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REFERAT

THE THEME: Epithet in Modern English and its main peculiarities

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INTRODUCTION

This course paper is devoted to the study of one the stylistic devices and the work is titled as «The expression of emotional meaning with the help of Epithet in modern English».

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

The hypothesis of the work is that epithet and 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 epithet 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 speak about the 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 the stylistic devices based on logical and emotional meanings to study the functions of these stylistic devices
- to discuss about epithet and show its difference from other stylistic devices based on emotional meaning such as hyperbole and oxymoron
- to point out the morphological and syntactical characteristics of epithet

There we have used different methods as comparative, analytical, componential and synchronic ones.

The novelty of the work is that we have studied epithet in the English language in comparison with Uzbek language, i.e. in typologically non-related languages. Also we have seen the theme in two or three levels of linguistics as from stylistic, lexical and morphological points of view. Moreover we have stopped at the problems of translation of epithet 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 of masters' degree or so on.

The practical value is that the analyzed examples can be used in seminars, lectures on stylistics, lexicology and the theoretical and practical translation. Moreover the gathered examples can be useful for compiling manuals on stylistics and text interpretation.

The structure of the work is as following; Introduction, Main Part, Conclusion, Summary, Bibliography.

Introduction states the actuality, the aim, the reason of choosing this theme, the methods of the course 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.

Thus, Chapter I deals with the problem of Stylistics as a subject, it includes; 1. Functional styles; 2. Stylistic devices; 3. Expressive means.

In its own way Functional Styles are subdivided into;

a) Belles-lettres style, b) Official style, c) Newspaper style, d) Publicistic style, e) Scientific prose. Each of them has own peculiarities according to their usage in speech.

Next stage of Stylistics is Stylistic devices. They are formed on the base of different lexical meanings.

Lexical, meaning of words can be divided logical, nominal, emotional and as a subdivision contextual ones.

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

Epithet is a stylistic device based on the interplay of emotive and logical meanings in a word phrase or even sentence. It shows the individual emotional attitude of the writer or the speaker towards the object mentioned.

“She had a wide, cool, do to hell mouth” Here a group of epithets helps the writer in a concise form to express the emotional attitude of a personage towards an object or phenomenon.

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

Simple epithets are ordinary adjectives Compound epithets are built like compound adjectives; heart-burning smile, cat-like eyes.

Phrase epithets are extremely characteristic of English language. They help not only to reveal the individual view of author and his characters but at the same time to do it in a rather economical manner a life-and-death struggle.

Sometimes three four, five and even more epithets are joined in chains. They are called string epithets; It was an old, musty fusty, clean and bitter room.

Chapter III deals with the problem of translating Epithet from English into Uzbek Here we discussed about stylistic aspect of translation stylistically marked language units, the analysis of translation of Epithet “The path of Thunder”, “Love of life”, “Gone with the wind”.

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” in colloquial speech, but “Benihoya go’zal”, “go’zal malak” are not oxymoron they are hyperbole and epithet in translation.

So we must pay attention to the usage of words and word combinations according to the context.

Conclusion is about summarizing ideas on the theme.

Bibliography reflects the alphabetical list of literatures and sources used in carrying out the theme chosen under discussion.

CHAPTER I. STYLISTICS AS A BRANCH OF LINGUISTICS

I.1. General notes on style and Stylistics

Stylistics sometimes called “linguostylistics”, as a branch of general linguistics has now been more or less definitely outlined. It deals mainly with two independent and interdependent tasks:

a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance:

Certain types of texts 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 discernable as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system of which the coorelation between the media becomes evident.¹

b) But most pre-twentieth century discussions appear as components of rhetorical and grammatical analyses or in general studies of literature and literary language. The appearance of stylistics as a semiautonomous discipline is a modern phenomenon. And going development in linguistics description that is closely tied to the similar rise of literary criticism and linguistics as academic subjects and department Modern stylistics, in general, draws much of its analytical power from the analytical methods and descriptive intentions of linguistics, while modern literary stylistics, in particular, draws upon that area and adds to it the interpretive goals of modern literary criticism. In both cases, the use of linguistic methodology has allowed stylistics to move beyond earlier normative and prescriptive descriptions of “correct” styles to a fuller analysis of language itself and the purposes to which language regularly is put Whatever the limits of previous approaches to style, or the difficulties that have arisen from the practical application of linguistics methods to stylistic analysis, the desire to begin with a set of well-defined terms and procedures lies at the core of the initial formation of

¹ Galperin I.R “Stylistics” Moscow, High School 1977 9p

stylistics as a discipline. While all versions of literary stylistics have dedicated themselves to the study and interpretation of literary texts, it was the growing importance of European historical linguistics during the mid-nineteenth century that produced the most easily recognized component of early modern stylistics: a deeply rooted concern with formal linguistic description of literary language. The methodological benefits that stylistics scanned by uniting literary interpretation and linguistics analysis were well matched by institutional gains as well. Historical and general linguistics were well-established academic disciplines at the turn of the twentieth century, and stylistics could expect to benefit from that status. The use of linguistic procedures thus offered stylistics both an affinity with an established discipline and the possibility of finding the description and interpretation of style upon the bedrock of science`.

While its air of scientific analysis made linguistics attractive, linguistic science was not itself a monolithic entity. During the latter half of the nineteenth century, linguistic study oscillated between a desire to define language through efficient analytical methods (often requiring a contextual description) and another desire to define language as a social and cultural phenomenon. The work of the grammarians, key figures in the formation of linguistic description, the attractiveness of scientific method dictated to show elimination of the user as a complex part of the description. The result for some linguistics, notably the philologists, was a sacrificing of the linguistics to a linguistics to a sterile formalism; for many, however, the shift was the logical result of a move into a modern scientific age it was in terms of these separate views of the proper role of linguistic description that the predominant approaches to modern stylistics developed and because of the strong continental influence of Romance philology on historical linguistics modern stylistics usually is seen as having begun there. The roots of modern stylistics can be uncovered in the work of Charles Bally (1865-1947) and Leo Spitzer (1887-1960). Bally's "précis de stylistique" (1905) stresses the description and analysis of a language's

generally available stylistic properties. Literary texts, in Bally's formulation, are particular examples of language use and the analysis of their style is not a central part as the general stylistics he emphasizes. Nevertheless, Bally's work and its later realization in the work of Jules Marouzeau (*Précis de stylistique française*, 1946) and Marcel Cressot (*Le Style et ses techniques*, 1947) strongly influenced the formation of literary stylistics. Such analytical work offered literary critics a relatively precise methodology for describing the components and features of a text. In place of an open ended and evaluative interpretive process, linguistics both underwrote the need for a more precise analytical tool toward language and provided specific categories for characterizing sound, rhythm, and eventually syntax as well as points of comparison and contrast between registers, forms, and functions within genres and literary periods. In contrast to the "stylistique" of Bally and his proponents, Leo Spitzer insisted upon following the more philologically based tradition of textual analysis. Such work, while using the analytical techniques of modern linguistics, strives to unite the analytical description with a critical interpretation that relates the style to a larger conceptual or situational frame (E.G. *Linguistics and Literary History* 1-39). Style is seen as an expression of a particular psychological, social, or historical sensibility or moment rather than as a general property of a particular language. In undertaking these wider interpretations, critics such as Spitzer did not, however, assume they were defining their stylistics as a separate field or as a subject of, linguistic analysis. In both his etymological studies and his more specifically literary-critical interpretations (*Stilstudien*, 1928, and *Romanische Stil und Literatur* 1931) Spitzer insisted that he was promulgating a general program of linguistic study, offering his stylistics in opposition to what he saw as the more reductionist analyses of general, scientific linguistics. Spitzer himself emphasized the split until the end of his career, regularly referring to his work as *Stilforschung* (literary, cultural

interpretation of style philology in his eyes) to set it apart from that of stylistic or Bally's *stylistique* (e.g. «Les Etudes de style et les different pays 23-29»)

At the same time he assumed as did fellow critics of style such as Ernst Robert Curtius, Kare Vossler and Helmut Hatzfeld-that he was not reducing the scientific aspect of linguistics but only offsetting a false, positivistic tone that was becoming increasingly predominant in the field. The tension in linguistics between general linguistics description and less formal sociocultural interpretation thus was mirrored stylistic interpretation and linguistic stylistic description. It is a separation and a tension that remains at the heart of modern stylistics.

