ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

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ИНГЛИЗ ТИЛИ АМАЛИЙ ФАНЛАР КАФЕДРАСИ

Худойбердиева Дилмира Баҳодировна

инглиз тили 2- факультети 409 Б - гурух

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THE CHAIR OF APPLIED SCIENCES

Khudoyberdiyeva Dilmira Bahodirovna

English faculty- 2 409 B-group

QUALIFICATION   PAPER

CONCEPTUAL VALUE OF STYLISTIC DEVICES

5220100-Philology and teaching languages (The English Language) for granting the bachelor's degree

**THE QUALIFICATION PAPER
IS ADMITTED TO DEFENSE**

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_____   N.Egamberdiyeva

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SCIENTIFIC ADVISOR:
_____N.Mirdadayeva

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CONTENTS

INTRODUCTION

Thanks to the independence gained by our republic, lots of positive changes have taken place in our life. With political economic and social development and foreign relations of the country, the demand for foreign languages and translation has risen rapidly for the last decade. According to the requirement of the national program of the personal training and reforms of higher education in the republic of the Uzbekistan, it is important to make effective changes in the system of higher education in the republic of the Uzbekistan.

As the President I.A Karimov noted in his book "Uzbekistan along the road of independence and progress", there are four fundamental principles on which Uzbekistan's path of reform and development is based;[1]

-adherence to Universal human values;

-consolidation and development of the nations spiritual heritage;

-freedom for the individual's self-realization;

-patriotizm;

The highest of reformation in Uzbekistan is to receive those traditions, fill them with new content and set up the necessary conditions for achieving peace and democracy, prosperity, cultural advancement, freedom of conscience and intellectual maturity for every person on earth.

The present Qualification paper deals with the conceptual value of stylistic devices and is considered to be of certain importance for general theory.

The actuality of the qualification paper is explained by a deep interest to the conceptual problems of stylistic devices in Modern English.

The aim of this qualification paper is to examine the major concept of stylistic devices and give more broad descriptions for them.

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[1] Karimov I.A "Uzbekistan along the road of independence and progress".- Tashkent: Ma'naviyat, 1998.- P. 156-168

The tasks of the present paper are:

- to study the notion of "concept" in linguistics ;

- to study the specific features of stylistic devices;

- to determine the groups of stylistic devices;

- to give more broad definition to each type of stylistic devices;

- to investigate the functions of stylistic devices in English.

The object of this qualification paper is the problem of lexical, lexical-syntactical, syntactical, and phonetic stylistic devices in English.

The subject matter of this qualification paper is to study study the concept, the nature, and functions of stylistic devices.

The materials of our work are research works, Internet materials, dictionaries and the works of foreign and native linguists as Galperin.I.R. Stylistics, Arnold.I.V. Стилистика современного английского языка, Boboxonova Kh. Инглиз тили стилистикаси, and Musayev.Q.

The novelty of the qualification paper is defined by the concrete results of the research is that the concept of stylistic devices has been thoroughly investigated.

Methods of research used in this qualification paper are the following: descriptive, componential, structural methods.

The theoretical importance of the work is that the theme and problems raised in the qualification paper can serve the function of basement for further investigations on the theme.

The practical value of the given qualification paper is determined by the possibility of it's use at the lectures and seminars on stylistics, interpretation of the literary text and the theory of Translation.

The structure of the present qualification paper consists of Introduction, three chapters, conclusion and the list of used literatures.

The first chapter observes specific peculiarities of the notion "Concept" in Linguistics

The second chapter is about the nature of stylistic devices and its classifications.

The third chapter is devoted to the study of functions of stylistic devices.

Conclusion is a brief version of this qualification paper. In the conclusion all above mentioned points highlighted step by step.

The list of used literatures deals with the alphabetical list of literatures used in carrying out the investigated work.

CHAPTER ONE. THE NOTION OF CONCEPT IN COGNITIVE LINGUISTICS

1.1 Specific Peculiarities of the Notion "Concept" in Linguistics.

It is evident that the notion of concept is observed in a number of scientific works, but it has not been fully examined yet. A lot of research done on this theme show that concept has a broad range of peculiarities. Conceptual approach in any research synthesizes all results of cognitive science, ethnology, psychology, sociology, cultural linguistics and other humanitarian disciplines, that is why, the description of various concepts is considered most actual in modern linguistics.

In the Russian science, for instance, the term "concept" is not monosemantic and the competition of the terms, such as "concept" (Likhachev, Stepanov, Lyapin, Neroznak, etc.) "linguoculturema" (Vorobiev), "mythologema" (Lyahteenmyaki, Bazylev), "logoepisteme" (Vereshchagin, Kostomarov, Burvikova) continues since the early 90's. However, during the recent years it becomes apparent that the term "concept" according to its frequency of use is much ahead of all other coinages. The notion of "concept" has been borrowed by linguists from mathematical logic.

The meaning of "concept" is explored in cognitive science, metaphysics, and philosophy of mind. The term "concept" is traced back to Aristotle's "The classical theory of concepts" definition of terms (Aristotle 1998). The next scholar worth mentioning is a language philosopher Gottlob Frege. In 1892 he defined distinction between the concept and object in the language philosophy. According to Frege, any sentence that expresses a singular thought consists of an expression that signifies an Object (it can be a proper name or a general term with the definite article) together with a predicate that signifies a Concept (Slater 2000, 42-55). This term is employed actively by the cognitive linguistics in its categorical apparatus as a

missing cognitive "link" in the content of which the associative-figurative evaluations and understandings are included in addition to that notion.

Thus "concept" in linguistics is both an old and a new term. The word conceptus is a Latin medieval formation, derived from the verb "concipere – concapere" which means "conceive". In classical Latin the word conceptus had the meaning "pond", "inflammation", "impregnation" and "germ". The word "concept" together with its derivatives entered all the Romanic and Germanic languages (French concept - concevoir, Italian concetto - concepire, Spanish concepto - concebir, Portuguese conceito - conceber, English concept -conceive)[23].

Like most new scientific notions, "concept" was introduced with a certain degree of pathos and sometimes through a cognitive metaphor: it was called "a multi-dimensional cluster of sense", "a semantic slice of life", "a gene of culture" , "a certain potency of meaning", "a unit of memory", "a quantum of knowledge", "a germ of mental operations" and even "a misty something" . Today, the term "concept" is widely used in various fields of linguistics. It has entered into the notional system of cognitive, semantic, and cultural linguistics. (Croft, Cruse 2004).

The study of the concept in modern linguistics is of the paramount importance. However, any attempt to comprehend the nature of the concept is associated with a number of the most diverse points of view. The intensive research of it in the field of cognitive linguistics has demonstrated a great disparity in the understanding of the term "concept". Discrepancies cause ambiguity and terminological confusion .

Thus the term "concept" is an umbrella term for several scientific directions: first of all for cognitive psychology and cognitive linguistics, dealing with thinking and cognition, storing and transforming information, as well as for cultural linguistics, which is still defining and refining the boundaries of the theory formed by the postulates and basic categories. We can assume that as in

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[23] Yu. S. Stepanov 2001:43

mathematics, the concept in cognitive science is the basic axiomatic category which is undetectable, intuitively understanding; the hyperonym of the notion, ideas, frame, script, gestalt etc. It should be outlined that two types of concepts, lingua-cultural and linguistic concepts must be distinguished.

Lingua-cultural concepts belong to the units of mentality – categories, through which national character is described.

Linguistic concepts are consist of notions, signs, but are different from signs and their objective meanings.

The following definition of concept is given in "Longman Dictionary of Contemporary English": "concept is someone's idea of something is, or should be done".

In Cambridge Advanced Learners Dictionary this definition is presented just the same: "concept is a principle or idea".

Yet, various scholars give various definitions to the notion of concept.

Ye.S. Koobryakova offers to regard concept as an operative unit of mind, by which an agent operates as a gestalt (i.e. a set of features connected by a meaning) during the thinking process and speech activity. She outlines the concepts as different meanings, which characterize the mind and the memory of an agent and which represent the results of human intercourse in the terms of knowledge.

Yu.S Stepanov examined different concepts within the cultural-semiotic approach. Stepanov observed dual peculiarity of the term "concept"; on one hand, concept is a result of culture, stored in agent's mind; on the other hand, concept is an instrument by which agent influence the culture himself.

V.N. Teliya regards the concept as knowledge, structured in a frame. In this sense, concept represents not only meaningful feature of an abject, but also an aggregate of all features containing information of an object.

A. Vejbitskaya states that specific peculiarity of natural language is that, there are not any barriers between psychological and extralinguistic realities, and social world of language users. She outlines the term "concept" as an object, which has a name and represents definite cultural-national imagination of an agent about the world. She offers to outline concepts as tools of getting to know outer reality, which must be determined with the use of language. According to the theory of A. Vejbitskaya, concepts posses ethnospecificity, so they can be used for comparing the cultures of various nationalities, for investigating their common features and differences.

N. K. Ryabtseva gives the following definition of the notion "concept": "Concept is an integral forming, which can enrich, change, and impact the human intercourse; it has logically organized dynamic structure, consisting of initial-basic element and productive elements connected to it through prototypical meaning . According to V. Evans, concepts are intermediaries between the words and extralinguistic reality (Evans 2009). Only those phenomena of the reality can become a concept, that are relevant to and valuable for a particular culture, which has a large number of linguistic units to commit themselves in that culture, which are the subject for proverbs and sayings, poetry and prose. They are kind of symbols or emblems, specifically pointing to the text, situation or knowledge that created them. (Нерознак 1998).

S. G. Vorkachev offers another approach to defining what concept is. He names concept as a plan of containing the language sign. In his works, Vorkachev manifests the main reason of defining concept as mental formation, marked with linguoculturological specificity in authorizing non-finite, objective notion. (Vorkachev 2001:67). Linguist outlines that semantic space of concept includes all the pragmatic information of language sign connected with expressive function and of course, syntagmatic, pragmatic, word formation connections. According to S. G. Vorkachyov, cognitive memory of the word is one of the main components of the semantics of the concept. He defines the cognitive memory of the word as

meaningful characteristics of language sign concerned with its iskonnim use and with the system of duxovniye sennosti of language users.

N. D. Arutyunova also accomplished a number of works on the theory of concept and she considers that the base of concept is the phenomenon which is an object of marking. N. D. Arutyunova thinks that, firstly, an agent must thoroughly analyze and assimilate the mark of an object. In her works N.D. Arutyunova shows the parallel between the nature of a mark and the nature of an agent.

For formation of concept in the mind of culture user, the first stage is the period of marking an object and assimilating it in mind. According to N. D. Arutyunova the term "concept" is a secondary notion, which has become the result of the synthesis of life experience, traditions, feelings, different cultural factors, such as religion, folk, ideology, psychology, art. N. D. Arutyunova manifests that concepts form special cultural layer, which serves as a instrument of connecting an agent and world. S. B. Kutsiy going back to the thoughts of G. Lakoff writes: "G. Lakoff considers that the notion of concept can be compared with the philosophical category of gestalt. This category covers the central place in gestalt psychology and is considered as space strict form of assimilating objects. The tern "gestalt" is used in mental cultural formations, elements of which are connected and defined by one structure. Gestalts are complex structures, representing variety of phenomena in mind and forming content of an abstract vocabulary. In this sense concepts are also belong to complex structures which are learned through prototypes, and frames, scenarios, as invariants of gestalts." The ideas of Lakoff are also mentioned in the works of L. O. Cherneyko, who outlines that the concept, an integral part of a word, is formed by gestalts

Comparing all the ideas of scholars given above witnesses that there is no one opinion on defining the notion of concept. Interrelation of language and mind is the problem, which is to be solved by linguistics, psychology, philosophy and other sciences. There are several fields – philosophical, cultural linguistics, cognitive,

linguistic – all of which are trying to analyze the term of concept according to their own approaches.

Representatives of cognitive approach allocate the concept to mental phenomena. The definition of this term is given in "Short Dictionary of Cognitive Terms", where the concept is described as operative unit of memory, mental lexicon, conceptual system, language of mind, the picture of world, represented in agent's psyche. It informs that an agent knows, thinks, imagines of objects of world. The Notion of Concept represents ideas, which show the contents of experience and knowledge, contents of results of all human intercourse in the process of getting to know the world. Linguistic approach in defining the notion of "concept" is brightly seen in the work of A. P. Babushkin, who offer the definition of this special structure of mental process as any discrete unit of collective mind, impacting the object of real and ideal world, which exists in the memory of language users. Concept is verbalized, meant by a word, otherwise its existence is impossible. Concept underlines the notion as one of the types of concepts – logically constructed concept.

