

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС
ТАЪЛИМ ВАЗИРЛИГИ**

ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ

ИНГЛИЗ ТИЛИ СТИЛИСТИКАСИ КАФЕДРАСИ

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**ЛЕКСИК СТИЛИСТИК УСУЛ ИСТИОРАНИНГ ИНГЛИЗ ВА ЎЗБЕК
ЎЗУВЧИЛАРИНИНГ АСАРЛАРИДА ҚЎЛЛАНИШИ**

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INTRODUCTION

Language is a means of forming and storing ideas as reflections of reality and exchanging them in the process of human intercourse. Language is social by nature; it is inseparably connected with the people who are its creators and users; it grows and develops together with the development of society¹.

The present qualification paper deals with the study of the usage of stylistic device metaphor in the English and Uzbek languages which presents a certain interest both for the theoretical investigation and for the practical language use. The president of the Republic of Uzbekistan Islam Abduganievich Karimov speaking about the future of Uzbekistan underlines that “Harmonious generation is the future guarantee of prosperity. It is our task, to prepare and teach professionally competent and energetic personnel, real patriots to see them in the world depository of science and culture. In this plan the national program about training personnel was worked out on the formation of new generation of specialists, with the high common and professionally cultured, creative and social activity, with the ability to orientate in the social and political life independently, capable to raise and solve the problems to the perspective²”.

On December 10, 2012 there was released the decree of the president of Uzbekistan № 1875 about the development of the system of learning foreign languages. This decree gives a language learner great amount of opportunities, and at the same time puts concrete tasks for teachers of foreign languages.

A metaphor is a comparison that shows similarities in things that basically different. A distinction is made between a *metaphor*, which compares without using *like* or *as*; a simile, which uses *like* or *as* in the comparison; and personification, which gives human qualities to something that is not human, usually an abstract idea. Metaphors are comparisons that show how two things that are not alike in most ways are similar in one important way. A metaphor is more forceful (active) than an

¹ Karimov I. A. Ilmiy – tadqiqot faoliyatini takomillashtirish to'g'risida // “Halq so'zi” gazetasi, 2002 yil, 15 mart.

² Kadrlar tayyorlash milliy dasturi: Toshkent 1997, 35 bet.

analogy, because metaphor asserts two things are the same, whereas analogy implies a difference; other rhetorical comparative figures of speech, such as metonymy, parable, simile and synecdoche, are species of metaphor distinguished by how the comparison is communicated.

The actuality of the qualification paper is that metaphor is less studied unit among other stylistic devices and also its specific features.

The aim of the work is to open the main peculiarities of metaphor, to study the role of metaphor in literary discourse especially in the English and Uzbek languages.

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

- to study Stylistics as a science of linguistics;
- to study Stylistic devices and their types;
- to study Lexical stylistics;
- to study Lexical stylistic devices and their peculiar features;
- to study Metaphor and its peculiar features;
- to reveal parts and types of a metaphor;
- to analyze metaphors used in the English and Uzbek authors' works.

The main material of the work served several theoretical books on Lexicology and Stylistics by Arnold T.S., Galperin I.R, Matthews P.T., Kukhareko V.A., Bobokhonova H. who made researches in this field of Stylistics; literary works of different type of examples have been served and fresh information from Internet. The examples have been gathered from different English, American and Uzbek writers' work of art.

The qualification paper is devoted to the study one of the stylistic devices. So, the subject of the qualification paper is devoted to study the role of metaphor in literary discourse.

The object of the qualification paper is to analyze the stylistic peculiarities of metaphor in the English and Uzbek authors' works.

The novelty of the work is that we have studied metaphor, its functions and revealed the role of metaphor in English and Uzbek writers' works.

The main method of this investigation is the comparative analysis which helps to reveal both common and specific characteristics of the analyzed phenomenon.

The theoretical value of this work is that the presented theories can be used in seminars and lectures and of course it can be used as a material for the researches on the theme as a research of masters degree or so on.

The practical value of the qualification paper is that the analyzed examples can be used in seminars, lectures and stylistics Lexicology and the theory of translation moreover the gathered examples can be useful for compiling manuals on stylistics and text interpretation.

The structure of the qualification paper consists of introduction, two chapters, conclusion and bibliography.

Introduction states the actuality, the aim the reason, the methods of the qualification paper. It also gives brief information about the plot of the work.

Chapter I is devoted to study Stylistics as a science of linguistics, Stylistic devices and their types. Stylistics, sometimes called lingo-stylistics, is a branch of general linguistics; it has been more or less definitely outlined. It deals mainly with two independent tasks:

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

b) certain types of text (discourse) which due to the choice branch and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objective of stylistics are clearly discernable as separate fields of investigation.

Chapter II is devoted to study specific features of stylistic devices in the English language. It deals with lexical stylistic devices in the English language and their peculiar features. It is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning and a stylistic

device which is the realization of a well-known abstract scheme designed to achieve a particular artistic effect. Thus many facts of English grammar are said to be used with stylistic meaning, for example, the morphological expressive means. But most of them have not yet been raised to the level of Stylistic-Devices because they remain unsystemized and so far perceived as nonce uses. They are, as it were still wandering in the vicinity of the realm of Stylistic – Devices without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of Stylistic – Devices. An exception, perhaps, is the Historical Present which meets the requirements of Stylistic – Device.

Chapter II is devoted to study the basic notions of Metaphor. Besides that we have studied the contextual semantics of metaphors used in Uzbek and English languages. The term ‘metaphor’, as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning Quintilian remarks: “It is due to the metaphor that each thing seems to have its name in language”. Language as a whole has been figuratively defined as a dictionary of faded metaphors.

Conclusion presents the results of the investigation on peculiarities of the metaphor.

The list of used literatures reflects the alphabetical list of literature and sources used in carrying on the theme chosen under discussion.

