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1 ENGLISH LANGUAGE FACULTY

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COURSE PAPER

The theme: The Investigation of metonymy and its types

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CONTENTS

INTRODUCTION

The president of the Republic of Uzbekistan Islam Abduganievich Karimov speaking about the future of Uzbekistan underlines: "Harmonious generation is the future guarantee of prosperity"[1].

It is our task to prepare taught, professionally competent and energetic personnel, real patriots to see them in the world depository of science and culture. In this plan the national program about training personnel was worked out on the formation of new generation of specialist "with the high common and professional culture, creative and socially activity, with the ability to orientate in the social and political live independently, capable to raise and solve the problems to the perspective"[2]. There the notable place is assigned to the general applied Linguistics which carries responsibility for such socially and scientifically important sphere of knowledge as lexicography, textology, methods of language training and so on.

One of actual and important problems of modern linguistic researches is to study the linguistic semantics. However the large number of the semantic study. Many aspects of the linguistic semantic are not sufficiently researched up to our time. Especially, this concerns the semantic and stylistic analysis of literary works, the survey of the usage of stylistic devices in literary books and reveals the effectiveness of stylistic devices in the context.

This course paper is devoted to the study of transferred meaning with the help of metonymy.

The subject matter of the course paper includes metonymy and synecdoche based on contextual and emotional meanings which have been used in the literary style.

The object of the paper is different types of metonymy which are used in transferred meaning.

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[1] Kadrlar tayyorlash milliy dasturi, Toshkent, 1997, page 35
[2] I.A.Karimov "Barkamol avlod orzusi", Toshkent 1993

The actuality of the work is shown in the necessity of learning deep levels of linguistics. We have met sufficient researches on Grammar, Phonetics, Lexicology, Phraseology. But as a non- primary level of linguistics. Stylistic is somehow more uninvestigated and more interesting branch for research. Moreover, to study metonymy and synecdoche according to certain literary work will be of great importance for us to go into the writer's style and reveal his still. The examples we have collected are from English and Afro-American writers' books. Such as: Peter Abrahams and Oscar Wilde. The books we have taken under analysis aren't new, the books "The path of thunder" and "The picture of Dorian Grey" are of great value from historical, scientific, philosophical and linguistic points of view. Besides that we have tried to give the definition and use of metonymy in the Uzbek language too.

The aim of this work is directed to reveal the linguistic peculiarities of transferred meaning on the base of metonymy.

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

The scientific novelty of this course paper is that we have studied metonymy and synecdoche on the base of literary text and in certain books. This gives opportunity to have fruitful lessons in Home Reading lessons for English philology faculty's students.

The aim directs us to discuss the following problems to reveal the theme and to achieve desired goals. So, the tasks are:

- To give outlines about stylistics and stylistic devices
- to speak about metonymy and synecdoche and their role in language.
- To state the types of metonymy
- To analyze the use of metonymy in fictions
- to study transferred meaning and metonymy in the Uzbek language

- to point out the main features of lexical stylistic devices based on contextual and emotive meanings

The purpose and the tasks conditioned the choice of the method of the work. So, there were used contextual, componental, comparative **methods**.

In the process of the definitional analysis we have based on logical, denotation and connotation meaning, i.e. semantic structure of the word. To collect the theoretical part we read and analyzed several scientific books, research books and internet, source and on the base of our practical books on stylistic and translation. We have analyzed the metonymy and synecdoche used in the book "The Path of Thunder" by Peter Abrahams.

The theoretical value of this work is that the presented theories, information 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 Master's Degree and so on.

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

The structure of the course paper includes: Introduction, two main Chapters, Conclusion, and Bibliography. <u>Introduction</u> states the actuality, the aim, the reason of choosing this theme and the methods of the course paper. It also gives us brief information about the plot of the work.

<u>The main part</u> includes the theoretical ideas and practical examples. The examples have been gathered from "The Path of Thunder" by Peter Abrahams and "The picture of Dorian Grey" by Oscar Wilde.

Thus, Chapter I deals with general notes on stylistic devices, it includes:

1) Notions of stylistic devices
2) The investigation of metonymy in Modern English;
3) Chapter II is about Synecdoche and the difference of it between metaphor and metonymy;

4) Stylistic effect of metonymy and synecdoche

In the next paragraph we have analyzed metonymy and synecdoche in the fiction books with examples.

Conclusion shows the results of the course paper we have discussed.

Bibliography includes the list of the used literatures and internet source.

CHAPTER I. THE INVESTIGATION OF STYLISTICS AND STYLISTIC DEVICES

1.1. Stylistics as a science

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

While dealing with various conceptions of the term style we must also mention a commonly accepted connotation of style as embellishment of language. This understanding of style is upheld in some of the scientific papers on literary criticism. Language and style as embellishment are regarded as separate bodies. According to this idea language can easily dispense with style because style here is likened to the trimming on a dress. Moreover style as embellishment of language is viewed as something that hinders understanding. It is as it were alien to language and therefore needs to be excluded from the observations of language scholars. That is why almost all contemporary books on grammar and general linguistics avoid problems of style or at most touch upon them in passing. The notion of style as embellishment presupposes the use of bare language forms deprived of any stylistic devices of any expressive means deliberately employed. In this connection Middleton Murry writes:

«The notion that style is applied ornament had its origin no doubt in the tradition of the school of rhetoric in Europe and in its place in their teaching. The conception was not so monstrous as it is today. For the old professors of rhetoric

were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading. Their classification of rhetorical devices was undoubtedly formal and extravagant. The conception of style as applied ornament… is the most popular of all delusions about style».

The notion of style as embellishment of language is completely erroneous. No matter how style is treated it is the product of a writer's deliberate intention to frame his ideas in such a manner as will add something important something indispensable in order to secure an adequate realization of his ideas. To call style embellishment is the same thing as to strip it of its very essence that is to render unnecessary those elements which secure the manifold application of the language units.

Belinskiy also distinguished two aspects of style making a hard and fast distinction between the technical and the creative power of any utterance.