The works of Z. D. Popova and I. A. Sternin can be examples of linguistic approach of defining the concept. They indicate concept as global mental unit, representing quant of structured knowledge. Word is just a part of concept in language, but the language itself the most useful way to explore its constituents. Concept is represented in language by lexemes, phraseological units, word combinations, schemes of sentences, texts, and a set of texts. Having analyzed language and text means of representing a concept, we can get information about its constituents in the mind of language users. Concept has multi-componential and multi-layered structure, which can be investigated through analyses of language units in its representation, or can acquire space description in terms of "nuclear" and "periphery". As results of cognitive- linguistic research the description of concept as an element of national concept-sphere can be presented.

Lingua-concepts can be considered as units of mentality, through which national (ethnic) character is defined. "If mental space is the method of understanding the world, mentality is a set of specific, cognitive, emotive, behavioral stereotypes of a nation.

Taking into consideration all the statements given above, the following specific peculiarities of the notion concept can be outlined: mental character; connections between cognitive structures; existence of the name; alternative function; potentiality; embodiment in various language unit;, manifestation in terms of notion, symbol, character; cultural-historical determination; valuable character; verbal and non-verbal forms.

So, concept does not exist in human mind in form of definite notions, but as a syntheses of experience, associations, imaginations, characters, knowledge. Concepts are the result of the syntheses of life experience, traditions, feelings, and different cultural factors such as religion, folk, ideology, psychology, art, and they form specific cultural layer, which serves as an intermediary between an agent and world.

Now, we can underline the main peculiarities of the notion concept:

1) Concept is a mental gist or semantic formation, which accumulates the knowledge of a social group about the fragment of the world;

2) Concept is a unit of mental space;

3) Concept does not have any strict connections with a word or with other language means of verbalization; concept can be verbalized or can not be verbalized with the use of language units;

4) During the speech activity the communicative-relevant part of the concept is verbalized; the research on the semantics of the language units, which verbalize concept is the way of describing the verbalized part of the concept;

5) Concept is a part of concept-sphere or the picture of the world for the people of specific group, who live in lingua-cultural sphere;

6)   Concept has definite structure, which is not strict, but is special stipulation for the existence of concept and its entering to the concept-sphere;

7) Concept represents special gist of meanings, indefinite polyhedral phenomenon;

8) Concept can be interpreted differently in mind of various individuals of one society or ethnic group;

9) Concepts can be outlined as estimable phenomenon, which includes behavioral, emotive, figurative, logic spaces;

10) Concepts are organized according to space principle and they include sensible image, informational content, interpretation space; the structure of concept is formed by cognitive classifiers, and cognitive features , which differ according to brightness degree in agent's mind and are fixed according to the space feature in the structure of concept;

11) Concept is cultural-semantic formation, it has multi-layered structure, it consists of the "nuclear" and "periphery";

12) The informational content of the concept includes several layers and sectors, some of them can be represented by independent lexemes or by independent meanings of lexemes;

13) Concepts represent the peculiarities of that societies, where they were formed; the national, social, group and individual specificity of a concept is observed; concepts have national specificities of content and structure; endemic concepts are observed as well as lacuna concepts.

So, the investigation of the features and comparing the fragments of the picture of the world in different languages is one of the main aims in conceptual research. Lexical and phraseological units represent various concepts in speech. The set of meanings of lexical and phraseological units forms the semantic space; cognitive interpretation of the results of the analyses of the semantic space of the language allows to model the concept-sphere of the society. That is why, the main stage of any

linguistic research is using the complex methodology of investigating, which allows to fully analyze the language means representing concepts.

Nowadays, a broad range of the researches have been made on the classification of concepts. All the classifications of concepts impact different aspects – the degree of integration of cognitive structures, their standardization, the peculiarities of the denotations represented by a concept, the character of mental operations which form concept, the functions of concepts in discovery-practical intercourse of an agent.

The highest degree of integration of semantic structures is presented by super-concept – global semantic category, which is on the base of functional-semantic spheres of the language. It represents semantic potential of the unit before the realization in speech and acquires either narrowed or widened imagination in various language units. Super-concept unites meanings of all words of definite semantic space and is observed as semantic category of the highest degree of abstraction. Super-concepts are divided into individual concepts, which "…are the building elements of conceptual system, they help to treat subjective experience by the way of allocating the information to definite categories and classes created by society"[24]. They are hierarchic mental formations of various degrees of difficulty, consequently, the following types of concepts can be observed in general typology of concepts: super-concepts, macro-concepts, base concepts and micro-concepts.

Common-national, group and individual types of concepts are observed according to the feature of standardization. Common-national concepts are standardized within the concept-sphere of a nation, group concepts are standardized within a group (age group, social group, gender group), but individual concepts are not standardized at all. Having analyzed the remarks of Z. D. Popova and I. A. Sternin about the types of concepts, it is now evident that it is true to say about not the common-national, group, individual types of concepts, but common-national, group, individual layers of a concept. In this case it is notable to outline that the common-national layer of a

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[24] Sergeeva Yelena Nikolayevna "Ponyatie konspta I ego aspekti izucheniya" Ufa-2009, page 90

concept is represented in the nuclear of the concept, and the group and individual layers are represented in the periphery of a concept.

As the concepts are the basic element of Cognitive Linguistics, they can be classified according to the types of mental structures (models), with which they interact and within which they are stereotyped, realized, assimilated and modeled. This kind of investigation gives opportunity of analyzing the gist of cognitive processes. A popular scholar F. Johnson-Lard, who investigates mental models writes: "We think we assimilate the world directly, not by the interpretation. But it is phenomenal illusion… all the notions in our mind are due to the emotions, which adjust the notions to our nerve system and experience… The borders of our mental models are defined by the borders of our world". The following types of concepts are observed according to their interrelation with the mental structures.

Pictures (imaginations) are united sensible images of objects and phenomena. Concepts-pictures are represented in language by lexical units of concrete semantics and impact the sets of the brightest outer features.

Notion is a logically constructed concept, which consists of general features of objects or phenomena and is considered the result of their rational impact and realizing.

Schemes are concepts, presented by some general space-graphic images. The main feature of the scheme is possessing permanent carcass, which is enriched by changing carcasses, consequently, it can be reprofiled. Within the schemes abstract notions such as time, space or concepts-mythemes can be defined.

Frame is a multi-componential concept, representing the set of standard knowledge about an object, phenomenon and situation. It is regarded as general model of organizing cultural-situational knowledge around the concept and is formed by

stereotypes of a mind. It also can be outlined as the gist of predicted valence connections – slots, or the gist of vectors of directed associations. Two types of frames are distinguished: static frame, which contains the knowledge of static phenomena; and dynamic frame or scenario, which contains the information about an object at time and in space.

Insight is based on sememes, which give information about the construction of an object, about its design, functional usage: *a book is a product of typing, consists of a set of pages fastened together, which contains texts.*

Gestalt is an integral image, which unites sensible and rational elements of realizing as a result of non-separable assimilation of discursive situation.

Concepts are also classified according to the coincidence with the denotations, which are presented by them.

So, concepts-mythemes represent the notions about the objects and phenomena, which do not exist in the nature. Consequently, the lexemes, representing these concepts do not have coinciding referents, but the emotive images presenting co-really existing features are recognized: *mermaid, Humo, Yalmog'iz* and etc. The objects of their manifestation are specific mental construction that is why, they are often called signs with zero denotation. However, if not the object, but the imagination of the object is understood by the denotation, it is not true to name it zero denotation. In this sense, mythemes, on one hand, are concepts representing the objects of possible worlds and presented in national memory of language users in verbal form; and on the other hand, mythemes are words with dual meanings, simultaneously completing two tasks – they store their lexical meaning in language, they are elements of secondary sign system in methalanguage. Mythemes always represent concepts of culture.

Cultural concepts fix valuable scale of any culture and specificity of social behavior of   members of linguo-cultural society. (A. Vejbitskaya, Yu. S. Stepanov, V. I. Karasik, G. P. Vorkachyov)

All in all, the notion of concept can be defined according to various aspects, but the most important peculiarity of it is its multi-componential feature.

1.2. The Structure of Concept

The structure of concept is becoming the most important and, at the same time, most interesting issue in Cognitive Linguistics. Nowadays more and more scholars focus their attention on the analyses of the structure of concept and are trying to identify the components of a concept. However, different linguists express different opinions about the structure of concept.

Yu. S. Stepanov underlines common essence; essence, known to separate language users; historical and etymological information in concept.

S. G. Vorkachyov regards that the structure of concept consists of notional component (peculiar and definitional structure), image component (cognitive metaphors, which guarantee the existence of concepts in human mind), meaningful component – etymological and associative features of concepts, defining its place in lexical-grammatical system of a language.

V. I. Karasik outlines the image-perceptual component, the informational-factual component, the evaluative component (estimation and behavioral norms) in the structure of the concept.

G.G. Slishkin distinguishes four zones in the structure of the concept – main zones (intrazone and extrazone) and additional zones (kvazizone and kvaziextrazone). Intrazone presents the features of concept, representing own features of denotation; extrazone presents features represented by the units of paremiology; kvaziintrazone and kvaziextrazone are concerned with formal associations, appearing in the result of co-pronouncing the name of concept with another word.

M. V. Nikitin observes image, notion, cognitive implication and pragmatic implication in the structure of concept.

I.A. Sternin compares a concept with a fruit, which seed is a nuclear, a pulp is a periphery. The nuclear of concept is defined by investigating a key word which names a concept with the set of all its meanings. Near nuclear zone is formed by meanings represented by synonymic lexemes. The periphery of concept is observed by its features, recognized through various discourses: both from proverbs, aphorisms, and from individual-authorial texts.

V. A. Maslova manifests that besides semantic base, a concept has socio-psychological part, which is not understood, but felt; it includes associations, emotions, marks, national characters and connotations existing in a concrete culture.

Z. D. Popova and I. A. Sternin outline three basic components of a concept – image, informational core, interpretational space.

It is brightly seen that most of scholars distinguish image, informational-notional nuclear and some additional features in the structure of the concept.

So, we can outline three main structural components of the concept – image, informational content, interpretational space, summing up all the ideas stated by various scientists.

Image

The existence of image component in the structure of concept is explained through neuro-linguistic character of universal code: sensitive image codes a concept, forming the unit of universal objective code. (Z. D. Popova, I. A. Sternin)

Sensitive image is defined through lexicographic meaning of most words (red, sour, warm, and etc. – such units of methalanguage belong to lexicographic description of words), it can be found in psycholinguistic meaning, as well or only in cognitive meaning, non-verbalized by a concept.

The idea of the existence of image in the structure of concept is expressed through prototype semantics, which is broadly developing in modern Linguistics. "Prototypes are the brightest, the most definite images, which are able to represent a class of concepts in unity. On the base of the most important features of a prototype an agent brings out a classificatory activity, and fulfills the categorization of knowledge". (G. Lakoff)

E. Rosh defines a prototype as a unit which presents features similar to the others of units of a given group; and as a unit which realizes these features in most efficient degree.

Images can be individual, but if sensitive image is analyzed among a group, where its meaning is the same in the associations of informants, this image can be outlined as a fact of a concept-sphere of a nation, as a relatively standardized image, assimilated in national mind.

Sensitive image in the structure of concept is not solitary:

1) It is formed by perceptive cognitive features, which are acquired in the mind of an agent as a result of his analyzing the fragments of the world with the help of perceptive organs of body;

2) It is formed by imaginary peculiarities, which are built by metaphorical comprehension of an object or phenomenon.

So, the image component in the structure of concept consists of two parts – perceptive image, which can be of visual, tactile, taste, sound type; and metaphorical

(cognitive) image; both of them represent imaginary characteristics of an object or a phenomenon being conceptualized. Informational content

Informational content of a concept contains the minimum of cognitive attributes, which define main, the most important distinguishing features of an object or a phenomenon being conceptualized.

These attributes characterize the main differentiating peculiarities, constructive parts, and essential functions of an object or a phenomenon.

