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QUALIFICATION PAPER

**THEME: The analyses of lexico-syntactical stylistic devices used in
Ernest Hemingway's book.**

Admitted to defense Done by: Qodirova M.A

Group:418

Head of department Scientific adviser:Kasimova A.A

Glazirina S. A

Reviewer:Glazirina S. A

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Introduction

The theme of this qualification paper is the analysis of lexico-syntactical stylistic devices in Ernest Hemingway's novel "The Old Man and the Sea".

The aim of this research is to analyze the lexico-syntactical stylistic devices in Ernest Hemingway's novel "The Old Man and the Sea".

The actuality of the work is that, our government pays great attention to the education. Learning foreign languages is very important in our country nowadays. As the president Islam Karimov said: "At present great importance is attached to the study and teaching of foreign languages. No doubt, it happens not without purpose. Today the importance of our people's perfect knowledge of foreign languages can scarcely be exaggerated as our country aspires to win a descent place in the world community, because our people see their great future as a life in mutual accord and cooperation with their foreign partners."¹

In order to achieve the goal of this project we set up several **tasks**;

- 1) to learn the subject of stylistics
- 2) to give information about lexico-syntactical stylistic devices
- 3) to analyze the novel of Earnest Hemingway "The Old man and the sea"
- 4) to analyze lexico-syntactical stylistic devices used in the novel "The Old Man and the sea"

The novelty of the present work is representing the most important information about lexico-syntactical stylistic devices. This source of information is brief, clear and contains the most important information about the subject of stylistics, Earnest Hemingway, which will be comprehensive for all learners, especially students, who are interested in Stylistics.

The object of the given research is the book of Stylistics by Galperin and Earnest Hemingway's novel "The Old man and the sea".

¹ I.Karimov. Harmoniously developed generation is the basis of progress of Uzbekistan. Tashkent 1997. The chief editing office of the "sharq" publishing concern 1997 p. 9

The theoretical value of this work is that we've given a lot of theoretical information about the lexico-syntactical stylistic devices and analyzed the novel "The Old man and the sea"

The practical value of this qualification paper can be seen in the wide usage, peculiarities of Hemingway's works. Moreover it would be of great assistance to have and fresh examples on Stylistics and The History of English Literature for students to write independent works on this theme. This work can be used as a material in teaching literature, to develop general education background motivates students to learn lexico-syntactical stylistic devices and to read great novels of the American writer Earnest Hemingway.

In this qualification paper has been used analytical and comparative **methods**.

This qualification paper consists of Introduction, which serves like an opening to the whole work, its main part three chapters, where these each chapters include paragraphs.

Introduction states the actuality, subject matter novelty, working hypothesis, methods, theoretical and practical importance of the work. Moreover this part tell us brief list of the content of the work.

Main part includes three chapters in itself.

Chapter I entitled Stylistic as a branch of linguistics.

In the **first paragraph** of this chapter we have learned the subject of stylistics and its role.

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

In the **second paragraph** of this Chapter we have discussed about Functional styles.

A functional style of language is a system of interrelated language means which serves a definite aim in communication. A functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The **third paragraph** of this chapter is about lexico- syntactical devices and their usage in the language.

Chapter II is entitled Ernest Hemingway as an American writer.

In the **first paragraph** of this Chapter we gave information about the life of the famous American writer Earnest Hemingway and his role American literature.

In the **second paragraph** of this chapter is we gave information about the famous novel of Earnest Hemingway “The Old man and the sea”

Chapter III entitled The analyses of lexico-syntactical stylistic devices used in Ernest Hemingway’s “The Old Man and the Sea”.

The **first paragraph of this chapter** provides analysis of the plot of the novel.

Conclusion contains the main themes and ideas of the qualification paper. It summarizes the main points and reviews the information which was covered.

In **Summary** we summarized up the research.

Bibliography presents the list of literature used, internet sites and the sources, which were used for writing this work.