This tension Spitzer's and Bally's position as Continental rather than Anglo-American linguistics and the popularity of Practical Criticism and New Criticism in England and the United States all lay behind the relative lack of an organized. Anglo – American literary stylistics during the First half of the twentieth century. Literary stylistic analyses were occurred in England and in the United States at this time, but they did not contain the formal linguistic orientation that characterizes the modern discipline of stylistics. Instead, they drew support and procedures from the basic but less analytically structured orientation of New Criticism and practical criticism And while the influence of Romance language study grew during the mid-twentieth century (due in n\$ stall part to the presence in England and in the United States of many expatriated scholars) the established strength of other more empirical linguistic methodologies reduced possible exchange between linguistics and literary criticism. The eventual appearance of modern stylistics in Anglo-American work repeated the earlier Continental process appearing most clearly when united with an interest in linguistic analysis at mid-century and wits the related interest in literary Structuralism somewhat later. By the late 1950 s, the general ambience provided by the rise and fall of New Criticism and practical criticism, in combination with a grawing interest in comparative literary studies and a new awareness of the increasing importance of linguistic science, provided the needed impetus for a strong appearance of literary stylistics outside the

European continent. The processes behind the formation of American stylistics are exemplified by work done by Michael Riffaterre on Romance languages. Riffaterre's published dissertation, *Style des Pleiades de Gobineau* (1957) is a self-described attempt to blend Spitzer's work with that of contemporary structural linguistics while the later even more formal stylistic methodology set forth in *Criteria for Style Analyses* (1959) and *Stylistic* (1960) shifts away from interpretative description and toward the general linguistic analysis that was beginning to dominate academic study. Such work in stylistics reflected a larger trend occurring within literary criticism as a whole during this period. Riffaterre's particular interest in a systematic formal description of literary style mirrored a growing awareness among literary critics in general of the possibilities provided to literary study by trends and theories available from formal linguistic study. The discovery of linguistic work by Ferdinand de Saussure, Roman Jakobson, and structural linguistic theory in general all formed part of the rapid flowering of critical work closely related to, if not directly based upon, particular methods of linguistic analysis. It was not a link between literary stylistics and structural linguistic analysis that marked the real establishment of stylistics as a discipline within the United States, however. It was the transformational-generative grammar of Noam Chomsky (*Syntactic Structures*, 1957) that signaled the arrival of stylistics as a discipline with independent, self-defined goals, if not yet a real autonomy from either linguistic or literary-critical approaches to language analysis. The rapidly established importance of Chomsky's linguistics within his own discipline by providing a strong argument for the importance of transformational-generative grammar within literary stylistics as well. But beneath that academic institutional cause lay particular features of the theory that explain further the explosion of stylistic work using transformational-generative grammar. The grammar's focus on syntax, its distinction between deep and surface structures and the resulting dynamism in its descriptive procedures all contributed to a methodology that allowed for a much wider discussion of the possible forms (and

by implication styles) available to the user of language. At the same time, the declared mentalist of Chomsky's grammar was seen by many as providing literary stylistics with a formal linguistic means of uniting a still lingering Romantic sense of creativity with a formal linguistic description needed to provide the analysis with a now-requisite air of scientific study. Many critics found not only an implied connection between language and mind within Chomsky's grammar but an actual justification for trying intention to structure. Whichever aspect of Chomsky's grammar provided the impetus for a particular study, the general influence was had and the numerous studies that appeared during the years 1965-75 testify to the boost that Chomsky's work, include Donald Freeman "Linguistics and Literary Style (1970), Pierree Guiraud, *Essays de stylistique* (1970), Guiraud and A'ezze Kuentz, eds, *La Stylistique, Lectures* (1970), Seymour Chatman, ed., *Literary Style; A. Symposium* (1971); Roger Fowler ed, *Style and Structure in Literature. Essays in the New Stylistics* (1975), Helmut Hatzfeld ed... *Essays in Modern Stylistics* (1981)¹ by comparing this collection's

announced focus on transformational-generative grammar had become decidedly less dominating by 1980, as the rest of the collections demonstrate. The differing models and methodologies found in a text such as Chatman and Samuel R. Levin's *Essays on the Language of Literature* (1967), which is not devoted to stylistics alone, serve to demonstrate that other methods were equally popular elsewhere, even before the eager pursuit of Chomsky's linguistics had faded. In England, interest in describing not only the structure of language but also the properties of discourse and its functions gathered around the work of J.R. Firth, in general and the union between linguistics and literary criticism that appears in the work of M. K. Holliday, in particular, while the work of Stephen Ullmann provided yet another example of stylistic analysis to fruition by an expatriated Continental Romance scholar. At the same time, philologically oriented work similar to that of Spitzer continued to be available, especially in Italy, while other work, such as that

1 . <http://home.swip.net/seltex.eng.h.tn>

of Richard W. Bailey and Lubomir Dolezel in statistical analysis, argued for yet another method within what was already a very eclectic field. In fact, while linguistic formalism applied to Lubomir Dolezel in stylistically analysis, argued for yet another method within what was already a very eclectic field. In fact while linguistic formalism applied to literary language remained the basis of modern stylistic procedure, the field continued to build upon what was historically a large variety of possible stylistic approaches. Numerous descriptive categories have been created to provide some order among the resulting variety of approaches to style, but the most common and useful taxonomies are those designed around a communication model such as that of Jakobson ("Linguistics and Poetics, in Sebeok"). Some approaches are essentially concerned with describing style as a habitual form of expression particular to an author or authorial psyche, while other formats begin with style as an affective response generated in the reader.

Similar to these alternatively expressive and receptive approaches are definitions that see style as indicative of a larger context: a cultural sensibility, a historical period, or a national feeling.

More textually focused approaches define style in terms of a particular genre, or in relation to other linguistic registers, or simply as a web of relations between the element of the text itself¹. In all this work, whatever its variety, the main attraction for stylistics remains that of formal descriptive power. The interest eventually began to come under increasing censure for that what was perceived as its sacrificing of interpretive complexity for scientific analysis on which stylistics based itself was inherently flawed. In essence, the arguments stated that there was no way to link the empirically defined features of the text with the rest of the critical analysis except through the subjective interpretive framework of the critic. In fact, the arguments declared, even the stylistic features described in the analysis were themselves subject to the interpretive choices of the reader or critic. In attacking this aspect of stylistic analysis, these discussions were taking aim at one of the specific reasons for the rise of stylistics as an academic discipline during the

twentieth century. The depth and cogency of arguments such as those put forth by Fish, Barbara, Herrnstein Smith, and others were clear signal of shifting trends in literary criticism and in its attitude toward linguistic analysis by 1980 it was impossible to argue for any stylistic model without addressing these trends, although by then the issue already had been partially settled by an increasing concern with discourse in favors of a return to the speech situation and the context of producing and those discussions merged nicely in literary circles with an increased interest in historical and contextual analysis. The question for stylistics became one of how to blend this increased desire for social, cultural and contextual critical analysis with the disciplines foundation in formal linguistics¹ (See Discourse and Speech Acts) Although the problem came to the forefront of stylistic became one of how to blend by 1980 it had been looming on the horizon for a while. The value of efficient description began to fade before a renewed desire for social and contextual analysis in the study of language and of its situation of production and reception and the basic movement under way in linguistics displayed itself in a variety of ways and works in literary stylistics Roger Fowler, for example issued *Essays on style and Language* (1969) and *style and structure in literature* (1975) but shifted to *Literature as Social Discourse* (1981).