CHAPTER I. BASIC NOTIONS OF STYLISTICS

1.1. Stylistics as a science of linguistics

Stylistics, sometimes called lingo-stylistics, is a branch of general linguistics; it has been more or less definitely outlined. It deals mainly with two independent tasks:

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

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The inventory special language media can be analyzed and their Ontological features revealed if presented in a system in which the Correlation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of the text are distinguished by the pragmatic aspect of the communication and they are called functional style of a language the special media of language which secure the desirable affect of “the utterances are called Stylistics Devices and expressive means.” The first field of investigation, i.e. Stylistic-Devices and EM, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues¹.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the

¹ Stankiewicz.”Stylistics”. Moscow. 1984.

generative aspect of literary texts and some others. In dealing with the objectives of stylistics, certain pronouncements of adjacent disciplines such as theory of information, literature, psychology, logic and to some extent statistics must be touched upon. This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge: and linguistics particularly its branch stylistics cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

The branches of stylistics free language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are “well-formed“, to use a dubious term, neglecting anything that did not fall under the recognized and received standards. This became particularly strong in what is called descriptive linguistics. The generative grammars, which apt as a reaction against descriptive linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics¹.

But language studies cannot avoid subjecting to observation any language data whatever, so where grammar refuses to tread stylistics steps in. Stylistics has acquired its own inventory of tools with its own object of investigation and with its own methods of research. The stylistics of a highly developed language like English or Russian has brought into the science of language a separate body of media, thus widening the range of observation of phenomena in language. The significance of this branch of linguistics can hardly be over-estimated. A number of events in the development of stylistics must be mentioned here as landmarks. The first is the discussion of the problem of style and stylistics in 1954, in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated. Secondly, a conference on Style in language was held at Indiana University in the spring of 1958, followed by the publication of the proceedings of

¹ Galperin R “Stylistics“. Moscow. 1971.

this conference (1960) under the editorship of Thomas Sebeok. Like the discussion in this conference revealed the existence of quite divergent points of view held by different students of language and literature. Thirdly, a conference on style and stylistics was held in the Moscow State Pedagogical Institute of Foreign Languages in March 1969. At his conference lines were drawn along which studies in lingo – stylistics might be maintained. An interesting symposium was also held in Italy, the proceedings of which were published under the editorship of professor S.Chatman in 1971.

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. Two American journals appear regularly, which may keep the student informed as to trends in the theory of Stylistics. They are *Style* issued at the Arkansas University and *language and Style* published in Southern Illinois University.

It is in view of the ever-growing significance of the exploration of language potentialities that so much attention is paid to lingo – stylistics to the analyses of expressive means and stylistic devices, to their nature and functions, to their classification and to possible interpretations of additional meanings they may carry in a message as well as their aesthetic value.

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style. Some linguists consider that the word “style” and the subject of linguistic stylistics is confined to the study of the effects of the message, its impact on the reader. Thus Michael Riffaterre writes that “Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention – compelling function.” This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication or to be exact, the most important means of communication, is regarded in the above quotation from the pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of

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

The most frequent definition of style is one expressed by Seymour Chatman: “Style is a product of individual choice and patterns of choice among linguistic possibilities¹.”

This definition indirectly deals with the idiosyncrasies peculiar to a given writer. Somehow it fails to embrace such phenomena in text structure where the “individual” is reduced to the minimum or even done away with entirely. However, this definition is acceptable when applied to the ways men-of-letters use language when they seek to make it conform to their immediate aims and purport. A somewhat broader view a style is expressed by Werner

Winter who maintains that “A style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language. Various type of selection can be found: complete exclusion of a feature optional elsewhere, varying degrees of inclusion of a specific variant without complete elimination of competing features.” This peculiarity in the manner of using language means in poetry and emotive prose has given rise to notion of “Style as Deviance.” Most illustrative of this tendency is George neglect of the rules that govern the structure of clauses, sentences and paragraphs that the real secret of style consists...”

The same idea is expressed by G. Vandreys, one of the prominent linguists of today, who states that “The belles –lettres style is always a reaction against the common language; to some extent it is a jargon, a literary jargon, which may have varieties.

The idea has a long story. In the 1920s there arose a trend which was named formalism in literature and which has crucial relevance to present-day

¹ Seymour Chatman “Stylistics “ England 1990

endeavors to analyse the role of form in embodying matter. Several literary critics representative of this school as well as a number of writers maintained the idea that language sometimes imposes intolerable constraints on freedom of thought. Hence all kinds of innovations were introduced into the language which sometimes not only disagree with the established norms of the language, but actually depart from them in principle. The result in many cases is that the language steps over the threshold of the reader's ability to perceive the message¹.

The essential property, indeed, merit of a truly genuine individual style is its conformity to the established norms of the language system in their idiosyncratic variations. This uniqueness of the individual style of an author is not easy to observe. It is due not only to the peculiar choice of words, sentence-structures and Stylistic Devices, but also to the in comparable manner these elements are combined.

It is hardly to underestimate the significance of a minute analyses of the language of a writer when approaching the general notion of his style. The language will inevitably reveal some of the author's idiosyncrasies in the use of language means. Moreover, the author's choice of language means reflects to a very considerable extent the idea of the work as a whole. Nowhere can the linguist observe the hidden potentialities of language means more clearly than through a scrupulous analyses of the ways writers use these means.

But for the linguist the importance of studying an author's individual style is not confined to penetration into the inner properties of language means and stylistic devices. The writers of a given period in the development of the literary language contribute greatly to establishing the system of norms of their period. It is worth a passing note that the investigations of language

¹ Seymour Chatman "Stylistics " England 1990

norms at a given period are to a great extent maintain on works of men-of letters.

One of the essential properties of a truly individual style is its permanence. It has great powers of endurance. It is easily recognized and never loses its aesthetic value. The form into which the ideas are wrought assumes a greater significance and therefore arrests our attention. The language of a truly individual style becomes de-automated. It may be said that the form, i.e. the language means themselves, generates meaning. This will be shown later when we come to analyzed the nature and functions of stylistic devices.