There are not a lot of informational, cognitive attributes: defining minimum of features, which identify essence of a concept is one of them. Informational content of most concepts is similar to the content of a dictionary definition, however, the informational content of a concept does not present marking, non-obligatory, accidental features, but defining features.(Z. D. Popova, I. A. Sternin)

It is easier to define the informational content of those concepts which represent artifacts and scientific notions rather than the informational content of those concepts, which impact nature facts or abstract essences. A great amount of individual, evaluative features do not belong to the informational content, they belong to the interpretational space of a concept , however, it is rather difficult to draw a margin between the interpretatinal space and the informational content of a concept.

Interpretational space

Interpretational space of a concept includes cognitive features, which interpret main informational content of a concept and represent specific concluding or evaluative meanings. Interpretational space is not solitary as well, it comprises several zones – they possess definite inner componental unity and unite cognitive features similar to one another.

The following zones can be outlined in the interpretational space of a concept:

Evaluative zone – it unites cognitive features, which express common (good/bad), esthetic (beautiful/ugly), emotional (pleasant/unpleasant), intellectual (clever/dull), moral (kind/wicked) marks.(Z. D. Popova, I. A. Sternin)

Encyclopedic zone – it unites cognitive features, characterizing those peculiarities of concept, which claim acquaintance on the base of experience, learning, interaction with the denotation of a concept.(Z. D. Popova, I. A. Sternin)

For example, the concept "Water": *it is possible to sink in water, water can be blue, you can not live without water, it is expensive to pay for water, it is pleasant to swim in water, water is cold in winter* and etc. (Z. D. Popova, I. A. Sternin)

Utilitarian zone – it unites cognitive features, which express utilitarian, pragmatic attitude of people towards the denotation of concept, which is related to the possibility and specificity of its usage for any practical aims.

For example; *Russian language is difficult, necessary; a dog – it is expensive to keep it, there is much wool from a dog around, it is safe to keep a big dog in a big house; a cat – it treats from illnesses, it is nice to give a cat a stroke; happiness – it mostly depends on luck* and etc. (Z. D. Popova, I. A. Sternin)

Regulative zone – it unites cognitive features, which regulates actions should be or should not be done in the sphere covered by a concept.

Russian language must be learnt, it is necessary to speak intelligently;

a tooth must be brushed in time;

a dog must be fed, walked twice a day;

an automobile must be driven according to the laws;

a road must be crossed in pedestrian crossing.

Social-cultural zone – it unites cognitive features, which impact the connection of a concept with everyday life and culture of a nation: traditions, concrete scholars or representatives of literature and art, literary works and etc. (Z. D. Popova, I. A. Sternin)

For example: the concept *"Russian Language" – Pushkin, Lermontov, Yesenin, Lenin, field, countryside, poverty, birch, sun-dress* and etc.

Paremialogical zone – it is a set of cognitive features of concept, which are verbalized by proverbs, sayings, and aphorisms i. e. it is a set of confirmations and imagination about a phenomenon represented by a concept in national paremias.

Paremiological zone is a specific zone in the structure of a concept, because it represents not modern, but historical imaginations of attitude of a nation towards a concept and comprehension by a nation various sides of a concept.

Basic structural components of a concept – image, informational content and interpretational space – are allocated in different sectors of a concept, accordingly, their placement in the structure of a concept is not strict. So, the informational content of a concept may belong to the nuclear and near periphery, and features of an interpretational space may belong to a nuclear or other types of periphery.

In this sense, the content of a concept and a structure of a concept must be differentiated in the theory and description of concepts.

The content of a concept is formed by cognitive features, which reflect separate peculiarities of conceptualizing object and is defined as a set of these features. The content of a concept is regulated through space principle – nuclear, near, far and the farthest periphery. The description of a concept is carried out through allocating the features of a concept from nuclear to the farthest periphery according to the minimizing the brightness of these features.

The structure of a concept includes basic structural components of different cognitive nature, which form a concept – sensitive content, informational   content and interpretational zone, and is described as counting cognitive features, belonging to every of these structural components of a concept.

1.3. The specific features of English stylistic devices.

The idea of taking   various type of selection as criteria for distinguished styles seems to be a sound one. It places the whole problem on a solid foundation of objective criteria, the interdependence of optional and obligatory features.

There is no point in quoting   other definitions of style. They are too many and too heterogeneous to fall under one more and less satisfactory unified notion. Undoubtedly all these diversities in the understanding of the word "style" stem from its ambiguity. But still all   these   various   definitions   leave   an impression that by and large they all have something in common. All of them point to some integral significance, namely, that   style is a set of characteristics by which we distinguish one author from another or members of one subclass from members of other subclasses, all of which are members of the same general class. What are these sets of characteristics typical of a writer or of a subclass of the literary language will be seen in the analysis of the language means   of a given writer and of the subclasses of the general literary standard[25].

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 plane of expression and not to the plane of content. This   opinion

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[25] George Saintsbury " What is Stylistic Device " Washington, 1994. p.142

predominantly deals with correspondence between the intention of the writer whoever he may be - a man of letters, the writer of a diplomatic document, an article in a newspaper, or a scientific treatise - and the effect achieved. The evaluation is also based on whether the choice of language means conforms with the most general pattern of the given type of text-a novel, a poem, a letter, a document, an article, an essay and so on.

It must be noted that to draw a hard and fast distinction between logical and emotional emphasis may color the utterance with emotional elements, thus causing a kind of expressiveness which is both logical and emotive.

However, the extremes are clearly set one against the other. The idea of individual style brings up the problem of the correspondence between thought and expression. Many great minds have made valuable observations on the interrelation between these concepts. There is a long list of books in which the problem is discussed from logical, psychological, philosophical, aesthetic, pragmatic and purely linguistic points of view. Here we shall only point out the most essential sides of problem, with, a)thought and language are inseparable; b)language is a means of materializing thought. It fellows then that the stylistics cannot neglect this interrelation when analyzing the individual style of an author. But it is one thing to take into account – a certain phenomenon as a part of general notion and another thing substitute one notion for another. To define style as the result of thinking out into language would be on the same level as to state that all say is style. The absurdity of this statement needs no comment.

What then is a stylistic device? Why is it important to distinguish it from the expressive and neutral means of the language? To answer these questions it is first of all necessary to elucidate the notion "expressiveness."

The category of expressiveness has long been the subject to heated discussions among linguists. In its etymological sense expressiveness may be

understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are[26].

But somehow lately the notion of expressiveness has been confused with another notion, with emotiveness. Emotiveness and correspondingly the emotive elements of language, are what reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions – they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and as a matter of fact, occupies a predominant position in the category of expressiveness[27].

But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance. Thus, for example, when we say:

"It was in July 1975 that the cosmos experiment of a joint American-Soviet flight took place" we make the utterance logically emphatic by a syntactical device which will be described in due course. The same thing is to be observed in these sentences:

(1) Mr. Smith was an extremely unpleasant person.

(2) Never will he go to that place again.

(3) In rushed the soldiers!

(4) It took us a very, very long time to get there.

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[26] Arnold I.V. "Modern English and metonymy" Montana University 1998. –p.68
[27] George Saintsbury "What is Stylistic Device". Washington. 1994. –p.98

In sentence (1) expressiveness is achieved by lexical means - the word "extremely". In (2) and (3) syntactical means – different types of inversion. In (4) the emphasis is materialized by the repetition of the word "very" which is in itself a word used to intensify the utterance.

But in the sentences:

(1)   Isn't she cute?

(2)   Fool that he was!

(3)   This goddam window won't open!

(4)   We buddy- buddied together.

(5)   This quickie tour didn't satisfy our curiosity.

We can register positive emotiveness, in as much as there are elements that evoke certain representations of the feeling of the speaker. In sentence (1) and (2) there are syntactical means which evoke this effect. In (3) and (4) there are lexical means -"goddam", "buddy-buddied"(=were on very friendly relations);

in (5) – a morphological device (the suffix – i.e.).

Now it should be possible to define the notion of expressive means. The expressive means of a language are those phonetic, morphological, word- building, lexical, phrase logical and syntactical forms which exist in language as -a- system for the purpose of logical and or emotional in densification of the utterance. These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in grammars, courses in phonetics and dictionaries (including phraseological ones) as having special functions in making the utterance emphatic. Some of them are normalized and good dictionaries label them as "intensifiers". In most cases they have corresponding neutral synonymous forms. Compare, for example, the following pairs:

(1)   He shall do it! = I shall make him do it.

(2)   Isn't she cute! = She is very nice, isn't she ?

Expressiveness may also be achieved by compositional devices in utterances comprising a number of sentences – in syntactical wholes and in paragraphs.

This will be shown in the chapter on syntactical stylistic devices. Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably color the whole of the utterance no matter whether they are logical or emotional. What then is stylistic device? It is a conscious and intentional intensification of some typical structural or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. It follows then that an Stylistic – Device is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use, but that also which reveals the science of a phenomenon with the greatest and most evident force. Stylistic -Devices function in texts as marked units. They always carry some kind of additional information, either emotive and logical. That is why the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspect of the utterance. A.W . De Groot points out the significance of Stylistic –Devices in the following passage: ”Each of the aesthetically relevant features of the text serves to create a feature of the gestalt of the poem. In this sense the relevant linguistic features may be said to function or operate as gestalt factors.“

The idea of the function of Stylistic - Devices is expressed most fully by V. M. Zirmunsky[28] 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 thing produces on us. Each separate aesthetic fact, each poetical device (emphasis added) finds its place in the system, the sounds and the

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[28] Zirmunsky V.M "Stylistics" Moscow, 1976. –p.234

sense of 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 is not easily discernible, though they are used in some kind of relation to the facts, events, or ideas dealt with in the artistic message. Most Stylistic-Devices display an application of two meanings: the ordinary one, in other words, the meaning (lexical or 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. Sometimes however, the twofold application of a lexical unit is accomplished not by the interplay of two meanings but by two words (generally synonyms) one of which is perceived against the background of other. This will be shown in subsequent chapters. The conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in linguistic theory have gone beyond the boundaries of grammar. Thus A.A. Potebnya writes:

"As far back as in ancient Greece and I and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech used in its own natural, primary meaning and transferred speech." The contrast which the author of the passage quoted points to, can not always be clearly observed. In some Stylistic –Devices it can be grasped immediately; in others it requires a keen eye and sufficient training to detect it. It must be emphasized that the contrast reveals itself most clearly when our mind perceives twofold caption meanings simultaneously. The meanings run parallel: one of them taking precedence over the other. Thus in " The night has swallowed him up " the word " swallow " has two meanings:

a) a referential and b) contextual (to make disappear , to make vanish) The meaning (b) takes precedence over the referential (a).

The same can be observed in the sentence: "Is there not blood enough upon your penal code that more must be poured forth to ascend to Heaven and testify against you?" (Byron)

The interrogative form, i.e. the structural meaning of a question, runs parallel with the imposed affirmative thought, i.e. the structural meaning of a statement and it is difficult to decide which of the two structural meanings- established or the superimposed - takes the upper hand[29]

In the following chapters were detailed analysis of the different Stylistic- Devices will be carried out, we shall try; where possible, to consider which of the two meanings realized simultaneously outweighs the other.

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

Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and 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.

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[29] Arnold I.V. "The English Word". Moscow, 1986. –p.148

The notion of language as a special code is now very much practiced in the analyses of the functions of language units. E. Stankiyevich sees a kind of code - switching when Stylistic – Devices are employed. He also acknowledges the twofold application 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 burden 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 retarding mental absorption of the content.

Not every stylistic use of a language fact will come under the term Stylistic-Device, although some usages call forth a stylistic meaning. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use. For a language fact to be promoted to the level of an Stylistic-Device there is one indispensable requirement, which has already been mentioned above, that it should so be used to call forth a twofold perception of lexical and structural meanings. Even a nonce use can and very often does create the necessary conditions for the appearance of Stylistic-Device. Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in, different environments, can it spring into life as an Stylistic-Device and subset quality be registered in the system of Stylistic – Devices of the given language.

Therefore it is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning and a stylistic device which is the realization of a well-known abstract scheme designed to achieve a particular artistic effect. Thus many facts of English grammar are said to be used with stylistic meaning, for example, the morphological expressive means. But most of them have not yet been raised to the level of Stylistic-Devices because they remain us systemized and so far perceived as nonce uses.

They are, as it were still wandering in the vicinity of the realm of Stylistic – Devices without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of Stylistic – Devices. An exception, perhaps, is the Historical Present which meets the requirements of Stylistic – Device[30].