Chapter I Stylistic as a branch of linguistics

1.1. Stylistic as a subject

Stylistics is the study and interpretation of texts from a linguistic perspective. As a discipline it links literary criticism and linguistics, but has no autonomous domain of its own.² The preferred object of stylistic studies is literature, but not exclusively "high literature" but also other forms of written texts such as text from the domains of advertising, pop culture, politics or religion.³ Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism. Other features of stylistics include the use of dialogue, including regional accents and people's dialects, descriptive language, the use of grammar, such as the active voice or passive voice, the distribution of sentence lengths, the use of particular language registers, etc. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals. The analysis of literary style goes back to Classical rhetoric, but modern stylistics has its roots in Russian Formalism,⁴ and the interrelated Prague School, in the early twentieth century. In 1909 Charles Bally's *Traité de stylistique française* had proposed stylistics as a distinct academic discipline to complement Saussurean linguistics. For Bally, Saussure's linguistics by itself couldn't fully describe the language of personal expression.⁵ Bally's programme fitted well with the aims of the Prague School.⁶ Building on the ideas of the Russian Formalists, the Prague School developed the concept of

² Widdowson, H.G. 1975. *Stylistics and the teaching of literature*. Longman: London.p98

³ Simpson, Paul. 2004. *Stylistics : A resource book for students*. Routledge p. 3

⁴ Lesley Jeffries, Daniel McIntyre, *Stylistics*, Cambridge University Press, 2010, p1.

⁵ Talbot J. Taylor, *Mutual Misunderstanding: Scepticism and the Theorizing of Language and Interpretation*, Duke University Press, 1992, p91

⁶ Ulrich Ammon, *Status and Function of Languages and Language Varieties*, Walter de Gruyter, 1989, p. 518.

foregrounding, whereby poetic language stands out from the background of non-literary language by means of *deviation* (from the norms of everyday language) or *parallelism*.⁷ According to the Prague School, the background language isn't fixed, and the relationship between poetic and everyday language is always shifting.⁸

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

Stylistic device is function in texts as marked units. They always carry some kind of addition that is why the method of free variation employed in descriptive linguistics¹ cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspect of the utterance.

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

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

The idea of the function of stylistic devices is expressed most fully by V. M. Tirmunsky in the following passage:

⁷ Katie Wales, *A Dictionary of Stylistics*, Pearson Education, 2001, p. 315.

⁸ Rob Pope, *The English Studies Book: an Introduction to Language, Literature and Culture*, Routledge, 2002, p.88.

Chapter II Ernest Hemingway as an American writer

2.1. The life of the writer

Ernest Hemingway is an American writer. He is well known all over the world. His works have been translated into many languages.⁹

Ernest Hemingway was born in Oak Park, Illinois, in 1899, the son of a doctor and a music teacher. He began his writing career as a reporter for the *Kansas City Star*. At age eighteen, he volunteered to serve as a Red Cross ambulance driver in World War I and was sent to Italy, where he was badly injured by shrapnel. Hemingway later fictionalized his experience in Italy in what some consider his greatest novel, *A Farewell to Arms*. In 1921, Hemingway moved to Paris, where he served as a correspondent for the *Toronto Daily Star*. In Paris, he fell in with a group of American and English expatriate writers that included F. Scott Fitzgerald, Ezra Pound, Gertrude Stein, and Ford Madox Ford. In the early 1920s, Hemingway began to achieve fame as a chronicler of the disaffection felt by many American youth after World War I—a generation of youth whom Stein memorably dubbed the “Lost Generation.” His novels *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929) established him as a dominant literary voice of his time. His spare, charged style of writing was revolutionary at the time and would be imitated, for better or for worse, by generations of young writers to come.¹⁰

After leaving Paris, Hemingway wrote on bullfighting, published short stories and articles, covered the Spanish Civil War as a journalist, and published his best-selling novel, *For Whom the Bell Tolls* (1940). These pieces helped Hemingway build up the mythic breed of masculinity for which he wished to be known. His work and his life revolved around big-game hunting, fishing, boxing, and bullfighting, endeavors that he tried to master as seriously as he did writing. In the 1930s, Hemingway lived in Key West, Florida, and later in Cuba, and his years of

⁹ Chunfang, Z. (2001) On Language Features of *Cat in the Rain* by Hemingway. *Si Chuan Foreign Languages Studies University Journal*. (7). p. 86-89.

¹⁰ Carter, R. (1982). “Style and Interpretation in Hemingway’s ‘Cat in the Rain’”. George Allen & Unwin eds. *Language and Literature*. p87

experience fishing the Gulf Stream and the Caribbean provided an essential background for the vivid descriptions of the fisherman's craft in *The Old Man and the Sea*. In 1936, he wrote a piece for *Esquire* about a Cuban fisherman who was dragged out to sea by a great marlin, a game fish that typically weighs hundreds of pounds. Sharks had destroyed the fisherman's catch by the time he was found half-delirious by other fishermen. This story seems an obvious seed for the tale of Santiago in *The Old Man and the Sea*.