1.2. Stylistic devices and their types

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

SD function in texts as marked units. They always carry some kind of additional information, either emotive or logical. That is why the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspect of the utterance.

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

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

The idea of the function of SDs expressed most fully by V.M. Zirmunsky in the following passage¹:

¹ V.M. Zirmunsky ‘Stylistics’.

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

The motivated use of SDs in a genuine work of emotive literature is not easily discernible, though they are used in some in kind of relation to the facts, events, or ideas dealt with in the artistic message. Most SDs display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already been established in the language-as a-system, and a special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language-in-action.

Sometimes, however, the twofold application of a lexical unit is accomplished not by the interplay of two meanings but by two words (generally synonyms) one of which is perceived against the background of the other. This will be shown in subsequent chapters.

The conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in linguistic theory have gone beyond the boundaries of grammar. Thus A. A. Potebnya writes:

“As far back as in ancient Greece and Rome and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech, used in its own, natural, primary meaning, and transferred speech.”

The contrast which the author of the passage quoted points to, can not always be clearly observed. In some SDs it can be grasped immediately; in others it requires a keen eye and sufficient training to detect it. It must be emphasized that the contrast reveals itself most clearly when our mind perceives twofold meanings

simultaneously. The meanings run parallel: one of them taking precedence over the other.

Thus in “The night has swallowed him up” the word ‘swallow’ has two meanings:

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

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

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

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

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

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not all predictable. Expressive means, on the contrary, follow the natural course of thought, intensifying it by means commonly used in language. It follows that SDs carry a greater amount of information and therefore require a certain effort to decode their meaning and

purport. SDs must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

The notion of language as a special code is now very much practiced in the analyses of the functions of language units. E.Stankiewicz¹ sees a kind of code-switching of the language code when "... the neutral, basic code serves as the background against which the elements of another system acquire expressive prominence within the context of the basic system." SDs are used sparingly in emotive prose, lest they should over burden the text with implications thus hindering the process of decoding. they are abundantly used in poetry and especially so in some trends of poetical tradition, consequently retarding mental absorption of the content.

Not every stylistic use of a language fact will come under the term SD, although some usages call forth of presenting any language fact in what is vaguely called its stylistic use. For a language fact to be promoted to the lever of an SD there is one indispensable requirement, which has already been mentioned above, *viz.* that it should so be used to call forth a twofold perception of lexical or/and structural meanings. Even a nonce use can and very often does create the necessary conditions for the appearance of an SD. But these are only the prerequisites for the appearance of an SD. Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in different environments, can it spring into life as an SD and subsequently be registered in the system of DSs of the given language

There fore it is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning, and a stylistic device, which is the realization of an already well-known abstract scheme designed to achieve a particular artistic effect. Thus many facts of English grammar are said to be used with stylistic meaning, for example, the morphological expressive means mentioned on p.28. but most of them have not yet been raised to the lever of SDs because they remain unsystematized and so far perceived as nonce uses. They are, as it were, still

¹ E.Stankiewicz · 'How to learn stylistic devices'

wandering in the vicinity of the realm of SDs without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of SDs. An exception, perhaps, is the Historical Present which meets the requirements of an SD.

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

Lexical level

The idea of previous paragraph was to illustrate potential possibilities of linguistic units more primary than the word, found at lower levels of language structure and yet capable of conveying additional information when foregrounded in a specially organized context.

The forthcoming paragraph going to be one the most important in this work for it is devoted to a linguistic unit of major significance the word, which names, qualifies and evaluates the micro and macrocosm of the surrounding world. The most essential feature of a word as it expresses the concept of a thing, process, phenomenon, naming (denoting) them. Concept is a logical category, its linguistic counterpart is meaning. Meaning, as our outstanding scholar L. Vygotsky put it, is the unity of generalization, communication and thinking. An entity of extreme complexity, the meaning of a word is liable to historical changes, of which you know from the course of lexicology and which are responsible for the formation of an expanded semantic structure of a word. This structure is constituted of various types of lexical meaning, the major one being DENOTATIONAL, which informs of the subject of communication; and also including CONNOTATIONAL, which informs about the PARTICIPANTS and CONDITIONS of communication.

The list and specification of connotational meanings varies which different linguistics school and individual scholars include such entries as pragmatic (directed

at the perlocutionary effect of utterance), associative (connected, through individual psychological or linguistic associations, which related and nonrelated notions), ideological, or conceptual (revealing political, social, ideological preferences of the indicated nation), emotive (revealing the emotional layer of cognition and perception), expressive (aiming at creating the image of the object in question), stylistic (indicating “the register”, or the situation of the communication).

The above –mentioned meanings are classified as connotational not only because they supply additional (and not the logical/ denotational) information, but also because, for the most part, they are observed not all once and not in all words either. Some of them are more important for the act of communication than the others¹. Very often they overlap. So, all words possessing an emotive meaning are also evaluative.

The number of importance and the overlapping character of connotational meanings incorporated into the semantic structure of a word, and brought to forth by the context, i.e. a concrete speech act that identifies and actualizes each one. More than that: each context does not only specify the existing semantic (both denotational and connotational) possibilities of a word but also is capable of adding new once, or deviating rather considerable from what is registered in the dictionary. Because of that all contextual meanings of a word can never be exhausted or comprehensively enumerated. Compare the following cases of contextual use of the verb “to pop” in Stan Barstow’s novel “Ask Me Tomorrow.”

1. His face is red at first and then it goes white and his eyes stare as if they’ll pop out of his head.

2.”Just pop into the scullery and get me something to stand this on.”

3.”There is a fish and chip shop up on the main road. I thought you might show your gratitude by popping up for some.”

4.”I’ve no need to change or anything then.”

“No, just pop your coat on and you’re fine.”

¹ Розинкина Н.М “Функциональная стилистика английского языка” Москва 1989.

5.”Actually Mrs. Swallow is out. But she won’t be long. She’s popped up the road to the shops.”

6.”Would you like me to pop downstairs and make you a cup of cocoa?”.