Haliday, who also had been working on discourse issues for sometime in Great Britain, produced *Language as Social Semiotic* (1978), while the positive reception given to Mary Louise Pratt's *Toward a Speech Act Theory of Literary Discourse* (1977) demonstrated within the United States

Finally, the growing influence of feminism and psychoanalysis on linguistics and literary criticism exemplified by Robin Lakoff's *Language and woman's Place* (1975), Cheri Kramarae's *women and man speaking* (1981) Deborah Cameron's *Feminism and Linguistic Theory* (1985) and John Forrester's *language and the origins of Psychoanalysis* (1980), reinforced the need adopt a new stance

¹ Арнольд Ирина Владимировна «Стилистика современного английского языка» Москва 1990

toward contextually rooted discussions in both stylistics and linguistics. The resulting shift away from strict formalism and toward a greater concern with function and context together with a rebirth of interest in interpretive as well as descriptive analysis, once again forcefully brought forward the issue of what constituted the proper degree (or non-degree) of methodological rigor in stylistics. At the turn of the twentieth century allegiance to linguistic procedures was the primary defining element of stylistics as a discipline and it remains so in the last quarter of the century. The major question facing stylistics is whether movement away from that defining characteristics no matter how slight will result not only in a loss of self-definition but also in a shifting back of the entire field into the related disciplines of literary criticism, linguistics or more probably Rhetoric, which is enjoying a strong rebirth. In addressing that question, stylistics continues to fall its status as a discipline operating among all these from which it historically has drawn both its goals and its methods. Work being done in the last quarter of the century on his topical and contextual readings of literary and nonliterary texts suggests that stylistic models can be expanded sufficiently to allow the discipline to continue to draw upon all related fields adequately for its own purposes while maintaining its own autonomy.

The types of texts can be analyzed if their linguistic components are presented in their interaction thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles of language (F.S); the special media of language which secure the described desirable devices effects of the utterance are called stylistic devices (SD) and expressive means (E.M)

.

The first field of investigation, i.e. SDs and expressive means necessarily touches upon such general language problems as the aesthetic function of language synonymous ways of rendering one and the same idea, emotional coloring in language the interrelation between language and thought the individual manner of

an author in making side red well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

But language studies can not avoid subjecting to observation any language data whatever so wherever grammar refuses to tread stylistics steps in. Stylistics has acquired its own status with its own inventory of tools. (SD s and E.M.s) with its own methods of research.

The stylistics of a highly developed language like English or Russian has brought into the science of language a separate body of media, thus widening the range of observation of phenomena in language . The significance of this branch can hardly be overestimated. A number of events in the development of stylistics must be mentioned here as hand marks. The first is the discussion of the problem of style and stylistics in “Вопросы языкознания» in 1954 in which many important general and particular problems were broadly analyzed and some obscure aspect elucidated. Secondly a conference on style in language was had at Indiana University in the spring of 1958, followed by the publication of the proceedings of this conference (1960) under the editorship of Thomas Sebeok. Thirdly, a conference on appeared as a reaction against descriptive linguistics have confirmed that task of any grammar is to limit the scope of infestation of language data to sentences which are considered well formed. Everything that fails to meet this requirement should be excluded from linguistics.

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It is in view of the over-growing significance of the exploration of language potentialities that so much attention is paid in linguo-stylistics to the analysis of exploration means (E.M. s) and stylistic devices to their classification and to possible interpretations (and classification of them) of additional meanings they may carry in a message as well as their aesthetic value²

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

The word style is derived from the Latin word “stilus” which meant a short stick sharp at one end and flat at the other by the Romans for writing on wax tablets. Now the word “style” is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching at how to write a composition; it is also used to reveal the correspondence between thought and expression it frequently denotes an individual manner of making use of language, sometimes refers to more general abstract notions thus in edit ably becoming vague and obscure, as for example “style is deviations” (EnR -vist) “style is choice” and others.

All these ideas directly or indirectly blare on issues in stylistics. Some of them become very useful by revealing the springs which make our utterances emphatic effective and goal directed. It wile therefore not come amiss to quote

certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams. Here are some of them; “Style is a quality of language which communicates precisely emotions or thoughts, peculiar to the ones quoted other” (L.Middleton Murry)

“Style is a selection of non-distinctive features of language (L.Bloomfield.)

“Style is essentially a citational process, a body of formulae a memory (almost in the cybernetic sense of the word) a cultural and not an expressive inheritable” (Roland Barthes.)

Some linguists consider that the word “Style” and the subject of linguistic stylistics is confined to the study of the effects of the message i.e. its impact on a reader. Thus Michael Riffaterre writes that “Stylistics will be a linguistics of the effects of message, of the output of the act of communication of its attention-compelling function. This point of view has clearly been reached under the information language being one of the means of communication or to be exact the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistic in that case is regarded as a language science which deals with the results of the act of communications

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

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

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

The most frequent definition of style is one expressed by Seymour Chatman “Style is a product of individual choices and patterns of choices among linguistic possibilities”.

There is no point in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all these diversities in the understanding of the word “style” stem from its ambiguity. Another point the above quotations have in common is that all of them concentrate on the form of the expression almost to the detriment of the content. In other words, style is regarded as something that belongs exclusively to the plan of expression and not to the plan of content. It follows then the term “style” being ambiguous, needs a restricting adjective to denote what particular aspect of style we intend to deal with.

It is suggested here that the term individual style should be applied to that sphere of linguistic and literary science which deal with the peculiarities of a writer’s individual manner of using language means to achieve the effect he desires. Deliberate choice of variants must be distinguished from a habitual idiosyncrasy in the use of language units, every individual has his own manner and habits of using them. When Buffon coined his famous saying which due to its epigrammatic form became by word of mouth all over the world, he had in mind the idiolect, i.e. those qualities of speech which are inherent and which reveal man’s breeding, education, social standing etc. All these factors are however undoubtedly interwoven with individual style.

A man’s breeding and his state of mind and therefore will naturally be revealed in his speech and writing. It follows then that the individual style of a writer is marked by its uniqueness. It can be recognized by the specific and peculiar combination of language media and stylistic devices which in their interaction present a certain system. This system derives its origin from the creative spirit and elusive thought it may seem, it can nevertheless be ascertained. Naturally the individual style of a writer will never be entirely independent of the

literary norms and canons of the given period. Alexander Bloch said that the style of a writer can be ascertained only by analysis of from i.e. language media.

I.2. Types of meanings

When you read a book of fiction and enjoy it, when the book observes your interest and attention you rarely pay heed to the means employed by the author to bring forth this or that particular effect. It is not until you started and through examination of the text that you notice not only what but also how the writer did it.

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

To the expressiveness and vividness of the author’s style may contribute both the lexical and the syntactical units which, often overlap. in their usage. It would be reasonable therefore to specify such groups of expressive means and stylistic devices:

1. Lexico - phraseological
2. Syntactical
3. Phonetic

Within each of these divisions there exist subdivisions, to a brief analysis of which we came across in our stylistics and text interpretation lessons. Out of these ones we intended to study Epithet, which is described in the books on stylistics as a stylistic device set according to logical and emotive meaning of a word. In its own way it belongs to our first group as Lexico - Phraseological stylistic means.

Lexico – Phraseological stylistic means and devices are grouped into the following classes;

- a) Those which ore based on the interaction of different lexical meanings of the word.
- b) Those which give additional characteristics of the object described.

c) Those which are based on the use of phraseological units and allusions.¹

In the first class of lexico-phraseological stylistic devices the meaning of a lexical unit employed is of paramount importance for the achievement of the desired particular effect.

The main constituting feature of a stylistic device (SD) is binary opposition of two meanings of the employed unit, one of which is normatively fixed in the language and does not depend upon the context, while the other one originates within certain context and is contextual.²

Types of lexical meanings.

For the stylistic purposes out of a variety of meanings, belonging to a word we single out the following three types of lexical meanings;

1. Logical meaning
2. Nominal meaning
3. Emotive meaning

Logical meaning is an expression of the concept of the given thing phenomenon though one of its qualities Logical meaning is a historical category and it usually changes in the course of time. Logical meaning is the base upon which secondary logical meanings develop.