«To language merits belong correctness clearness and fluency he states qualities which can be achieved by any talentless writer by means of labour and routine. »[3]

But style is talent itself the very thought. Almost the same point of view is held both by A.N. Gvozdev and F.L.Lucas. Gvozdev states that «Styliscs has a practical value, teaching students to master the language working out a conscious approach to language»[4] and Lucas declares that the aims of a course in style are: a) teach to write and speak well, b) to improve the style of the writer and c) to show him means of improving his ability to express his ideas[5].

It is important to note that what we call the practical approach to the problem of style should by no means be regarded as something erroneous. The practical side of the problem can hardly be over-estimated. The ability to write clearly and

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[3] V.G.Belinskiy. Русская литература. – Moscow; Высшая школа,1948.-p396

[4] A. N. Gvozdev .Очерки стилистике русского языка. - Moscow; Высшая школа,1952.-p8

[5] F.L. Lucas .Style. London, 1962

emphatically can and should be taught. This is the domain of grammar which today rules out the laws and means of composition.

The notion of style cannot be reduced to the merely practical aspect because in such cases a theoretical background for practical aims cannot be worked out. Moreover stylistics as a branch of linguistics demands investigation into the nature of such language means as add aesthetic value to the utterance.

Just as the interrelation between Lexicology and Lexicography is accepted to be that of theory and practice so theoretical and practical stylistics should be regarded as two interdependent branches of linguistics science. Each of these branches may develop its own approach and methods of investigation of linguistic data.

The term style is widely used in literature to signify literary genre. Thus we speak of classical style or the style of classicism realistic style the style of romanticism and so on.

The use of the word style has sometimes been carried to unreasonable lengths thus blurring the terminological aspect of the word. It is applied to various kinds of literary works: the fable novel ballad story.

The term is also used to denote the way the plot is dealt with the arrangement of the parts of literary composition to form the whole the place and the role of the author in describing and depicting events.

It is suggested in this work that the term style be used to refer to purely linguistic facts thus work avoiding the possible ambiguity in its application. After all the origin of the word style is a justification for the suggestion. However we are fully aware of the fact that such a proposition will be regarded as an encroachment on the rights of literature to have its own terms in spite of the fact that they are the same as terms in linguistics.

Now let us pass to the discussion of an issue the importance of which has to be kept clearly in mind throughout the study of stylistics that is the dichotomy of language and speech or to phrase the issue differently language as a system and

language in action It deserves at least a cursory discussion here not only because the issue has received a good deal of attention in recent publication on linguistic matters but also because as will be seen later many stylistic devices stand out against the background of the distinctive features of these two above mentioned notion. The simplicity of the issue is to some extent deceptive. On the surface it seems that language in action takes the sings of language as a system and arranges them to convey the intended massage. But the fact is that the sings of the latter undergo such transformations in the former that sometimes they assume a new quality imposing new significations on the sings of the language code. There is compelling evidence in favour the theory which demands that the two notions should be regarded in their unity allowing however that each of them be subjected to isolated observation.

This relatively new science stylistics will be profitable to those who has a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood when a thorough knowledge of the language as a system of the phonetic grammatical and lexical data of the given language has been attained.

It goes without saying that the more observant the student is the easier it will be for him to appreciate the peculiar usage of the language media.

1.2. Notions of stylistic devices

Before stepping to stylistic analysis of the of metonymy we would rather stop at the definition of stylistic devices.

Stylistic device is a conscious and intentional intensification of some typical and semantic property of a language unit (neutral and expressive) promoted to a generalized status and this becoming a generative model. It follows then that a 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 phenomenon with the greatest and most evidence force.

Stylistic devices functions in the texts are marked units. They always carry some kind of additional information, either emotive or logical. That is why the method of

free variation employed in descriptive linguistics cannot be used in stylistics, because any substation may cause damage to the semantic and aesthetic aspect of the utterance.

A.W. Groots points out the significance of stylistic devices in the following passage: "Each of the aesthetically relevant features of the text service to create features of the gestalt of the poem. In this sense the relevant of linguistic features may be side to function or operate as gestalt factors"[6].

The idea of the function of stylistic device is expressed most fully by U.M. Zirmunsky in the following passage:

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

The motivated use of stylistic device in a genuine work of emotive literature isn't easily discernable thought they are used in some in kind of relation to the facts, events or ideas dealt with in the artistic massage. Most stylistic devices display and application of two meaning: the ordinary one, in other words, the meaning (lexical and structural) which has already been established in the language as a system and a special meaning which is superimposed on the unit by the text, i.e a meaning which appears in the language in action.

The birth of stylistic devices is a natural process in the development of a language media. Language units, which are used with more or less definite aims of communication in various passages of writing and in various functional styles, begin gradually to develop new features, a wider range of functions, thus causing multiple functions. Hence, they can be presented in variations with concrete variables. The interrelation between expressive means and stylistic devices can be worded in terms

[6] Самохин В.Н. Эстетическое восприятие. М.: Мысл 1985 стр.-68

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

The notion of language as a special code is now very much practiced in the analysis of the functions of language units. E. Stankievich sees a kind of code switching of the language code when "… the neutral, basic code serves as the background against which the elements of another system acquire expressive prominence within the context of the basic system". Stylistic devices are used sparingly in emotive prose, lest they should over border the text with implications thus hindering the process of decoding they are abundantly used in poetry and especially so in some trends of poetical tradition consequently regarding mental absorption of the content.

In linguistics there are different terms to denote particular means by which utterances are fore grounded, i.e. made more conspicuous more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic marks, stylistic devices, tropes, figures of speech and other names. All these terms are used indiscriminately and are set against those means which we shall conventionally call neutral. Most linguists distinguished ordinary (also: substantional, referential), semantic and stylistic differences an meaning. In fact all language means contain generally acknowledged grammatical and lexical meanings, others besides these contain specific meanings which may be called stylistics. Such meanings go alongside primary meanings and as it were, are superimposed on them.

Stylistic device is a conscious and intentional intensification of some typical structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model. It bellows then that a stylistic device is an abstract patterns into which any content can be poured.

Stylistic devices are grouped into lexical, phonetic, syntactic and lexico-syntactical devices.