In semantic actualization of a word the context plays a dual role: on the one hand, it cuts off all meanings irrelevant for the given communicative situation. On the other, it foregrounds one of the meaningful options of a word, focusing the communicator’s attention on one of the denotational or connotational components of its semantic structure.

Metaphor is a lexical device which is based on contextual and dictionary meaning, which is also based on transference of one meaning to another thing.

The wind kissed the flowers gently.

Here the action of a person is transferred to the natural event. (Personification)

Irony is a stylistic device, which is also based on dictionary and contextual meanings. Only here the meaning of the word in context will be opposite to the meaning in dictionary.

It was pleasure to have no money and shelter in a big city.

Pleasure means enjoy in dictionary meaning but in context its meaning is vice-versa, in negative meaning.

Metonymy is the change of words which are associated with the first meaning, but it is not likening.

The man looked a rather old forty-five.

In the next chapter we have planned to learn metonymy and its peculiarities more completely¹.

¹ Arnold T.S. “Modern English and metonymy” Montana University 1998.

CHAPTER II. SPECIFIC FEATURES OF STYLISTIC DEVICES IN THE ENGLISH LANGUAGE

2.1. Lexical stylistics devices in the English language

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

The category of expressiveness has long been the subject to heated discussions among linguists. In its etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are¹.

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

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and as a matter of fact, occupies a predominant position in the category of expressiveness¹.

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

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

¹ Arnold T.S. “Modern English and metonymy” Montana University 1998.

¹ George Saintsbury “What is Stylistic Device“. Washington. 1994.

- (1) Mr. Smith was an extremely unpleasant person.
- (2) Never will he go to that place again.
- (3) In rushed the soldiers!
- (4) It took us a very, very long time to get there.

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

But in the sentences:

- (1) Isn't she cute?
- (2) Fool that he was!
- (3) This goddam window won't open!
- (4) We buddy- buddied together.
- (5) This quickie tour didn't satisfy our curiosity.

We can register positive emotiveness, in as much as there are elements that evoke certain representations of the feeling of the speaker. In sentence (1) and (2) there are syntactical means which evoke this effect. In (3) and (4) there are lexical means -“goddam”, “buddy-buddied”(=were on very friendly relations); in (5) – a morphological device (the suffix – i.e.).

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

- (1) He shall do it! = I shall make him do it.
- (2) Isn't she cute! = She is very nice, isn't she ?

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

The idea of the function of Stylistic - Devices is expressed most fully by V. M. Zirmunsky¹ in the following passage: "The justification and the sense of each device lies in the wholeness of the artistic impression which the work of

¹ Zirmunsky V.M "Stylistics" Moscow 1976.

art as a self-contained thing produces on us. Each separate aesthetic fact, each poetical device (emphasis added) finds its place in the system, the sounds and the sense of words, the syntactical structures, the scheme of the plot, the compositional purport – all in equal degree express this wholeness and find justification.” The motivated use of Stylistic – Device in a genuine work of emotive literature is not easily discernible, though they are used in some kind of relation to the facts, events, or ideas dealt with in the artistic message. Most Stylistic-Devices display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already been established in the language – as – a-system and a special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language in-action. Sometimes however, the twofold application of a lexical unit is accomplished not by the interplay of two meanings but by two words (generally synonyms) one of which is perceived against the background of other. This will be shown in subsequent chapters. The conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in linguistic theory have gone beyond the boundaries of grammar. Thus A.A. Potebnya writes:

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

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

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

The interrogative form, i.e. the structural meaning of a question, runs parallel with the imposed affirmative thought, i.e. the structural meaning of a statement and it is difficult to decide which of the two structural meanings - established or the superimposed - takes the upper hand¹.

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

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

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

¹ Arnold I.V. "The English Word". Moscow. 1986.

The notion of language as a special code is now very much practiced in the analyses of the functions of language units. E. Stankiyevich sees a kind of code - switching when Stylistic – Devices are employed. He also acknowledges the twofold application of the language code when "...the neutral, basic code serves as the background against which the elements of another system acquire expressive prominence within the context of the basic System." Stylistic – Devices are used sparingly in emotive prose, lest they should over burden the text with implications thus hindering the process of decoding. They are abundantly used in poetry and especially so in some trends of poetical tradition, consequently retarding mental absorption of the content.

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

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

They are, as it were still wandering in the vicinity of the realm of Stylistic – Devices without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of Stylistic – Devices. An exception, perhaps, is the Historical Present which meets the requirements of Stylistic – Device¹.

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

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

A research tradition in lexicology - a branch of science which can be broadly described as the linguistic study of words--has developed at the Department of Swedish Language in Goteborg. In the research to date, the stylistic dimension has had a subordinate role. Information about stylistics is scanty and far from systematic in our dictionaries. None of the larger, up-to-date Swedish dictionaries or thesauruses provides a systematic description of either style level or the stylistic value of words.

¹ George Saintsbury "What is Stylistic Device". Washington. 1994.

This lack stems from the neglect of stylistics in linguistic science. Although stylistics has been an important part of the curriculum for Nordic language studies, the subject of stylistics has always had a status subordinate to that of other areas of linguistic research; those who have dedicated themselves to research in stylistics have been at a disadvantage in the competition for professorships.

Stylistics research has by preference worked with texts. Most major investigations of style (even within the field of Nordic languages) have used fictional texts as material; only a few studies have used words and phrases as a point of departure. The relationship between the parts that make up a text (the words) and the text as a whole is extraordinarily complex. The question of how words influence each other in texts has often been left unresolved and unexplained; the importance of context is invoked without making the important distinction between the meaning and the function of a word--a prerequisite for determining which variables have an influence on the whole. We still have only a limited understanding of the mechanism which makes single words influence the whole, and the whole influence the content of single words. In my opinion, this question cannot be resolved without investigating the lexical stylistic value of individual words.

