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“Stylistic devices based on polysemantic effect, zeugma & pun”

## **QUALIFICATION GRADUATING PAPER**

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## **Plan:**

Introduction

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## **Introduction**

During the years of Independence a great many changes have taken place in our social, economical and cultural life. After September 1991, in independent Uzbekistan many political, economical, cultural and social factors have changed as well as the language usage, being one of the social factors.

With the political, economic and social development and foreign relations of the country, the demand for foreign languages and translation is risen rapidly. The language universities, once not very popular, have become one of the top choices for students. Thousands of linguists have been trained in the country and at the same time many works about Uzbekistan, culture of Uzbek people and other different materials have been translated into different languages of the world.

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:

- adherence to universal human values;
- consolidation and development of the nation's spiritual heritage;
- freedom for the individual's self-realization;

The highest objective of reformation in Uzbekistan is to revive 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. [1, 16]

“It is a great honor for us that the model of reforming the educational system and experience of its implementation developed in Uzbekistan is being discussed with contribution from outstanding academics and experts, heads and representatives of world-renowned education institutions and eminent international organizations.

To start with, it needs stressing that the education reforms program adopted fifteen years ago and dubbed the National Program for Training of Specialists stands as an inseparable and integral part of our own “Uzbek model” of economic and political reforms based on gradual and evolutionary principle of building a new society in the country.

The program, itself a product of an in-depth research and study, summary of the practice hoarded by advanced nations, aims to completely eliminate stereotypes and dogmas of the communist ideology imposed in the past, consolidation of democratic values in the minds of people, first and foremost among the growing generation. In a word, the program is directed at nurturing a comprehensively advanced individual with independence in thinking and outlook, with its own preferences and firm civic position in life.

It was simply impossible to further that goal without radical reconstruction and transformation of the education system that had been there for many years.

Given that about 35 percent of Uzbekistan's population is children under 16, more than 60 percent are the youths under 30, the role and significance of these reforms becomes clear and obvious.

In accordance with the adopted program, we have introduced a 12-year universal compulsory and free education in Uzbekistan on the scheme 9+3. The fundamental characteristic of the model being built in our country is that following the nine years of study in a general school, during the ensuing three years young people attend specialized professional colleges and academic lyceums where every one of them, along with the general disciplines, obtains vocational training on 2-3 professions in demand in the labor market.

The law secures that the 12-year education in Uzbekistan is mandatory and free for all, and is conditioned by the fact that the growing generation is obliged to receive a 12-year education, attain a concrete vocation and profession. This is particularly true for our girls.

In this respect, we imply that in every newly created family, it is important that the young women have a certain profession, with their own views and their firm position in life.

Thus, it is imperative that following a nine-year general education, where general knowledge is taught in wide spectrum of disciplines, the youths, and mandatorily our girls, continue with education in colleges and academic lyceums, obtain a profession in two or three areas.

**On December 10, 2012 the President of the Republic of Uzbekistan signed the Resolution "About Measures for Further Improvement of System of Learning of Foreign Languages".**

It should be noted that within implementation of the Law of the Republic of Uzbekistan "About education" and the National program on training in the country the complex system of training in the foreign languages, directed on formation harmoniously developed, highly educated is created, is modern conceiving younger generation, further integration of the republic into the world community. [1, 17]

For years of independence over 51,7 thousand teachers of foreign languages are prepared, multimedia textbooks on English, German and French languages for 5 — 9 classes of comprehensive schools, electronic resources on English studying in initial classes are created, over 5 thousand language laboratories at comprehensive schools, professional colleges and the academic lyceums are equipped.

At the same time the analysis of operating system of the organization of learning of foreign languages shows that educational standards, training programs and textbooks not fully conform to modern requirements, especially regarding use of front lines information and media technologies. Training is conducted generally by traditional methods. Demand further improvement the organization of a continuity of learning of foreign languages at all levels of an education system, and also work on professional development of teachers and their providing with modern educational and methodical materials.

For cardinal improvement of system of training of younger generation to foreign languages, the training of specialists, masterfully using in them, by introduction of the advanced methods of teaching with use of modern pedagogical and information and communication technologies and on this basis of creation of

conditions and opportunities for their broad access to achievements of a world civilization and world information resources, development of the international cooperation and communication: [2, 15]

1. To establish that, since 2013/2014 academic years:

learning of foreign languages, mainly English, step by step in all territory of the republic begins with the first classes of comprehensive schools in the form of game lessons and lessons of informal conversation, and since the second class — with assimilation of the alphabet, reading and grammar;

teaching in higher educational institutions of separate special subjects, especially on technical and international specialties, is conducted in foreign languages;

providing pupils and teachers of the general averages, average special, professional educational institutions textbooks and educational and methodical complexes on foreign languages is carried out on a free basis at the expense of current assets of Republican trust book fund at the Ministry of Finance of the Republic of Uzbekistan with observance of established periods on their reprinting.

2 . To approve the Program of measures for expansion of learning of foreign languages at all steps of an education system of the Republic of Uzbekistan according to the appendix No. 1.

To assign to heads of the Ministry of national education, the Ministry of the higher and secondary vocational education of the Republic of Uzbekistan, other ministries, departments and the organizations performers personal responsibility for high-quality and timely realization of the actions included in the Program, according to established periods.

3. To form constantly operating Coordination council on further development of learning of foreign languages (further — Coordination council) in structure according to the appendix No. 2, having determined it by working body the Uzbek state university of world languages.

To coordination council (to Ikramov A.) together with the interested ministries, departments and involvement of leading scientists and experts:

Till March 1, 2013 to provide the approval of the new educational standards providing concrete criteria of level of knowledge of foreign languages at each step of training;

till May 1, 2013 to provide the approval of new curricula and programs of comprehensive schools, the average special, professional and higher educational institutions providing introduction of continuous training in foreign languages since the first class of comprehensive schools, and also continuity of this education at all steps of training;

to attract for development of educational standards, training programs and plans, textbooks, and also the organizations of educational process conducting foreign training centers, the international experts and specialists in the corresponding foreign languages;

to provide cardinal revision and strengthening of system of training to foreign languages on the job, with delivery of the standard tests following the results of training.

4 . To form as a part of the State center of testing at the Cabinet Management according to level of knowledge and foreign language skills, with increase in number of employees of the Center at 12 people, having determined it by tasks:

Development and deployment according to requirements it is international recognized standards of National test system of an assessment of level of knowledge of foreign languages;

The organization on a paid basis of testing of competitors, including remotely through the Internet, on definition of level of their knowledge and foreign language skills with issue of the corresponding qualification certificate of the state sample;

Preparation and placement on the Internet of the materials necessary for independent preparation of competitors to testing for definition of level of knowledge and foreign language skills.

To provide to the Center the right to attract on a paid basis of independent experts and examiners for performance of the tasks assigned to it at the expense of the off-budget income of the Center.

5. To the state center of testing together with the interested ministries and departments in two-month term to make in the Cabinet offers on introduction from 2015/2016 academic years of a foreign language in the block of introductory tests in all highest educational institutions.

6. To establish an order, according to which:

it is allowed to carry out target reception in higher educational institutions on profession of teachers of foreign languages from among the persons living in remote areas and rural settlements, feeling sharp need for teachers of foreign languages for comprehensive schools, average special, professional educational institutions, on the basis of recommendations of public authorities on places;

The persons enlisted for study in higher educational institutions on the basis of target reception, are obliged to work after the end of training on the received specialty not less than 5 years in the educational institution located in the place of residence and specified in recommendations of public authorities on places.

7. To receive the offer of the Ministry of national education, the Ministry of the higher and secondary vocational education and the Republic Ministry of Finance

Uzbekistan about establishment to teachers and teachers of foreign languages of monthly extra charges to their tariff rates of 30 percent in the educational institutions located in rural areas, and 15 percent — in other educational institutions, with their inclusion in structure of an official salary at calculation of the stimulating surcharges established by the legislation and extra charges.

8. To the ministry of national education, the Ministry of the higher and secondary vocational education, the Center of secondary vocational, professional education of the Republic of Uzbekistan in three-months term to develop and bring in coordination with the Ministry of Economics and the Ministry of Finance of the Republic of Uzbekistan on the statement in the Cabinet the program of the accelerated equipment (retrofitting) in 2013 — 2016 of offices of foreign languages of educational institutions modern information and communication and technical means of training and stock, having determined by sources of its financing of means of the State budget and off-budget funds, the foreign credits and the international grants, and also means of sponsors and philanthropists.

9. National broadcasting company of Uzbekistan, to the State committee of communication, informatization and telecommunication technologies, News agency and information of the Republic of Uzbekistan and National news agency of Uzbekistan to provide, taking into account interests and hobbies of children and youth: preparation and translation on television, including on local TV channels, passes on training of children and teenagers to foreign languages,

implementation of regular display of popular scientific and informative passes on history and culture of other people, development of world science and a technique, foreign feature and animated films with subtitlings in the Uzbek language; significant increase in access of educational institutions to the international educational and informative resources through the Ziyonet network, saturation of its resource center by the multimedia resources, training appendices for personal computers and mobile devices, and also the edition educational and fiction, the specialized illustrated newspapers and magazines in English, opening of special headings and annexes to them.

10. To the Ministry of Finance of the Republic of Uzbekistan to provide, since 2013, annual allocation of budgetary funds, by reasonable calculations, on realization of the actions provided by the present resolution.

11. To the ministry of national education, the Ministry of the higher and secondary vocational education together with the Ministry of Finance, the Ministry of Economics of the Republic of Uzbekistan, other interested ministries and departments in a month to make in the Cabinet offers on changes and additions in the legislation, following from the present resolution, and also to make corresponding changes to departmental regulations.

Teaching a foreign language means first and foremost the formation and development of pupils' habits and skills in listening; speaking, reading and writing. Effective learning of a foreign language depends to a great extent on the pupils' memory. That is why a teacher must know he can help his pupils to successfully memorize and retain in memory the language material they learn. In order to know a language better, one should know its grammar, lexicology, stylistics, phonetics and others.