For example the word “head” is a poly semantic word and it has the followings;

1. upper part of man's body
2. natural aptitude of talent
3. person
4. cutting or striking part of tool and some other logical meanings

Nominal meaning names beings or things There are words where the nominal meanings prevail, they are proper names or proper nouns. Generally proper names have developed from common nouns, so the word “smith” has

1 .I.R.Galperin “Yavlayetza li stilistika urovnem jazika?” In; “Problemi jazioznaniya”-

.I.R.Galperin “Yavlayetza li stilistika urovnem jazika?” In; “Problemi jazioznaniya”-

become proper name Smith or the word “sharp” has given Miss Sharp in the novel “Vanity fair” by William Tackeray.

Emotive meaning expresses the followings;

Feelings and emotions connected with the object or phenomenon denoted by the word. Emotive meaning usually coexist with logical meaning as in the words; sonny, birdie, sweet happiness, etc.

But some words are devoid of logical meaning and only emotive meaning. These words are interjections and exclamatory words; oh, alas, good, gracious, etc. Such words as “alas”, “oh”, “ah”, “gosh”, and the like have poetically no logical meaning at all; words like “the devil”, “Christ”, “God”, “goodness gracious”, etc, are frequently used only in their emotive meaning. The same can be said about the words bloody, damn and others.

Many words acquire on emotive meaning only in a definite context.

Let us see the following examples;

1. Now horrible unjust of you all the same it is awfully sweet of you.
(O.Wilde)

2. “Oh, this is becoming an awful bore for you..” (H.Bates)

The emotive meaning of the italicized words is stronger than the logical meaning and we may say that they have lost their logical meaning and function in the language as interjections. Such words as alas, oh, ah, pooh, olarn, gosh and the like have practically no logical meaning at all; words like the devil, Christ, God, goodness gracious, etc are frequently used only in their emotive meaning. The same kind can be said about the words bloody, down.

There are groups of words in the language in which emotive meaning prevails. Among them we have such wards as; love, hate, motherland, scoundrel, traitor, hero.

In that case we say that the world has a contextual emotive meaning.

So even colorless everyday terms may in some contexts, acquire unexpected emotional overtones, as for instance wall in this illustration from a “Midsummer Night’s Dream;

And thou, O wall, O sweet, O lovely wall,

:Thanks, courteous wall....O wicked wall

Emotive meanings of words play an important role in stylistics-writers use the words with emotive meanings for definite stylistic effects, thus calling the attention of the reader to the meaning of such words.

The following words have also emotive meanings...

1.Interjections: O!, Alas!, Hey!, Yogh!, Gosh!

2.Exclamatory words: Good!, WEM!, look out!, Hurrah!, Hear!, Heavens!

3.Oath and swear words: Upon my word!, The devil!, Christ! God! Goodness gracious! Bloody, damn, bastoord!

4.Qualitative and intensifying adjectives and adverbs: awfully, terrible, wonderful, dreadful, fine, fantastic, terrific.

Suffixes having diminutive meanings may also be treated as adding emotive meaning to words with neutral logical meaning; cubicle (cube), particle (part), town let (town), booklet (book), shirtie (shirt), birdie (bird).

Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning either dictionary or contextual.

The context helps to distinguish if the word is used in its emotive meaning or in its logical meaning.

The above three lexical meanings from the semantic structure of the word. Apart from them there exists meaning which appears only within the given context. This is the contextual meaning. The word may acquire in the context as contextual nominal meaning or a contextual emotive meaning.

For example in his novel “To let” Galsworthy writes; “Forsytes deprived from their mutton-bones are wont to sulk”. Besides its logical meaning the word

“mutton-bones” has here contextual logical meaning of something very dear to the Forsytes their property, money and the like.

Contextual meaning of the word is closely connected with such lexicological notions as polysemy, shades of meaning and transference of meaning.

The majority of lexical-stylistic devices are based on the interaction of different lexical meanings of the word.

In our research we want to study epithet, which is considered to be based on logical meaning of the word. Before we start it, it is necessary to make summary to the types of lexical meaning.

A number of stylistic devices are based on the particular and peculiar use of lexical meanings. Therefore it is necessary to define the types of meanings of words which we meet in stylistic devices.

Before we start analyzing the main peculiarities of epithet, let's see what is a word. According to the definition of linguistics a word is a language sign that expresses a concept by its form and meanings.

By concept we mean an abstract or general idea of some phenomenon of objective reality including the subjective feelings and emotions of human beings.

The meaning of a word is the means by which the concept is materialized. Both lexical and grammatical meanings may be polysemantic. This means that a word may have a number of meanings. The meanings are liable to change.

When there is a connection between different meanings, we call them shades of meanings, sometimes separate meanings. When the process of breaking away from the basic meaning has gone so far and we don't feel any connection between the meanings, we have different words-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 words but by other signs-by gestures, mimicry, music, painting, sculpture etc.

Impressions which have been born by the interplay of different meanings, which we discussed above as logical, emotive, nominal and contextual meanings.

CHAPTER II . STYLISTIC ASPECT OF TRANSLATION

II.1. Epithet in Modern English and its peculiarities

The epithet is a stylistic device based on interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out the reader and frequently imposing on him, some of the aim of giving an individual perception and evaluation of these features.¹ The epithet is markedly subjective and evaluative. Thus in “green meadows”, “white snow”, “round table” and the like the adjectives are more logical attributes than epithets. 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, “the red sunset”, “dark forest”, “dreary midnight”, etc.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it.

Unassociated epithets in this case should add a feature which may be so unexpected as to strike the reader by its novelty as for instance, “heartburning smile”, “sullen earth ” etc However, there are combinations in which the ties between the attribute and the defined are very close and the whole combinations viewed as a linguistic whole. Combinations of this type appear as a result of the frequent use of certain definite epithets with definite nouns. They become stable word-combinations i.e. “bright face”, “thirsty deserts”, “deep feelings”, “classic examples” and the like. Functions of epithets of this kind remains basically the same: to show the evaluating, subjective attitude of the writer towards the thing

1. Mycaev K. “English Stylistics” Tashkent 2003

described. But for this purpose the author doesn't create his own, new unexpected epithets; he uses ones that have become traditional and may be termed "language epithets" as they belong to the language as a system. Thus epithets may be divided into language epithets and speech epithets. Examples of speech epithets are; "slavish knees", "sleepless bay".

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 flavor. Such epithets are called fixed and are mostly used in ballads and folk songs. Here are some examples for fixed epithets;

"true love", "Sweet Sir", "green wood".

Structurally, epithets can be viewed from the angle of;

- a) composition
- b) distribution

From the point of view of their compositional structure epithets may be divided into simple, compound, phrase and sentence epithets. Simple epithets are ordinary adjectives; iron hate, silver hair. Compound epithets are built like compound adjectives. Examples are; "hurt-burning sigh", "sylphlike figures", "cloud shapen giant".

The tendency to cram into one language unit as much information as possible has led to new compositional models for epithets which we shall call phrase epithets.

This inner semantic quality of the attributive relations in lexical combinations, as they are called by O.S.Akhmanova, is perhaps, most striking in the phrase and sentence epithets. Here the "concise way" is most effectively used. Here some examples of phrase epithets.

It is this to do it yourself, go it alone attitude that has thus far held back real development of the Middle East's river resources.

Another structural variety of the epithets is one which we shall term reversed. The reversed epithet is composed of two nouns linked in one of phrase.

The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described, for example:

“the shadow of a smile”, “... a long nightshirt of mackintosh ...”.

It will be observed that such epithets are metaphorical. The noun to be assessed is contained in the of phrase and the noun it qualifies is a metaphor (shadow, devil, military abbreviation).

Sometimes three, four, five and even more epithets are joined in chains. They are called string epithets¹. The structural type of string epithets is like enumeration. These attributes describe the object from different points of view:

It was an old, musty, narrow-minded, clean and bitter room.

Another distributional model is the transferred epithet². Transferred epithets are ordinary logical attributes generally describing the state of human being by referring to an unanimated object. E.g.: sick chamber, sleep less pillow, merry hours.

Individual epithets depend on the author's style and his artistic purpose:

“He looked sky and embarrassed and a wild hope came to me”.