So far the system of stylistic devices has not been fully recognized as legitimate members of the general system of language. This is mainly due to the above-mentioned conception of grammatical theory as dealing exclusively with a perfectly organized and extremely rigid scheme of language rules, precise and accurate in its application.

The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object)and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing in common, but in which he subjectively sees a function or a property or a feature or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense.

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[30] George Saintsbury "What is Stylistic Device". Washington, 1994.-p.90

CHAPTER TWO. CONCEPTUAL VALUE OF STYLISTIC DEVICES

2.1. Classification of stylistic devices in the English language

In Linguistics there are different terms to denote particular stylistically marked units. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes figures of speech and other names. And all of them are opposite to these means which can be called neutral.

Obviously different types of classifications of marked units exist in modern stylistics and it is not frequent when opinions of scientists coincide. As to the notions of stylistic device it should be noted that the idea of the functions of stylistic devices was fully expressed by V. M. Zirmunski:

"The justifications and the sense of each device lies in the wholeness of the artistic impression which the work of art produces on us"[31] .

When speaking about stylistic devices some scientists support the opinion that:

"it is a declination from common ways of expressing of one's thoughts with the purpose of creating emotiveness", and note that "the real secret of Style lies in neglecting the rules due to which phrases, statements and paragraphs are composed.

But another viewpoint expressed by I. R. Galperin adheres to the idea, that stylistic devices do not deviate to the language norms.

Obviously the essence of stylistic device can not be in deviate from generally accepted norms, as in this occasion stylistic device would be confirmed with the language norms.

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[31] V. M. Zirmunski ."Stylistics" Moscow. 1991

So how can a stylistic device be defined? According to I. R. Galperin "it is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model[. Galperin I. P. Teks kak ob'yekt linvisticheskogo issledovaniye. M. Nauka, 1981].We think that this is the most appropriate definition of a stylistic device.

Stylistic devices function as marked units in the text. They always carry both logical and emotive, evaluative or figurative additional information. And it is an abstract pattern, mould into which any content can be poured.

Furthermore, it is very important to be able to distinguish stylistic device and expressive means. Expressive means have a great degree of predictability in comparison with stylistic devices. Expressive means follow the natural course of thought, intensifying it by means commonly used in the language, while stylistic device may appear in seemingly alien environment and be only slightly or not at all predictable. Obviously, stylistic devices carry a greater, amount of information and therefore a certain effort to decode their meaning.

But it should be noted that sometimes expressive means of the language may from a ground to a stylistic device. For instance, it is known that repetition of words is used in folklore for various purposes such as slowing down of narration, adding some musical tone to the narration and others. Such repetitions in folklore are considered to be expressive means, because they are typical of the colloquial language. In the literary text repetition functions as a stylistic device.

We can give another example of expressive means and creation of a stylistic device on its basis. In connection with this phenomenon let's turn our attention to ellipsis.

Ellipsis is a typical phenomenon in conversation, arising out of the situation. It is a particular feature of the spoken language but this typical feature of the spoken

language assumes a new quality when used in the written language it becomes a stylistic devices in as much as it supplies suprasegmental i.e. 1543 information. An elliptical sentence is not a stylistic device in the direct intercourse. It is just a norm of the spoken language. In order to enlighten this case let's look at the following examples: "So Justice Oberwaltzer- solemnly and deductically from his high seat to the jury" (Dreiser). In this case ellipsis when used as a stylistic device imitates the common features of colloquial language, where the situation predetermines not the omissions of certain members of the sentence but their absence.

It should be noted that sometimes it is rather difficult to distinguish between expressive means and stylistic devices. However, one should always keep in mind that expressive means are concrete facts of the language when a stylistic device is a mould into which any content can be poured. Furthermore most stylistic devices display interaction of two meanings. The first meaning is the dictionary one and the second meaning is a contextual one that appears in the language in action.

As to the classification of stylistic devices we again refer do I. R. Galperin who divides them into four groups:

1) phonetic stylistic devices;

2) lexical stylistic devices;

3) lexical- syntactical stylistic devices;

4) syntactical stylistic devices.

Some of these types have their own subdivisions. For instance, I. R. Galperin classifies lexical stylistic devices into subgroups according to the interaction of different types of lexical meaning and intensification of a certain feature of a thing or phenomenon. Furthermore, he presents a detailed description of each stylistic device and its subtypes.

Although there are a lot of scientists supporting this classification of stylistic devices such as I. R. Galperin, E. G. Sashalskaya, D. U. Ashurova it has not been fully recognized by other scholars. Quite different classification of stylistic means is given by I. V. Arnold classifies all the stylistically marked means into two groups: descriptive means and expressive means.

According to I. V. Arnold descriptive means are all the types figurative usage of words and they may also be called a trope. To this group the scientist refers metaphor, metonymy, antonomasia, hyperbole, irony, personification, allegory and periphrasis. And speaking about expressive means. I. V. Arnold notes that they can also be called as figures of speech with the help of the syntactic structures. Inversions, rhetorical questions, parallel constructions can be examples to them.

As to the definition of stylistic devices I. V. Arnold considers that the main differentiating features of stylistic devices are deliberateness and consciousness. It is very important to stress that I. V. Arnold gave an impulse to a new trend in Stylistics-Stylistics of decoting. It means that stylistic units should be discussed not only from the point of view of their linguistic nature, but also point of view of their perception. I. V. Arnold considers that from the point of view of Stylistic of decoting it is not necessary for the reader to enter the creative laboratory of writers. First of all the reader should accept emotionally aesthetic literary information and created by language means and the text itself .

If we refer to Y. M. Skryebnev we find another system of classification of expressive means. It should be noted that Y. M. Skryebnev does not use the term stylistic- devices. In his works he distinguishes the phenomenon of tropes and includes it into the range of figures of speech.

When speaking about tropes the author gives the following definitions: "Any trope, different from usual commonly accepted nomination, is a combination of two semantic schemes in a single form" [M. Skrebuyev "Ocherki po teorii stilistiki" 1945].

Y. M. Skryebnev partially agrees with the opinion of A. Ben and G. Saintsburry considering expressive means of stylistic devices to be deviations from generally accepted norms. Here the writer refers to Bentam who named poetry as a "rhythmical change of reality" because of frequent trope usage. And further Y. M. Skryebnev notes that this very change of reality is considered from the maximal exactness that is compulsory in specific texts. Further Y. M. Skryebnev stressesthe necessity of a single principle of classification and suggests the system of figures of speech.

Morokhovsky also supports this system in his work ("The English Stylistics"). Speaking about figures of speech the author distinguishes two groups: figures of substitution and figures of combination. Morokhovsky considers figures of substitution to be expressive means and defines them as means of secondary nomination. This way according to the author figures of substitution are secondary nominations that either exist in the language as ready forms or can be created in speech basing on regular models.

Having studied the works of outstanding scholars mentioned above it may be concluded that classification of stylistically marked units can still be considered as one of the vulnerable points of stylistics because of differences in opinions and approaches. But still it should be mentioned that the classification of stylistic devices suggested by I. R. Galperin was chosen as a basis for the present research paper due to the fact that this classification includes analyses on phonetic, lexical and syntactical levels of language and because of which it can be considered the most detailed classification and maintaining the significance of Turkish languages and the Uzbek language in particular.

2.2. Phonetic Stylistic devices in Modern English

The stylistic approaches to the utterance is not confined do its structure and sense. There is another thing to be taken into account which, in a certain type of communication, viz. belles-lettres, plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aethetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic expression, but this is a matter of individual perception and feeling and therefore subjective. For instance, a certain English writer expresses the opinion that angina, pneumonia, and uvula would make beautiful girl's names instead of what he calls "lumps of names line Joan, Joyce and Maud". In the poem "Cargaes" by John Masefield he considers words line ivory, sandal-wood, emeralds and amethysts as used in the first two stanzas to be beautiful, whereas those in the 3rd stanza "strike harshly on the ears!"

With a cargo of Tyne coal,

Road – rails, dig – lead,

Fire – wood, iron – ware and cheap tin trays!

As one poet has it, this is "... a combination of words which is difficult to pronounce, in which the words rub against one another, interfere with one another, push one another".

Verier, a French scientist, who is a specialist on English versification, suggest that we should try to pronounce the vowels [a:, i:, u:] in a strongly articulated manner and with closed eyes. If we do so, he says, we are sure to come to the conclusion that each of these sounds expresses a definite feeling or state of mind. Thus he maintains that the sound [u:] generally expresses sorrow or seriousness; [i:] produces the feeling of joy and so on.

L. Bloomfield, a well-known American linguist says: "... in human speech, different sounds have different meaning. To study the coordination of certain sounds with certain meanings is to study language.[32]"

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: "The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression." (Galsworthy) Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units. However, certain sounds, if repeated, may produce an effect that can be specified. Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound Id] in the lines quoted from Poe's poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously. Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds. The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books,

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[32] Bloomfield. L. Language. N. Y. 1961, p 27 .

in proverbs-and sayings, as, for example, in the following: Tit for tat; blind as a bat, betwixt and between; It is neck or nothing; to rob Peter to pay Paul;

A specific arrangement of sentence members is observed in **detachment,** a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident." (I. Sh.) "I have to beg you for money. Daily." (S. L.) Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but-due to detachment and the ensuing additional pause and stress-are foregrounded into the focus of the reader's attention.

Onomatopoeia is the use of words whose pronunciation imitates the sound the word describes. "Buzz," for example, when spoken is intended to resemble the sound of a flying insect. Other examples include these: slam, pow, screech, whirr, crush, sizzle, crunch, wring, wrench, gouge, grind, mangle, bang, blam, pow, zap, fizz, urp, roar, growl, blip, click, whimper, and, of course, snap, crackle, and pop. Note that the connection between sound and pronunciation is sometimes rather a product of imagination ("slam" and "wring" are not very good imitations). And note also that written language retains an aural quality, so that even unspoken your writing has a sound to it. Compare these sentences, for instance:

Someone yelled, "Look out!" and I heard the skidding of tires and the horrible noise of bending metal and breaking glass.

Someone yelled "Look out!" and I heard a loud screech followed by a grinding, wrenching crash.

Onomatopoeia can produce a lively sentence, adding a kind of flavoring by its sound effects:

The flies buzzing and whizzing around their ears kept them from finishing the experiment at the swamp.

- *No one talks in these factories. Everyone is too busy. The only sounds are the snip, snip of scissors and the hum of sewing machines.*
- *But I loved that old car. I never heard the incessant rattle on a rough road, or the squeakitysqueak whenever I hit a bump; and as for the squeal of the tires around every comer—well, that was macho.*

If you like the plop, plop, plop of a faucet at three in the morn ing, you will like this record.

There are two varieties of onomatopoeia: direct and indirect. Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, buzz, bang, cuckoo, mew, ping-pong, roar and the line. **Indirect onomotopoeia** is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo-writing". An example is:

" And the silken sad, uncertain rustling of each purple curtain

Punctuation also specifies the communicative type of the sentence. So, as you well know a point of interrogation marks a question and a full stop signals a statement. There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a rhetorical question. Unlike an ordinary question the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners" .

Rhetorical questions make an indispensable part of oratoric speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and/or punctuation draw the attention of listeners (readers) to the focus of

the utterance. Rhetorical questions are also often asked in "unanswerable" cases, as when in distress or anger we resort to phrases like "What have I done to deserve..." or "What shall I do when...". The artificiality of question-form of such constructions is further stressed by exclamation marks which,, alongside points of interrogation, end rhetorical questions.

Rhyme is the repetition of identical or similar terminal sound combinations of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and particularly similarity of sound combinations may be relative. For instance, we distinguish between **Full rhymes** and **Incomplete rhymes.**

The full rhymes presupposes identity of the vowel-sound and the following consonant stands in a stressed syllable as in **might, right; needless, heedless.** When there is identity of the stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes, consonant rhymes. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different, as in f**le**sh-fr**e**sh-p**re**ss. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in wor**th**-for**th;** t**a**le-t**o**ol-t**r**eble; **fl**ung-**l**ong.

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical, as in architecture.

The most general definition of rhythm may be expressed as follows:

"Rhythm is a flow, movement, procedure etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features" (Webster's New world Dictionary).It is a deliberate arrangement of speech into regularly recurring units intended to be grasped as a definite periodicity which makes rhythm a stylistic device.