A great number of monographs, textbooks, articles, and dissertation papers are now at the disposal of a scholar in stylistics and lexicology. The stream of information grows larger every month. Two American journals appear regularly, which may keep the student informed as to trends in the theory of stylistics and lexicology.

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is the difference between zeugma and pun.

Zeugma is the use of a word in the same grammatical, but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal and on the other, transferred. Pun is another stylistic devices based on interaction of two dictionary meanings in the word. It is difficult sometimes to distinguish zeugma and pun. The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realization of two meanings in the word with the help of other words in the context.

The pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult do draw a hard and fast distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct or indirect). The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. This does not mean, however, that the pun is entirely free.

The theme of our diploma work is “Stylistic devises based on polysemantic effect zeugma and pun”. While investigating this theme we came across to different problems, because there are a lot of differences between zeugma and pun which are not clarified nowadays and this theme is one of the most difficult ones.

So, **the actuality** of this theme is that this theme should be investigated deeply, because the stylistic devises based on polysemantic effect zeugma & pun is of the most difficult themes, and we got some difficulties while writing this theme, because lack of information. We think that this theme is very disputable, and it needs the further investigation.

**The main aim** of our qualification paper is to give information about the stylistic devices based on the interaction of the primary and the derivative meanings, the stylistic functions of zeugma, types of zeugma in English, the stylistic features of pun, the similarities and dissimilarities between zeugma and pun and the usage of zeugma and pun in the texts.

The main aim of our research puts forward the following **tasks** to fulfill:

- The stylistic devices based on the interaction of the primary and the derivative meanings.
- The stylistic functions of zeugma.
- Types of zeugma in English.
- The stylistic features of pun.
- The similarities and dissimilarities between zeugma and pun.
- The usage of zeugma and pun in the texts.

**The main material** of given qualification paper is taken from different books on theoretical and practical lexicology and stylistics Stylistics by Galperin I.R., Ingliz tili stilistikasi by Bobokhonova L.T., Seminars in Style by Kukhareno V.A., An Essay in Stylistic analyses by Galperin I.R., English stylistics by Musaev Q., A Course in Modern English Lexicology by Ginzburg R.S., The English Word by Arnold I.V and others.

**The theoretical value** of the present course paper is that the theoretical part of the work can be used in delivering lectures and seminars on Stylistics and in oral speech practice.

**The practical value** of the present qualification paper is that the practical results gained by investigating the giving problem may be used as examples or mini-tests in seminars and practical lessons of English Stylistics and in oral speech practice.

**The subject matter** of the research paper is to study the main differences between zeugma & pun and to analyze the stylistic functions and features of zeugma & pun.

**The object of analysis of the graduation paper** is to study the stylistic devices based on polysemantic effect zeugma & pun.

**The novelty** of our research work is to investigate about the similarities and dissimilarities between zeugma and pun.

**The sphere of usage of the results of graduation paper:** the results of the graduation paper are extensive used in the process of teaching English learning

students at Universities, pupils at schools as well as how to motivate students or pupils to learn zeugma and pun and their usage in oral speech.

**Structurally** the present research work consists of an Introduction, Two chapters, Conclusion, Methodological recommendation, Internet sources and Bibliography.

In introductory part we'll investigate about the education system, improving and advancing it, paying attention to youth education and teaching students foreign languages, improving the quality of education in our country and other issues. Besides of this information there can be said about the actuality of the theme, the theoretical and practical value of the theme, the novelty of the theme, the literature overview, the aim and tasks of the theme and the structure of our qualification work.

The first chapter gives a detailed review of the study of the stylistic devices based on the interaction of the primary and the derivative meanings, the stylistic functions of zeugma and types of zeugma in English. Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, and, on the other, transferred.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly.

The second chapter deals with the detailed study of the stylistic features of pun, the similarities and dissimilarities between zeugma and pun and the usage of zeugma and pun in the texts. Pun is another stylistic device based on interaction of two dictionary meanings in the word. It is difficult sometimes to distinguish zeugma and pun. The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realization of two meanings in the word with the help of other words in the context.

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers.

In the end of our research work we'll give a total conclusion about the qualification work and the list of used literature.

In conclusion we have summed up the results of our laborious investigation of the theme “Stylistic devices based on polysemantic effect zeugma & pun” and all chapters.

At the end of the research paper we have attached the bibliography list to enable the future translator to use information sources used in this qualification work.

We hope this research work achieved to its purpose and its end. And I believe that in future I will continue this theme on my next studies and research works.

## **Chapter I. Stylistic devices based on the interaction of the primary and the derivative meanings**

Polysemy is characteristic of most words in many languages, however different they may be. But it is more characteristic of the English vocabulary as compared with Uzbek, due to the monosyllabic character of English and the predominance of root words. The greater the relative frequency of the word, the greater the number of variants that constitute its semantic structure, the more polysemantic it is. This regularity is of course a statistical, not a rigid one.

Word counts show that the total number of meanings separately registered in NED for the first thousand of the most frequent English words is almost 25,000; the average number of meanings for each of these most frequent words is 25.

Consider some of the variants of a very frequent, and consequently polysemantic word *run*. We define the main variant as ‘to go by moving the legs quickly’ as in: *Tired as I was, I began to run frantically home*. The lexical meaning does not change in the forms *ran* or *running*. The basic meaning may be extended to inanimate things: *I caught the bus that runs between C and B*; or the word *run* may be used figuratively: *It makes the blood run cold*. Both the components ‘on foot’ and ‘quickly’ are suppressed in these two last examples, as well as in *The car runs on petrol*.

The idea of motion remains but it is reduced to ‘operate or function’. The difference of meaning is reflected in the difference of syntactic valency. It is impossible to use this variant about humans and say: *We humans run on food*. The active-passive transformation is possible when the meaning implies ‘management’: *The Co-op runs this self-service shop — This self-service shop is run by the Co-op*, but *I was run by home* is obviously nonsense.

The component ‘speed’ is important in the following:

*Then though we cannot make our sun*

*Stand still, yet we will make him run.*

There are other variants of *run* where there is no implication of speed or ‘on foot’ or motion of any kind but the sense of direction is retained: *On the other side of the stream the bank ran up steeply*. *The bank ran* without the implication of direction is meaningless. There are also other variants of the verb *run*; they all have something in common with some of the others. To sum up; though there is no single semantic component common to all the lexico-semantic variants of the verb *run*, every variant has something in common with at least one of the others.

Every meaning in language and every difference in meaning is signalled either by the form of the word itself or by context, its syntagmatic relations depending on the position in the spoken chain. The unity of the two facets of a

linguistic sign — its form and its content in the case of a polysemantic word — is kept in its lexico-grammatical variant. [12, 149]

The problem of interrelation of the various meanings of the same word can be dealt with from two different angles: diachronic approach and synchronic approach.

1. From the diachronic point of view, polysemy is assumed to be the result of growth and development of the semantic structure of one and same word. At the time when the word was created, it was endowed with only one meaning. This first meaning is the primary meaning. With the advance of time and the development of language, it took on more and more meanings. These later meanings are called derived meanings as they are all derived from the primary meaning. Take the word face for example.

- (1) The front of the head;
- (2) The expression of the countenance;
- (3) A surface of a thing;
- (4) The side or surface that is marked, as of a clock, playing Card, domino, etc;
- (5) The appearance; outward aspect; resemblance;
- (6) Dignity; self-respect; prestige, as in lose/save face;
- (7) The topography (of an area);
- (8) The functional and striking surface (of a tool, golf club, etc.);
- (9) Effrontery; audacity;
- (10) What is shown by the language of a document, without explanation and addition?
- (11) The end of a tunnel, drift, etc. where work is being done;
- (12) The type surface on which a letter is cut.

Of the twelve meanings spelled out above, (1) is the primary meaning the basic meaning of the word face. All the rest are derived later on from the primary meaning. These meanings were acquired by extension, narrowing, analogy, transfer, etc. [12, 150]

There are also many instances in which the primary meaning gave birth to new meanings, and as a result the primary meaning became either obsolete or disappeared altogether. For example, the basic sense of the word harvest was 'time of cutting', now the word is used in the sense of 'reaping and gathering the crops' or 'a season's yield of grain or fruit', etc. The primary meaning is no longer in common use. Another good example is pain, whose original meaning was 'penalty or punishment', and now this meaning is preserved only in such phrases as pains and penalty and upon/under pain of, the derived meanings 'suffering', 'great discomfort of the body or mind' have become prevalent.

2. Synchronically, polysemy is viewed as the coexistence of various meanings of the same word in a certain historical period of time, say, Modern English. In this way, the primary meaning of a word is the core of word-meaning called the central meaning. The derived meanings, no matter how many, are secondary in comparison. In the case of the word face, (1) is the central meaning and all the rest are minor ones. This does not necessarily mean that the secondary meanings are secondary in importance.

There are cases where the central meaning has gradually diminished in currency with the changes that have taken place in culture and society, and one of the derived meanings has become dominant. This can be exemplified by the word gay. The word used to mean (1) joyous and lively; merry; happy; (2) bright, brilliant; (3) given to social life and pleasure; (4) wanton; licentious; (5) homosexual.

The order of the senses indicates the development, the first meaning being the basic and primary and the last the latest. But in usage and currency, the opposite is true. Compare:

- Gay: (1) Joyous and lively; merry; happy  
(2) Bright, brilliant  
(3) Given to social life and pleasure  
(4) Wanton; licentious  
(5) Homosexual

- Gay: (1) Homosexual  
(2) Bright or attractive  
(3) Cheerful; happy; full of fun

- Gay: (1) Homosexual  
(2) Lively and enjoyable (person)  
(3) Lively and interesting (place)  
(4) Bright and pretty (colour)  
(5) Lively and pleasant (music)

The development of word-meaning from monosemy to polysemy follows two courses, traditionally known as radiation and concatenation.

