juliet in chapter 41. At Sandwood . Jennie is said to read Washington Irving’s “Sketch Book” , Charles Lamb’s “ Elea ” , and Nathaniel Hawthorne’s “ Twice told Tales” p.236. ⁴

By the different episodes the writer wanted show the inner world of the main character. An episode describing late Autumn at the end of the book gives the feeling of depression which Jennie is suffering.

⁴ T. Dreiser . “Jennie Gerhardt” Moscow, 1980 p.236

An important artistic detail is used to describe Vesta's character. Dreiser mingled delicateness of Jennie and intellect of Brander. It is possible to feel this two mingled inheritance in her.

The climax of the novel is Jennie's decision about leaving Lester alone. By this the author shows that person can't destroy the rules of society which have already been built. A poor girl never can fit to upper class. People are products of their society. The author shows real features of capitalism.

In one of his interviews Dreiser said "Not only money has established its domination but it has created some rules according to which people have to live. In "Jennie Gerhardt" the author demonstrates his opinion. Jennie has everything: kindness, love, beauty, morals, good manners and politeness but she has come from a poor family that's why there is no happiness for her. The main thing in the society which she lives is money. This is the cause of her severe fate.

Even though there are some philosophical opinions in the book the language is quite understandable. Dialogues are used to convey to the reader a very strong upsurge of emotions. The reader clearly understands what they are talking about, and he feels their inner excitement and nervousness. ("Is that you Jennie?" , "Yes" , "Where have you been?" , "Listen have you seen papa and mama?" , "Did you know I had gone out?" , "Ma did".)

The conceptual information of the novel is the protest against poverty and rights of the poor, selfishness of the rich. It should be noted that Dreiser openly discloses his outlook, his evaluation of objective facts and phenomena. He does it through description of events and personages, their actions and their attitude to each other. This is modality of the text, and good emotional example for direct modality. The bourgeoisie often called the author as a "tragedy writer", but Dreiser's answer was like this "Life itself makes tragedy, writers only describe it."

There were other writers too who wrote about misfortune of a poor girl. They are Stephan Crane (1871-1900) and Frank Norris (1870 – 1902) Dreiser continued their traditions.

In many of his creations the author tells us of a demoralizing influence of poverty and misery produced in a human soul. Also Jennie is a victim of poverty and misery.

CHAPTER II. The investigation of Lexical Stylistic Devices used in “Jennie Gerhardt” by Theodore Dreiser

2.1 Stylistic Devices in English language and their classification

“Words in context may acquire additional lexical meaning not fixed in dictionaries, what we called contextual meaning. The latter may sometimes deviate from the dictionary meaning to such a degree that new meaning even becomes the opposite of the primary meaning. This is especially the case when we deal with transferred meaning.”⁵

What is known linguistic as transferred meaning is partially the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an expected turn in the recognized logical meaning, we register a stylistic device.

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

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

⁵ Galperin I.R. “Stylistics”, Moscow, 1977

“The justification and the sense of each device lie 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 finds its place in the system, the sounds and sense of words, the syntactical structures, the scheme of the plot, the compositional purport—all in equal degree expresses this wholeness and find justification.”⁶

Let us now proceed with a detailed analysis of the stylistic devices.

Metaphor is the stylistic device based on the principle of identification of two objects. The term “metaphor”, as the etymology of the word reveals, means transference of some quality from one object to another.

A metaphor becomes a stylistic device when two different phenomena are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties.

Metaphors, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called genuine metaphors. Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive of means of language are trite metaphors, or dead metaphors. Their predictability therefore is apparent. Genuine metaphors are regarded as belonging to the language—as-a system, i.e. language proper, and are usually fixed in dictionaries as units of the language.