Do words have a lexical, i.e. inherent, stylistic value? Researchers have taken diametrically opposed views on the question of whether words have a semantic and stylistic value of their own or if they obtain their meaning and value from and through their context. In my dissertation, *Deskriptiv stilistik* ('Descriptive Stylistics') (1970), I quote, among others, Bengt Hesselman, who categorically states: "Words and sounds have no existence outside the phrase and do not have meaning in themselves" (*Huvudlinjer*, p. 18). In principle, today's semanticists seem to follow this reasoning: Jean Aitchison gives an insightful characterisation of the situation in *Words in the Mind* (1987). Nevertheless, I have my doubts about Hesselman's use of the word "existence" in the quotation above. While I thoroughly agree with the hermeneutic paradox which states that the whole is composed of parts which obtain

their meaning from the whole, language still has definable units in the form of words which can be organized in dictionaries--in all their incompleteness.

The ideal dictionary would list not only all of the prototypical potential meanings of each word but also the ways in which a the meaning and function of a word may be influenced by its context. It occurs to me that one possible feature would be the word's potency for meaning or, roughly speaking, the extent to which a word can be predicted to influence or be influenced by its context. I believe that it is possible to establish general rules for the meaning potential, and that one of the decisive variables for this is the stylistic value of a word. A word with strong connotative associations in the stylistic dimension should influence context rather than be influenced by it. Needless to say, this hypothesis cannot be put to the test until such lexical connotations have been established.

Stylistics and semantics are closely interwoven. In my attempt to define the elusive concept of style in the report mentioned above, the full significance of Stephen Ullman's remarks on this subject was brought home: "Every major problem of semantics has stylistic implications, and in some cases, as for example in the study of emotive overtones, the two approaches are inextricably intertwined".

The "emotive overtones" constitute, in my opinion, one of the two dimensions which, together, determine a word's stylistic value or style value. This feature, which will be examined below, is controversial and less self-evident than the categorization of words according to style level¹. The style level of a word is determined by the word's contextual environment and subject; information about level of diction is the most usual, sometimes the only, stylistic information in Swedish dictionaries, which describe style level partly in terms of specified subject categories or technical language (technology, medicine, poetry, law, etc.) and partly in terms of degree of formality in spoken language or in written language. One reason that this information is given in dictionaries is probably that the grounds for this information is relatively easily established, whereas the line between the stylistic

¹ Молчанова Г.Г. "Семантика художественного текста". Ташкент, Фан 1988.

value and the semantic dimensions of a word is more difficult to draw. (More on this below).

The notation of style level in dictionaries seems to me to indicate that style level is deemed lexicalised: a word which appears frequently in a particular context, linguistic or otherwise, is characterised by this context in such a way that the style level becomes closely bound to the meaning of the word, regardless of whether the word is used in an unusual context or not -- the style level is, in other words, lexicalised. Examples are hardly needed; neither is it controversial to allot the words of the language a certain level of style.

The complexity and diversity of semantic research support Lewis' observation. To mention only a few of the theoretical approaches, we find "traditional" semantics (represented by Gustav Stern and Stephen Ullman), semiotic, i.e. communicatively directed semantics according to Pierce, structural semantics according to Greimas or applied to field theory according to Coseriu or Nida, transformationally conditioned component analysis according to Katz and Fodor, generative semantics of Fillmore and MacCawley or the pragmatic communication and speech-act analysis by Grice and Searle, to psycholinguistic theory (as exemplified by Jean Aitchison among many others) to pragmatic-logical phrase semantics formulated by theorists such as Bar-Hillel, Montague and Lewis.

The differences in points of departure, angles of approach and objectives among these schools of thought appear to confirm Lewis' argument. In fact, it seems as though the differences between word- and phrase-semantics as well as the internal differences in theory and models particular to each school of thought are so important that no single analytical theory of semantics could account for all the aspects relevant to our research. Analysis of components may be used primarily for concrete nouns, the case theory is strongly linked to verbs, truth value analysis theory and other logical systems of analysis are applied to phrases, the Osgood differential (see below) is linked to so-called non-cognitive (or, perhaps better, non-referential) factors. This may be one of many possible explanations for the failure to construct a

comprehensive, homogenic, universal theory of semantics. In the last decades, however, developments in cognitive and semantic-syntactic theory have been substantial. A combination of analysis of components of meaning and valences according to Fillmore was integrated in a model which yielded tangible results in the project, "The Swedes and their Words." The objective of the study was to determine what makes a word easy or difficult. In this analysis, however, I did not examine non-referential factors - which I should, perhaps, have done!

The reluctance to make non-referential elements of signification the subject of thorough investigation is also evident in John Lyons's major work, *Semantics* (1977), a fact which is all the more regrettable since he is considered one of the late twentieth century authorities on the subject. As early as in his thesis, *Structural Semantics: Analysis of Part of the Vocabulary of Plato* (1963), Lyons expresses the hope that, in consequence of the method of analysis he applies, "we are no longer tempted to invent rather nebulous 'emotive' differences of meaning that can be given no operational significance" (p 77). It is therefore not really surprising that, in *Semantics*, Lyons introduces his discussion of style by referring to Martin Joos; in Joos' terminology, style is reduced to style level, which is defined according to degrees of formality.

Lyons refers (in regard to Joos) to five levels of formality: frozen, formal, consultative, casual, and intimate (*Semantics*, p 580). In this context it is remarkable that in "Linguistics and Poetics," Roman Jakobson's renowned closing statement for the 1958 conference on stylistics in Bloomington, Indiana, Jakobson characterized Joos' "emphatic demands for a 'purging' of the emotive elements from linguistic science" as a radical experiment in reduction—in reduction ad absurdum" (sic).