1. Radiation is a semantic process in which the primary meaning stands at the centre and the secondary meanings proceed out of it in every direction like rays. The meanings are independent of one another, but can all be traced back to the central meaning. If we give a graphic description of the meanings of face, it would look very much like a wheel of the bicycle.

The word neck affords another good example. The primary meaning is (1) that part of man or animal joining the head to the body; from this are derived (2) that part of the garment; (3) the neck of an animal used as food, for example, the neck of lamb; (4) a narrow part between the head and body or base of any object, for example, the neck of a violin; (5) the narrowest part of anything: bottle, land, strait or channel.

Though the referent of each of the five may not be the same, yet they are all related to the central meaning. Meaning (2) is an instance of transfer, (3) an instance of specialization, and (4) and (5) are instances of extension.

2. Concatenation, meaning 'linking together', is the semantic process in which the meaning of a word moves gradually away from its first sense by successive shifts until, in many cases, there is not a sign of connection between the sense that is finally developed and that which the term had at the beginning or between the first sense and the latest. In plain terms the meaning reached by the first shift may

be shifted a second time, and so on until in the end the original meaning is totally lost. The word *treacle* is an illustrative example:

- Treacle: (1) Wild beast  
(2) Remedy for bites of venomous beasts  
(3) Antidote for poison or remedy for poison  
(4) Any effective remedy  
(5) (British English) molasses

Unlike radiation where each of the derived meanings is directly connected to the primary meaning, concatenation describes a process where each of the later meaning is related only to the preceding one like chains. Though the latest sense can be traced back to the original, there is no direct connection in between. Now consider the senses of *treacle*. Senses (1) and (2) are now entirely lost; (3) and (4) are obsolete and only (5) remains common in use. Without knowledge of etymology of the word, no one can make any connection between Sense (1) and Sense (5). The same can be said of *candidate* (*ibid*):

- Candidate: (1) White-robed  
(2) Office seeker in white gowns  
(3) A person who seeks an office  
(4) A person proposed for a place, award, etc.

Radiation and concatenation are closely related, being different stages of the development leading to polysemy. Generally, radiation precedes concatenation. In many cases, the two processes work together, complementing each other.

No universally accepted criteria for differentiating these variants within one polysemantic word can so far be offered, although the problem has lately attracted a great deal of attention. The main points can be summed up as follows: lexico-grammatical variants of a word are its variants characterized by paradigmatic or morphological peculiarities, different valency, and different syntactic functions; very often they belong to different lexico-grammatical groups of the same part of speech. Thus *run* is intransitive in / *ran home*, but transitive in / *run this office*.

Some of the variants demand an object naming some vehicle, or some adverbials of direction, and so on. [6, 79]

All the lexical and lexico-grammatical variants of a word taken together form its semantic structure or semantic paradigm. Thus, in the semantic structure of the word *youth* three lexico-grammatical variants may be distinguished: the first is an abstract uncountable noun, as in *the friends of one's youth*, the second is a countable personal noun 'a young man' (plural *youths*) that can be substituted by the pronoun *he* in the singular and *they* in the plural; the third is a collective noun 'young men and women' having only one form, that of the singular, substituted by the pronoun *they*. Within the first lexico-grammatical variant two shades of meaning can be distinguished with two different referents, one denoting the state of being young, and the other the time of being young.

These shades of meaning are recognized due to the lexical peculiarities of distribution and sometimes are blended together as in *to feel that one's youth has gone*, where both the time and the state can be meant. These variants form a structured set because they are expressed by the same sound complex and are interrelated in meaning as they all contain the semantic component 'young' and can be explained by means of one another. [11, 83]

No general or complete scheme of types of lexical meaning as elements of a word's semantic structure has so far been accepted by linguists. Linguistic literature abounds in various terms reflecting various points of view. The following terms may be found with different authors: the meaning is direct when it nominates the referent without the help of a context, in isolation, in one word sentences. The meaning is figurative when the object is named and at the same time characterized through its similarity with another object. Note the word *characterized*: it is meant to point out that when used figuratively a word, while naming an object simultaneously describes it.

Other oppositions are concrete: abstract; main/ primary: secondary; central: peripheric; narrow: e x t e n d e d; general: special/particular, and so on. One readily sees that in each of these the basis of classification is different, although

there is one point they have in common. In each case the comparison takes place within the semantic structure of one word. They are characterized one against the other.

Take, for example, the noun *screen*. We find it in its direct meaning when it names a movable piece of furniture used to hide something or protect somebody, as in the case of *fire-screen* placed in front of a fireplace. The meaning is figurative when the word is applied to anything which protects by hiding, as in *smoke screen*. We define this meaning as figurative comparing it to the first that we called direct. Again, when by a screen the speaker means 'a silver-coloured sheet on which pictures are shown', this meaning in comparison with the main/primary will be secondary. When the same word is used attributively in such combinations as *screen actor*, *screen star*, *screen version*, it comes to mean 'pertaining to the cinema' and is abstract in comparison with the first meaning which is concrete. The main meaning is that which possesses the highest frequency at the present stage of vocabulary development. All these terms reflect relationships existing between different meanings of a word at the same period, so the classification may be called synchronic and paradigmatic, although the terms used are borrowed from historical lexicology and stylistics. [25, 126]

If the variants are classified not only by comparing them inside the semantic structure of the word but according to the style and sphere of language in which they may occur, if they have stylistic connotations, the classification is stylistic. All the words are classified into stylistically neutral and stylistically coloured. The latter may be classified into bookish and colloquial, bookish styles in their turn may be (a) general, (b) poetical, (c) scientific, or learned while colloquial styles are subdivided into (a) literary colloquial, (b) familiar colloquial, (c) slang.

If we are primarily interested in the historical perspective, the meanings will be classified according to their genetic characteristic and their growing or diminishing role in the language. In this way the following terms are used: etymological, the earliest known meaning; archaic, the meaning superseded at present by a newer one but still remaining in certain collocations; obsolete, gone

out of use; present-day meaning, which is the one most frequent in the present-day language and the original meaning serving as basis for the derived ones. It is very important to pay attention to the fact that one and the same meaning can at once belong, in accordance with different points, to different groups. These features of meaning may therefore serve as distinctive features describing each meaning in its relationship to the others.

As is known, the word is, of all language units, the most sensitive to change; its meaning gradually develops and as a result of this development new meanings appear alongside the primary one. It is normal for almost every word to acquire derivative meanings; sometimes the primary meaning has to make way for quite a new meaning which ousts it completely.

In dealing with the problem of nonce-words and new meanings we have already stated the fact that in the development of language units we are constantly facing the opposing concepts of permanence and ephemerality. Some meanings are characterized by their permanence, others, like nonce-words and contextual meanings, are generally ephemeral, they appear in some contexts and vanish leaving no trace in the vocabulary of the language. Primary and the derivative meanings are characterized by their relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of the word.

The problem of polysemy is one of the vexed questions of lexicology. It is sometimes impossible to draw a line of demarcation between a derivative meaning of a polysemantic word and a separate word that has broken its semantic ties with the head word and has become a homonym to the word it was derived from.

Polysemy is a category of lexicology and as such belongs to language-as-a-system. In actual everyday speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A context that does not seek to produce any particular stylistic effect generally materializes but one definite meaning. [22, 88]

However, when a word begins to manifest interplay between the primary and one of the derivative meanings we are again confronted with stylistic device.

Let us analyze the following example from Sonnet 90 by Shakespeare where the key-words are intentionally made to reveal two or more meanings.

"Then *hate* me if thou wilt, if ever now.

Now while the world is *bent* my deeds to *cross*."

The word 'hate' materializes several meanings in this context. The primary meaning of the word, according to the Shorter Oxford English Dictionary, is 'to hold in very strong dislike'. This basic meaning has brought to life some derivative meanings which, though having very much in common, still show some nuances, special shades of meaning which enrich the semantic structure of the word. They are:

- 1) 'To detest';
- 2) 'To bear malice to';
- 3) The opposite of *to love* (which in itself is not so emotionally coloured as in the definition of the primary meaning: it almost amounts to being indifferent);
- 4) 'To feel a repulsive attitude'. Other dictionaries fix such senses as
- 5) 'To wish to shun' (Heritage Dictionary);
- 6) 'To feel aversion for' (Random House Dictionary);
- 7) 'To bear ill-will against';
- 8) 'To desire evil to (persons).

There is a peculiar interplay among derivative meanings of the word 'hate' in Sonnet 90 where the lamentation of the poet about the calamities which had befallen him results in his pleading with his beloved not to leave him in despair. The whole of the context forcibly suggests that there is a certain interaction of the following meanings:

- 2) 'To bear malice' (suggested by the line 'join with the spite of fortune')—
- 4) 'To feel a repulsive attitude'—
- 5) 'To wish to shun' (suggested by the line 'if thou wilt leave me do not leave me last' and also 'compared with loss of thee')—
- 7) And 8) 'to desire evil and bear ill-will against' (suggested by the line 'join with the spite of fortune' and 'so shall I taste the very worst of fortune's might').

All these derivative meanings interweave with the primary one and this network of meanings constitutes a stylistic device which may be called the *polysemantic effect*.

So, words belonging to the basic word stock often possess more than one meaning because most of them have undergone semantic changes in the course of use and become polysemous. One example will suffice for illustration. The verb *take* may mean: to move or carry from one place to another; to remove or use without permission or by mistake; to seize or capture; to get for oneself; to get hold of (something) with the hands; to be willing to accept; to bear or endure; to need (a stated amount of time); to perform the actions connected with; to test or measure; to write down; to have the intended effect or to work successfully.