2.2 The analysis of lexical stylistic devices in “Jennie Gerhardt” by Theodore Dreiser

In this paragraph we are intended to analyze stylistic devices used in “Jennie Gerhardt” by Theodore Dreiser

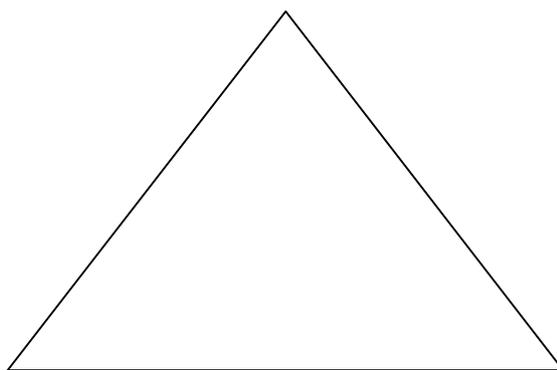
Metaphor

⁶ Жирмунский В.М. “Вопросы теории литературы”. Сборник статей, Ленинград, “Академия”, 1928, с. 354

1. The wondrous sea of feeling in her had stormed its banks. (p.33)

Here “sea of feeling” is metaphor. We know that “sea” means the large area of salt water that covers most of the surface of the Earth”⁷ in the primary meaning. In the context it used with abstract noun “feeling” It is used in transferred meaning to express the vastness of feeling.

In Macmillan dictionary this transferred meaning is given as the 3rd meaning of the word.



2. It was set down among flowers and trees, in an almost park – like inclosure, and its very stones spoke of a splendid dignity and of a refined luxury. (p.130)

“Stones spoke” is metaphor-personification. Stones can’t speak but people can. The author’s great skill can clearly be seen in this example. He transferred the action of animated creature to an inanimate object.

3. “Her eyes were large and patient, and in them dwelt such a shadow of distress as only those who have looked sympathetically into the countenances of the distraught and helpless poor know anything about.” (p.19)

In this example “shadow of distress” is metaphor. We know that shadow is “an area of darkness that is created when something blocks light.

In the context it is used with abstract noun “distress”. It is used in transferred meaning to express sadness of the images. That does not convince the reader to

⁷ Macmillan’s English Dictionary ,China 2006 , p.1276

make the resulting points, but he makes him indirectly judge the heroes and clear the situation.

4. Mrs. Bracebridge would indicate her philosophy of life in an epigram.

“Life is a battle, my dear. If you go in anything you will have to fight for it”
(p.107)

Here “life is a battle” is metaphor which helps us to understand Mrs. Bracebridge’s thoughts. As we know “battle” is “a fight between two armies in a war” in primary meaning. In the context it is used with abstract noun “life”. In the context it is used in transferred meaning to express the difficulties of life.

Simile

1. The fresh beauty of her seemed to him like cut lilies wet with dew (p 77)

In this example simile is used skill fully. Flowers are symbol of beauty but lily is one of the most beautiful flowers in the world. It is symbol of youth, delicateness and purity. Jennie’s appearance is likened to this flower, because she is stunning attractive.

2.”He broke from his dramatic attitude and struck out in a fierce stride across the narrow chamber, turning like a caged animal” (p 87)

Here “like a caged animal” is simile. When a person is angry he can’t control himself with this example Dreiser showed Gerhardt’s frustrated moment. When he finds out about his daughter’s pregnancy he behaves like a caged animal.

3.”We are moved about like chessman by circumstances over which we have no control. (P 321)

Another superb example for simile is “like a chessman by circumstances.” By this simile the author described real features of his society. Lester says so because he can’t make anything which he wants. Capitalism is a chess board and capitalists are chessman. They have to obey to all rules of their chess board.

4.”He had had a successful life, and had fallen like a ripe apple from the tree” (P 241)

Here “like a ripe apple from the tree” is simile. Archibald Rone had had very good life and died of old age. With the help of this simile Dreiser described it artistically.

5.”Why would men always be doing this?” She thought could it be because there was something innately bad about her, on inward corruption that attracted its like?