While reading "The Path of Thunder" we may notice that the writer used lexical stylistic devices more than others. So I have decided to speak about lexical stylistic devices before analyzing stylistic devices in the book.

Lexical stylistic devices are based on logical and lexical meanings of a word.

For stylistic purposes out of a variety of meanings, belonging to a word we single out the following three types of lexical meanings:[7]

Logical, nominal, emotive

Logical meaning is an expression of the concept of the given thing or phenomenon through 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 polysemantic word:

1. Upper part of man's body
2. Natural aptitude or talent
3. Person
4. Leader or director
5. Cutting or striking part of tool and some other logical meanings.

Nominal meaning names being or things. There are words where the nominal meaning prevails, they are proper names proper nouns. Generally proper names have developed from common nouns, so the word "smith" has become proper name "Smith" or the word "sharp" has given like Miss Sharp in the novel "Vanity fair" by William Tackarey.

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[7] Qudrat Musayev "English stylistics" Tashkent "Fan"2001. P.28

Emotive meaning expresses the feelings and emotions connected with the object or phenomenon denoted by the word[8]. Emotive meaning usually coexist with logical meaning as in words, sonnie, birdie, sweet, etc.

But some words are devoid of logical meaning and have only emotive meaning. These words are interjections or exclamatory words.

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

In that case, we say that they have a contextual emotive meaning.

Emotive meanings of words play important role stylistics. Writers use the words with emotive meanings for definitive stylistic effects, thus calling the attention of the reader to the meaning of such words.

The following words have also emotive meanings:

Interjections: O! Hey! Gosh!

Exclamatory words: Well! Look out!

Oath and swear words: Upon my word! The devil! Christ! etc.

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

Suffixes having diminutive meanings may also be treated as adding emotive meaning to the words with natural logical meaning: cubicle (cube), particle (part), townlet (town), etc.

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 form the semantic structure of the word. Apart from them, there exists one more lexical meaning, which appears only within the given context. This is the contextual meaning. The word may acquire in the context a contextual logical meaning, a contextual nominal meaning or a contextual emotive meaning.

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[8] Kuharenko "Lectures and stylistics" Tashkent 1987

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 lexical meanings of the word.

In our course paper, we want to discuss metaphor, metonymy, epithet, and oxymoron and hyperbole, which are based on primary and contextual emotional meaning of words and were used by the writer in the book "The Path of Thunder".

A number of stylistic devices are based on particular and peculiar use of lexical meanings. Therefore, it is stylistic necessary to define the types of meanings of words, which we meet in stylistic devices, and we discussed above as logical emotive, nominal and contextual meanings.

To the list of such stylistic devices we can include metaphor, metonymy. Inspite of their includance in the same group (contextual meaning), they have their own functions in speech separately.

Metaphor. A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other, which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features, which to his eye have something in common.

The idea that methods is based on similarity or affinity of two (corresponding) objects or notions is, as I understand it, erroneous. The two objects are identified and the fact that a common feature is pointed to and made prominent does not make them similar. The notion of similarity can be carried an ad absurdum, for example, animals and human beings move, breathe, eat etc, but if one of these features, i.e. movement, breathing, is pointed to in an animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity.

For example: A pang of fear gripped Lanny's heart, but he kept on.[9]

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[9] Peter Abrahams "the Path of Thunder" Moscow 1948 p 26

In this example the movement of human is being transferred to the object.

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

Ex: Loose fine frown bust jumped to his noise and choked him a little.[10]

The movement of dust particles seems to the eye of the writer to be regular and orderly like the movement in dancing. What happiness practically is that our mind runs in two parallel lines: the abstract and the concrete, i.e. movement (of any kind) and jumping (a definite kind).

The examples above given from the book "The Path of Thunder " may serve as illustrations of genuine metaphors. Here are some examples of metaphors that are considered trite. They are timeworn and well rubbed into the language: "a ray of hope", "a shadow of smile", "a flight of faney", "floods of tears" and so on.

Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in scientific language. The use of trite metaphors should not be regarded as a drawback of style. They help the writer to enliven his work and even make the meaning more concrete.

Metonymy comes from Greek word "meta-" which means substitution and "onyme"-name. We will explain metonymy in the next paragraph.

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[10] Peter Abrahams "the Path of Thunder" Moscow 1948 p 19

Epithet is a stylistic device based on the interplay of emotive and logical meanings in a word phrase or even in a sentence[11]. It shows the individual emotional attitude of the writer or the speaker towards the object mentioned. Ex:

"Nice day" Lanny said. "I'm returning home after seven years". The ticket collector stared at him, a <u>cold</u> <u>hostile</u> <u>stare</u>[12].

There a group of epithets helps the writer in a concise form to express the ticket collector's hatred.

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

<u>Simple epithets</u> are ordinary adjectives as: wistful smile (pg 34), gentle smile (pg 34).

<u>Compound epithets</u> are bruit like compo- und adjectives:

wordless mutual agreement (pg 49)

heart burning smile

Phrase epithets are extremely characteristic of English language. Unlike simple and compound epithets, which may have pre- and post position, phrase epithets are always placed before the nouns they refer to. They help not only to reveal the individual view of the author and his character but at the same time do it in a rather economical manner[13].

Ex: a life and death struggle

All is well that ends well adventures.

Very often, such construction serves to produce a humorous effect. Another structural variety of epithet is one, which we call reverted epithets. The reserved epithets are composed of two nouns linked in an off- phrase.

Ex: The shadow of a smile, a devil of a job.

Rather often epithets are used in pairs. "…they all stood safe and sound, hale and hearty upon the steps".

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[11] Qudrat Musayev "English stylistic" Tashkent 2008 pg 120
[12] Peter Abrahams "The Path of Thunder" Moscow 1948 pg 20
[13] Galperin I.R. "Stylistic" Moscow 1977

Epithets may be classified from different standpoints: semantically and structurally. Structurally epithet is discussed above. Now we shall look at its semantic subgroups: associated and unassociated.

Associated epithets are the ones which point out a feature, which is essential to the objects, they describe: the idea expressed in the epithet is unherent in the concept of the objects; ex: dark forest, careful attention, red sunset, dark cloud.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it. Such associations immediately bring surprising effect, attract the reader's attention. Ex: elegant books, voiceless sounds, heart burning smile.