Polysemy is a common feature peculiar to all natural languages. This is particularly true of highly developed languages like English. In modern English, an overwhelming majority of words are polysemous. A casual glance of any pages of an English dictionary will justify the fact. There are words that have two or three senses, and the most commonly used ones can have as many as over a hundred. However, when a word is first coined, it is always monosemic. But in the course of development, the same symbol must be used to express more meanings. The result is polysemy. [14, 231]

Words in a context may acquire additional lexical meanings not fixed in the dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. Hence the term transferred should be used signifying the development of the semantic structure of the word. In this case we do not perceive two meanings. When we perceive two meanings of the word

simultaneously, we are confronted with a stylistic device in which the two meanings interact.

#### Classification of Lexical Stylistic Devices

There are 4 groups.

1. The interaction of different types of lexical meaning.
  - a) 2 logical (dictionary and contextual): metaphor, metonymy, irony;
  - b) Primary and derivative (zeugma, pun, semantically false chain);
  - c) Logical and emotive (epithet, oxymoron);
  - d) Logical and nominal (antonomasia);
2. Intensification of a feature (simile, hyperbole, periphrasis).
3. Peculiar use of set expressions ( clichés, proverbs, epigrams, quotations).
4. Interaction of Logical and Nominal Meaning.

This stylistic device can be detected only when a rather large span of utterance, up to a whole text, is subjected to a scrupulous and minute analysis. It also requires some skill in evaluating the ratio of the primary and derivative meanings in the given environment, the ratio being dependent on the general content of the text.

The word 'bent' in the second line of the sonnet does not present any difficulty in decoding its meaning. The metaphorical meaning of the word is apparent. A contextual meaning is imposed on the word. The micro-context is the key to decode its meaning.

The past participle of the verb *to bend* together with the verb *to cross* builds a metaphor the meaning of which is 'to hinder', 'to block', 'to interfere'.

The polysemantic effect is a very subtle and sometimes hardly perceptible stylistic device. But it is impossible to underrate its significance in discovering the aesthetically pragmatic function of the utterance.

Unlike this device, the two stylistic devices—Zeugma and Pun lie, as it were, on the surface of the text.

Simultaneous realization within the same short context of two meanings of a polysemantic word is called zeugma. For example: “All girls were in tears and

white muslin". Here the independent meaning of the verb "were" (to be in white muslin – to be dressed in white muslin) and its phraseological meaning (to be in tears – to cry), which slightly faded in the phraseological unit, are realized simultaneously.

The same effect is achieved when the word upon which the effect is based, is repeated, which creates the stylistic device of pun. Such simultaneous realization of two meanings sometimes leads to a misunderstanding, deliberately organized by the author. The same happens with the ambiguous use of prepositions, which leads to mixing up the attribute with the prepositional object. For example: "Did you hit a woman with the child?" – "No, Sir, I hit her with a brick."

The further away are the meanings of a polysemantic word, the stronger is the stylistic effect achieved by their simultaneous realization. Humoristic effect is achieved here due to the ridiculousness of bringing together two such different meanings.

Two homonyms have still less in common than two meanings of a polysemantic word and their realization within the same context always bring forth a pun.

Another device based on the interaction between the primary and secondary meanings is *violation of a phraseological unit*. The inner mechanism of this device lies in the literal interpretation of the elements of a phraseological unit, though the ways to achieve it are different: it can be the author's intrusion into the unit. For example: "... it took a desperate, ungovernable, frantic hold of him."

Another way of violation of a phraseological unit is its prolongation.

Very often violation of a phraseological unit takes place in proverbs and sayings, most of which are set phrases and fusions.

A false phraseological coinage occurs mainly in direct speech of personages to characterize them through their speech. The final result achieved is always humorous. [4, 56]

As we have seen the interaction between the primary and secondary meanings of a word is realized in many ways and for its main stylistic function has the achievement of humorous effect.

The emotive meaning or emotional colouring of a word plays a considerable role in stylistics. An utterance cannot be understood clearly without evaluation of the author's attitude towards the things described.

Zeugma is a figure of speech in which a verb or adjective duty with two or sometimes more than two nouns and to only one of which it is strictly applicable. Zeugma is based on polysemy, often on the literal and figurative meanings of a word. It may be based on the meaning of a set expression as a whole and the literal meaning of the separate words – its components. It may also be based on the different meanings of homonyms. Zeugma usually, though not necessarily, produces a satiric or humorous effect. For example: then came fish and silence.

In actual speech polysemy vanishes if the word is not used deliberately for certain stylistic purposes. A context generally materializes one definite meaning. That is why we state that polysemy vanishes in speech, or language - in - action.

Let us analyze the following example:

*"Massachusetts was hostile to the American flag and she wouldn't allow it to be hoisted on her State House."*

The word *"flag"* is used in its primary meaning when it appears in combination with the verb *"to hoist"* and in its derivative (or contextual) meaning in the combination *"was hostile to"*. One more example of polysemy:

*"So you are just back from holidays. Feel any change?" - "Not a penny."*

There are special stylistic devices which make a word materialize distinct dictionary meanings. They are zeugma and the pun. Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. For example: *Dora, plunging at once into privileged intimacy and into the middle of the room.*

'To plunge'(into the middle of a room) materializes the meaning 'to rush into' or 'enter impetuously'. Here it is used in its concrete, primary, literal meaning; in 'to plunge into privileged intimacy' the word 'plunge' is used in its derivative meaning. [3, 124]

In this chapter we tried to investigate the stylistic devices based on the interaction of the primary and the derivative meanings, especially zeugma and pun. In order to be clearer we gave a lot of examples. While investigating this chapter we read a lot of books and found more examples for zeugma and pun.

### **I.1. The stylistic functions of zeugma**

“Zeugma is the use of a word in the same grammatical, but different semantic relations to two adjacent words in the context, the semantic relations

being on the one hand literal and on the other, transferred.” For example, *Dora was plunging at once into privileged intimacy and into the middle of the room.*

There are special stylistic devices which use a word in two dictionary meanings primary and secondary, connected and independent. They are Zeugma and Pun. Zeugma is the use of a word in the same grammatical but different semantic relations to the words in the context. [21, 43]

*She lost her purse, head and reputation.*

The main structural models of Zeugma is V + 2N

*So Juan, following honour and his nose,*

*Rushed where the thickets fire announced most foes.*

There are other structures of Zeugma too: Adj. + 2N

*Clara was not a narrow woman either in mind or body.*

*“Sally”, said Mr. Bently in a voice almost low as his Intentions, “Let’s go out to the kitchen”*

The same can be said of the use of the verbs 'stain' and 'lose' in the following lines from Pope's "The Rape of the Lock":

*“...Whether the Nymph*

*Shall stain her Honour or her new Brocade*

*Or lose her Heart or necklace at a Ball.”*

This stylistic device is particularly favoured in English emotive prose and in poetry. The revival of the original meanings of words must be regarded as an essential quality of any work in the belles-lettres style. A good writer always keeps the chief meanings of words from fading away, provided the meanings are worth being kept fresh and vigorous.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly. The structure of zeugma may present variations from the patterns given above. Thus in the sentence:

*“...And May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet”*

The word 'stood' is used twice. This structural variant of zeugma, though producing some slight difference in meaning, does not violate the principle of the stylistic device. It still makes the reader realize that the two meanings of the word 'stand' are simultaneously expressed, one primary and the other derivative.

Zeugma is a fun rhetorical device, an important figure of speech, wherein a single word is used to denote two or more words in a sentence and is fraught with literal and metaphorical undertones. Like most other figures of speech, even this rhetoric device draws its name from the Greek word 'zeugma', meaning 'yoking' or 'bonding.' [8, 148]

One unique thing about zeugma is that it taps on several nuances of a verb, and the result is often a big surprise. Functioning as a verb, zeugma serves as a grammatical cord, trussing together the parts of a sentence. This part of figurative language helps in making the literary works and conversation more efficacious. Besides, it serves to embellish and emphasize a sentence, thereby escalating its beauty to greater heights. It also makes the sentence unique and delivers the actual idea in a very pictorial and impressive style.

The frequent use of zeugma can be well perceived in the literary works of the 17<sup>th</sup> century. The writers and poets exploited this rhetorical device to add simplicity or vividness to a long passage, to build up the plot in a precise manner or to indicate connections between the elements used in the plot. Scroll down this write-up to explore the examples of zeugma. [8, 149]

There are some other kinds of 'transference' that are more 'regular'. Thus many adjectives may be used either literally for the quality referred to or with the transferred meaning of being the source of the quality. Thus a person may be *sad* and a book may be *sad*, while a coat may be *warm* in the two senses (either that it is of a certain degree of temperature or that it keeps one warm). The language recognizes the difference of meaning in that we cannot say *John is as sad as the book he was reading*.

This is similar to the traditional grammarian's concept of ZEUGMA (*She was wearing a white dress and a smile on her face*), for in each case one word co-

occurs with two other words and these two each require the first to have a different meaning, and this the language does not allow. Similarly, many nouns have a concrete and an abstract sense. Thus we may compare *The score, of the symphony is on the table* and *The score of the symphony is difficult to follow*. Notice once again that we cannot say *The score is on the table and difficult to follow*. Similar contrasts hold for *thesis, book, bible*, etc.