CHAPTER III. The methodology of teaching the ways of translation of Lexical Stylistic Devices used in “Jennie Gerhardt” in Russian and Uzbek

3.1 Grammatical translation method now as one of the historical approach to teaching foreign language

For many years, people think about the easy ways of teaching and learning foreign languages. Nowadays as the acceleration of world outlook, the development of technological equipments the methods and the ways of teaching are not giving expected result or effect. That's why linguists, psychologists and pedagogies try to make out new modern ways to teach using new pedagogical technologies and modern types of visual aids. The language is always in action and it changes structurally, grammatically, phonetically, stylistically day by day. So, teaching any language now requires teacher to be aware of not only language but psychology, methodic, and so forth to have special way to explain. Teacher should know both the historical and modern methods of teaching and cope with complication of them so that to have a satisfactory result. Here I wanted to look through one the historical methods of teaching foreign language grammar translation method and its etymology.

As with many other methods and approaches, grammar translation tended to be referred to in the past tense as if it no longer existed and had died out to be replaced world-wide by the fun and motivation of the communicative classroom. If we examine the principal features of grammar translation, however, we will see that not only has it not disappeared but that many of its characteristics have been central to language teaching throughout the ages and are still valid today.

The grammar translation method embraces a wide range approaches but broadly speaking, foreign language study is seen as a mental discipline, the goal of which may be to read literature in its original form or simply to be a form of intellectual development.

The method is very much based on the written word and texts are widely in evidence. A typical approach would be to present the rules of a particular item of grammar, illustrate its use by including the item several times in a text, and practice using the item through writing sentences and translating it into the mother tongue. The text is often accompanied by a vocabulary list consisting of new lexical items used in the text together with the mother tongue translation. Accurate use of language items is central to this approach. Generally speaking, the medium of instruction is the mother tongue, which is used to explain conceptual problems and to discuss the use of a particular grammatical structure. It all sounds rather dull but it can be argued that the Grammar Translation method has over the years had a remarkable success. Millions of people have successfully learnt foreign languages to a high degree of proficiency and, in numerous cases, without any contact whatsoever with native speakers of the language (as was the case in the former Soviet Union, for example)

There are certain types of learner who respond very positively to a grammatical syllabus as it can give them both a set of clear objectives and a clear sense of achievement. Other learners need the security of the mother tongue and the opportunity to relate grammatical structures to mother tongue equivalents. Above all, this type of approach can give learners a basic foundation upon which they can then build their communicative skills.⁸

3.2 Translation of Stylistic Devices in literary texts

In different communicative situations the language users select words of different stylistic status. There are stylistically neutral words that are suitable for any situation, and there literary (bookish) words and colloquial words which satisfy the demands of official, poetic messages and unofficial everyday communication respectively. Source Language and Target Language words of similar semantics may have either identical (a steed – скакун, aforesaid – вышеозначенный) or dissimilar (slumber – сон, morn – утро, to swap – менять)

⁸ J.C.Richards;T.S.Rodgers, Approaches and Methods in Language Teaching, Cambridge University Press,2011

stylistic connotation. The translator tries to preserve the stylistic status of the original text, by using the equivalents of the same style or, failing that, opting for stylistically neutral units.

The principal stylistic effect of the text is created, however, with the help of special stylistic devices as well as by the interworking of the meanings of the words in a particular context. The speaker may qualify every object he mentions in his own way thus giving his utterance a specific stylistic turn. Such stylistic phrasing gives much trouble to the translator since their meaning is often subjective and elusive. In most cases, however, the translator has to look for an occasional substitute, which often requires an in – depth study of the broad context.

For example:

Eng. “Jennie, for heaven’s sake don’t cry”, he entered. “You angel! You sister of mercy! To think you should have to add tears to your other sacrifices.” (p.78)

Rus. “Ради бога, не плачьте, Джени, - сказал он. Вы ангел! Вы- сама доброта! Подумать только, вы принесли так много жертв и вот теперь плачете!” (с. 67)

Uz. “Худо хакки, йигламанг, Жени, - деди у. Сиз фариштасиз! Сиз-эзгуликнинг узгинасисиз! Буни карангга, шунча азият чекибсиз-у, манна энди йигляпсиз!” (б. 64)

To render this sentence the translator should study the context. “You sister of mercy” is metaphor and into Uzbek it is substituted with “сиз эзгуликнинг узгинаси”. In Russian this combination is expressed with other words but it is still metaphor “Вы-сама доброта” and the phrase kept expressiveness in all variants.