2.2. Lexical stylistic devices and their peculiar features

Metaphor The term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of

meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common. "Dear Nature is the kindest Mother still" (Byron) the notion Mother arouses in the mind the actions of nursing, weaning, caring for, etc., whereas the notion Nature does not. There is no true similarity, but there is a kind of identification¹. Therefore it is better to define metaphor as the power of realizing two lexical meanings simultaneously. Due to this power metaphor is one of the most potent means of creating images. An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete. Thus the example given above where the two concepts Mother and Nature are brought together in the interplay of their meanings, brings up the image of Nature materialized into but not likened to the image of Mother. Metaphors, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called genuine metaphors. Those which are -commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are trite metaphors, or dead metaphors. Their predictability therefore is apparent. Genuine' metaphors are regarded as belonging to language-in-action, i. e. speech- metaphors; trite metaphors belong to the language-as-a-system, i.e. language proper, and are usually fixed in dictionaries as units of the language¹.

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of

¹ Black M. "More about metaphor" Cambridge, 1977.

¹ Молчанова Г.Г. "Семантика художественного текста". Ташкент, Фан 1988.

association connecting the two concepts which these meanings represent. Thus, the word crown may stand for 'king or queen', cap or glass for 'the drink it contains', woolsack for 'the Chancellor of the Exchequer who sits on it, or the position and dignity of the Lord Chancellor', e.g., "Here the noble lord inclined his knee to the Woolsack." Here also the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously. Only then can we state that a stylistic device is used. Otherwise we must turn our mind to lexicological problems, i.e. to the ways and means by which new words and meanings are coined. The examples of metonymy given above are traditional. In fact they are derivative logical meanings and therefore fixed in dictionaries. However, when such meanings are included in dictionaries, there is usually a label fig ('figurative use'). This shows that the new meaning has not replaced the primary one, but, as it were, co-exists with it. Metonymy used in language-in-action, i.e. context и a I metonymy, is genuine metonymy and reveals a quite unexpected substitution of one word for another, of one concept for another, on the ground of some strong impression produced by a chance feature of the thing, for example: "Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and felt herself escorted up the steps, preceded by a cocked hat and a Babylonian collar." (Dickens)

Epithet is probably as well known to you as metaphor, because it is widely mentioned by the critics, scholars, teachers, and students discussing a literary work. Epithet expresses a characteristic of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity: the characteristic attached to the object to qualify it is always chosen by the speaker himself. Our speech ontologically being always emotionally coloured, it is possible to say that in epithet it is the emotive meaning of the word that is foregrounded to suppress the denotational meaning of the latter. Epithet has remained over the centuries the most widely used SD, which is understandable-it offers ample opportunities of qualifying every object from the author's partial and subjective viewpoint, which is indispensable in creative prose, publicist style, and everyday speech. Through long and repeated use epithets become

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

E.g. instead of "this devilish woman", where "devilish" is both logically and syntactically defining, and "woman", also both logically and syntactically defined, W. Thackeray says "this devil of a woman". Here "of a woman" is syntactically an attribute, i.e. the defining, and "devil"-the defined, while the logical relations between the two remain the same as in the previous example-"a woman" is defined by "the devil".

Hyperbole. Another SD which also has the function of intensifying one certain property of the object described is *hyperbole*. It can be defined as a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes *ad absurdum*. Like many stylistic devices, hyperbole may lose its quality as a stylistic device through frequent repetition and become a unit of the language-as-a-system, reproduced in speech in its unaltered form. Here are some examples of language hyperbole: 'A thousand pardons'; 'scared to death', 'immensely obliged;' 'give the world to see him.' Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. In this collection the following quotations deserve, a passing note: "Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their-true dimensions... If the reader (listener) is not-carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie." Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as is the case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling.

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject, or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between a partial and a complete inversion. The stylistic device of inversion should not be confused with. grammatical inversion which is a norm in interrogative

constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel. The inverted 'question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order. Interrogative constructions with the direct word order may be viewed as cases of two-step (double) inversion: direct w / o ---> grammatical inversion ---> direct w / o.

IRONY The essence of irony consists in the foregrounding not of the logical but of the evaluative meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa. Irony thus is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. So, like all other SDs irony does not exist outside the context, which varies from the minimal-a word combination, as in J. Steinbeck's "She turned with the sweet smile of an alligator,"-to the context of a whole book, as in Ch. Dickens, where one of the remarks of Mr. Micawber, known for his complex, highly bookish and elaborate style of speaking about the most trivial things, is introduced by the author's words "...Mr. Micawber said in his usual plain manner". In both examples the words "sweet" and "plain" reverse their positive meaning into the negative one due to the context, micro- in the first, macro- in the second case. In the stylistic device of irony it is always possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning. This is why this type of irony is called verbal irony. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied. The effect of irony in such cases is created by a number of statements, by the whole of the text. This type of irony is called sustained, and it is formed by the contradiction of the speaker's (writer's) considerations and the

generally accepted moral and ethical codes. Many examples of sustained irony are supplied by D. Defoe, J. Swift, by such contemporary writers as S. Lewis, K. Vonnegut, E. Waugh and others. "It must be delightful to find oneself in a foreign country without a penny in one's pocket."

The pun IS another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult to 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. 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. 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.

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. "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. 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 derivative¹.

In conclusion it would be of interest to show the result of the interaction between the dictionary and contextual meaning. The constant use of a metaphor gradually leads to the breaking of the primary meaning.

¹ Молчанова Г.Г. "Семантика художественного текста". Ташкент, Фан 1988.

CHAPTER III. METAPHOR AS A STYLISTIC DEVICE

3.1. Metaphor and its peculiar features

The term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: "It is due to the metaphor that each thing seems to have its name in language". Language as a whole has been figuratively defined as a dictionary of faded metaphors.

Thus by transference of meaning the words grasp, get and see come to have the derivative meaning existing in the metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

The metaphor becomes a stylistic device when two different phenomena are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor find in the two corresponding object certain features which to his eye have something in common.

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

Identification should not be equated to resemblance. Thus in the following metaphor:

“Dear Nature is the kindest Mother still” (Byron) the notion Mother arouses in the mind the actions of nursing, weaning, caring for, etc., whereas the notion Nature does not. There is no true similarity, but there kind of identification. Therefore it is better to define metaphor as the power of realizing two lexical meanings simultaneously.