Examples of Zeugma from Literature:

*"And all the people saw the thundering, and the lightning, and the noise of the trumpet, and the mountain smoking: and when the people saw it, they removed, and stood afar off."*

*"You held your breath and the door for me."*

*He lost his coat and his temper.*

*She opened the door and her heart to the orphan.*

*She exhausted both her audience and her repertoire.*

*To wage war and peace.*

*"You held your breath and the door for me."*

*The addict kicked the habit and then the bucket.*

*"Here thou, great Anna! Whom three realms obey, dost sometimes counsel take - and sometimes tea"*

*"Whether the nymph shall break Diana's law, Or some frail China-jar receive a flaw, Or stain her honour, or her new brocade." From Rape of the Lock.*

*"Mr. Pickwick took his hat and his leave."*

*"She looked at the object with suspicion and a magnifying glass."*

*"He carried a strobe light and the responsibility for the lives of his men."*

*"You are free to execute your laws, and your citizens, as you see fit."*

*"Kill the boys and the luggage!"*

*"She arrived in a taxi and a flaming rage."*

*". . . losing her heart or her necklace at the ball."*

*"I fancy you were gone down to cultivate matrimony and your estate in the country".*

*"Friends, Romans, countrymen, lend me your ears."*

*"The theme of the Egg Hunt is 'learning is delightful and delicious'--as, by the way, am I."*

*"You held your breath and the door for me."*

*It certainly wouldn't break anyone's heart or bank to give some time to charity.*

*Fear makes us cautious, resentful and sometimes dangerous.*

#### Other Examples of Zeugma

*The farmers in the valley grew potatoes, peanuts, and bored.*

*It was curtains for him and the window.*

*Her hopes drowned with it her belief in idealism, trust in heaven, certainty in goodness and purity of heart.*

*She bought the 1994 election, an antique cereal bowl, and the farm.*

*The journalists covered the assassination and up the conspiracy.*

*I saw there the laughter, the great gaiety, the very picture of joy, the epitome of happiness.*

*She carried a sack of groceries, a child, and on.*

*He drowned his sorrows and his cat, but the relief was only temporary; it was only a matter of time before it took a more sophisticated victim to quell his disturbances.*

*He held a high rank and an old notepad.*

*He lost his coat and his temper.*

*My family is happy, well fed and kind to each other.*

*It was fearful how he was neither an alien, nor a human walking on two legs, neither a creepy insect, nor a handsome apparition.*

*He bit the bullet, his hand, and the dust.*

*Elle wore a pink hat and a beatific smile.*

*She killed time and the mailman.*

*She came up through the ranks, over last night, repeatedly, and to realize the error of her ways.*

*She jumped his bones and over the dog.  
Fix the problem and not the blame.  
In the morning, happy he was, and in the evening and dark night too.  
His boat and his dreams sank.  
She aroused suspicion and men.  
I am leaving for greener pastures and 10 days.  
Time makes older adults wiser and younger adults less wise.  
She was upstairs, and her children downstairs.  
Across the road, the field and the park we ran.  
He screwed up the assignment and over his partner.  
Afraid and unhappy, the boy stood alone in the world.  
On his fishing trip, he caught eight trout and a cold.  
He threw a bomb and killed soldiers, maimed children, injured women and  
blinded men.  
She lowered her standards by raising her glass, her courage, her eyes and  
his hopes.*

#### Some Zeugma Examples with Humorous Effect

*He rang the bell and up her purchases.  
She entered the data and his room.  
He bought her story and a beer.  
He flew the coop and the kite.  
She gathered her wits and her knitting.  
He fished for compliments and trout.  
He fell back on his sword and his position of power.  
He milked the situation and the cow.  
She stayed his execution and at the hotel.  
He played for keeps and money.*

The word zeugma is pronounced as /zjuɡmə/ from Ancient Greek means from literature "a yoking together" and syllepsis from Ancient Greek means "a

taking together" are related figures of speech in which two or more parts of a sentence are joined together grammatically or semantically by a single word other than a conjunction. [26, 385]

There are multiple and somewhat conflicting definitions for "zeugma" in current use:

In ancient Greek and Latin rhetoric, a zeugma was where a single word is used in relation to two other parts of a sentence although that word grammatically or logically applies to only one.

In modern English rhetoric, a zeugma is typically where a single word is used with two other parts of a sentence although it must be understood differently in relation to each. This definition depends on ellipsis of repeated uses of the term. If the word is simply repeated with a different meanings each time as in "Time flies like an arrow; fruit flies like a banana", it is an example of antanaclasis rather than zeugma. Likewise, a single word being used in two meanings at the same time is a pun or double entendre rather than a zeugma.

This article follows the *Oxford Dictionary of Literary Terms* in using the loosest possible definition, describing a zeugma as any case of parallelism and ellipsis working together so that a single word governs two or more other parts of a sentence. The opposite of this would be hypozeuxis, where each clause is independent, or anaphora, where common words are repeated across clauses. [26, 467]

In classical Greek, it was the *last* of these three definitions which was known as syllepsis. However, the Latin rhetors applied the first definition instead. English originally used "syllepsis" to refer to employing authorial intent in understanding otherwise misleading grammar, but Modern English follows the Latin use or employs "syllepsis" to cover both the first and second definitions.

Henry Peacham praised the "delight of the ear" in the use of zeugma but stressed that "too many clauses" should be avoided.

Zeugma is a rhetorical term for the use of a word to modify or govern two or more words although its use may be grammatically or logically correct with only

one. Adjective: zeugmatic. Rhetorician Edward P.J. Corbett offers this distinction between zeugma and syllepsis: in zeugma, unlike syllepsis, the single word does not fit grammatically or idiomatically with one member of the pair. Thus, in Corbett's view, the first example below would be syllepsis, the second zeugma:

"You are free to execute your laws, and your citizens, as you see fit."

"Kill the boys and the luggage!"

As Bernard Dupriez points out in *A Dictionary of Literary Devices* (1991), "There is little agreement among rhetoricians on the difference between syllepsis and zeugma," and Brian Vickers notes that even the *Oxford English Dictionary* "confuses syllepsis and zeugma"

So, zeugma is a fun rhetorical device that can be used to connote several meaning in one single line. For example, "He hid his feelings and the ball." In the following sentence 'hid' is used to describe about the feelings as well as the ball. In this article, we have attempted to present a list of best zeugma examples that might help you to understand this figure of speech better. [19, 109]

Usually a verb is associated with two subjects, objects or adverbial modifier:

- 1) *There comes a period every man's life but she's just a semicolon in his.*
- 2) *Mr. Stigginge... took his hat and his leave. A young girl who had a yellow smock and cold in her head.*
- 3) *When they departed, she had taken a deep breath and her telephone receiver.*

In conclusion we can say that zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash.

## **I.2. Types of zeugma in English**

There are special stylistic devices which use a word in two dictionary meanings primary and secondary, connected and independent. They are Zeugma

and Pun. Zeugma is the use of a word in the same grammatical but different semantic relations to the words in the context. [9, 150]

*She lost her purse, head and reputation.*

There are two types of Zeugma.

1. Zeugma, based on interaction of independent and connected meanings of the word.

*He took his hat and his leave.*

*He fell into a chair and jaunting fit simultaneously.*

2. Zeugma based on interaction of primary and secondary meanings of the word.

*O men with sister dear*

*O men with mothers and wives!*

*It is not linen you are wearing out,*

*But human creatures lives!*

Zeugmas may be categorized according to the location and part of speech of the governing word. They are:

1. *Prozeugma*
2. *Mesozeugma*
3. *Hypozeugma*
4. *Diazeugma*
5. *Syllepsis*
6. *Grammatical syllepsis*
7. *Semantic syllepsis*

### ***Prozeugma***

A prozeugma, *synezeugmenon*, or *praeiunctio* is a zeugma where the common term occurs at the beginning of the sentence. For example:

"Lust conquered shame; audacity, fear; madness, reason".

"Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend."

### ***Mesozeugma***

A mesozeugma is a zeugma where the common term occurs in the middle of the sentence and governs clauses on either side. The form of mesozeugma where the common term is a verb is called "conjunction" (*coniunctio*) in the Roman *Rhetorica ad Herennium*. For example:

"What a shame is this, that neither hope of reward, nor feare of reproch could any thing moves him, neither the persuasion of his friends, nor the love of his country. [31, [www.philosophycourse.com](http://www.philosophycourse.com)]

### ***Hypozeugma***

A hypozeugma is a zeugma where the common word occurs at the end of the sentence. This may occur naturally in certain languages (particularly German) or may be used to create suspense. Following a hypozeugma with a prozeugma is one form of chiasmus. Hypozeugma is typical of periodic sentences. For example:

"Does nothing of the nightly watch of the Palatine, nothing of the city guard, nothing of the fear of the people, nothing of this union of all good men, nothing of their holding of the senate in this most defensible place, nothing of their faces and expressions move you?"

"The foundation of freedome, the fountaine of equitie, the safegard of wealth, and custodie of life, is preserved by lawes".

Both prozeugmas and hypozeugmas are called "adjunctions" (*adiunctio*) in the *Rhetorica ad Herennium*.

### ***Diazeugma***

A diazeugma is a zeugma where a single subject governs multiple verbs. A diazeugma where a single subject begins the sentence and controls a series of verbs was called a "disjunction" (*disiunctio*) in the *Rhetorica ad Herennium*.

Roman people destroyed Numantia, razed Carthage, demolished Corinth, and overthrew Fregellae.

### ***Syllepsis***

As mentioned above, the meaning of syllepsis varies. Here, it is used for the kind of zeugma where where a single word is used in relation to multiple other

parts of a sentence despite (a) grammatically or logically applying only to one of them or (b) having to change its meaning in relation to each.

### ***Grammatical syllepsis***

The first kind of syllepsis by definition will most often be grammatically "incorrect" according to prescriptivist rules. However, such solecisms are not errors but intentional constructions in which the rules of grammar are bent by necessity or for stylistic effect. For example: "He works his work, I mine".

### ***Semantic syllepsis***

The second kind of syllepsis is not wrong at all but creates its effect by appearing to be, by exploiting homophones or multiple meanings of a single word or phrase. The confusion produced by the rapid use of different senses of the word can be used to comical effect, similar to double entendres and puns.

*The other was able to lend not only his achievements, but also his support and ears.*

*"Here Thou, great Anna! whom three Réalms obey, "Dost sometimes Counsel take – and sometimes Tea."*

*"[She] went straight home in a flood of tears, and a sedan chair."*

*"Where the washing is not put out, nor the fire, nor the mistress"*

*"[They] covered themselves with dust and glory."*

*"Oh, flowers are as common here, Miss Fairfax, as people are in London."*

*"You can leave in a minute and a huff."*

*"You are free to execute your laws and your citizens as you see fit."*

"The word 'Arms' would have two different meanings at once: 'weapons' (as the object of 'keep') and (as the object of 'bear') one-half of an idiom. It would be rather like saying 'He filled and kicked the bucket' to mean 'He filled the bucket and died.' Grotesque."