Many onomotopoeic words have two fold meanings one – direct or dictionary, another – transferred, or figurative. Thus we may say that onmotopoeia may be looked upon as a sounding metaphor: to croak – the direct meaning is to make a deep horsh sound (about frogs and ravens), but in its transferred meaning it denotes a horse human voice. Its contextual meanings may be: to protest dismally, grumble, dourly, to predict evil (I. Arnold). In the following example: if that child doesn't stop whinning, I'll drown it. In this sentence "whinning" is used as an onomotopoeic word and means "long-drawn complaining cry or high-pitched sound made by a miserable dog, a siren, a motor or a shell in flight.

2.3. Lexical stylistic devices in English.

Lexical stylistic device is such type of denoting phenomena that serves to create additional expressive, evaluative, subjective connotations. In fact we deal with the *intended substitution* of the existing names approved by long usage and fixed in dictionaries, prompted by the speaker's subjective original view and evaluation of things. Each type of intended substitution results in a stylistic device called also a *trope* .

This act of substitution is referred to *transference* – the name of one object is transferred onto another, proceeding from their similarity (of shape, color, function, etc.) or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).

Metaphor

The most frequently used, well known and elaborated among lexical stylistic devices is a metaphor – transference of names *based on the associated likeness* between two objects, as in the "pancake", "ball" for the "sky" or "silver dust", "sequins" for "stars". So there exist a similarity based on one or more *common semantic component* . And 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 lexical stylistic devices, is fresh, original, genuine when first used, and trite, hackneyed, stale when often repeated. In the latter case it gradually loses its expressiveness.

`Metaphor can be expressed by *all notional parts of speech* . Metaphor functions in the sentence as *any* of its *members* .

Metonymy

Another lexical stylistic device – metonymy is created by a different semantic process. It is *based on contiguity* (nearness) of objects. Transference of names in metonymy does not involve 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 (phenomena) have *common grounds of existence* in reality. Such words as "cup" and "tea" have no semantic nearness, but the first one may serve the container of the second, hence – the conversational cliche "Will you have another cup?".

Pun, zeugma, semantically false chains and nonsense of non-sequence

Pun, zeugma, semantically false chains and nonsense of non-sequence are united into a small group as they have much in common both in the mechanism of their formation and in their function.

In the stylistic tradition of the English-speaking countries only the first two (pun and zeugma) are widely discussed. The latter may be viewed as slight variations of the first ones. The foursome perform the same stylistic function in speech and operate on the same linguistic mechanism. Namely, one word-form is *deliberately used in two meanings*. The effect of these lexical stylistic devices is humorous. Contextual conditions leading to the simultaneous realization of two meanings.

The formation of pun may vary. One speaker's utterance may be wrong interpreted by the other due to the existence of different meaning of the misinterpreted word or its homonym. For example, "Have you been seeing any spirits?" "Or taking any?" The first "spirits" refers to supernatural forces, the second one – to strong drinks. Punning may be also the result of the speaker's intended violation of the listener's expectation.

We deal with zeugma when *polysemantic verbs* that can be combined with nouns of most varying semantic groups are deliberately used *with* two or more *homogeneous members* which are *not connected semantically* , as in such example: "He took his hat and his leave". Zeugma is highly characteristic of English prose of previous centuries.

When the *number of homogeneous members* , semantically disconnected but attached to the same verb *increases* we deal with semantically false chains, which are thus a variation of zeugma. As a rule, it is the *last member* of the chain that *falls out* of the semantic group, producing humorous effect. The following case may serve an example: "A Governess wanted. Must possess knowledge of Rumanian, Italian, Spanish, German, Music and Mining Engineering".

In most examples of zeugma the verb loses some of its semantic independence and strength being considered as member of phraseological unit or cliche.

Nonsense of non-sequence results in joining two semantically disconnected clauses into one sentence, as in: "Emperor Nero played the fiddle, so they burnt Rome". Two disconnected statements are forcibly linked together.

Irony

In irony subjectivity lies in the *evaluation of the phenomenon* . The essence of irony consists in the foregrounding not of the logical but of the evaluative meaning. Irony thus is a stylistic device in which the *contextual* evaluative meaning of a word *is* directly *opposite to* its *dictionary* meaning.

The context is arranged so that the qualifying word in irony reverses the direction of the evaluation and a positive meaning is understood as a negative one and (much-much rare) vice versa. "She turned with the sweet smile of an alligator". The word "sweet" reverse their positive meaning into the negative one due to the context. So, like all other lexical stylistic devices irony does not exist outside the context.

Antonomasia

Antonomasia is a lexical stylistic device in which a *proper name is used instead of a common noun* or vice versa. Logical meaning serves to denote concepts and thus to classify individual objects into groups (classes). The nominal meaning of a proper name is suppressed by its logical meaning and acquires the new – nominal – component. Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it constituting a definite group, but, on the contrary with the aim of singling it out of the group of similar objects, of individualizing one particular object. The word "Mary" does not indicate if the denoted object refers to the class of women, girls, boats, cats, etc. But in example: "He took little satisfaction in telling each Mary, something…" the attribute "each", used with the name, turns it into a common noun denoting any woman. Here we deal with a case of antonomasia of the first type .

Another type of antonomasia we meet when a common noun is still clearly perceived as a proper name. So, no speaker of English today has it in his mind that such popular English surnames as Mr.Smith or Mr.Brown used to mean occupation and the color. While such names as Mr.Snake or Mr.Backbite immediately raise associations with certain human qualities due to the denotational meaning of the words "snake" and "backbite".

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in "Dr.Fresh Air") or phrases (as in "Mr.What's-his-name').

Epithet

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

Like metaphor, metonymy and simile epithets are *also based o*n *similarity* between two objects, on *nearness of* the *qualified* objects and on their *comparison* . Through 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 affective epithets. The second group – figurative epithets . The group is formed of metaphors, metonymies and similes and expressed predominantly by *adjectives* (e.g. "the smiling sun", "the frowning cloud"), *qualitative adverbs* (e.g. "his triumphant look"), or rarely by*nouns* in exclamatory sentences (e.g. "You, ostrich!") and *postpositive attributes* (e.g. "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 the qualification of the qualification itself, as in "an unnaturally mild day". Two-step epithets have a fixed structure of Adv+Adj model.

Hyperbole and understatement

Hyperbole is a lexical stylistic device in which emphasis is achieved through *deliberate exaggeration* .

Hyperbole is one of the common expressive means of our everyday speech (e.g. "I have told it to you a thousand times"). Due to long and repeated use hyperboles have lost their originality.

Hyperbole can be expressed *by all notional parts of speech* .

It is important that both communicants should clearly perceive that the exaggeration serves not to denote actual quality or quantity but signals the emotional background of the utterance. If this reciprocal understanding is absent, hyperbole turns into a mere lie.

Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with understatement .

Oxymoron

Oxymoron is lexical stylistic device the syntactic and semantic structures of which come to *clashes* (e.g. "cold fire", "brawling love").

The most widely known structure of oxymoron is *attributive* . But there are also others, in which verbs are employed. Such verbal structures as "to shout mutely" or "to cry silently" are used to strengthen the idea.

Oxymoron may be considered as a specific type of epithet.

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also (not infrequently) are used to express semantic contradiction as in "the street was damaged by improvements", "silence was louder than thunder".

Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them show a high degree of the speaker's emotional involvement in the situation, as in "awfully pretty[33]".

Synecdoche is a type of metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the

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[33] http://humant.claw.ru/99960.htm

thing made, or in short, any portion, section, or main quality for the whole or the thing itself (or vice versa)[34].

2.4. Lexical-syntactical stylistic devices.

Expletive is a single word or short phrase, usually interrupting normal syntax, used to lend emphasis to the words immediately proximate to the expletive. (We emphasize the words on each side of a pause or interruption in order to maintain continuity of the thought.)

Expletives are most frequently placed near the beginning of a sentence, where important material has been placed.

But sometimes they are placed at the very beginning of a sentence, thereby serving as signals that the whole sentence is especially important. In such cases the sentence should be kept as short as possible.

Or the author may show that he does not intend to underemphasize an objection or argument he rejects: In a few instances, especially with short sentences, the expletive can be placed last:

A common practice is setting off the expletive by commas, which increases the emphasis on the surrounding words, though in many cases the commas are necessary for clarity as well and cannot be omitted. Note how the expletive itself is also emphasized.

Asyndeton consists of omitting conjunctions between words, phrases, or clauses. In a list of items, asyndeton gives the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account.[35]

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[34] (Galperin" I. R. "Stylistics. 1982 -p84-88)

[35] (Style and Stylistics" Louis Milic, New York, 1967.-pl86-192)

Sometimes a, asyndetic list is useful for the strong and direct climactic effect it has. mueh more emphatic than if a final conjunction were used.

In certain cases, the omission of a conjunction between short phrases gives the impression of synonymity to the phrases, or makes the latter phrase appear to be an afterthought or even a substitute for the former.

Notice also the degree of spontaneity granted in some cases by asyndetic usage. "The moist, rich, fertile soil," appears more natural and spontaneous than "the moist, rich, and fertile soil -"

Polysyndeton is the use of a conjunction between each word, phrase, or clause, and is thus structurally the opposite of asyndeton. The rhetorical effect of polysyndeton, however, often shares with that of asyndeton a feeling of multiplicity, energetic enumeration, and building up.

The multiple conjunctions of the polysyndetic structure call attention to themselves and therefore add the effect of persistence or intensity or emphasis to the other effect of multiplicity. The repeated use of "nor" or "or" emphasizes alternatives; repeated use of "but" or "yet" stresses qualifications.

Understatement deliberately expresses an idea as less important than it actually is, either for ironic emphasis or for politeness and tact. When the writer's audience can be expected to know the true nature of a fact which might be rather difficult to describe adequately in a brief space, the writer may choose to understate the fact as a means of employing the reader's own powers of description. For example, instead of endeavoring to describe in a few words the horrors and destruction of the 1906 earthquake in San Francisco, a writer might state:

The effect is not the same as a description of destruction, since understatement like this necessarily smacks of flippancy to some degree; but occasionally that is a desirable effect.

Rhetorical question (erotesis) differs from hypophora in that it is not answered by the writer, because its answer is obvious or obviously desired, and usually just a yes

or no. It is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the facts at hand.

Simile is a comparison between two different things that resemble each other in at least one way. In formal prose the simile is a device both of art and explanation, comparing an unfamiliar thing to some familiar thing (an object, event, process, etc.) known to the reader.

When you compare a noun to a noun, the simile is usually introduced by *like*.

When a verb or phrase is compared to a verb or phrase, *as* is used.

Often the simile—the object or circumstances of imaginative identity (called the vehicle, since it carries or conveys a meaning about the word or thing which is likened to it)-precedes the thing likened to it (the tenor).

But sometimes the *so* is understood rather than expressed.

Parenthesis, a final form of hyperbaton, consists of a word, phrase, or whole sentence inserted as an aside in the middle of another sentence.

Climax (gradatio) consists of arranging words, clauses, or sentences in the order of increasing importance, weight, or emphasis. Parallelism usually forms a part of the anangement, because it offers a sense of continuity, order, and movement-up the -adder of importance. But if you wish to vary the amount of discussion on each point, parallelism is not essential.

In addition to arranging sentences or groups of short ideas in climactic order, you generally should also arrange the large sections of ideas in your papers, the points in your aruguments, and the examples for your generalizations climactically; although in these cases, the first item should not be the very least important (because its weakness might alienate the reader). Always begin with a point or proof substantial enough to generate interest, and then continue with ideas of increasing importance.

That way your argument gets stronger as it moves along, and every point hits harder than the previous one.

2.5. Syntactical stylistic devices in English.

The structural syntactical aspect is sometimes regarded as the crucial issue in stylistic analysis, although the peculiarities of syntactical arrangement are not so conspicuous as the lexical and phraseological properties of the utterance. Syntax is figuratively called the "sinews of style".

Structural syntactical stylistic devices are in special relations with the intonation involved Prof. Peshkovsky points out that there is an interdependence between the information and syntactical properties of the sentence, which may be worded n the following manner: the more explicit the structural syntactical relations are expressed, the weaker will be the intonation-pattern of the utterance (to complete disappearance) and vice-versa, the stronger the intonation, the weaker grow the evident syntactical relations.

Only after dinner did I make up my mind to go there' and I made up my mind to go there only after dinner. It was in Bucharest that the Xth International Congress of Linguists took place' and 'The Xth International Congress of Linguists took place in Bucharest.'