Relation to the figures of substitution is some disputable. Epithet may be determined as emotional (of a certain denotation) emotional-valuable or expressive-figurative definition of a certain denotation. With this epithet is distinguished usual or logic, definition which don't certain emotionality, value or figurativeness.

Difference between expressive-figurative epithets and logical definition it's easy to reveal with the help of transformation, for example: iron gate –gate, made of iron (logical definition) and iron lady-lady possessing the qualities of iron (metaphor-epithet).

Distinction between emotional-evaluative epithet and logical definition officially do not reveal but it's concluded that epithet shows the same evaluation,

1 Galperin I.R “Stylistics” M 1977

2 Kukharensko U.A “A book of practice in Stylistics” M 1986

which point out subjective attitude of speaker to the subject of speech. Compare: mild-day-next day; poor mother-windowed mother; blank face-round face; burning eyes-dark eyes; beautiful windows-lighted windows, where at first article pairs always shows element of subjective absence at the second article. It's possible to

mention that a limit between logical definition and valued epithet is supplement.

You ought to note that the limit between logical attribute and evaluate epithet is considered to be active in one and the same word combination an attribute dependent on the context, may project as a logical attribute (when he was a little boy he was a poor man) and as epithet (compare in address-“My little boy!” and the exclamation – “Oh, poor man!”).

From above account summary it's possible that to the figures of substitutions, that's connected with the second nomination, may carry only metaphorical epithet (helpless stupefied loneliness, he muttered hopelessly, breathless eagerness), emotional-evaluate epithet rather is connected with the figures of combination because it's stylistic means is defined with synthetic connections between the attribute and its determine.

Let's examine synthetic and structural peculiarities of epithets. Totality of epithets may divide into different classifications. The first classification-division of epithets into metaphor and evaluative epithets, was considered above totality of epithets may be divided to another criteria, distinguishing traditional or lingual, original and speech epithets¹.

By the traditional epithets are understood setting epithets (language cliché) distinguished by simplicity, invariable and insignificant with the stylistic effect. They are characterized by folk lore (Eng: the nut-bate) (a silvery laugh) or adverbial modifier (to slimy cuttingly) or an address (my sweet!), optionally differs from the figurative (metaphorical) character of expressing its words and obligatory advisability in this emotional or expressive and other connotations, thanks to the

¹ Жирмунский Введение в метрику Теория стиха Ленинград 1925

expression of the authors attitude to the object. Property of being the epithet occurred in a word or several words only in combinations, with the name of the object or phenomenon which it determines. Especially often in the function of epithets come forward the adjectives or participle but infrequently the epithets, expressed by nouns.

Although the term “epithet” is considered as one of the most ancient terms of stylistic and may be mainly that’s why there is any unity of its definition.

So, U. M Jirmunsky, delimeter the epithet in wide and narrow meaning of words, realized by the first any definition, distinguishing in notion an essential sign, and by the epithet in narrow meaning the words definition which don’t introduce any new sign but repeat the sign, has already contained in this or that degree in defined words.

By the tautological epithets is understood semantically agreed epithet, emphasizing any principal property of attributive: fair sun, the sable night wide sea that’s repeating in the structure the means inalienable pro-second turn by emotional-evaluate epithets.

Another classification of epithets was suggested by an academician A.N. Vasilevsky, who divided the epithets into tautological, explanatory, metaphor and sincerity, from that epithets we consider the first and seconds¹. By the tautological epithet indicates the sign which initially is usual to determiner and thus it may belong to the all classes of defined subject.

Explanatory epithets indicates to any sign, distinguishing given denotation from the classes of given denotation-learn handsome face, blank face, the colour of milk chocolate.

What concern structural peculiarities, then the epithet mainly expressed the adjective being as in the preposition, and also in past-position (ex: something feline and caressing, one so young and overwrought) and with the adverbs (to mutter hopelessly, to stand indecisively) and also by other parts of speech.

А.Н. Мороховский, О.П.Воробьева и друг. «Стилистика англ.языка» Киев «Высш.школа» 1991.

The epithets may be one word or verbose, that's they may be expressed by word combinations and even by sentence. The structure of loquacious attributives' chain is probably various:

N+N – summer-meadow dress, had to toe beauty;

N+P1 space-saving bed, money-saving tips;

N+P2 fun-filled vocations, sun-kissed fruit;

N+A brand-new grill;

A+N low-cost item;

A+A dewy-frost stow berries;

V+V fly and drive holidays, read-eat watch TV chair;

V+A go-everywhere jumper;

The given examples are taken from the texts of advertisements, where in many cases evaluate positive epithet is represented as logical attribute.

The particular variety of the considered the epithet as called inverted or mixed epithet. f.e; a large blob of a nose, tiny box of a kitchen, his claw of a hand, a hell of a line lion.

In the given word-combinations the meaning centre is not the nuclear of the word-combination but an adjust a dependent part, which is officially considered its attributes. In these word combinations nucleus gives metaphorical characteristics to the adjunctive.

And finally in the quality of the epithets may perform as word- combinations take all you can get approach and as a whole sentence, I did it myself shelf. The popular example of this kind of epithet is-“There is a sort of” Oh – what-a-wicked world this is and how I wish I could do something to make it better and nobler “expression about Montmorency (name of dog) that has been known to bring the tears into eyes of pious old ladies and gentleman”. (J.K. Jerome).

Metaphor, metonymy and synecdoche are considered clearly lexical expressive means. The Epithet is lexica-synthetic trope so far it fulfills the function of the attribute (a silvery laugh) or adverbial modifier (to smiley cuttingly) or an

address (my sweet!) optionally differs from the figurative (metaphorical) character of expressing its words and obligatory availability in this emotional or expressive and other connotations, thanks to the expressive of the author's attitude to the object. Property of being the epithet occurred in a or several words only in combinations with the name of the object or phenomenon which it determines. Especially of ten in the function of epithets come for word the objectives or participle, but infrequently the epithets, expressed by nouns.

Although the term "epithet" is considered as one of the most ancient terms of stylistic and may be mainly that's why there is any unity of its definition.

So, U. M Jirmunsky, delimiter the epithet in wide and narrow meaning of words, realized by the first any definition, distinguishing in notion an essential sign, and by the epithet in narrow meaning the words definition which don't introduce any new sign but repeat the sign, has already contained in this or that degree in defined words.

By the tautological epithets is understood semantically agreed epithet, emphasizing any principal property of attributive: fair sun, the sable night, wide sea, that's repeating in the structure the means inalienable property of the sun night and sea.

Explanatory epithets; a grand style, unvalued jewels, vast and thankless legs of stone point out any important outline of defined thing, not obligatory the usual to the all classes of the subject what they belong to that's really characterized just them.

II.2. Stylistic functions of epithet

In spite of that English has one rule there are different ideas of scientists about epithet. According to I.R.Galperin¹

The epithet is a stylistic dense based on the un an attribute word, phrase or even sentence used to characterize an object and painting out to the reader and frequently imposing on him some of the properties or features of the object with

¹ I.R.Galperin "Stylistik" Moskow High school 1977.

the aim of diving an individual perception and evaluation of these feature or properties.

U.A. Kukhachenko coins that¹ “Epithet is a stylistic device based on the interaction of the logical and emotive meanings. It shows the purely individual emotional attitude of the writer or the speaker towards the object mentioned;

“Shining serenely as same in measurable mirror beneath the smiling face of heaven the solitary ocean lay in unzipped silence”

The epithet is markedly subjective and evaluative. The logical attribute is purely objective non –evaluating. It is descriptive and indicates an inherent 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 that epithets. They indicate those qualities of the objects which may be recognized as generally recognized. But in wild “wind”, “loud ocean “, “remorseless dash ‘of pillows”, ”for minable wears”, “her burning smite” the adjectives do not point to inherent qualities of the objects . They are subjectively evaluative.