In this part we tried to investigate some types of zeugma with a lot of types of examples which we found from internet.

## **Chapter II. The stylistic features of pun**

Pun is another stylistic devices based on interaction of two dictionary meanings in the word. It is difficult sometimes to distinguish zeugma and pun. The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realization of two meanings in the word with the help of other words in the context. [9, 151]

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. Thus the title of one of Oscar Wilde's plays: "The importance of Being Earnest" has a pun in it, as the name of the hero and adjective meaning "seriously minded"

*"You know"- she (June) said. "I saw you drop your handkerchief",  
Is there anything between you and John? Because, if you'd better drop that  
too.*

As we mentioned above pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult do draw a hard and fast distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct or indirect). The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. This does not mean, however, that the pun is entirely free.

Like any other stylistic device, it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose. Thus the title of one of Oscar Wilde's plays, "The Importance of Being *Earnest*" has a pun in it, inasmuch as the name of the hero and the adjective meaning 'seriously-minded' are both present in our mind. [7, 205]

Here is another example of a pun where a larger context for its realization is used: "*Bow to the board,*" said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and *seeing no board but the table, fortunately bowed to that*'.

In fact, the humorous effect is caused by the interplay not of two meanings of one word, but of two words. 'Board' as a group of officials with functions of administration and management and 'board' as a piece of furniture (a table) have become two distinct words.

Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.)

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 speculations 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. [16, 63]

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 meaning establishing itself as the most recognizable one. But to deal with these cases means to leave the domain of stylistics and find ourselves in the domain of lexicology.

To illustrate the interplay of primary and contextual meanings, let us take a few examples from poetical works:

In Robert Frost's poem "Stopping by Woods on a Snowy Evening" the poet, taking delight in watching the snow fall on the woods, concludes his poem in the following words:

*"The woods are lovely, dark and deep.  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep."*

The word 'promises' here is made to signify two concepts, *viz.*

- 1) A previous engagement to be fulfilled
- 2) Moral or legal obligation.

The plural form of the word as well as the whole context of the poem are convincing proof that the second of the two meanings is the main one, in spite of the fact that in combination with the verb *to keep* (to keep a promise) the first meaning is more predictable. [17, 79]

Here is another example.

In Shakespearian Sonnet 29 there are the following lines:

*“When in disgrace with fortune and men's eyes,  
I all alone beweepe my outcast state,  
And trouble deaf heaven with my bootless cries  
And think upon myself and curse my fate.”*

Almost every word here may be interpreted in different senses: sometimes the differences are hardly perceptible, sometimes they are obviously antagonistic to the primary meaning.

But we shall confine our analysis only to the meaning of the word 'cries' which signifies both prayer and lamentation. These two meanings are suggested by the relation of the word 'cries' to 'trouble deaf heaven'. But the word 'cries' suggests not only prayer and lamentation; it also implies violent prayer and lamentation as if in deep despair, almost with tears (see the word 'beweepe' in the second line of the part of the sonnet quoted).

It is very important to be able to follow the author's intention from his manner of expressing nuances of meaning which are potentially present in the semantic structure of existing words. Those who fail to define the suggested meanings of poetic words will never understand poetry because they are unable to decode the poetic language. [18, 89]

In various functional styles of language the capacity of a word to signify several meanings simultaneously manifests itself in different degrees. In scientific prose it almost equals zero. In poetic style this is an essential property.

To observe the fluctuations of meanings in the belles-lettres style is not only important for a better understanding of the purpose or intention of the writer, but also profitable to a linguistic scholar engaged in the study of semantic changes in words.

Some examples for pun

1. *After a while and a cake he crept nervously to the door of the parlour.*
2. *There are two things I look for in a man. A sympathetic character and full lips.*
3. *Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.*
4. *I believed all men were brothers; she thought all men were husbands. I gave the whole mess up.*
5. *In December, 1960, Naval Aviation News, a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buyos."*
6. *When I am dead, I hope it may be said:  
"His sins were scarlet, but his books were read."*
7. *Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.*
8. *I'm full of poetry now. Rot and poetry. Rotten poetry.*
9. *"Bren, I'm not planning anything. I haven't planned a thing in three years... I'm - I'm not a planner. I'm a liver."*  
*"I'm a pancreas," she said. "I'm a —" and she kissed the absurd game away.*
10. *"Someone at the door," he said, blinking.*  
*"Some four, I should say by the sound," said Fili.*
11. *He may be poor and shabby, but beneath those ragged trousers beats a heart of gold.*

The pun is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). Like any stylistic device it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose:

*"Bow to the board," said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no board but the table fortunately bowed to that.*

In this sentence the humorous effect is achieved by the interplay not of two meanings of one word, but of two words. 'Board' as a group of officials with functions of administration and management and 'board' as a piece of furniture (a table) have become two distinct words. [20, 165]

Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and engine-driver? (*One trains the mind and the other minds the train.*)

Pun seems to be more varied and resembles zeugma in its humorous effect only.

So, pun or paronomasia is a form of word play which suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect. These ambiguities can arise from intentional use and abuse of homophonic, homographic, metonymic or metaphorical language. A pun differs from a malapropism in that, in a malapropism one uses an incorrect expression that alludes to another (usually correct) expression, but in a pun one uses a correct expression that alludes to another (sometimes correct but more often absurdly humorous) expression. Henry Bergson defined a pun as a sentence or utterance in which "two different sets of ideas are expressed, and we are confronted with only one series of words".

Puns may be regarded as in-jokes or idiomatic constructions, given that their usage and meaning are entirely local to a particular language and its culture.

Puns are used to create humour and sometimes require a large vocabulary to understand. Puns have long been used by comedy writers, such as William Shakespeare, Oscar Wilde and George Carlin. [27, 81]

Puns can be classified in various ways:

1) The homophonic pun, a common type, utilizes the exploitation of word pairs which sound alike (homophones) but are not synonymous. Walter Redfern exemplified this type with his statement “To pun is to treat homonyms as synonyms”. For example, in George Carlin’s phrase “Atheism is a non-profit institution”, the word “prophet” is put in place of its homophone “profit”, inverting the common phrase “non-profit institution”. Similarly, the joke “Question: Why do we still have troops in Germany? Answer: To keep the Russians in Czech” relies on the aural ambiguity of the homophones “check” and “Czech”. Often, puns are not strictly homophonic, but play on words of similar, not identical, sound as in the example from the “Pinky and Brain” cartoon film series: “I think so, Brain, but if we give peas a chance, won’t the lima beans feel left out?” which plays with the similar – but not identical – sound of “peas” and “peace”. Rhymes are often used, such as an example cited below of a wine shop called “Planet of the Grapes”. This plays on the rhyme between “grapes” and “apes”.

2) Homographic pun exploits words which are spelled the same (homographs) but possess different meanings and sounds. Because of their nature, they rely on sight more than hearing, contrary to homophonic puns. They are also known as heteronymic puns. Examples in which the punned words typically exist in two different parts of speech often rely on unusual sentence construction, as in the anecdote: “When asked to explain his large number of children, the pig answered simply: ‘The wild oats of my sow gave us many piglets’” An example which combines homophonic and homographic punning would be Douglas Adam’s line: “You can tune a guitar, but you can not tune a fish”. Unless of course, you can bass. “The phrase uses the homophonic qualities of “tune a” and

“tuna”, as well as the homographic pun on “bass”, in which ambiguity is reached through the identical spellings of /beis/ (a string instrument), and /bæs/ (a kind of fish)”.

3) Homonymic puns, another common type, arise from the exploitation of words which are both homographs and homophones. The statement “Being in politics is just like playing golf: you are trapped in one bad lie after another” puns on the two meanings of the word lie as “a deliberate untruth” and as “the position in which something rests”. An adaptation of a joke repeated by Isaac Azimov gives us “Did you hear about the little moron who strained himself while running into the screen door?”, playing on ‘strained’ as ‘to give much effort’ and ‘to filter’. A homonymic pun may also be polysemic, in which the words must be homonymic and also possess related meanings, a condition which is often subjective. However, lexicographers define polysemes as listed under a single dictionary lemma (a unique numbered meaning) while homonyms are treated in separate lemmata.

4) A compound pun is a statement that contains two or more puns. For example, a complex statement by Richard Whately includes four puns: “Why can a man never starve in Great Desert? Because he can eat the sand which is there. But what brought the sandwiches there? Why, Noah sent Ham, and his descendants mustered and bred.” This pun uses “sand which is there/sandwiches there”, “Ham/ham”, “mustered/mustard”, “bred/bread”. Compound puns may also combine two phrases that share a word.

5) There is no generally excepted definition of a double or other multiple puns, although George Carlin claimed to pen a double pun in a lewd joke in You Are All Diseased. A multiple pun could be understood to be a pun in which the first aspect is played against two or more meanings in the second aspect, as in the Tom Swifty: ““Take the prisoner downstairs,” Tom said condescendingly”. The adverb “condescendingly” makes a double pun on the words ‘con’ (prisoner) and ‘descending’ (downstairs). The phrase “double pun” could also be loosely understood to refer to a compound pun.

6) A recursive pun is one in which the second aspect of a pun relies on the understanding of an element in the first. For example the statement “ $\pi$  is only half a pie. ( $\pi$  radians is 180 degrees, half a circle, and a pie is a complete circle). Another example is “A Freudian slip is when you say one thing but mean your mother”. Finally, we are given “Immanuel doesn’t pun, he Kant” by Oscar Wilde.