The second sentences in these pairs can be made emphatic only by intonation; the first sentences are made emphatic by means, of the syntactical patterns: 'Only after dinner did I...' and 'It was... that'...'

The problem of syntactical stylistic devices appears, to be closely linked not only with what makes an utterance more emphatic by also with the more general problem of predication. As is known, the English affirmative sentence is regarded as neutral if it maintains the regular word-order, i.e. subject—predicate object (or oilier secondary members of the sentence, as they are called). Any other order of the parts

of the sentence may also carry the necessary information, but the impact on the reader will be different. Even a slight change in the word-order of a sentence, or in the order of the sentences in a more complicated syntactical unit will inevitably cause a definite modification of the meaning of the whole. An almost imperceptible rhythmical design introduced into a prose sentence, or a sudden break in the sequence of the parts of the sentence, or any other change will add something to the volume of information contained in the original sentence.

Unlike the syntactical expressive means of the language, which are naturally used in discourse in a straight-forward natural manner, syntactical stylistic devices are perceived as elaborate designs aimed at having a definite impact on the reader. It will be borne in mind that any SD is meant to be understood as a device and is calculated to produce a desired stylistic effect.

When viewing the stylistic functions of different syntactical designs we must first of all take into consideration two aspects:

1. The juxtaposition of different parts of the utterance.
2. The way the parts are connected with each other.

In addition to these two large groups of EMs and SDs two other groups may be distinguished:

3. Those based on the peculiar use of colloquial constructions.
4. Those based on the stylistic use of structural meaning.

In the investigations of the book "Seminars in Modern English" there are written about the classification of syntactical stylistic devices as following:

Stylistic Inversion, Detached Construction, Parallel Construction, Chiasmus, Repetition, Enumeration, Suspense, Antithesis.

Stylistic Inversion. The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion.

Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the

inevitable satellite of inversion.

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence.

2. The attribute is placed after the word it modifies,

e. g. With fingers weary and worn.

3. The predicate is placed before the subject,

e.g. A good generous prayer it was.

4. The adverbial modifier is placed at the beginning of the sentence.

e.g. My dearest daughter, at your feet I fall.

5. Both modifier and predicate stand before the subject,

e. g. In went Mr. Pickwick[36].

Detached constructions. Sometimes one of the secondary members of the sentence is placed so that it seems formally independent of the word it refers to. Being formally independent this secondary member acquires a greater degree of significance and is given prominence by intonation. e.g. She was gone. For good.

Parallel construction is a device which may be encountered not so much in the sentence as in the macro - structures dealt with the syntactical whole and the paragraph. The necessary condition in parallel construction is identical or similar, syntactical structure in two or more sentences or parts of sentence[37].

Parallel construction is a device which may be encountered not so much in the sentence as in the macro-structures dealt with earlier, viz. the SPU and the paragraph. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession, as in: "There were, ..., real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in". (Dickens)

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[36] Matyakubov J., Qo'shoqova B., "Seminars in Modern English"(for the third year students), Toshkent, Muharrir nashriyoti, 2012,- 94-95 pp.
[37] Matyakubov J., Qo'shoqova B., "Seminars in Modern English"(for the third year students), Toshkent, Muharrir nashriyoti, 2012,- 95p.

Parallel constructions are often backed up by repetition of words (lexical repetition) and conjunctions and prepositions (polysyndeton).

Pure parallel construction, however, does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence.

Parallel constructions may be partial or complete. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses, as in:

"It is the mob that labour in your fields and serve in your houses—that man your navy and recruit your army,—that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair." (Byron)

The attributive clauses here all begin with the subordinate conjunction that which is followed by a verb in the same form, except the last (have enabled). The verbs, however, are followed either by adverbial modifiers of place (in your fields, in your houses) or by direct objects (your navy, your army). The third attributive clause is not built on the pattern of the first two, although it preserves the parallel structure in general (that + verb +predicate + object), while the fourth has broken away entirely.

Complete parallel arrangement, also called balance, maintains the principle of identical structures throughout the corresponding sentences, as in:

"The seeds ye sow — another reaps,

The robes ye weave—another wears,

The arms ye forge—another bears." (P. B. Shelley)

Parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices.

Parallel construction is used in different styles of writing with slightly different functions. When used in the matter-of-fact styles, it carries, in the main, the idea of semantic equality of the parts, as in scientific prose, where the logical principle of arranging ideas predominates. In the belles-lettres style parallel construction carries an emotive function. That is why it is mainly used as a technical means in building up other stylistic devices, thus securing their unity.

In the following example parallelism backs up repetition, alliteration and antithesis,

making the whole sentence almost epigrammatic.

"And so, from hour to hour, we ripe and ripe, And then, from hour to hour, we rot and rot." (Shakespeare)

As a final remark it must be stated that the device of parallelism always generates rhythm, inasmuch as similar syntactical structures repeat in close succession. Hence it is natural that parallel construction should very frequently be used in poetical structures. Alternation of similar units being the basic principle of verse, similarity in longer units—i.e. in the stanza, is to be expected[38].

Chiasmus (Reversed Parallel Construction) belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word-order of one of the sentences being inverted as compared with that of the other, as in:

"As high as we have mounted in delight

In our dejection do we sink as low." (Wordsworth)

"Down dropped the breeze,

The sails dropped down." (Coleridge)

Repetition

In poetry, literature and rhetoric, there are several kinds of repetition where words or certain phrases are repeated for a stronger emphasis by the author.

Epizeuxis or palilogia is the repetition of a single word, with no other words in between.

"Words, words, words." (Hamlet)

Conduplicatio is the repetition of a word in various places throughout a paragraph.

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[38] Matyakubov J., Qo'shoqova B., "Seminars in Modern English"(for the third year students), Toshkent, Muharrir nashriyoti, 2012,-95-97pp.

"And the world said, disarm, disclose, or face serious consequences ... and therefore, we worked with the world, we worked to make sure that Saddam Hussein heard the message of the world." (George W. Bush)

Anadiplosis is the repetition of the last word of a preceding clause.
"This, it seemed to him, was the end, the end of a world as he had known it..." (James Oliver Curwood)

Anaphora is the repetition of a word or phrase at the beginning of every clause.
"We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills* we shall never surrender." (Winston Churchill)

Epistrophe is the repetition of a word or phrase at the end of every clause.
"What lies behind us and what lies before us are tiny compared to what lies within us." (Ralph Waldo Emerson)

Mesodiplosis is the repetition of a word or phrase at the middle of every clause.
"We are troubled on every side, yet not distressed* we are perplexed, but not in despair* persecuted, but not forsaken* cast down, but not destroyed..." (Second Epistle to the Corinthians)

Diaphora is the repetition of a name, first to signify the person or persons it describes, then to signify its meaning.
"For your gods are not gods but man-made idols." (*The Passion of Ss. Sergius and Bacchus*[39])

Enumeration is a SD by which separate things, objects, phenomena, properties, action are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may seem: "The

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[39] Matyakubov J., Qo'shoqova B., "Seminars in Modern English"(for the third year students), Toshkent, Muharrir nashriyoti, 2012,-99 p.

principle production of these towns…appear to be soldiers, sailors, Jews, chalk, shrimps, officers and dock-yard men" (Dickens)[40].

Suspense - is a compositional device which is realized through the separation of the Predicate from the Subject by deliberate introduction between them of a clause or a sentence. Thus the reader's interest is held up. This device is typical of oratorical[41]. style.

Antithesis is used to characterize a thing or phenomenon from a specific point of view, it may be necessary not to find points of resemblance or association between it and some other thing or phenomenon, but to find points of sharp contrast, that is, to set one against the other, for example:

"A saint abroad, and a devil at home." (Bunyan)

"Better to reign in hell than serve in heaven." (Milton)

A line of demarcation must be drawn between logical opposition and stylistic opposition. Any opposition will be based on the contrasting features of two objects. These contrasting features are represented in pairs of words which we call antonyms, provided that all the properties of the two objects in question may be set one against another, as 'saint' -'devil', 'reign'-'serve', 'hell'-'heaven'. Many word-combinations are built up by means of contrasting pairs, as up and down, inside and out, from top to bottom and the like. Stylistic opposition, which is given a special name, the term antithesis, is of a different linguistic nature: it is based on relative opposition which arises out of the context through the expansion of the literary contrasting pairs, as in: "Youth is lovely, age is lonely, Youth is fiery, age is frosty;" (Longfellow) Here the objectively contrasted pair is 'youth' and 'age'. 'Lovely' and lonely' cannot be regarded as objectively opposite concepts, but being drawn into the scheme contrasting 'youth' and 'age', they display certain features which may be counted as antonymical. This is strengthened also by the next line where not only 'youth' and 'age' but also 'fiery' and 'frosty' are objective antonyms. It is not only the semantic aspect which explains the

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[40] Matyakubov J., Qo'shoqova B., "Seminars in Modern English"(for the third year students), Toshkent, Muharrir nashriyoti, 2012,- 99- 100pp.

[41] Matyakubov J., Qo'shoqova B., "Seminars in Modern English"(for the third year students), Toshkent, Muharrir nashriyoti, 2012,- 100 p.

linguistic nature of antithesis, the structural pattern also plays an important role. Antithesis is generally moulded in parallel construction. The antagonistic features of the two objects or phenomena are more easily perceived when they stand out in similar structures. Antithesis has the following basic functions: rhythm-forming (because of the parallel arrangement on which it is founded); copulative; dissevering; comparative. These functions often go together and inter-mingle in their own peculiar manner. But as a rule antithesis displays one of the functions more clearly than the others. This particular function will then be the leading one in the given utterance.

CHAPTER THREE. FUNCTIONS OF STYLISTIC DEVICES IN MODERN ENGLISH.

3.1. Functions of Lexical stylistic devices

Like simile and analogy, metaphor is a profoundly important and useful device. .Aristotle says in his Rhetoric, "It is metaphor above all else that gives clearness, charm, and distinction to the style." And Joseph Addison says of it:

By these allusions a truth in the understanding is as it were reflected by the imagination; we are able to see something like color and shape in a notion, and to discover a scheme of thoughts traced out upon matter. And here the mind receives a great deal of satisfaction, and has two of its faculties gratified at the same time, while the fancy is busy in copying after the understanding, and transcribing ideas out of the intellectual world into the material.

So a metaphor not only explains by making the abstract or unknown concrete and familiar, but it also enlivens by touching the reader's imagination. Further, it affirms one more interconnection in the unity of all things by showing a relationship between things seemingly alien to each other. And the fact that two very unlike things can be equated or referred to in terms of one another comments upon them both. No metaphor is "just a metaphor." All have significant implications, and they must be chosen carefully, especially in regard to the connotations the vehicle (image) will transfer to the tenor. Consider, for example, the differences in meaning conveyed by these statements.

And do you see any reason that one of these metaphors was chosen over the others?

So bold and striking is metaphor that it is sometimes taken literally rather than as a comparison. (Jesus' disciples sometimes failed here—see John 4:32ff and John 6:46-

60; a few religious groups like the Jehovah's Witnesses interpret such passages as Psalm 75:8 and 118:15 literally and thus see God as anthropomorphic; and even today a lot of controversy surrounds the interpretation of Matthew 26:26.) Always be careful in your own writing, therefore, to avoid possible confusion between metaphor and reality. In practice this is usually not very difficult. Metabasis serves well as a transitional device, refocusing the discussion on a new but clearly derivative area.

It can also be used to clarify the movement of a discussion by quickly summing up large sections of preceding material.

One caution should be mentioned. Metabasis is very difficult to use effectively in short papers: since it is a summarizing device, it must have some discussion to sum up. hi practice, this means something on the order of five pages or more. Thus, metabasis could be very handy in the middle of a ten or twenty page paper; in a three page paper, though, both its necessity and its utility would be questionable. But use your own judgment.

Words used to signal further discussion after the summary include these: now, next, additionally, further, besides, equally important, also interesting, also important, also necessary to mention, it remains. You can also use words of comparison and contrast, such as these: similarly, on the other hand, by contrast.