When the link between components is comparatively close we say there is a stable word combination. Combinations of this type appear as a result of the frequent use of certain epithets: - bright face, sweet smile, unearthly beauty, pitch darkness, deep feeling.

Epithets should not be mixed up with logical attributes which have the same syntactical function, but which do not convey the subjective attitude of the author towards the described object. Thus, the epithet is markedly subjective and evaluative. The logical attribute is purely objective, non evaluative: green meadows, white snow, round table and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objectives which may be regarded as generally recognized. But in *wild wind, still will, iron hate, silver hair* the adjectives don't point to inherent qualities of the objects to inherent qualities of the objects described. They are subjectively evaluative.

Sometimes three, four, five and even more epithets are joined in chains. They are called string epithets. The structural type of string epithets is like enumeration. These attributes describe the object from different points of few.
Ex: It was an old, musty, fusty, narrow-minded, clean and better room. Another distributional model is the transferred epithet. Transferred epithets are ordinally

logical attributes generally describing the state of human being by referring to an inanimated object.

Ex: sleepless pillow, merry hours, sick chamber.

Language epithets have a tendency to become obsolescent. That is the fame of many emotional elements in the language. They gradually lose their emotive charge and are replaced by new ones which turn will be replaced by neologisms. Thus, the function of epithets of this kind are to show the evaluating subjective attitude of the writer towards the sing described.

Stylistic function of epithet is to give subjective evolution of sings and notions. In most cases, as it was stated before, it is writer's subjective attitude to what he describes.

Hyperbole. Another stylistic devices belongs to the group which is under our discussion is hyperbole. It is deliberate our - statement or exaggeration of some quantity quality, size and others. It is another name of exaggeration[14]. By this figure we mean a statement exaggerated fancifully for the purpose of creating afford. It is frequently used in fiction and poetry but not in scientific texts. Where precession of expression in necessary, colloquial speech is reach in hyperbolic expirations. Hyperbole surveys to convey intensity of feeling. One of the most typical features of hyperbole is its emotional situation. In colloquial discourse hyperbole maces use of especially striking intonation with great rises and falls of voice. Familiar examples of hyperbole are: Heaps of time, millions of pardons. I bag a thousand pardons; the waves were mountain high and etc.

In lexical building of English language may express some lexical groups, composing which includes the words in the obliged order. Lexics belongs to this group calling physical characteristics- subjects of real world, size, volume, quantity, lexics ascending frequent characteristics of events or phenomena: their temporary and space parameters and at last lexics describing emotions and emotional conditions.

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[14] Galperin I.R. "Stylistics" Moscow 1977

Hyperbole expresses figurative characteristics. The author or the speaker aspires to intensify expression, under line positive or negative quality of describing people, subjects with the half of these expressive means. Hyperbole is used widely in folks, in the old (ancient) epic poetry in any time and nation.

Ex: He heard nothing. He was more remote than the stars.

We see an example for hyperbole from teaching AIDS of Morakhausky A.N. and the other author's "English language stylistics"[15]. Jack: Personality, darling to speak quite candidly. I do not much care about the name of Ernest Qwendolein. It suits you perfectly. It's a divine name. It has a music his own, it produces vibrations. Now, we see componential analysis of the word "music".

Music – 1) art of making pleasant combinations of sounds in rhythm and harmony

  2) written or printed signs represent these sounds

Art – 1) the creation or expression of what is beautiful, especially in usual form, fine skill or attitude in such expressions

  2) Something in which imagination and personal taste are more important than exact measure and calculation.

  3) trickery, trick

It is clear from given componential analysis that neither in first nor in the second stage using the word "music" was secreted the sign "great quantity", which connected with stylistic device in the example of hyperbole. We would criticize the author for that they meant hyperbole as stylistic device. Thus, hyperbole as stylistic device must describe the unreal condition of the context, i.e. not true the context.

Oxymoron. Another stylistic device, which is based on logical and emotional meanings, is oxymoron. It is combination of words where the words are lexical opposed to each other. In oxymoron the defining word loses its own lexical meaning and functions as the intensifier of the next combined word: ex – "in the glow of the

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[15] Мороховский А.Н. Воровьёва О. Лихомирт Н.И. Тимошенко З.В. "Стилистика английского языка" М. 1975. Pg 166

fire light the old woman's eyes glowed a warm and humble pride" pg 61 "The Path of Thunder"), here humble pride is oxymoron.

… Mummy cried silently as the sponged the gaunt bodies. "cried silently" is oxymoron, the word "cry" is lexical opposed to "silent".

In most cases we must not confuse oxymoron with intensifier words as: I'm awfully sorry – here oxymoron isn't used because "awfully" and "sorry" aren't lexical opposed words, or awfully sorry and others.

CHAPTER II. THE INVESTIGATION OF METONYMY AND ITS TYPES

2.1. Metonymy and its types, its use in the English and Uzbek languages

a) Metonymy and its Linguistic Nature. The investigation of metonymy in Modern English

Metonymy is a stylistic device based on primary and contextual meanings in both English and Uzbek languages. The difference between metaphor and metonymy is that metonymy is based on association and metaphor is based on likening.

Metonymy is a useful for placing emphasis where we wish it did fall.

E. Poe. For instance, speaks of the Glory that was Greece.

And the grandeur that was Rome.

By suggesting ideas to be connected with the two notions, the poet creates a subtle and meaningful distinction between them. This is based upon the connotative value of glory and grandeur. With its implication of authentic distinction, deserved praise and distinction, glory assumes a higher standing than grandeur, with is connotations of more wordly splender and exterior display of wealth.

In the Uzbek language a famous example for every day use: Oshga seni ham aytishdimi? Or qalamim bilan bola boqaman.

These are metonymy which are based on associated meanings."osh"is changed with the party when Uzbek people distribute and treat guests with palov in wedding party. And"qalam"is in the meaning of profession where we use pencil more often.

Metonymy is a shift of names between things that are known to be investigation some way or other connected investigation reality. The transfer may be conditioned by spatial, temporal, causal, symbolic, instrumental, functional and other relations.