A great fan of baseball, Hemingway liked to talk in the sport's lingo, and by 1952, he badly "needed a win." His novel *Across the River and Into the Trees*, published in 1950, was a disaster. It was his first novel in ten years, and he had claimed to friends that it was his best yet. Critics, however, disagreed and called the work the worst thing Hemingway had ever written. Many readers claimed it read like a parody of Hemingway. The control and precision of his earlier prose seemed to be lost beyond recovery.¹¹

The huge success of *The Old Man and the Sea*, published in 1952, was a much-needed vindication. The novella won the 1953 Pulitzer Prize for Fiction, and it likely cinched the Nobel Prize for Hemingway in 1954, as it was cited for particular recognition by the Nobel Academy. It was the last novel published in his lifetime.

Hemingway also regarded the Russian writers, Leo Tolstoy, Fyodor Dostoevsky, Ivan Turgenev, and Anton Chekhov as his important influences. Hemingway met Pablo Picasso and other artists through Gertrude Stein. "A Movable Feast" (1964) is his classic memoir of Paris after WWI.

Although the novella helped to regenerate Hemingway's wilting career, it has since been met by divided critical opinion. While some critics have praised *The Old Man and the Sea* as a new classic that takes its place among such established American works as William Faulkner's short story "The Bear" and Herman Melville's *Moby-Dick*, others have attacked the story as "imitation Hemingway"

¹¹ Cook, G. (1994). *Discourse and Literature*. Oxford University Press.p78

and find fault with the author's departure from the uncompromising realism with which he made his name.

3.2 The usage of lexical-syntactical stylistic devices in the novel "The Old Man and the Sea"

1. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat. (p. 1)

The Uzbek translation of this sentence is: Dag'al matodan to'qilgan yelkan yamalaverib, ola-quroq bo'lib ketgan, o'rog'liq holda yaksoni chiqqan polkning yaloviga o'xshardi. (4-bet)

In this sentence simile is *it looked like the flag of permanent defeat*

2. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated. (p. 1)

The Uzbek translation of this sentence is: Cholda nimaiki bor bo'lsa, bari ham eski, faqat dengiz tusini olgan moviy, mardona odamlarnikiga xos quvnoq ko'zlari bundan mustasno edi. (4-bet)

Simile in this sentence is *as the sea*

3. The whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me. (p. 2)

The Uzbek translation of this sentence is: Qayiq zirillab qaltirovdi, xuddi o'tin chopganday to'qmog'ini to'q-to'q ovozi eshilib turuvdi. (6-bet)

Simile in this sentence is *like chopping a tree*

4. But I will see something that he cannot see such as a bird working and get him to come out after dolphin." (p. 3)

The Uzbek translation of this sentence is: Ammo men uning ko'zi o'tmaydigan biron narsani topishga harakat qilaman. Juda bo'lmasa, chaykalar bor-ku. (7-bet)

Simile in this sentence is *such as a bird working*

5. The mast was nearly as long as the one room of the shack. (p. 3)

The Uzbek translation of this sentence is: Machtaning uzunligi kulbaning bo'yiga teng edi. (8-bet)

Simile in this sentence is *as long as the one room of the shack*

6. His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. (p. 4)

The Uzbek translation of this sentence is: Uning ko'ylagi ham xuddi yelkaniday qirq yamoq bo'lib ketgan edi. (10-bet)

Simile in this sentence is *like the sail*

7. He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. (p. 7)

The Uzbek translation of this sentence is: So'nggi paytlarda uning tushiga na to'fonlar, na xotinlar va na buyuk voqealar, na ulkan baliqlar va na janjal-suronlar, na kuch sinash musobaqalari van a o'z xotini kirardi. (14-bet)

Gradation in this sentence is *nor of... nor of... nor of*

8. He always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes say bad things of her but they are always said as though she were a woman. (p. 9)

Conclusion

In this qualification paper we attempted to investigate one of the lexico-syntactical stylistic devices – simile, gradation, litotes, antithesis, periphrasis and its usage in the works of Ernest Hemingway. The qualification paper proves that Lexico-syntactical Stylistic Devices are used in spoken and literary languages. Writer expresses his thoughts and work more emotive with the help of Lexico-syntactical Stylistic Devices. As a result we can observe that Ernest Hemingway used a lot of types of Lexico-syntactical Stylistic Devices.

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

A functional style of language is a system of interrelated language means which serves a definite aim in communication. A functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

Simile. The intensification of some one feature of the concept in question is realized in a device called simile. Ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things.

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