7) Visual puns are used in many logos, emblems, insignia, and other graphic symbols, in which one or more of the pun aspects are replaced by a picture. In European heraldry, this technique is called canting arms. Visual and other puns and word games are also common in Dutch gable stones as well as in some cartoons, such as Lost Consonants and The Far Side. For example:

*1. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words.*

*2. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all.*

*3. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone.*

*4. Hooper laughed and said to Brody, "Do you mind if I give Ellen something?"*

*"What do you mean?" Brody said. He thought to himself, give her what? A kiss? A box of chocolates? A punch in the nose?*

*"A present. It's nothing, really."*

Another type of visual pun exists in languages which use non-phonetic writing. For example, in Chinese, a pun may be based on a similarity in shape of the written character, despite a complete lack of phonetic similarity in the words punned upon. Mark Elvin describes how this “peculiarly Chinese form of visual punning involved comparing written characters to objects”.

## II.1. The similarities and dissimilarities between zeugma and pun

It is difficult to draw distinction between Zeugma and Pun. They are both based on polisemy. “The only reliable distinguishing feature, writes I. Galperin, is a structural one: Zeugma is the realization of two meanings with the help of a verb, which is made to refer to different subjects or objects. The pun is more independent.” Pun may be the result of the speaker’s intention to violate the listener’s expectations. Like in the following example, (Pooh wishes Eeyore Happy Birthday) “Many happy returns of the day!” [28, 98]

“Thank you Pooh. I’m having them”, - said Eeyore (meaning the burst balloon).

“Many happy returns of the day” is a quite traditional phrase. The word “returns”, that is punned here, may mean: (pl.) – returned or non-sold goods, an industrial waste that can be refined.

Zeugma and pun are used mainly in the belles – lettres style. The stylistic function of this device is to produce a humorous effect.

*“I was such lonesome girl until you came” –she said.*

*“There is not a single man in all this hotel that’s half alive”.*

*“But I’m not a single man”- Mr. Topper replied cautiously.*

*“Oh, I don’t mean that” – she laughed.*

*“And anyway, I hate single men. They always propose marriage” Th. Smith*

Pun is another stylistic devices based on interaction of two dictionary meanings in the word. It is difficult sometimes to distinguish zeugma and pun. The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realization of two meanings in the word with the help of other words in the context. [13, 73]

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. Thus the title of one of Oscar Wilde’s plays: “The importance of Being Earnest” has a pun in it, as the name of the hero and adjective meaning “seriously minded”

*“You know”- she (June) said. “I saw you drop your handkerchief”,*

*Is there anything between you and John? Because, if you'd better drop that too.*

Galsworthy

Our next concern is a cluster of stylistic devices, which are united into a small group as they have much in common both in the mechanism of their formation and in their functioning. They are - *pun* (also referred to as *paronomasia*), *zeugma*, *violation of phraseological units*, *semantically false chains*, and *nonsense of non-sequence*.

In the stylistic tradition of the English-speaking countries only the first two are widely discussed. The latter two, indeed, may be viewed as slight variations of the first ones for, basically, 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 stylistic devices is humorous. Contextual conditions leading to the simultaneous realization of two meanings and to the formation of pun may vary: it can be misinterpretation of one speaker's utterance by the other, which results in his remark dealing with a different meaning of the misinterpreted word or its homonym, as in the famous case from *the Pickwick Papers* When the fat boy, Mr. Wardle's servant, emerged from the corridor, very pale, he was asked by his master: "Have you been seeing any spirits?" "Or taking any?" - added Bob Alien. The first "spirits" refers to supernatural forces, the second one - to strong drinks. [29, 137]

Punning may be the result of the speaker's intended violation of the listener's expectation, as in the jocular quotation from B. Evans "There comes a period in every man's life, but she is just a semicolon in his." Here we expect the second half of the sentence to unfold the content, proceeding from "period" understood as "an interval of time", while the author has used the word in the meaning of "punctuation mark" which becomes clear from the "semicolon", following it.

Misinterpretation may be caused by the phonetic similarity of two homonyms, such as in the crucial case of O. Wilde's play *The Importance of Being Ernest*. In very many cases polysemantic verbs that have a practically unlimited

lexical valency and 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 examples from Ch. Dickens: "He took his hat and his leave", or "She went home, in a flood of tears and a sedan chair". These are cases of classical zeugma, highly characteristic of English prose. [30, 87]

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 thematic group, defeating our expectancy and producing humorous effect. The following case from S. Leacock may serve an example: "A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering."

As you have seen from the examples of classical zeugma, the ties between the verb on one hand and each of the dependent members, on the other, are of different intensity and stability. In most cases one of them, together with the verb, forms a phraseological unit or a cliché, in which the verb loses some of its semantic independence and strength (Compare: "to take one's leave" and "to take one's hat").

Zeugma restores the literal original meaning of the word, which also occurs in violation of phraseological units of different syntactical patterns, as in Galsworthy's remark: "Little Jon was born with a silver spoon in his mouth which was rather curly and large." The word "mouth", with its content, is completely lost in the phraseological unit which means "to have luck, to be born lucky". Attaching to the unit the qualification of the mouth, the author revives the meaning of the word and offers a very fresh, original and expressive description.

## II.2. The usage of zeugma and pun in the texts

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash. The pun is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two semantically different meanings of grammatically homogeneous members with the help of a verb which is made to refer to different subjects or objects (direct and indirect). *"Killing time with a book was not much better than killing pheasants and time with a gun."* [15, 92]

The pun (play on words) is based on simultaneous realization of two meanings of a polysemantic word or the usage of two homonyms in the same context: - *Have you ever seen him at the bar?*

- *Thousand times. He was a drunkard.*

The pun is more independent. Like any stylistic device it must depend on a context. But the context may be of a more extended character, sometimes even as large as a whole work of emotive prose. For example: - *Did you miss my lecture? - Not at all.* Pun seems to be more varied and resembles zeugma in its humorous effect only. For example:

1. *"There is only one brand of tobacco allowed here - "Three nuns". None today, none tomorrow, and none the day after."*

2. *"Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green.*

3. *Some writer once said: "How many times you can call yourself a Man depends on how many languages you know."*

Pun, zeugma, semantically false chains and nonsense of non-sequence are united into a small group as 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 foursomes perfume 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.

Sometimes the speaker (writer) interferes into the structure of the word attributing homonymous meanings to individual morphemes as in these jocular definitions from Esar's dictionary: *professorship* — a ship full of professors; *relying* - telling the same story again; *beheld* - to have somebody hold you, etc. [33, 256]

It is possible to say thus that punning can be realized on most levels of language hierarchy. Indeed, the described violation of word-structure takes place on the morphological level; zeugma and pun - on the lexical level; violation of phraseological units includes both lexical and syntactical levels; semantically false chains and one more stylistic device of this group - nonsense of non-sequence - on the syntactical level.

Nonsense of non-sequence rests on the extension of syntactical valency and 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 by cause / effect relations.

There are special stylistic devices which make a word materialize distinct dictionary meanings. They are zeugma and the pun. Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. For example: *Dora, plunging at once into privileged intimacy and into the middle of the room.*

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 homogenous 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, German, Music and Mining Engineering*".

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

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.

Pun and zeugma added expressiveness and originality to the nomination of the object. [32, 114]

So, in this chapter we tried to investigate the stylistic features of pun, the similarities and dissimilarities between zeugma and pun and the usage of zeugma and pun in the texts. We gave a lot of examples from different books and especially most of them are from internet.

## Conclusion

In the conclusion section I'd like to write brief information about the stylistic devices based on polysemantic effect zeugma & pun with some examples.

In our graduating qualification paper we attempted to investigate the stylistic devices based on the interaction of the primary and the derivative meanings, the stylistic functions of zeugma, types of zeugma in English, the stylistic features of pun, the similarities and dissimilarities between zeugma and pun and the usage of zeugma and pun in the texts. We were interested in this theme that's why we chose it and investigated it deeply. We used different kinds of references to investigate zeugma & pun.

Polysemy is characteristic of most words in many languages, however different they may be. But it is more characteristic of the English vocabulary as compared with Uzbek, due to the monosyllabic character of English and the predominance of root words. The greater the relative frequency of the word, the greater the number of variants that constitute its semantic structure, the more polysemantic it is. This regularity is of course a statistical, not a rigid one.

Polysemy is viewed as the coexistence of various meanings of the same word in a certain historical period of time, say, Modern English. In this way, the primary meaning of a word is the core of word-meaning called the central meaning.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly.

Pun is another stylistic devices based on interaction of two dictionary meanings in the word. It is difficult sometimes to distinguish zeugma and pun. The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realization of two meanings in the word with the help of other words in the context.

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers.

Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.)

The pun is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). Like any stylistic device it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose

Zeugma and pun are used mainly in the belles – lettres style. The stylistic function of this device is to produce a humorous effect.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash. The pun is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two semantically different meanings of grammatically homogeneous members with the help of a verb which is made to refer to different subjects or objects.

In the end of our research work we gave a total conclusion and the list of used literature. We hope this research work achieved to its purpose and its end. And I believe that in future I will continue this theme on my next studies and research works.

The present material can be used at the lessons of stylistics, practical course of English language, lexicology, and speech practice in both: universities and English classes at schools. This paper can help to create the teaching aids, textbooks, and others. Teachers and students might use the results of the present work for the further investigations.

## **Methodological recommendation on the theme “Stylistic devices based on polysemantic effect zeugma & pun”**

The requirements for listening and reading skills differ in the ninth and tenth forms. In the ninth form pupils should be able to understand oral language on the basis of the material previously learned and within the topics covered, while in the tenth form the material for hearing should include one or two unfamiliar words for pupils to guess their meaning, and to understand a text received by ear, based on the material learned and on a topic close to those pupils have worked at. This is a new “qualitative step” for pupils in understanding oral language. If in the ninth form pupils should read with the speed of 1000 signs per academic hour, in the tenth form the speed of reading hour is 1300. [10, 18]

The second component of “what to teach” is language (textual) material, arranged in topics and serving as starting points for the development of oral language and written language, which allows for teacher to reach the practical, educational, and cultural aims set by the syllabus. For example: in the junior stage pupils should speak and read about school, home, town and countryside, nature, physical training and sports. In the senior stage the textual material should cover the following topics: the life of the youth in Uzbekistan or in abroad, sport in Uzbekistan and abroad, industry, agriculture, and science in Uzbekistan and abroad, the history and geography of the country whose language pupils study, art and literature in Uzbekistan and abroad. Topics for speaking and reading are developed from form to form; the pupil’s ability to read and speak on a certain topic is widened as his vocabulary and grammar are enriched.