Thus, the word book is derived from the name of a tree on which inscriptions were scratched: Mod E book - OE bos "beech". Mod E win - OE winnan to fight; the word has been shifted so as to apply to the success following fighting. Cash is

an adaptation of the French word caisse "box"; from naming the container it came to mean what was contained, i.e. money: the original meaning was lost investigation competition with the new world safe. Spatial relations are also present when "the chairman", the bar "the lawyers", the pupit "the priest". The word town may denote the inhabitants of a town and the word house the members of the House of Commons or of Lords. Cello, violin, saxophone are often used to denote not the instruments but the musicians who play them.

A causal relationship is obvios investigation the following development: Mod Eng. fear ME feere – OE fear, fer "danger", unexpected attack". States and properties serve as names for objects and people possessing them: youth, age, authorities, forces. The name of the action: Mod E slay Germ schlagen. Emotions may be named by the movements that accompany them; to frown, to start.

There are also the well-known instances of symbol for thing symbolized: the crown for "monarchy"; the instrument for the product; hand "handwriting"; receptacle for content, as investigation the word kettle, and some others. Words for the material from which an article is made are often used to denote the particular article: glass, iron, copper, nickel are well known examples. The pars pro toto where the name of a part is applied to the whole may be illustrated by such military terms as the royal horse for "cavalry" and foot for "infantry", and the expressions like I want to have word with you. The reverse process is observed when OE ceol'a shep' develops among other variants into keel'stylistic barge load of coal'[16].

A place of its own withen metonymycal change is occupied by the so called functional change. The type has its peculiarities: investigation this case the shift is between names of things substituting one another investigation human practice. Thus, the early instrument for writing was a feather or more exactly a quill (OE pen, from Ofr penne, from it penna, from Lat penna "feather"). We write with fountain – pens that are made of different materials and have nothing investigation common with feathers except the function, but the name remains. The name rudder comes

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[16] Internet source

from OE roper "oar" Germ Ruder "oar". The shift of meaning is due to the shift of function; the steering was formerly achieved by an oar. The steersman was called pilot; with the coming of an aircraft was also called pilot. For more cases of functional change see also the stylistic history of the words; fitter, pocked, spoon, stamp, sail.

Common names may be derived from proper names also metonymically, as investigation macadam and diesel, so named after their inventors.
Many physical and technical units are named after great scientists; volt, ohm, ampere, watt etc.

There are also many instances investigation political vocabulary when the place of some establishment is used not only for the establishment itself or its staff but also for its policy: the white House, the Pentagon, Wall Street, Dowing Street, flut Street. Examples of geographic names turning into common nouns to name the goods exported or originating there are exceedingly numerous, e.g. astrakhan, birkini, boston, cardigan, china, tweed. Garments came to be known by the names of those who brought them into fashion: mackintosh, raglan, wellingtons. The stylistic device based on the principle of substitution of one object for another is called metonymy. Metonymy is based on different types of relation between the dictionary and contextual meanings, relation based not on affinity, but on some king of association connecting the two concepts which these meaning represent.

For example, the word "crown" may stand for "king or queen", "cup or glass" for the "drink it contains". These examples of metonymy are traditional. Investigation fact, they are derivative logical meanings and there are fixed in dictionaries, there is usually a label "fig". this shows that new meaning not interely replaced the primary one, but, as it were, contextual – exist with it. The lexical stylistic device – metonymy is created by different semantic process. It is hand on contiquity of object. Transference of names in metonymy does not invole a necessity for two different words to have a common component in their semantic structures as is the case with metaphor but proceeds from the fact that two objects have common

grounds of existence in reality. Such words as "cup" and "tea" have no stylistic nearness, but the first one may serve the container of the second, hence the conversational cliché "Will you have another cup?". Metonymy as all other lexical stylistic device loses its originality due to long use. The scope of transference in metonymy is much more limited than that of metaphor, which is quite understandable: the score of human imagination identifying two objects (phenomena, actions) on the grounds of commonnens of their unmemorable characteristics is found less while actual relations between objects are more limited. One type of metonymy – namely the one, which is based on the relations between the part and the whole is often viewed independently as synecdoche. As a rule, metonymy is expressed by nouns (less frequently – by substantives numerals) and is used in syntactical functions characteristic of nouns (subject, object, predicative).

Metonymy emotionalized communication by substituting the most suggestive characteristic for an object meant, as the sign for the thing signified, the container the thing contained, the dominant features for the person, idea or object, etc. Eg. The stars and stipes dangled languidly from a flagstaff. (W.S. Maugham). As we said, metonymy is based on definite relations between the object implied and the object named. For example: many ears and eyes were busy with a vision of the matter if these placards. Besides, their logical meanings the words "ears" and "eyes" have acquired contextual logical meanings that of people (or listeners and readers).

The interaction between the logical and contextual m meaning of these words is based on close relations objectively existing between the part and the body itself. In metonymy relations between the object named the object implied are various and numerous. The list given below includes the most frequent types of relations[17].

1. The relations that exist between an instrument and the action it performs (or between an organ of the body and its function).

As, "the sword" is the worst argument that can be used, so should it be the last. (Byron)

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[17] Александрова О.В. «Хрестоматия по английской филологии» М.: Высшая школа 1991, pg. 255

If we give example to this in Uzbek:Temur tig'I yetmagan joyni qalam bilan oldi Alisher.

The words"tig' and qalam" stand for "war and poetry".

The word has acquired a contextual logical meaning in the above sentence that of military action, repression.

2. The relations that exist between an article of clothing and the person wearing it. Then a pause, as the bonnet and dress neared the top of square. (Bannet)

In his example, the articles of clothing are used to denote the woman herself.

In the Uzbek:Oq halatni ko'rdim yuragim orqagq tortadi.

"oq halat "means "doctor".

3. The relations that exist between symbol and the phenomenon it symbolized.

Ex: "This, -he said, -was characteristic of England, the most selfish country investigation the world"; the country which the blood of other countries; destroyed the brains and hearts of freshmen, Hindus, Egyptians, Boers and Burmese.