Stylistically marked units may also be certain types of collocations. Idiomatic phrases may be cited as an example. Another common type includes conventional indirect names of various objects or “paraphrases”. A frequent uses of paraphrases is a characteristic feature of the English language.

3.3 The analysis of translation of Lexical Stylistic Devices used in “Jennie Gerhardt” in Russian and Uzbek

In this paragraph we have analyzed the usage of Lexical stylistic Devices used in “Jennie Gerhardt” in comparison with translated variants.

Now let's observe the translated variants.

1. Eng. “Robert, the eldest, a man forty years old, was his father's right –hand man in financial matters, having a certain hard incisiveness which fitted him for the some what sordid details of business life” (p.131)

Rus. “Роберт, старший сын Кейна, давно стал правой рукой отца в финансовых вопросах: он был проныцателен прижимист- качество, весьма существенные для дельца, ибо в делах без них не обойтись.” (с. 121)

Uz. “Кейннинг тунгич угли кирк ешли Роберт молиявий масалаларда купдан буен отасининг унг кули булиб колганди. У багоят савдогарларга хос сифатларга эга эди, яъни зийрак ва зикна, чунки бунака ишларда аблахлик аралашмаса булмасди-да.” (б. 117)

In this example “right-hand” is metaphor. We know that a person can't do many things without his right hand. A right hand plays great role in person's life. With this example Dreiser increased the importance of Robert for his father. In Russian it is rendered as “правой рукой” and in Uzbek it is “унг кули”. In three languages it is metaphor. As we said above metaphors keep their expressiveness in translation. This is example for complete lexical correspondence.

2. Eng. “He went away, and the bitter stress of it blew lightly over his head, for he was thinking that Jennie had made a mistake”. (p. 92)

In this passage the difficult condition of Bass is described. He was angry with Jennie, when he heard about her deed.

“Bitter stress” is epithet. It is illogical epithet. “Bitter” is a taste. We know problem is an abstract notion but it is used with bitter. That's why we may call it illogical epithet.

Rus. “Он ушел, и неприятные мысли не слишком его тревожили: ведь он считал, что сестра и в самом деле виновата.” (с. 102)

Uz. “Басс кетди. Кунгилсиз хаёллар энди уни купда ташвишлантирмасди, чунки у Женнини айбдор хисобларди.” (б. 87)

It is “Неприятные мысли” and “кунгилсиз хаёллар” in Russian and Uzbek. They are not epithets in target languages. In translation variants epithet is changed with logical attribute and lost its emotionality.

3. Eng. “He sent word for Jennie to meet him, and together they selected an apartment on the North Side, a very comfortable suite of rooms on a side street near the lake, and he had it fitted up to suit his taste”. (p.168)

Here “sent word” is metonymy. Lester sent a letter to Jennie. The word “word” stands for letter.

Rus. “Он вызвал Дженни, и они вместе выбрали квартиру на северной стороне; дом стоял на тихой улице неподалеку от озера, квартира была очень удобная, Лестер обставил ее по своему вкусу.” (с. 170)

It is rendered into Russian as “он вызвал Дженни” and it is not metonymy.

Uz. “У Женнини чакирди, биргаликда Шимолий томондан квартира танлашди. Уй кул якинидаги сокин кучада булиб, квартира жуда кулай эди, Лестер уни уз дидига мослаб жихозлади.” (б. 178)

“У Женнини чакирди” is directly translated from Russian into Uzbek. In translated variants metonymy has been omitted and it lost the additional meaning in the context.

4. Eng. “She was not, like so many, endeavoring to put the ocean into a tea-cup, or to tie up the shifting universe in a mess of strings called law”. (p.322)

“To put the ocean into a tea-cup” is hyperbole. It is expressed with good expression.