The third component of the content of foreign language teaching is linguistic material, phonology, grammar, and vocabulary carefully selected for the purpose. The selection of linguistic material, the compiling of the so-called minima, for instance, minimum vocabulary and minimum grammar, has always been one of the most important and difficult problems to be solved and, although a great deal of work has been done in this respect, we are still on the way to its solution. A limited body of linguistic material is required by pupils’ language skills. [23, 31]

To sum up what has been said above, the content of foreign language teaching involves:

1. Language skills: listening, speaking, reading, and writing;
2. Language (textual) material;
3. Linguistic material; vocabulary; grammar, phonological minima.

In conclusion it should be said that content of teaching in our schools is laid down in the syllabus and realized in teaching materials and the teacher's own speech.

A great number of monographs, textbooks, articles and dissertation papers are now at the disposal of a scholar in stylistics. The stream of information grows larger every month. So, it should be taught pupils at schools for the classification of the vocabulary. One of the types of literary layer of the vocabulary is terminological words and this theme must be studied at schools and Universities.

Teaching a foreign language means first and foremost the formation and development of pupils' habits and skills in listening, speaking, reading and writing. We can not expect to develop such habits and skills of our pupils effectively if we do not know and take into account the psychology of habits and skills, the ways of forming them, the influence of formerly acquired habits on the formation of new ones, and many other necessary factors that psychology can supply us with.

Thus, if a teacher wants his pupils to speak English he must use all the opportunities he has to make them hear and speak it.

Effective learning of a foreign language depends to a great extent on the pupils' memory. That is why a teacher must know how he can help his pupils to successfully memorize and retain in memory the language material they learn.

The first component of "what to teach" is habits and skills which pupils should acquire while learning a foreign language. According to the aims of learning this subject they are: listening, speaking, reading and writing. The level of habits and skills and determined by the syllabus for each form. [24, 17]

However, quantitative and qualitative characteristics of skills, or the so-called terminal behavior, are not defined yet for different types of schools and

stages of instruction. This is one of the problems for methodologists to investigate and solve. Nevertheless, some attempts have been made in this respect. Thus in school syllabi we can find some directions as to the level of skills that should be reached in each particular form and their development from form to form. At schools, pupils are taught also some branches of stylistics. They are taught to polysemy, and a little to zeugma and pun. There are special stylistic devices which use a word in two dictionary meanings primary and secondary, connected and independent. They are Zeugma and Pun. Zeugma is the use of a word in the same grammatical but different semantic relations to the words in the context.

Puns are often used in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and engine-driver? (*One trains the mind and the other minds the train.*) Pun seems to be more varied and resembles zeugma in its humorous effect only.

This theme can be taught by asking some questions like the following:

1. What is included into the group of stylistic devices known as "play on words"? Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
2. Describe the difference between pun and zeugma, zeugma and a semantically false chain.
3. What meanings of a word participate in the violation of a phraseological unit?
4. What is the basic effect achieved by the play on words?

So, teaching zeugma and pun at schools and Universities are very important, because while reading any book, the reader must understand the meanings of the words and play on these words. Undoubtedly, there used a lot of zeugmas and puns in novels, stories and in books in order to express humorous effect, that's why everybody should know zeugma and pun very well.

## Internet sources

www.philosophycourse.com

Zeugma

From Wikipedia, the free encyclopedia

*This article is about the rhetorical concept. For other uses, see [Zeugma \(disambiguation\)](#).*

Zeugma (ⓘ<sup>ⓘ</sup> /zuɡmə/ (help·info) or /zjuɡmə/; from the [Ancient Greek](#) ζεύγμα, *zeûgma*, lit. "a yoking together") and syllepsis ([Ancient Greek](#): σύλληψις, lit. "a taking together") are related [figures of speech](#) in which two or more parts of a sentence are joined together grammatically or semantically by a single word other than a conjunction.

There are multiple and somewhat conflicting definitions for "zeugma" in current use:

In ancient Greek and Latin rhetoric, a zeugma was where a single word is used in relation to two other parts of a sentence although that word grammatically or logically applies to only one.

In modern English rhetoric, a zeugma is typically where a single word is used with two other parts of a sentence although it must be understood differently in relation to each. This definition depends on [ellipsis](#) of repeated uses of the term. If the word is simply repeated with a different meanings each time (as in "[Time flies like an arrow; fruit flies like a banana](#)"), it is an example of [antanaclasis](#) rather than zeugma. Likewise, a single word being used in two meanings at the *same* time is a [pun](#) or [double entendre](#) rather than a zeugma.

This article follows the *Oxford Dictionary of Literary Terms* in using the loosest possible definition, describing a zeugma as any case of [parallelism](#) and [ellipsis](#) working together so that a single word governs two or more other parts of a sentence. The opposite of this would be [hypozeuxis](#), where each clause is independent, or [anaphora](#), where common words are repeated across clauses.

In classical Greek, it was the *last* of these three definitions which was known as syllepsis. However, the Latin rhetors applied the *first* definition instead. English originally used "syllepsis" to refer to employing [authorial intent](#) in understanding otherwise misleading grammar, but Modern English follows the Latin use or employs "syllepsis" to cover both the first and second definitions.

[Henry Peacham](#) praised the "delight of the ear" in the use of zeugma but stressed that "too many clauses" should be avoided.

### [\[edit\]](#) Zeugma

Zeugmas may be categorized according to the location and [part of speech](#) of the governing word.

### [\[edit\]](#) Prozeugma

A prozeugma, *synezeugmenon*, or *praeiunctio* is a zeugma where the common term occurs at the beginning of the sentence.

*Vicit pudorem libido timorem audacia rationem amentia.*

"Lust conquered shame; audacity, fear; madness, reason".

Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend." ([Francis Bacon](#))

### Mesozeugma

A mesozeugma is a zeugma where where the common term occurs in the middle of the sentence and governs clauses on either side. The form of mesozeugma where the common term is a verb is called "conjunction" (*coniunctio*) in the Roman *Rhetorica ad Herennium*.

"What a shame is this, that neither hope of reward, nor feare of reproch could any thing move him, neither the persuasion of his friends, nor the love of his country." (Henry Peacham)

### [\[edit\]](#) Hypozeugma

A hypozeugma is a zeugma where the common word occurs at the end of the sentence. This may occur naturally in certain languages (particularly [German](#)) or

may be used to create [suspense](#). Following a hypozeugma with a prozeugma is one form of [chiasmus](#). Hypozeugma is typical of [periodic sentences](#).

*Nihilne te nocturnum praesidium palatii nihil urbis vigiliae nihil timor populi nihil concursus bonorum omnium nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt?*

"Does nothing of the [nightly watch](#) of the [Palatine](#), nothing of the [city guard](#), nothing of the fear of the people, nothing of [this union](#) of all [good men](#), nothing of their holding of the [senate](#) in [this most defensible place](#), nothing of their faces and expressions move you?"

"The foundation of freedome, the fountaine of equitie, the safegard of wealth, and custodie of life, is preserved by lawes". (Henry Peacham)

Both prozeugmas and hypozeugmas are called "adjunctions" (*adiunctio*) in the [Rhetorica ad Herennium](#).

#### [\[edit\]](#) Diazeugma

A diazeugma is a zeugma where a single subject governs multiple verbs. A diazeugma where a single subject begins the sentence and controls a series of verbs was called a "disjunction" (*disiunctio*) in the *Rhetorica ad Herennium*.

*Populus Romanus Numantiam delevit Kartaginem sustulit Corinthum disiecit Fregellas evertit.*

The Roman people [destroyed Numantia](#), [razed Carthage](#), [demolished Corinth](#), and [overthrew Fregellae](#).

#### [\[edit\]](#) Syllepsis

As mentioned above, the meaning of syllepsis varies. Here, it is used for the kind of zeugma where where a single word is used in relation to multiple other parts of a sentence despite (a) grammatically or logically applying only to one of them or (b) having to change its meaning in relation to each.

#### [\[edit\]](#) Grammatical syllepsis

The first kind of syllepsis by definition will most often be grammatically "incorrect" according to [prescriptivist](#) rules. However, such [solecisms](#) are not errors

but intentional constructions in which the rules of grammar are bent by necessity or for stylistic effect.

"He works his work, I mine".

Semantic syllepsis

The second kind of syllepsis is not wrong at all but creates its effect by appearing to be, by exploiting [homophones](#) or multiple meanings of a single word or phrase. The confusion produced by the rapid use of different senses of the word can be used to comical effect, similar to [double entendres](#) and [puns](#).

*Alter cum res gestas tum etiam studium atque auris adhibere posset.*

The other was able to lend not only his achievements, but also his support and ears.

"[Here](#) Thou, great [Anna!](#) whom [three Realms](#) obey, "Dost sometimes Counsel take – and sometimes Tea."

"[She] went straight home in a flood of tears, and a [sedan chair](#)."

"Where the washing is not put out, nor the fire, nor the mistress".

"[They] covered themselves with dust and glory."

"Oh, flowers are as common here, Miss Fairfax, as people are in London."

"You can leave in a minute and a huff."

"You are free to execute your laws and your citizens as you see fit."

"The word 'Arms' would have two different meanings at once: 'weapons' (as the object of 'keep') and (as the object of 'bear') one-half of an idiom. It would be rather like saying 'He filled and kicked the bucket' to mean 'He filled the bucket and died.' Grotesque."

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