Due to this power metaphor is one of the most potent means of creating images . An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete. Thus the example given above where the two concepts Mother and Nature are brought together in the interplay of their meanings, brings up the image of Nature materialized into but not likened to the image of Mother.

The identification is most clearly observed when the metaphor is embodied either in an attributive word, as in pearly teeth, voiceless sounds, or in a predicative word-combination, as in the example with Nature and Mother. But the identification of different movements will not be so easily perceived because there is no explanatory unit. Let us look at this sentence:

“In the slanting beams that streamed through the open window the dust danced and was golden .”(O.Wilde)

The movement of dust particles seem to the eye of the writer to be regular and orderly like the movements in dancing. What happens practically is that our mind runs in two parallel lines: the abstract and the concrete, i.e. movement and dancing.

Sometimes the process of identification can hardly be decoded. Here is a metaphor embodied in an adverb:

“The leaves fell sorrowfully.

The movement of falling leaves is probably identified with the movement of a human being experiencing some kind of distress – people swing their bodies or heads to and fro when in this state of mind. One can hardly

perceive any similarity in the two kinds of movements which are by the force of the writer's imagination identified¹.

Generally speaking, one feature out of the multitude of feature of an object found in common with a feature of another object will not produce resemblance. This idea is worded best of all in Wordsworth's famous lines:

"To find affinities in objects in which no brotherhood exists to passive minds."

Here is a recognition of the unlimited power of the poet in finding common features in heterogeneous objects.

Metaphorization can also be described as an attempt to be precise, as J. Middleton Murry thinks. But this precision is of an emotional and aesthetic character and not logical. This is what Middleton Murry writes:

"Try to be precise and you are bound to be metaphorical; you simply cannot help establishing affinities between all the provinces of the animate and inanimate world."

V. V. Vinogradov states:

"... a metaphor, if it is not a cliché, is an act of establishing an individual world outlook, it is an act of subjective isolation ... Therefore a word metaphor is narrow, subjectively enclosed, ... it imposes on the reader a subjective view of the object or phenomenon and its semantic ties."

The examples given above may serve as illustrations of genuine metaphors. Here are some examples of metaphors that are considered trite. They are time-worn and well rubbed into the language: 'a ray of hope', 'floods of tears', 'a storm of indignation', 'a flight of fancy', 'a gleam of mirth', 'a shadow of a smile' and the like.

The interaction of the logical dictionary meaning and the logical contextual meaning assumes different forms. Sometimes this interaction is perceived as a deliberate interplay of the two meanings. In this case each of

¹ Black M. "More about metaphor" Cambridge, 1977.

the meanings preserves its relative independence . Sometimes, however, the metaphoric use of a word begins to affect the source meaning, i.e. the meaning form which the metaphor is derived, with the result that the target meaning, that is, the metaphor itself, takes the upper hand and may even oust the source meaning. In this case we speak of dead metaphors.

In such words as to melt (away), as in “these misgivings gradually melted away,” we can still recognize remnants of the original meaning and in spite of the fact that the meaning ‘to vanish’, ‘to disappear’ is already fixed in dictionaries as one of the derivative meanings, the primary meaning still makes itself felt.

Trite metaphors are sometimes injected with new vigor, i.e. their primary meaning is re-established alongside the new meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word. For example: “Mr. Pickwick bottled up his vengeance and corked it down.” The verb to bottle up is explained in dictionaries as follows: ‘to keep in check’ (“Penguin Dictionary”); ‘to conceal, to restrain, repress’ (“Cassell’s New English Dictionary”). The metaphor in the word can hardly be felt . But it is revived by the direct meaning of the verb to cork down . This context refreshes the almost dead metaphor and gives it a second life .Such metaphors are called *s u s t a i n e d o r p r o l o n g e d* . Here is another example of a sustained metaphor:

“Mr. Dombey’s cup of satisfaction was so full at this moment , however , that he felt he could afford a drop or two of its contents , even to sprinkle on the dust in the by-path of his little daughter.” (Dickens , “Dombey and Son”)

We may call the principal metaphor the central image of the sustained metaphor and the other words which bear reference to the central image – contributory images . Thus in the example given the word cup(of satisfaction) being a trite metaphor is revived by the following contributory images: full , drop , contents , sprinkle . It is interesting to note that the words conveying both

the central image (the cup) and the contributory images are used in two senses simultaneously : direct and indirect . The second plane of utterance is maintained by the key word – satisfaction . It is this word that help us to decipher the idea behind the sustained metaphor¹.

Sometimes , however , the central image is not given , but the string of words all bearing upon some implied central point of reference are so associated with each other that the reader is bound to create the required image in his mind . Let us take the following sentence from Shakespeare :

“I have no spur to prick the sides of my intent .” The words spur , to prick , the sides in their interrelation will inevitably create the image of a steed , with which the speaker’s intent is identified .

The same is to be seen in the following lines from Shelley’s “Cloud” :

“In a cavern under is fettered the thunder ,
It struggles and howls at fits .”

Here the central image – that of a captive beast – is suggested by the contributory images – fettered , struggles and howls .

The metaphor is often defined as a compressed simile . But this definition lacks precision . Moreover , it is misleading , inasmuch as the metaphor aims at identifying the objects , while the simile aims at finding some point of resemblance by keeping the objects apart . That is why these two stylistic devices are viewed as belonging to two different groups of SDs . They are different in their linguistic nature .

True , the degree of identification of objects or phenomena in a metaphor varies according to its syntactic function in the sentence and to the part of speech in which it is embodied .

Indeed , in the sentence ‘Expression is the dress of thought’ we can hardly see any process of identification between the concepts expression and dress , whereas in the lines

¹ Молчанова Г.Г. “Семантика художественного текста”. Ташкент, Фан 1988.

“Yet Time , who changes all , had altered him
In soul and aspect as in age : years steal
Fire from the mind as vigour from the limb ;
And Life’s enchanted cup but sparkles near the brim .”