Notice that two or three verb phrases are the usual proportion. But if you have a lot to say about the actions of the subject, or if you want to show a sort of multiplicity of behavior or doings, you can use several verbs:

- *When at Nightmare Abbey, he would condole with Mr. dowry, drink Madeira with Scythrop, crack jokes with Mr. Hilary, hand Mrs. Hilary to the piano, take charge of her fan and gloves, and turn over her music with surprising dexterity,quote Revelations with Mr. Toobad, and lament the good old times of feudal darkness with the Transcendental(Mr. Flosky. -Thomas Love Peacock)[42]*

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[42] www.english grammar. com

Two or more subordinate relative pronoun clauses can be linked prozeugmatically, with the noun becoming the yoking word:

- *His father, to comfort him, read him a Commentary on Ecclesiastes, which he had himself composed, and which demonstrated incontrovertibly that all is vanity.(Thomas Love Peacock)*

- *O books who alone are liberal and free, who give to all who ask of you and enfranchise all who serve you faithfully! (Richard de Bury)*

You could have two or more direct objects:

- *With one mighty swing he knocked the ball through the window and two spectators off their chairs.*

- *He grabbed his hat from the rack in the closet, his gloves from the table near the door, and his car keys from the punchbowl.*

Or a preposition with two objects:

- *Mr. Glowry was horror-struck by the sight of a round, ruddy face, and a pair of laughing eyes. (*Thomas Love Peacock)

Sometimes you might want to create a linkage in which the verb must be understood in a slightly different sense:

- *He grabbed his hat from the rack by the stairs and a kiss from the lips of his wife.*

. *He smashed the clock into bits and his fist through the wall.*

In hypozeugma the yoking word follows the words it yokes together. A common form is multiple subjects:

- *Hours, days, weeks, months, and years do pass away.(-Sherry)*

. *The moat at its base, and the fens beyond comprised the whole of his prospect.(--Peacock)*

. *To generate that much electricity and to achieve that kind of durability would require a completely new generator design.*

It is possible also to hold off a verb until the last clause:

> *. The little baby from his crib, the screaming lady off the roof, and the man from the flooded basement were all rescued.*

Hypozeugma can be used with adjectives or adjective phrases, too. Here, Peacock uses two participial phrases, one past and one present:

- *Disappointed both in love and in friendship, and looking upon human learning as vanity, he had come to a conclusion that there was but one good thing in the world, videlicet, a good dinner . . . .*

The utility of the zeugmatic devices lies partly in their economy (for they save repetition of subjects or verbs or other words), and partly in the connections they create between thoughts. The more connections between ideas you can make in an essay, whether those connections are simple transitional devices or more elaborate rhetorical ones, the fewer your reader will have to guess at, and therefore the clearer your points will be.

Devices of simultaneously realizing the various meanings of words, which are of a more subtle character than those embodied in puns and zeugma, are to be found in poetry and poetical descriptions and in spe-, culations in emotive prose. Men-of-letters are especially sensitive to the nuances of meaning embodied in almost every common word, and to make these words live with their multifarious semantic aspects is the task of a good writer. Those who can do it easily are said to have talent. In this Respect it is worth subjecting to stylistic analysis words ordinarily perceived in their primary meaning but which in poetic diction begin to acquire some additional, contextual meaning. This latter meaning sometimes overshadows the primary meaning and it may, in the course of time, cease to denote the primary meaning, the derived mean-ing establishing itself as the most recognizable one.

The use of a particular metonymy makes a comment about the idea for which it has been substituted, and thereby helps to define that idea. Note how much more vivid "in the sweat of thy face" is in the third example above than "by labor" would have been. And in the fourth example, "mercury rising" has a more graphic, physical, and pictorial effect than would "temperature increasing." Attune yourself to

such subtleties of language, and study the effects of connotation, suggestion, substitution, and metaphor.[43]

Perhaps a better substitution is the species for the genus-a single, specific, representative item symbolic of the whole. This form of synecdoche will usually be clearer and more effective than the other:

  - *A major lesson Americans need to learn is that life consists of more than cars and television sets. [Two specific items substituted for the concept of material wealth]*

  - *Give us this day our daily bread.*

  - *If you still do not feel well, you'd better call up a sawbones and have him examine you.*

  - *This program is for the little old lady in Cleveland who cannot afford to pay her heating bill.*

Allusion can be wonderfully attractive in your writing because it can introduce variety and energy into an otherwise limited discussion (an exciting historical adventure nses suddenly in the middle of a discussion of chemicals or some abstract argument), and it can please the reader by reminding him of a pertinent story or figure with which he is familiar, thus helping (like analogy) to explain something difficult. The instantaneous pause and reflection on the analogy refreshes and strengthens the reader's mind.

Epithet expresses a characteristic of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity: the characteristic attached to the object to qualify it is always chosen by the speaker himself. Our speech ontologically being always emotionally coloured, it is possible to say that in epithet it is the emotive meaning of the word that is fore grounded to suppress the denotational meaning of the latter. Epithet has remained over the centuries the most widely used SD, which is understandable, it offers ample opportunities of qualifying every object from the author's partial and subjective viewpoint, which is indispensable in creative prose,

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[43] **www.esl** metaphor dishonestv.com

publicist style, and everyday speech. Through long and repeated use epithets become fixed. Many fixed epithets are closely connected with folklore and can be traced back to folk ballads (e.g. "true love", "merry Christmas", etc.)[44][45].The structure and semantics of epithets are extremely variable which is explained by their long and wide use. Semantically, there should be differentiated two main groups, the biggest of them being affective (or emotive proper). These epithets serve to convey the emotional evaluation of the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as affective epithets (e.g. "*gorgeous*", "*nasty*", "*magnificent*", "*atrocious*", etc.). The second group -figurative, or transferred, epithets-is formed of metaphors, metonymies and similes (which will be discussed later) expressed by adjectives. E.g. "*the smiling sun*", "*the frowning cloud*", "*the sleepless pillow*", "*the tobacco-stained smile*", "*a ghost-like face*", "*a dreamlike experience*. In the overwhelming majority of examples epithet is expressed by adjectives or qualitative adverbs (e.g. "*his triumphant look*" = *he looked triumphantly*). Nouns come next. They are used either as exclamatory sentences (*You, ostrich*!) or as postpositive, attributes *("Alonzo the Clown", "Richard of the Lion Heart")*. Epithets are used singly, in pairs, in chains, in two-step structures, and in inverted constructions, also as phrase-attributes. Pairs are represented by two epithets joined by a conjunction or asyndetically as in "*wonderful and incomparable beauty*" or "*a tired old town*". Two-step epithets are so called because the process of qualifying seemingly passes two stages: the qualification of the object and the qualification of the qualification itself, as in "an unnaturally mild day" (Hut.), or "a pompously majestic female". Phrase-epithets always produce an original impression. Cf: "*the sunshine-in-the-breakfast-room smell*. Their originality proceeds from rare repetitions of the once coined phrase-epithet which, in its turn, is explained by the fact that into a phrase-epithet is turned a semantically self-sufficient word combination or even a whole sentence, which loses some of its independence and self-sufficiency, becoming a member of another sentence, and strives to return to

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[44] Heine B. Claudi, Hunnemlyer 1991, -pl22-127)

normality. Inverted epithets. They are based on the contradiction between the logical and the syntactical: logically defining becomes syntactically defined and vice versa. E.g. instead of "this devilish woman", where "devilish" is both logically and syntactically defining, and "woman", also both logically and syntactically defined, W. Thackeray says "this devil of a woman". Here "of a woman" is syntactically an attribute, i.e. the defining, and "devil"-the defined, while the logical relations between the two remain the same as in the previous example-"a woman" is defined by "the devil".

3.2. Functions of Lexical-Syntactical stylistic devices.

Some useful expletives include the following: in fact, of course, indeed, **I** think, without doubt, to be sure, naturally, it seems, after all, for all that, in brief, on the whole, in short, to tell the truth, in any event, clearly, **I** suppose, **I** hope, at least, assuredly, certainly, remarkably, importantly, definitely. In formal writing, avoid these and similar expletives: you know, you see, huh, get this. And it goes without saying that you should avoid the unprintable ones.

Several rhetorical questions together can form a nicely developed and directed paragraph by changing a series of logical statements into queries:

. *We shrink from change; yet is there anything that can come into being without it? What does Nature hold dearer, or more proper to herself? Could you have a hot bath unless the firewood underwent some change? Could you be nourished if the food suffered no change? Do you not see, then, that change in yourself is of the same order, and no less necessary to Nature? (Marcus Aurelius)*

Sometimes the desired answer to the rhetorical question is made obvious by the discussion preceding it:

. *The gods, though they live forever, feel no resentment at having to put up eternally with the generations of men and their misdeeds; nay more, they even*

show every possible care and concern for them. Are you, then, whose abiding is but for a moment, to lose patience-you who are yourself one of the culprits? (Marcus Aurelius)[46]

When you are thinking about a rhetorical question, be careful to avoid sinking to absurdity. You would not want to ask, for example, "But is it right to bum down the campus and sack the bookstore?" The use of this device allows your reader to think, query, and conclude along with you; but if your questions become ridiculous, your essay may become wastepaper.

Objections can be treated with varying degrees of seriousness and with differing relationships to the reader. The reader himself might be the objector:

- *Yet this is the prime service a man would think., wherein this order should give proof of itself. If it were executed, you'll say. But certain, if execution be remiss or blindfold now, and in this particular, what will it be hereafter and in other books? (John Milton)*

Or the objector may be someone whose outlook, attitude, or belief differs substantially from both writer and reader-though you should be careful not to set up an artificial, straw-man objector:

- *Men of cold fancies and philosophical dispositions object to this kind of poetry, [saying] that it has not probability enough to affect the imagination. But to this it may be answered that we are sure, in general, there are many intellectual beings in the world besides ourselves ... who are subject to different laws and economies from those of mankind . . . . (Joseph Addison)*

- *Occasionally a person of rash judgment will argue here that the high-speed motor is better than the low-speed one, because for the same output, high speed motors are lighter, smaller, and cheaper. But they are also noisier and less efficient, and have much greater wear and shorter life; so that overall they are not better.*

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[46] www.onestopenglish.com

By mentioning the obvious, and even the imaginatively discovered objections to your argument, you show that (1) you are aware of them and have considered them and (2) there is some kind of reasonable response to them, whether given in a sentence or in several paragraphs. An objection answered in advance is weakened should your opponent bring it up, while an objection ignored, if brought up, may show you to be either ignorant or dishonest. Indeed, it might be better to admit an objection you cannot answer than to suppress it and put yourself on the side of darkness and sophistry:

> . *Those favoring the other edition argue that the same words in this text cost more money. This **I** admit, and it does seem unfortunate to pay twice the price for essentially the same thing. Nevertheless, this text has larger type, is made better, and above all has more informative notes, so I think it is worth the difference.*

Finally, note that procatalepsis can be combined with hypophora, so that the objection is presented in the form of a question:

> . *I now come to the precepts of Longinus, and pretend to show from them that the greatest sublimity is to be derived from religious ideas. But why then, says the reader, has not Longinus plainly told us so? He was not ignorant that he ought to make his subject as plain as he could. For he has told us . . . . (John Dennis)*
> . *But you might object that, if what I say is actually true, why would people buy products advertised illogically? The answer to that lies in human psychology .*

Whenever it is not immediately clear to the reader, the point of similarity between the unlike objects must be specified to avoid confusion and vagueness. Rather than say, then, that "Money is like muck," and "Fortune is like glass," a writer will show clearly how these very different things are like each other:

> *And money is like muck, not good except it be spread. (Francis Bacon)* [47]

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[47] **www.onestopenglish.com**

Fortune is like glass—the brighter the glitter, the more easily broken. (Publilius Syrus)

Like a skunk, he suffered from bad publicity for one noticeable flaw, but bore no one any ill will.

James now felt like an old adding machine: he had been punched and poked so much that he had finally worn out.

This paper is just like an accountant's report: precise and accurate but absolutely useless.

Many times the point of similarity can be expressed in just a word or two:

Yes, he is a cute puppy, but when he grows up he will be as big as a house.

- *The pitching mound is humped too much like a camel's back.*

And occasionally, the simile word can be used as an adjective:

- *The argument of this book utilizes pretzel-like logic.*
- *This gear has a flower-like symmetry to it.*

Similes can be negative, too, asserting that two things are unlike in one or more respects:

- *My mistress' eyes are nothing like the sun. . . . (Shakespeare)*
  John certainly does not attack the way a Sherman tank does; but if you encourage him, he is bold enough.