The epithet makes a strong impact on a reading to match and evaluate things unwittingly begins to se and evaluate things as the writer wants him to. Indeed in such word combination as “destructive charms”, “glorious sight”, encouraging smile”, the combinations as “glorious sight”, 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 at the same time an experienced reader cannot help perceiving the meaning emotive of the word which in this combination will signify “conquering, irresistible dangerous” The logical meaning of 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.

¹ Kukharenko V.A “A book of practice” M 1986.

In fact, it is sometimes difficult to draw a clear line of demarcation between a clear epithet and logical attribute. In some passages the logical enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness though for nature, it is logically descriptive. Take for example, the adjectives green. In a suitable context this may all have a definite emotional impact on the reader. This is probably explained by the fact that the quality most planned characteristic of the given object is attached to it, thus strengthening of the quality.

Morphological characteristics of epithet

Epithet can be expressed by:

1. Adjectives: "... they thought themselves superior: the cheap, mean, nasty, selfish, upstairs".

(Dreiser)

2. Adverbs: "And he watched her eagerly, sadly, bitterly, ecstatically, as she walked lightly from him".

Adjectives and adverbs constitute the greatest majority of epithets.

3. Participles: (both present and past): "The stems and turfs waved frantically with the frightened movement of the wind". (Wilson).

4. Nouns: especially often in phrase: "And numerous indeed are the hearts to which Christmas brings a brief of happiness and enjoyment". (Dickens).

5. Word combinations: "His view is that a sermon nowadays should be a right, brisk, straight-from the shoulder address, never lasting more than ten and twelve minutes". (G.P. Wodehouse).

6. Whole phrases: "She had a wide, cool; go to mouth". (Chandler).

The last two groups of epithet help the writer in a rather concise form to express the emotional attitude towards an object or phenomenon: "I closed my eyes, smelling" the sun-shine-in-the-next-breakfast-room... (Braine). In most cases it is a direct quotation of the character's remark: "She had a high color, sally and blue eyes that were more the eyes of a boy and a rather abrupt and don't-with-

me” manner. (Deeping) or so think first of her, but not in the “I love you so that induce me to marry you” fashion. (Galsworthy).

Such a usage of quotation for an epithet stresses the subjectivity, individuality of the character’s perception. Even occurring in the author’s speech it renders the emotional attitude of the personage. There is something about evening service in a country-church that makes a fellow feel drowsy and peaceful. Sort of and-of a perfect-day feeling. (P.G. Wodehouse).

During our search, we have also addressed to internet sites.

Very often epithets are expressed in attributive function, proportional or post-position ally.

Postpositionally epithets posses the considerable large degree of productiveness and the same the stylistic expressiveness, that the pre positive epithets. For example:”With finger weary and worth”. Epithet also can be expressed by noun formed in attributes, very often so called “of phrases”. For example: an hour of bliss: muscles of iron and soon.¹

In English the wide spreading has the other structural type of epithet, which is built on the analogical correlation of the attribute and definition. What is contained in the attribute, definition: what is syntactical, that is definition, by contents represents by itself epithet. For example: devil of a sea rolls in that day (G. Byron) a little Flying Dutchman of a cab (J. Galsworthy) a dog of a fellow (Ch. Dickens): her brute of a brother (J. Galsworthy).

Apparently from the given example epithets are contained in the syntactical category of defined but not attributes. The attributes and defining, as they change their pales.

Epithet can be expressed by nouns and the whole word combinations in the syntactically formed the sentence. For example: lightning my pilot sits. (P.Shelly) the punctual servant of all work the sun. (Ch. Dickens).

¹ Kukhareno V.B. “A book of a practice in stylistics” Moscow, 1986

Often the epithets are expressed not only translate into Russian and Uzbek as metaphorical epithet.

Russian version: Тесный маленький кружок.

Uzbek version: Kichkina tor davra.

The Path of Thunder. Book me home p\7. (P.A) by one word but also by word, but also by word combinations, which according to their attribute function and prepositional position posses the character of the watched, fairly balanced give-and-take couple.

Epithet can be expressed by the qualitative adverbs, since these letters characterize the signs of action (and objects). In the sentence “He laughed heartily- heartily is epithet”.

Epithet and logical attribute.

Epithet should not be mixed up with logical attributes, which have the same syntactical function but which do not convey the subjective attribute of the author towards the described object painting out only the objectively existing feature of the same

Compare:

“He unlocked the iron gate easily”. (Gronin). And “The iron hate in soul pushed him on again”. (M. Wilson). “Iron” in the first case shows the material of the object and does not depend upon the individual outlook of the writer while in the second case “iron” qualifies anger as the author sees it i.e. the first example illustrates the logical attribute and the second presents genuine epithet.

Logical attribute accruing in chains of the epithets undergo a certain change they are influenced by their emotionally colored neighbors and begin to shine with the reflected light.

2. The analysis of epithets and other stylistic devices in the booksand the way of their translation

1 Yes, this was also the end of Cape Town and its bustling and exciting stream of life. Stream in dictionary meaning in a wave in the sea, but in our example life is likened to the sea and the activities in the life is described by the word “stream”. We translated it into Russian is:

Конец этой всей Кейптоунской жизни веселой и шумной.

Here in this sentence Russian variant does not help metaphor but we tried to translate it into Uzbek as: hayot ummoni. It can be considered logical epithet in Russian version but in Uzbek as English version metaphor translated as metaphor and the way of difficulty is complete coincidence in Russian translation the difficulty of translation is missed.

Bustling life-is epithet in this sentence. We translated it into Russian as: “Шумной жизнь” into Uzbek as: “jo’shqin hayot”. In all versions epithet is used.

The path of thunder – Book I home p14 (P.A)

2. Intimate little circle.

Intimate in dictionary meaning is having a close acquaintance or with a person, but in our example the word intimate comes with circle not a person. We translate into Russian and Uzbek as metaphorical epithet.

Russian version: Тесный Маленький кружок.

Uzbek version: Kichkina tor davra.

The path of thunder-Book I home p17 (P.A)

3. Coldly the man stared at him, a cold hostile stare. A cold hostile stare-is epithet in English version. We tried to translate it into Russian and Uzbek as:

Мужчина глядел на него холодным враждебным взглядом.

Kishi unga hasad va sovuqqonlik bilan qaradi.

In all versions epithet is used (p 20)

4. In a few seconds the turbulent history of the country rallied over his head like a huge wave and was gone.

We translated into Russian and Uzbek as: За несколько секунд вся бурная история страны пронеслась в сознании его словно прокатилась и схлынула

огромная волна. Bir necha soniya ichida qishlog'ining bo'ronli tarixi, xuddi qudratli to'lqin kabi ko'z oldida gavdalandi, yana izsiz yo'qoldi.

Turbulent history-in illogical epithet we translated it into Uzbek as «bo'ronli tarix»

5. Loose fine frown dust jumped to his house and choked him a little. In this sentence loose fine frown dust-is epithet: dust jumped-personification metaphor, we translated it into Russian as: даже тому сухая мелкая бурам пыл забивалась в ноздри и мешала дышать; Quruq tuproqdan ko'tarilayotgan chang uni nafas olishiga halaqit berardi. In Uzbek language all s.d. missed and the words also have been substituted.

6. A nameless fear gripped he heart Russian version: безотчаянный страх стал у ее сердце. Uning yuragini noma'lum qo'rquv g'ijimladi.

A nameless fear-is epithet in the sentence. Translations into Uzbek and Russian as: noma'lim. In all versions epithet is used.

7. A booming greeting-шумное приветствие: suron bilan kutib olmoq.

A booming greeting is epithet in this sentence. But in Russian and English variants, they give positive and in Uzbek negative (p 232).

8. The old preacher was childishly happy. Russian and English version; Старый священник стал по детски счастливый.

Uzbek version; Qari oqsoqol, bolalarcha quvnoq edi. Childly happy-is epithet in this sentence. When we translated into Russian and Uzbek epithet does not lose its expressiveness (p235).

9. He looked at the girl and smile touched his lips. Russian version. Когда он посмотрел на девушку улыбка коснулась его губ. Uzbek variant; U qizga boqqanda labini tabassum egallardi.