The words "blood", "brains" and "hearts" are used in the above extract to symbolize the freedom and strength of other people, their political, economic and intellectual else.

Apart from this group of metonymies, some other three types of metonymies should be mentioned that is metonymies based on very close, common relation between objects[18]. They are:

a) The relations between the material and the thing made of it, as for example: to be dressed investigation silk, or nylon.

b) In the Uzbek: Umrida tilla taqmagan. Here the word: "tilla" means any kind of jewellary.

c) The relations between the creator and his creation, "Your father would go crazy about Goye". (Gollswothy).

d) In the Uzbek: Navoiyni sevib o'qiyman.

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[18] Кузнец М.Д. и др. «Стилистика английского языка». Ленинград 1960. Pg.171

e) The relations between the singular and device the plural. This type of metonymy is called synecdoche:

Ex: It was … in the pacific; where week, months, often pass without the margin less blue, level being ruffed by any wandering kill. (Fr. Bullen)

Metonymy of these types are always trite irrespective of the fact whether they have long bun investigation common use or have recently been created.

There are other trite metonymies in the English language, which have been long and widely used, become hackneyed and last their vividness;

Ex: from the cradle (from babyhood) to succeed to the crown (to become king), under one's roof (investigation one's house), etc. the stylistic effect of trite metonymies is, in most cases, weak.

Contextual metonymy

Contextual metonymy is used in speech. It is genuine metonymy and reveals a quite unexpected substitution of one word, a even concept for another, on the ground of some strong impression produced by a chance feature of the thing. E.g. Then they came in, two of them, a man with long fair moustaches and a silent dark man… Definitely, the moustaches and I had nothing in common.

Here we have a feature of a man, which catches the eye, this case his facial appearance: the moustache stands for a person himself. The fiction of the metonymy here is to indicate that the speaker knows nothing of the man; moreover, there is a definite implication that is the first time speaker has seen him.

Metonymy as a genuine stylistic device is used to achieve concreteness of description. By gyring a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own. E.g. There was something so very arguable in being so intimate with such a waist coat, in being on such off-hand terms so soon with such a pair of whiskers that John was uncommonly pleased with himself. (Dickens)

By mentioning, only one seemingly insignificant features or detail connected with the phenomenon the author draws the reader's attention to it and makes him see the character he describes as he himself sees it.

The following example may also serve as an illustration: "What was going to happen now?" but as miss Brill wondered, the ermine to que turned, raised her hand as though she'd seen someone else, much nicer, just over there, and pattered away. (K.Mansfield)

Sometimes a genuine metonymy, which stresses the essential feature of the character, is so striking and unusual that the author finds it necessary to give a kind of explanation. E.g. "Mean while, in the dining room, Molly D'Exergillod was still talking. The prided herself on her conversation. Conversation was in the family… Milly would have had to be a talker by marriage, is she had not already been one by birth". In the novel "Point counter point" of Huxly, the contextual logical meaning of the word "conversation", which is used here sentence serves a kind of key clarifying it.

Here is another example of the same kind: "He was interested in everybody". His mind to dinner not for old times, sake, but because he was worth his salt.
Look at the example:

"Miss Jox's hand trembled as she slipped it through Mr. Bombay's arm and felt herself escorted up the steps, preceded by a coked hat and a Babylonian caller"[19].

"A cocked hat and a Babylonia collar" stand for the wearer of the articles in question. One can hardly admit that there is a special characterizing function in such a substitution. The function of these of genuine metonymy is more likely to paint out the insignificance of the wearer rather than his importance, for his personality is reduced to his externally conspicuous features, the hat and red collar. In the following example, the metonymy "Grape" also requires a broad context: "And this is stronger than the strongest grape could ever express in its expanded shape".

Semantic types of metonymy

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[19] Азнаурова Е.С. "Interpretation of literary Text". Tashkent Ukituvchi; 1990, pg. 159

Many attempts have been made to pin-point the types of relation which metonymy is based on, among them the following are most common:

1. A concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion as in

The comp; the pulpit and the low

For rich men's sons a free (Shelly)

2. The container instead of the thing contained:

The Hall applauded, kettle boil.

3. The relation of proximity as in

The round game table was boisterous and (Dickens)

4. The material instead of the thing made of it as in:

The marble spoke.

5. The instrument which the does uses in performing the action instead of the action or the doer himself as in:

Well, Mr. Weller, says the gentleman, you are a very good whip and can do what you like you horses, we know.

"As the sword is the worst argument that can be used, so should it be the last". (Bayron)

The last in no way complete. There are many other types of relations which may be serve as a bases for metonymy. Being a means of building up imagery, generally concerns concrete objects, which are generalized. The process of generalization is easily carried out with the help of the definite article. Therefore instances of metonymy are very often used with the definite article or with no article at all, as in there was perfect sympathy between Pulpit and Pew, where "Pulpit" stands for the clergyman and "Pew" for the congregation.

This is probably due to the fact that any definition of a word may be taken for metonymy, in as much as it shows a property or an essential quality of the concept, thus disclosing a kind of relations between the thing as a whole and a feature of it which may be regarded as part of it.

In the book English lexicology by Rayevskaya are given other examples of types of metonymy[20]:

a) The sign for the thing signified.

From the cradle to the grave (from childhood do death)

Gray hair (old age or men)

Arena is the Latin word for sand a remainder that send was to stren the floors of the amphitheaters.

b) The instrument for the agent.

The best pens of the day = the best writers of the day or give every man thine ear but few the voice = pay heed to what every man says, but say little yourself.

The pan is stronger than the sword = those who use the pen have influence than those use the sword.

c) The container for the thing contained.

He drank a cup (the contents of the cup)

The kettle (the water in the kettle) is boiling.

d) A symbol can be used for an object.

E.g. Both the scales and the sword were allied with the infants; (the scales = the law – court; the sword = the police);

e) An object may stand for a person connected with it

E.g. And the first cab having been fetched from the public house, where he had been smoking his first pipe; (Dickens)

f) The name of the place can be used for somebody or something connected with it.

E.g. George was committed definitely to the joys of the table; (Galsworthy)

g) The names of various organs are used in the same way.