Other ways to create similes include the use of comparison:

- *Norman was more anxious to leave the area than Herman Milquetoast after seeing ten abominable snowmen charging his way with hunger in their eyes.*
- *But this truth is more obvious than the sun—here it is; look at it; its brightness blinds you.*

Or the use of another comparative word is possible:

Microcomputer EPROM (Erasable Programmable Read Only Memory) resembles a chalk board in that it is used for consultation instead of figuring, and shows at each glance the same information unless erased and rewritten.

- *His temper reminds me of a volcano; his heart, of a rock; his personality, of sandpaper.*

- *His speech was smoother than butter...*

But a simile can sometimes be implied, or as it is often called, submerged. In such cases no comparative word is needed:

- *The author of this poem is almost in the position of a man with boxes and boxes of tree ornaments, but with no tree to decorate. The poet has enough imagery handy to decorate anything he can think of, if only he can fix upon a "trim invention." The "sense" he does locate is obscured; the ivy hides the building completely.*

- *When I think of the English final exam, I think of dungeons and chains and racks and primal screams.*
  Leslie has silky hair and the skin of an angel.

The importance of simile and analogy for teaching and writing cannot be overemphasized. To impress this upon you better, I would like to step aside a moment and offer two persuasive quotations:

- *The country parson is full of all knowledge. They say, it is an ill mason that refuseth any stone: and there is no knowledge, but, in a skilful hand, serves either positively as it is, or else to illustrate some other knowledge. He condescends even to the knowledge of tillage, and pastorage, and makes great use of them in teaching, because people by what they understand are best led to what they understand not. (George Herbert)*

To illustrate one thing by its resemblance to another has been always the most popular and efficacious art of instruction. There is indeed no other method of

teaching that of which anyone is ignorant but by means of something already known; and a mind so enlarged by contemplation and enquiry that it has always many objects within its view will seldom be long without some near and familiar image through which an easy transition may be made to truths more distant and obscure.

3.3. Functions of Syntactical stylistic devices.

The stylistic effect of litotes depends mainly on intonation. If we compare two intonation patterns, one which suggests a mere denial (It is not bad as a contrary to It is bad) with the other which suggests the assertion of a positive quality of the object(It is not bad==it is good), the difference will become apparent . The degree to which litotes carries the positive quality in itself can be estimated by analysmg the semantic stmctnre of the word which is negated. Litotes is used in different styles of speech excluding those which may be called the matter-of-fact styles, like offictal style and scientific prose. In poetry it is sometimes used to suggest that language fails to adequately convey the poet's feelings and therefore he uses negations to express the inexpressible. Shakespeare's Sonnet No. 130 is to some extent illustrative m t ts respect. Here all the hackneyed phrases used by the poet to depict his beloved are negated with the purpose of showing the superiority of the earthly qualities of "My mistress." The first line of this sonnet *'My mistress' eyes are nothing like the sun* is a clear-cut litotes although the object to which the eyes are compared is generally perceived as having only positive qualities.

Anaphora can be used with questions, negations, hypotheses, conclusions, and subordinating conjunctions, although care must be taken not to become affect» sound rhetorical and bombastic. Consider these selections:

-*Will he read the book? Will he learn what it has to teach him? Will he live according to what he has learned.*

-Not time, not money, not laws, but willing diligence will get this done.

- If we can get the lantern lit, if we can find the main cave, and if we can see the stalagmites, I'll show you the one with the bat skeleton in it.

Anaphora can be used for adverbs and prepositions, too:

-They are masters who instruct us without rod or ferule, without angry words, without clothes or money. (Richard de Bury)

She stroked her kitty cat very softly, very slowly, very smoothly.

Many writers use epanalepsis in a kind of "yes, but" construction to cite common ground or admit a truth and then to show how that truth relates to a more important context:

-Our eyes saw it, but we could not believe our eyes.

-The theory sounds all wrong; but if the machine works, we cannot worry about theory.

-In the world you have tribulation, but take courage; I have overcome the world. (John 16:33 (NASB))27

In practice some combination of parts of speech or sentence elements is used to form a statement, depending as always on what you have to say. In addition, the parallelism, while it normally should be pretty close, does not have to be exact in its syntactical similarity. For example, you might write,

-He ran up to the bookshelves, grabbed a chair standing nearby, stepped painfully on his tiptoes, and pulled the fifty-pound volume on top of him, crushing his ribs and impressing him with the power of knowledge.

Here are some other examples of parallelism:

-I shall never envy the honors which wit and learning obtain in any other cause, if I can be numbered among the writers who have given ardor to virtue, and confidence to truth. -Samuel Johnson

-They had great skill in optics, and had instructed him to see faults in others, and

beauties in himself, that could be discovered by nobody else. . ... (Alexander Pope)

-For the end of a theoretical science is truth, but the end of a practical science is performance.

Notice the much greater effectiveness this repetition-plus detail form can have over a "straight" syntax. Compare each of these pairs:

-The utmost that we can threaten to one another is death, a death which, indeed, we may precipitate, but cannot retard, and from which, therefore, it cannot become a wise man to buy a reprieve at the expense of virtue, since he knows not how small a portion of time he can purchase, but knows that, whether short long, it will be made less valuable by the remembrance of the price at which it has been obtained. (adapted from S. Johnson)

-The utmost that we can threaten to one another is that death which, indeed, we may precipitate . . . .

-In everything remember the passing of time, a time which cannot be called again.

In everything remember the passing of a time which cannot be called again.

Euphemism is sometimes figuratively called "a whitewashing device". The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following: 1) religious, 2) moral, 3) medical and 4) parliamentary. The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or indelicate concept.

Antithesis, because of its close juxtaposition and intentional contrast of two terms or ideas, is also very useful for making relatively fine distinctions or for clarifying differences which might be otherwise overlooked by a careless thinker or casual reader:

-In order that all men may be taught to speak truth, it is necessary that all likewise should learn to hear it. (Samuel Johnson)

-The scribes and Pharisees sit on Moses' seat; so practice and observe whatever they tell you, but not what they do; for they preach, but do not practice. (Matt. 23.2-3 (RSV))

-I agree that it is legal; but my question was, Is it moral?

- The advertisement indeed says that these shoes are the best, but it means that they are equal; for in advertising "best" is a parity claim and only "better" indicates superiority.

3.4. Functions of Phonetic stylistic devices.

Alliteration is the recurrence of initial consonant sounds. The repetition can be juxtaposed (and then it is usually limited to two words):

Ah, what a delicious day!

Yes, I have read that little bundle of pernicious prose, but I have no comment to make upon it.

Done well, alliteration is a satisfying sensation. This two-word alliteration calls attention to the phrase and fixes it in the reader's mind, and so is useful for emphasis as well as art. Often, though, several words not next to each other are alliterated in a sentence. Here the use is more artistic. And note in the second example how wonderfully alliteration combines with antithesis:

-I shall delight to hear the ocean roar, or see the stars twinkle, in the company of men to whom Nature does not spread her volumes or utter her voice in vain. (Samuel Johnson)

-Do not let such evils overwhelm you as thousands have suffered, and thousands have surmounted; but turn your thoughts with vigor to some other plan of life, and keep always in your mind, that, with due submission to Providence, a man of genius has

been seldom ruined but by himself. (Samuel Johnson)

-I conceive therefore, as to the business of being profound, that it is with writers as with wells; a person with good eyes may see to the bottom of the deepest provided any water be there; and that often, when there is nothing in the world at the bottom, besides dryness and dirt, though it be but a yard and a half underground, it shall pass, however, for wondrous deep, upon no wiser a reason than because it is wondrous dark. (Jonathan Swift)

Onomatopoeia - the use of words whose sounds imitate those of the signified object or action, such as "his,, "bowwow", "murmur", "bump", grille and many more. Imitating the sounds of nature, man, inanimate object form of the word foregrounds the latter, inevitably emphasizing its the phonemic structure of the word proves to be important for the creation o expressive and emotive connotations. A message, containing an onomatopoeic is not limited to transmitting the logical information only, but also supplies portrayal of the situation described. Poetry abounds in some specific types of sound- instrumenting, the leading role belonging to alliteration - the repetition of consonants, usually in the beginning of words, and assonance - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of euphony (a sense of ease and comfort in pronouncing or hearing) or cacophony (a sense of strain and discomfort in pronouncing or hearing). As an example of the first may serve the famous lines of E. A. Poe: *...silken sad uncertain rustling of each purple curtain ...*

CONCLUSION

The word "style" is derived from the Latin word "stylus" which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word "style" has a very broad meaning. We speak of style in architecture, painting, clothes, behaviour, literature, speech, etc. The style of any period is the result of a variety of complex and shifting pressures and influences. The way we think and speak modifies the way we write, or the way other write, influences our thought and speech. There is the constant interaction between life and literature. Books reflect the shape of our experience, but our experience of life is also shaped by the books we read. In every age the major writers help to shape the thinking and feeling, and hence the style, of their contemporaries.

Stylistics is a branch of general linguistics. It has mainly with two tasks: Stylistics - is regarded as a language science which deals with the results of the act of communication.

There are 2 basic objects of stylistics:

- stylistic devices and figures of speech

- functional styles

Branches of stylistics:

- Lexical stylistics - studies functions of direct and figurative meanings, also the way contextual meaning of a word is realized in the text. L.S. deals with various types of connotations - expressive, evaluative, emotive; neologisms, dialectal words and their behavior in the text.

- Grammatical stylistics - is subdivided into morphological and syntactical Morphological s. views stylistic potential of grammatical categories of different parts of speech. Potential of the number, pronouns.

-Syntactical stylistics - studies syntactic, expressive means, word order and word combinations, different types of sentences and types of syntactic connections. Also

deals with origin of the text, its division on the direct md indirect speech, the connection of the sentences, types of sentences .

- Phonostylistics - phonetical organization of prose and poetic texts. Here are included rhythm, rhythmical structure, rhyme, alliteration, assonance and correlation of sound form and meaning. Also studies deviation in normative pronunciation.

-Functional stylistics(s. of decoding) - deals with all subdivisions of the language and its possible use (newspaper, colloquial style). Its object – correlation of the message and communicative situation.

-Individual style study -studies the style of the author. It looks for correlations between the creative concepts of the author and the language of his work.

-stylistics of encoding - The shape of the information (message) is coded the addressee plays the part of decoder of the information is contained in the message. The problems which are connected with adequate reception of the message without any loses (deformation) are the problems of stylistics of encoding. Most writers concern with this aspect of language define stylistics as:

1)the study of language styles, the various types of which have emerge in connection with the various functions of language and which are distinguished by a selection and combination of language means

2)the study of expressive, emotive-evaluative language means and their use in different spheres of defined in detail as the study of:

      1. functional style

      2. types of speech

      3. stylistic differentiation of the English Vocabulary

      4. expressive means of the language and stylistic devices.

Depending of the approach and the final aim of investigation we distinguish the following trends of stylistics :

functional stylistics,   individual stylistics,

decoding stylistics,   practical stylistics

Lexical stylistic device is such type of denoting phenomena that serves to create additional expressive, evaluative, subjective connotations. In fact we deal with the *intended substitution* of the existing names approved by long usage and fixed in dictionaries, prompted by the speaker's subjective original view and evaluation of things. Each type of intended substitution results in a stylistic device called also a *trope.*

This act of substitution is referred to *transference* - the name of one object is transferred onto another, proceeding from their similarity (of shape, color, function, etc.) or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.)

The expressive means of a language exist as a certain system of literary devices within the literary form of the common language. The system of expressive means of language differs from that of another, not in the existence of some device but in the role which this device plays, and the place which it occupies in this system.

The syntactical level plays an important role in the system of language expressive means. Generally speaking, the examination of syntax provides a deeper insight into the stylistic aspect of the utterance.

Stylistics takes as the object of its analysis the expressive means and stylistic devices of the language which are based on some significant structural point in an utterance, whether it consists of one sentence or a string of sentences.

The problem of syntactical stylistic devices appears to be closely linked not only with what makes an utterance more emphatic but also with the more general problem of predication. As is known, the English affirmative sentence is regarded as

neutral if it maintains the regular word order, that is subject - predicate - object (or other secondary members of the sentence, as they are called). Any other order of the parts of the sentence may also carry the necessary information, but impact on the reader will be different. Even a slight change in the word order of a sentence or in the order of the sentences in a more complicated syntactical unit will inevitably cause a definite modification of the meaning in the whole. An almost imperceptible rhythmical design introduced into a prose sentence or a sudden break in the sequence of the parts of the sentence, or any other change will add something to the volume of information contained in the original sentence.

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