A smile touched his lips-is a metaphorical epithet in English, in Russian and in Uzbek version epithet is also used and does not change its expressiveness in translations (p 225).

10. Her teeth flashed in a broad, happy, light-hearted grin.

Она сверкнула зубами в доброй, широкой улыбке-Uning tishlari keng, bahtiyor, toza qalbdan tus olgan xolda marjon kabi yaraqlardi.

A broad, happy , lighthearted grin is epithet. The verb “grin” means “smile”.

Here we have used smile in Uzbek language to give more emphase to the description “marjon kabi”.

11. Celia watched it with a fixed shale; Селия наблюдала за ним неподвижно улыбаясь-Selia uni jilmaygancha kuzatdi. Fixed shale – is Mogical unassociated epithet. In Uzbek it is translated as “jilmaygancha”.

12. And everywhere they go, they touch the word with magic and beauty and tenderness. Куда бы они не ходили, мир встречал их со своиъ волшебством, красотой и нежностью. Ular qaerga borishmasin, nimani ko’rishmasin butun dunyo ularni allaqanday sehr, go’zallik va muloyimlik bilan qabul qilar edi.

To touch with magic, beauty, tenderness-is epithet in all versions.

13. His voice was completely without expression. And the first man walking into the milky stream that flowed over the rocks, made no reply. (T.London Love of ife p 245).

Toshlarga urilib, ko’piklanib oqayotgan sutdek oppoq suvga endi, oyoq bosgan sherigi esa unga hech narsa deb javob bermadi.

Epithet here is; Milky stream – sutdek oppoq suv.

14. The did not remove their shoes, although the water was icy cold.

Suv muzday sovuqligiga qaramay oyoq kiyimlarini yechmadilar (p 245). Here also epithet is used in both variants. The way of translation is lexical complete correspondence.

15. It was despairing (ry of a strong man in trouble, but Bill’s head didn’t turn. Bu falokatga yo’liqqan odamni jon achchig’qichqirig’i edi, ammo Bill qayrilib ham qaramadi. (p 246)Metaphor is used here in Uzbek translation but in English; despairing cry-epithet.

16. Was no real food value in the berries but he ate them patiently with a hope greater than experience. Bu mevalar qorin to’yg’asmasligini u bilardi;

shunday bo'lishiga qaramay ularni sabr bilan chaynar, chunki umid, achchiq haqiqat bilan hisoblashishni istamasdi. (p 248). Here in English variant periphrasis is used. And in Uzbek it is given with "epithet-achchiq haqiqat".

17. Here is the breaker of the circle "Funny called and slipped her arm through Leann's". breaker-is a denotation meaning of word. The way of translation is omission of the word. "breaker" is from the verb to break-broke-broken forms, by adding suffix-er the verb changed its meaning as to bring an end of smell "изменник". Full Russian version;

-Вот он изменник!-воскликнула Фани и взяла его под руку Лени.

It can be considered by logical epithet in Russian version. (The Path of Thunder Book I Homs 17)

18. The world may a beautifully friendly place Friendly green and Brown and blue and gold-epithet. Мир был прекрасен и дружелюбен. Все улыбалась ей; и зеленая трава и бурая земля.

Here the word "teach" is intended by the owner of the boards to mean "to punish" but the man on the raft prefers to understand it in the direct sense. The Russian equivalent "учить" does not mean "to punish" and the translator finds another word which has the two required meanings.

Он кричит что покажет вам как брать без спроса доски и делать из них плот, но поскольку как это делать вы прекрасно знаете это предложение покажется вам излишним.

A very popular stylistic device is to include in the text an overt or covert quotation. Unlike references in scientific papers the stylistic effect is usually achieved not by citing a complete extract from some other source, giving the exact chapter and verse and taking great care to avoid even the slightest change in the original wording. In literary or publicist texts an overt or covert quotation. Unlike references in scientific papers the stylistic effect is usually achieved not by citing a complete extract from some other source, giving the exact chapter and verse and taking great care to avoid even the slightest change in the original wording. In

literary or publicist texts quotations often take the form of auctions with the premium put on a general impression. It is presumed that the cited words are well-known to the reader and can readily suggest the sought for associations.

Translation of such allusions is no easy matter. The translator has to identify the source and the associations it evokes with the SL receptors and then to decide whether the source is also known to the TL receptors and can produce the similar effect. He may find the allusion untranslatable even if the source is sufficiently popular. For instance L.Carroll's "Alice in Wonderland" was many times translated into Russian and is much enjoyed both by children and adults in this country.

However, the translator will hardly preserve the obvious allusion to the book in the following sentence;

"The Tories were accused in the House of Commons yesterday of living in an Alice in Wonderland world" on the question of nuclear arms of Germany.

Вчера в палате общин консерваторов обвинили в том, чего они питают призрачные иллюзии по поводу ядерного вооружения Германии.

As a rule, previous translations of the source of the allusion are widely used to render it into Russian. This can be exemplified by S.Marshak's translation of the popular English nursery rhyme about Humpty-Dumpty who which is often cited in Britain and the U.S.A. In the translation Humpty-Dumpty who "Sat on the wall and had a great fall" who called "Шалтай-Болтай" and "all the king's men" who "can not put Humpty-Dumpty together again" we see "вся королевская рать" And ever since all balloons to the rhyme have been translated on the basis of Marshak's version. So when C.Bernstein and B.Woodward called their famous Watergate story "all the President's Men" it was unquestionably rendered into Russian as "вся президентская рать".

Some stylistic devices may be ignored by the translator when their expressive effect is significant and their reproduction in the target text would run counter to the spirit of T.L. One of the oldest and most commonly used stylistic

devices in English is alliteration. Many headings, strings of epithets and other phrases in English texts consist of words which begin with the same letter. An English man seems to be very happy if he can call an artificial satellite “a man-made moon” or invent a headline like “Bar Barbarism in Bars”.

As a rule, the formal device can not be reproduced in the Russian translation where it would look rather bizarre and of ten distort the meaning of the phrase. There are however, inuquent exceptions when the repetitions of the initial letters assumes a particular communicative value. A much cited example is from Ch.Dicken’s “Little Dorrit” “Papa is a preferable mode of address” observed Mrs.General “Father is rather vulgar, my dear”. The word Papa, besides gives a pretty form to the lips. Papa, potatoes, poultry, prunes and prism, arc all very good words for the lips, especially prunes and prism”.

Obviously the Russian equivalents to the “good” words should all begin with the letter “N” even if they referred to quite different objects e.g. папа, пряник, персик, просьба, призма, e.t.c.

Still more infrequent is the reproduction in translation of another common English stylistic device, the so called zeugma, when a word enters in several collocations within one sentence each time in a different sense e.g;

(The man... took a final photograph of Michael in front) of the nut, two cups of tea his departure.

In Russian such usage is outside the literary norm (of III и три студента ; одир-в кино, другой - в сером костюме, а третий - в хорошем настроении).

A stylistic affect can be achieved by various types of repetitions, i.f. recurrence of the word. Word combination and phrase for two limes or more a particular type of repetition is the reiteration of several successive sentences (or clauses) which usually includes some type of lexical repetition too.e.g;

England is a paradise for the well-to-do, a purgatory for the able, and a hell for the poor.

Англия – рай для богачей, чистилище для талантливых и ад для бедняков.

Repetition is a powerful means of emphasis. It adds rhythm and balance to the utterance. In most cases the translator takes pains to reproduce in T.T. Repetition, however is more of the used in English than in Russian and the translator may opt for only a partial reproduction of the English long series of identical language uses.

“Epithet is a stylistic device based on the interaction of the logical and emotive meanings. It shows the purely individual emotional attitude of the writer or the speaker towards the object mentioned;

“Shining serenely as same in measurable mirror beneath the smiling face of heaven the solitary ocean lay in unzipped silence”

The epithet is markedly subjective and evaluative. The logical attribute is purely objective non –evaluating. It is descriptive and indicates an inherent or phenomenon in question.

Thus in “green meadows”, “white snow”, “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 recognized as generally recognized. But in words “wind”, “loud ocean”, “remorseless dash of pillows”, “for minable wears”, “her burning smite” the adjectives do not point to inherent qualities of the objects. They are subjectively evaluative.