Rus. “В отличие от многих, Дженни не стремилась охватить необъятное или связать изменчивый мир одной верёвочкой, называемой законом.”(с.322)

In Russian it is rendered as “стремилась охватить необъятное”. It is hyperbole but it is expressed with different expression.

Uz. “Женни куп одамлардан фаркли уларок чой ичиладиган чашкага океанни сигдирмокчи ёки узгарувчан дунёни конун деб аталмиш бита аргамчи билан бойламокчи эмасди.” (б. 306)

In Uzbek it is “чой ичиладиган чашкага океанни сигдирмокчи”. It is hyperbole. Even though it is translated from Russian the expression is the same with English version.

5. Eng. “We are moved about like chessmen by circumstances over which we have no control.” (p.321)

In this example “like chessmen by circumstances” is simile. These words belong to Lester. He likens the people of his society to chessmen by circumstances.

Rus. “Нами распоряжаются силы, над которыми мы не властны.”(с 321)

In Russian this is given with “силы, над которыми мы не властны”

Uz. “Узимизга тобе булмаган кучлар ихтиёридамиз.” (б. 307)

In Uzbek it is rendered as “Узимизга тобе булмаган кучлар ихтиёридамиз”. While translation simile has been omitted, this is absence of lexical correspondence.

6.Eng. “Her lips were red, and she had an engaging smile, showing an even row of white teeth between wide, full friendly lips”. (p.259)

Summary

Our qualification paper is devoted to analyze lexical stylistic devices in the novel “Jennie Gerhardt” by Theodore Dreiser and discuss its translation in Uzbek.

The first chapter is about Poetics of “Jennie Gerhardt” by Theodore Dreiser; text interpretation was also taken under discussion.

Interpretation of the text is a scientific subject. Many researchers point out its creative character and consider it to be a humanitarian branch of learning.

“Jennie Gerhardt” is the second novel of Theodore Dreiser. It is about miserable destiny of a young girl. She was born in a poor family and that poverty caused to destroy her life herself.

Theodore Dreiser one of the most famous American novelist, whose deceptily simple prose style has influenced wide range of literature. He was a brave lover of the truth, and a rugged stubborn and gallant fighter for it. As Thomas P. said “American writing, before and after his time, differed almost as much as biology before and after Darwin. He was a man of large originality, of profound feeling, and under shakable courage. All of us who write are better of because he lived, worked, and hoped”.

Chapter 2 is about lexical stylistic devices used in “Jennie Gerhardt”, stylistic devices were also taken under discussion.

The justification and the sense of each device lie 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 finds its place in the system, the sounds and the sense of the words, the syntactical structures, the scheme of the plot, the compositional purport all in equal degree expresses this wholeness and find justification.

We found a lot of lexical stylistic devices in the book. We saw the unlimited power of the artist in showing his imagination. The emotional coloring is made by an ample use of stylistic devices. The main purpose of the author is to affect the reader emotionally through the images. The author doesn't convince the reader to

make the resulting points, but he makes him indirectly judge the heroes and clear the situation.

In chapter 3 we gave some methods of teaching ways of stylistic devices in Russian and Uzbek languages and a little information about the translation of stylistic devices in literary text. Then we analyzed lexical stylistic devices used in the book in comparison with translated variants. The investigation of stylistic devices with their translation reveals pragmatic, cognitive and communicative aspects of language.

The analysis of stylistic devices used in “Jennie Gerhardt” shows us that Theodore Dreiser could use a number of stylistic devices fruitfully and it made the novel as a masterpiece of art.

More complicated is the problem of translating individual figures of speech created by the imagination of the source text author. They are important elements of the author’s style and are usually translated word for word.

A literary work becomes a thing of art only if it influences the minds of people if it gives aesthetic effect.

The theoretical value of the qualification paper is that in it the theoretical position, the style of author concerns stylistic devices by the novel “Jennie Gerhardt” gives students the opportunity to improve their knowledge on stylistic matters.

Learning and teaching English deeply on contemporary life bears the main burden of investigating other subjects connected with language such as literature, philosophy and others. These necessities point out the actuality of the theme.

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