E.g. He drank a cup (the contents of the cup) the kettle (the water in the kettle) is boiling.

h) A part of species substitution for a whole or genus:

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[20] Кузнец Д.М. и др. "Стилистика английского языка", Ленинград, 1960, pg. 175

He manages to earn his bread = the necessaries of life.

A fleet of fifty = fifty ships.

   i) A whole of species substitution for a part or species:

He is a poor creature = that is man.

In the same way vessel is used for ship, a measure is used for a dance or for poetry, the smiling year for the smiling season or spring.

     A great many English words have been traced to proper names. Familiar examples are: Adonis, Apollo, Don Juan, Don Quixote, Tartuffe, etc. This is one of the sources from which new words are still being (the so – called antonomasia).

The following cases of metonymy are also worthy of notice:

   a) The concrete substituted for the abstract, i.e. a common noun a person is used in an abstract sense, e.g.: There is mixture of the tiger and the ape in the character of a Frenchman (Voltaire).

       I do most that friendship can,

       I hate the Viceroy, love the man. (J. Swift)

   b) The abstract substituted for the concrete. Here an abstract noun is used as a concrete noun. E.g.: the authorities were greeted.

   c) The material substituted for the thing made, i.e. a material noun is used as a common noun. E.g.: the marble speaks, that is the statue made of marble

Silver – coin made of silver; silver money; money (in general)

Iron – instrument, utensil, appliance made of iron.

Glass – articles made of glass.

Boards – the stage in a theatre.

     Metonymy and synecdoche have contributed to the stock of words by becoming fossilized.

     The subject of metonymy is a very complex one. Due to a great variety of associations there are a lot of instances where metonymy is disguised and hardly recognizable.

The following will afford good examples of the so – called faded metonymy:

Book (O.E. Boc-beech-tree) – the name of the materials applied to the product;

library (Lat.); librarus; liber-book, originally "the bark of a tree";

yard (O.E. gyrd) – originally meant "a piece of wood"; Modern English –a unit of measure.

sandwich – two slices of bread usually buttered and having a thin layer of meant, cheese or savory mixture, spead between them (after John Mantagu, earl of Sandwich who lived in the 18th century).

hooligan – a loafer or ruffian, like the hoodlum (after an Irish family in London).

Ampere – the practical unit of intensity of electric current, being that produced by one volt acting through a resistance of one ohm (after A.M. Ampere, French physicist).

lilliputian – a pug my (pertaining to Lilliput, an imaginary island in swift's "Gulliver's Travels").

calico – so called because first imported from Calicut, India (originally, any cotton cloth from India and the East).

Volt – the unit of electromotive force (after Allesandro Volta, Italian physicist).

Ohm – the practical unit of electrical resistance, being the resistance of a circuit in which a potential difference of one volt produces a current of one ampere (after the German electrician G.S. Ohm).

silhouette – (after Etienne de Silhouette, French politician, who was often caricatured in this way. Larousse).

nankeen (=nankin) – brownish – yellow cloth in firm texture and great durability, originally from China.

mousseline (=muslin) – a very thin, fine and soft plain cloth made in India, or an imitation of in (from Mosul – a city of Mesopotamia).

tulle – a thin fine net, commonly of silk, for veils dresses, etc. (from Jullea town in France).

bordeauxs – wine from the Bordeaux region, France.

madeira – wine, made on the Island of Madeira.

malaga – a white wine, Malaga – a city and province of Spain.

champagne – white sparkling wine, made in the old province of Champagne, France.

vaudeville – commonly, a variety show (from Vau-de-Vire. lit., valley of Vire – a village in Normandy).

dahlia – a flower (after A.Dahl, Swedish botanist).

nicotine – a poisonous alkaloid (after Jian Nicot, who introduced tobacco into France).

Illustrative examples of faded metonymy will be found in names of animals which arise from their places of origin. The big, shaggy Newfoundland came from the island of Newfoundland; the Pomeranian from Pomerania; and the Airedale from the valley of "dale" of the Aire in Yorkshire, England (a large terrias of a breed with hard and wiry coat).

Synecdoche and the difference of it between metaphor and metonymy

Metonymy and metaphor differ also in the way they are deciphered. In the process of disclosing the meaning implied in a metaphor, one image excludes the other, that is, the metaphor "lamp" in "The sky lamp of the night". When deciphered, means the moon, and though there is a definite interplay of meanings, we perceive only one object, "the moon". This is not the case with metonymy. Metonymy, while presenting one object to our mind, does not exclude the other, in the example given above "the moustache" and the man himself are both perceived by the mind.

Each type of intended substitution results in a stylistic device called a trope. The most frequently used, well known and elaborated among them is a metaphor – transference of names based on the associated likeness between two object as in the "pancake" or "ball" or "volcano" for the sun, "silver dust", "sequins" for "stars", "vault", "blanket", "veil" for the "sky".

We know that nomination – the process of naming reality by means of the language – proceeds one of the features characteristic of the object which is being named for the representative of the object. The connection between the chosen feature, representing the object, and the word is especially vivid in cases of-transparent "inner form" when the name of the object can be easily traced to the name of one of its characteristics of "chairman", "waxen". Thus the semantic structure of a word reflects, to a certain extend, characteristic features of the piece of reality, which it denotes.

So it is only natural that similarity between real objects or phenomena finds its reflection in the stylistic structures of words denoting them: both words possess at least one common stylistic component. In the above examples with the "sun" this common stylistic component is "hot" (hence – "volcano", "pancake" which are also "hot") or "round" (ball, pancake which are also of round shape).

The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects – the one, which is actually named, and the one, which supplies its own "legal" name. so that formally the deal with the name transference based on the similarity of one feature common to two different entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected – the more expressive – is the metaphor.
If a metaphor involves likeness between inanimate and animate objects. We deal with personification, as in "the face of London", or "the pain of the ocean".

Metaphor as all other so, is fresh, original, genuine, when first used, and tutee, hackneyed, state when often repeated. In the latter case it gradually loses its expressiveness becoming just another entry in the dictionary. As in the "leg of a table" or the "sunrise", thus serving a very important source of enriching the vocabulary of the language.
Metaphor can be expressed by all notional parts of speech and functions in the sentence as any of its members.