The epithet makes a strong impact on a reading to match and evaluate things unwittingly begins to see and evaluate things as the writer wants him to. Indeed in such word combination as “destructive charms”, “glorious sight”, “encouraging smile”, the combinations as “glorious sight”, 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 at the same time an experienced reader cannot help perceiving the meaning emotive of

the word which in this combination will signify “conquering, irresistible dangerous”.

The logical meaning of 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.

In fact, it is sometimes difficult to draw a clear line of demarcation between a clear epithet and logical attribute. In some passages the logical enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness though for nature, it is logically descriptive. Take for example, the adjectives green. In a suitable context this may all have a definite emotional impact on the reader. This is probably explained by the fact that the quality most planned characteristic of the given object is attached to it, thus strengthening of the quality.

SUMMARY

Having analyzed all the tasks put to course paper we can say that epithet is a stylistic device, formed on the base of logical and emotional meanings. The difference of epithet from other stylistic devices which are based on logical meanings, i.e. from oxymoron 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.

Epithet is a stylistic device that relies on the foregrounding of the emotive meaning. The emotive meaning of the word is foregrounding to suppress the denotation meaning of the latter. The characteristic attached to the object to quality it is always chosen by the speaker himself. Epithet dives opportunities of qualifying every object from subjective view point which is indispensable in creative prose, publicist style and everyday speech.

Like metaphor, metonymy and simile epithet are also based on similarity between two object on nearness of the qualified object and on their comparison.

Though long and repeated use epithets become fixed. Many fixed epithets are closely connected with folklore. First fixed epithets were found in Homer's poetry (e.g. "swift-footed Achilles").

Semantically there should be differentiated two main groups. The biggest one is affective epithets. These epithets serve to convey the emotional evaluation of the object by the speaker. Most of qualifying words found in the dictionary can be and are used as effective epithets. The second group-figurative epithets. The group is formed of metaphors, metonymies, similes and expressed predominantly by adjectives (e.d. "the smiling sun", qualitative adverbs) (e.d. "his triumphant look"), or rarely by nouns in exclamatory sentences (e.d. "You.ostrich!") and post-positive attributes (e.d. "Richard of the Lion Heart").

Two step epithets are so called because the process of qualifying passes two stages; the qualification of the object and qualification of the qualification itself, as

in an unnaturally wild day. Two-step epithets have a fixed structure of Adv + Adj model.

Phrase epithets always produce an original impression (e.d. “shutters-closing off-the shops-early morning”). Their originality proceeds from rare repetitions. Phrase-epithets semantically self suspicion word combination or even whole sentence which loses some of its independence and self-sufficiency, becoming a member of another sentence.

Epithet

1. Still watching the student nurses, MC Neil saw that two were deathly white, a third had gasped and turned away, the other three were stoically watching.

A.Hauey

The author uses the above mentioned epithets to give better picture of the inner state of the characters. The word “pale” is rather neutral, while deathly white is emotionally coloured. It gives a vivid picture.

2. The golden strain of Polynesia betrayed itself in the sun-gilt of his skin and cast up golden shuns and lights through the glimmering blue of his eyes.

T.LondonThe author uses reserved epithets in the above extract to touch the reader’s imagination with the use of epithets. Y.London makes emotionally colored description of the character.

3. On the bottom of the huge and glassy lagoon was much pearl shell and from the deck of the schooner, across the slender ring of the atoll the divers could be seen at work.

T.London

The author uses simple epithet “glassy” to show that the water in this lagoon was pure.

4.The sun had disappeared and a lead - coloured twilight settled down.

T.London

CONCLUSION

This course paper is devoted to the study of Epithet which is one of the stylistic devices, based on interaction of logical and emotional meanings.

The actuality of the work is that Epithet is less studied unit from linguistic points of view although its image have been rather wide in old and contemporary poetry and prose.

The Hypothesis of this course paper 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 Epithet and show its role in speech.

In the course paper we have discussed the following tasks;

- Stylistics as a subject
- Types of meanings
- Interaction between logical and emotional meanings; Stylistic devices based on logical and emotional meanings.

The method of the course paper has a certain complex character which includes both extra 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 course paper clarifies the linguistic nature of epithet and it defines the role of stylistic devices in realization of these pragmatic means, which gives specifics of language in different texts.

The practical importance of course paper is that the achieved results can be used in practical lessons on Functional Stylistics and text interpretation.

THE LIST OF EXAMPLES ON EPITHET FOR SEMINAR LESSONS

1. "Thief" Pilon shouted. "Dirty pig of an untrue friend" (st.)
2. O dreamy, gloomy friendly trees (Trench)
3. Tired Nature's sweet restorer-balmy stup
4. Dawn the long and silent strut
The dawn with silver-sandallerd feet,
Crept lirt a frightened gire
5. The poor birds and beasts, they have only their present experiences and
and their individual lives dit off and shut in.
6. The had an egg-like head, frog-like jaws.
7. To fulfil this condition was haplessly out of my power.
8. And it fell upon a day In the merry month of Mag....
9. The ghost of a smile appeared on soanxs face.
10. A nice little of a wife.
11. Carlyle's is a wind-in-the-orchard style.
12. Being besides a naughty put-you-in-your-place beauty of the futwa,
yannie defended her cake.
13. It was pleasant to su Dot, with her little figure and her baby in her arms,
a very doll of a baby.
14. Who's in chorge? "- "Me," Said John ungrammatically.
15. She was hopefnlly, say, madly longing for something better.
16. A well-matehed, fairy-balanud give and take couple
17. Hhe iron hate in soul pushed him on again.
18. She had received from her aunt a neat, precise and circumstantial letter.
19. A plump, rosy-cheeked, whede some applefaced young woman
20. Maycomb was an old town, but it was a tried old town uhen I first knew
it
21. The noon sun is lightly up red wound like stains on their swrface....

22. In the trustful I-know-you-do-it way.
23. She was hopefully, sadly, vaguely, madly longing for something better.
24. You are a sadding, unjust, abusive, aggravating, bad old creature! –cried Bella.
25. Dave does a there-I-told-you-so-look.
26. “Fod! Idiot! Luhatic! She protested vehemently.
27. “A nasty ungrateful, pig-heart, brutish, obstinate, sneaking dog”, exclaimed Mrs. Rose.
28. He wore proud boxing gloves of bandages for weeks after that
29. Jack would have liked to go over and kiss her pure, earnest, beautiful American forehead.
30. A spasm of high-voltage nervousness run through him.
31. In imagination he heard his father’s rich and flashy laugh
32. The noon sun is lighting up red wound like saints on their surfaces.....
33. I pressed half a crown into his ready palm and left.
34. All at once there is a goal, a path through the shapeless day.
35. Learning indignant suburbs behind them they finally emerged into Oxford St.
36. He sat with Daisy in his arms for a long silent time.
37. There was an adenoidal giggle from Audrey.
38. She watched hiss fall quick step through the radiance of the corner street-light.
39. She was hopefully, sadly, madly longing for something better.
40. She stopped at the door as if she’d been hit or as if a hundred-mile-an-hour gale had sprung up.
41. Lester consented to listen and Mr. Ross blinked his cat-like eyes and started...
42. His dry tailored voice was capable of more light and shade than Catherine hast supposed.

43. Mr. Cogan suddenly darted out of the house, crossed the terrace with clockwork rapidity.

44. And on the other side of me the dogs crouched down with a move-if-you-dare expression on their eyes.

45. You shall pay me for the plague of having you eternally in my sight. Do you hear, damnable jade ?

46. Yuck would have liked to do over and kiss her pure, polite, earnest American forehead.

47. ...whispered to the splinter aunt with true splinter aunt-like envy...

48. At his full height he was only up to her shoulder, a little dried – up pippin of a man.

49. I closed my eyes, smelling the goodness of her sweet and the sunshine-in-the-breakfast-room smell of her lavender-water.

50. The hard chairs were the newlywed-suit kind often on show in the windows of shops.

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