When the speaker in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, each supplying another feature of described phenomenon , this duster creates a sustained (prolonged) metaphor.

Metonymy, another lexical stylistic device – like metaphor – on losing its originally also becomes instrumental in enriching the vocabulary of the English, though metonymy is created by a different stylistic process and is based on contiguity (nearness) of object or phenomena. Transference of names in metonymy does not involve a necessity for two different words to have a common component in their stylistic structures, as is the case with metaphor, but proceeds from the fact that two objects have common grounds of existence in reality. Such words a "cup" and "tea" have no linguistic nearness, but the first one may serve the container of the second, hence – the conversational chichi "Will you have another cup?", which is a case of metonymy, once original, but due to long use, no more accepted as a fresh SD.

"My brass will call your brass" says one of the characters of A. Hailey's Airport to another, meaning "My boss will call your boss". The transference of names is caused by both bosses being officers, wearing uniform caps with brass cockades.

The scope of transference in metonymy is much more limited than that of metaphor. Which is quite understandable: the scope of human imagination identifying two objects on the grounds of commonness of one of their innumerable characteristics is boundless while actual relations between objects are more limited. This is the why metonymy, on the whole, is a less frequently observed SD, than metaphor.

Similar to singing out one particular type of metonymy – namely, the one, which is based on the relations between the part and the whole – is often viewed independently as synecdoche.

As a rule, metonymy is expressed by nouns and is used syntactical functions characteristic of nouns. (Subject, object, predicate).

There is another figure of speech related to metonymy, often included under it. This is synecdoche. The word synecdoche came from Greek word which means, receiving together, a figure of speech by which a part is used for a whole or a whole for a part, the singular for the plural or the plural for the singular, the special for the general or vice versa[21]. E.g.

1. At last, he has seen, sighted like the first sail of the armada: (Snow, CP).
2. We thought of the fine little faces around the table for which we provide food by writing our interviews: (Leacock. Pg.49).
3. In the morning old Hitler – face questioned meaning again. (Sillitoe).

The semidetached rent – collecting pavement. (Sillitoe).

Metonymy, especially synecdoche, has given rise to numerous phraseologycal units.

E.g.   under one's roof

not to lift a foot

to one's finger – ends…

Alongside with metaphors, metonymy is used with a view to add figurativeness to description. At the same time, metonymy enables the speaker or the writer to express his subjective speaker attitude towards the object under discussion.

2.2. The analyses of Metonymy used in "The picture of Dorian Grey "by Oscar Wilde

1. "Noiselessly, and with silver feet, the shadow crept in from the garden." p.131

In the example by the word "shadow" the author describes a person, James Vane. Instead of James Vane his shadow is used.

2. "The waving of crooked, false-jewelled fingers gave grotesqueness to the words." p.84

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[21] I.R. Galperin "Stylistic" Higher school. Moscow, 1977 p78.

In the example "false-jewelled fingers" is metonymy. The fingers are Sibyl's mother's instead of the person parts of body are used.

3. "She saw thin lips moving and smiled." p.85

In the example Sibyl Vane and her mother are talking about Dorian Gray. Sibyl's mother saw thin lips moving and smiled. Instead of Sibyl her parts of body, lips are written.

4. "The Grosvenor is really the only place." p.20

In the example "Grosvenor" is metonymy. Grosvenor is a picture gallery in London.

5. "But what about my man at the Orleans." p.36

In the example "Orlean" is metonymy. Orlean is the name of restaurant.

6. "Lord Henry laughed, and rose "I am going to the Park", he cried." p.65

In the passage "Park" means Gayd-Park, the biggest Park in London which has got 364 km square.

7. "Yes, it was at dear Lohengrin, Lady Henry, I think." p.67

In the example Lohengrin is metonymy. Lohengrin is an opera which was written in 1848 by Dutch musician Veghera.

8. ""I am in Lady Agatha's black book at present" answered Dorian." p.34

In the example Lady Agatha's black book is metonymy.

The example is from Dorian Gray's speech.

Lady Agatha's black book means her unpleasant relatives or friends. Dorian promised to visit her but couldn't keep his promise. That is why she was angry.

Thus we have analyzed several examples from fictions and we the verdict that metonymy like metaphor is an active device to express transferred meaning.

Conclusion

The topic under discussion is actual for the course paper. Its actuality emerges in the fact that linguistics has found its position in scientific sphere the president of the Republic of the Uzbekistan I.A.Karimov also mentioned about this in one of his recent speeches about strengthening teaching English language "Knowing foreign languages occupies a key position in the system of devil society institutions ensuring transparency and openness of the ongoing democratic reforms in the state and public construction". (from I.A.Karimov, Speech for the Conference December 12, 2012).

After Uzbekistan has gained its independence broad opportunities have appeared in the sphere of Linguistics and its subdivision as Lexicology, Textology, Translation theory and practice, Stylistics, Concept study, Sociolinguistics and so on.

Our course paper is devoted to analyze the use of transferred meaning and metonymy as a stylistic device in the novel titled "The Path of Thunder" by P. Abrahams and "The picture of Dorian Grey" by Oscar Wild.

To sum up the investigated theme we can state the following:

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

- Classification of Stylistic Devises. There is another figure of speech related to metonymy, often included under it. This is synecdoche. The word synecdoche came from the Greek word which means, receiving together, a figure of speech by which a part, the singular for the plural or the plural for the singular.

The second chapter of our work is devoted to the analysis of metonymy in the books. As we know every unit of the languages has its own function in it, they all together create the speech of human. If we do not use any unit of the language, we can mot explain our ideas to the listener completely. So stylistic is the source of brilliant words and the heart of human speech. In our course paper, we have analyzed the term of "stylistic" and now we know, that it is the mean unit of the synecdoche,

we create the easy way of talking expressive and can say what we want. In this case, what we need is to know how to use it. As for metonymy, in our work we have analyzed it from of its function in the context. Here with the help of stylistic devices Peter Abrahams illustrated his work with brilliant ideas, and ordinary people make their talk clear. As a terminal idea, we can add that we use stylistic device in everyday speech in our life.

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