(Byron , “Childe Harold”)

The metaphors steal , fire , cup , brim embodied in verbs and nouns not used predicatively can be regarded as fully identified with the concepts they aim at producing .

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

There is constant interaction between genuine and trite metaphors .
Genuine metaphors , if they are good and can stand the test of time , may ,
though frequent repetition , become trite and consequently easily predicable .
Trite metaphors , as has been shown , may regain their freshness through the
process of prolongation of the metaphor¹ .

Metaphors may be sustained not only on the basis of a trite metaphor .
The initial metaphor may be genuine and may also be developed through a
number of contributory images so that the whole of the utterance becomes one
sustained metaphor . A skillfully written example of such a metaphor is to be
found in Shakespeare’s Sonnet №. 24.

Mine eye hath play’d the painter and hath stell’d
Thy beauty’s form in table of my heart ;
My body is the frame wherein ’tis held ,
And perspective it is best painter’s art .
For through the painter must you see his skill ,

¹ Black M. “More about metaphor” Cambridge, 1977.

To find where your true image pictured lies ;
Which in my bosom's shop is hanging still ,
That hath his windows glazed with thine eyes .
Now see what good turns eyes for eyes have done :
Mine eyes have drawn thy shape , and thine for me
Are windows to my breast , where-through the sun
Delights to peep , to gaze therein on thee ;

Yet eyes this cunning want to grace their art ,
They draw but what they see , know not the heart .

The central image – ‘The eye – the painter’ is developed through a number of contributory images : to draw , to still , table , frame , hanging and the like .

In conclusion it would be of interest to show the results of the interaction between the dictionary and contextual meanings .

The constant use of a metaphor gradually leads to the breaking up of the primary meaning . The metaphoric use of the word begins to affect the dictionary meaning , adding to it fresh connotations or shades of meaning . But this influence , however strong it may be , will never reach the degree where the dictionary meaning entirely disappears . If it did , we should have no stylistic device . It is a law of stylistics that in a stylistic device the stability of the dictionary meaning is always retained , no matter how great the influence of the contextual meaning may be .

Metaphors are not mere words

What constitutes the LOVE-AS-JOURNEY metaphor is not any particular word or expression. It is the ontological mapping across conceptual domains, from the source domain of journeys to the target domain of love. The metaphor is not just a matter of language, but of thought and reason. The language is secondary. The mapping is primary, in that it sanctions the use of source domain language and inference patterns for target domain concepts. The mapping is conventional, that is, it is a fixed part of our conceptual system, one of our conventional ways of

conceptualizing love relationships. This view of metaphor is thoroughly at odds with the view that metaphors are just linguistic expressions. If metaphors were merely linguistic expressions, we would expect different linguistic expressions to be different metaphors. Thus, "We've hit a dead-end street" would constitute one metaphor. "We can't turn back now" would constitute another, entirely different metaphor. "Their marriage is on the rocks" would involve still a different metaphor. And so on for dozens of examples. Yet we don't seem to have dozens of different metaphors here. We have one metaphor, in which love is conceptualized as a journey. The mapping tells us precisely how love is being conceptualized as a journey. And this unified way of conceptualizing love metaphorically is realized in many different linguistic expressions. It should be noted that contemporary metaphor theorists commonly use the term metaphor to refer to the conceptual mapping, and the term metaphorical expression to refer to an individual linguistic expression (like dead-end street) that is sanctioned by a mapping. We have adopted this terminology for the following reason: Metaphor, as a phenomenon, involves both conceptual mappings and individual linguistic expressions. It is important to keep them distinct¹. Since it is the mappings that are primary and that state the generalizations that are our principal concern, we have reserved the term metaphor for the mappings, rather than for the linguistic expressions. In the literature of the field, small capitals like LOVE IS A JOURNEY are used as mnemonics to name mappings. Thus, when we refer to the LOVE IS A JOURNEY metaphor, we are referring to the set of correspondences discussed above. The English sentence Love is a journey, on the other hand, is a metaphorical expression that is understood via that set of correspondences.

3.2. Parts and types of a metaphor

A metaphor, according to I.A. Richards in *The Philosophy of Rhetoric* (1936), consists of two parts: the tenor which is the subject to which attributes are ascribed, and the vehicle, which is the subject from which the attributes are derived.

¹ Black M. "More about metaphor" Cambridge, 1977.

All the world's a stage, and all the men and women merely players they have their exits and their entrances; - William Shakespeare (from As you like it 2/7)

This well known quote is a good example of a metaphor. In this example, "the world" is compared to a stage, the aim being to describe the world by taking well-known attributes from the stage. In this case, the world is the tenor and the stage is the vehicle. "Men and women" are a secondary tenor and "players" is the vehicle for this secondary tenor.

The third line begins selecting the attributes to ascribe from the vehicle onto the tenor. The selection of similar attributes is called the ground. In the play, Jaques continues this metaphor for another twenty lines beyond what is shown here - making it a good example of an extended metaphor.

An extended metaphor is one that sets up a principal subject with several subsidiary subjects or comparisons. The above quote from As you like it is a good example. The world is described as a stage and then men and women are subsidiary subjects that are further described in the same context.

A mixed metaphor is one that leaps, in the course of a figure, to a second identification inconsistent with the first one. Example: "Clinton stepped up to the plate and grabbed the bull by the horn". Here, the baseball and the activities of a cowboy are implied. Other examples include: "That wet blanket is a loose cannon"; "Strike while the iron is in the fire"; or (said by an administrator whose government-department's budget was slashed) "Now we can just kiss that program right down the drain".

A dead metaphor is one in which the sense of a transferred image is not present. Example: "money", so called because it was first minted at the temple of Juno Moneta. To most people though, "money" does not evoke thoughts of the temple at Juno Moneta. Dead metaphors, by definition, normally go unnoticed; people are typically unaware of the origin of words. For instance, consideration is a metaphor meaning "take the stars into account", mantel means "cloak or hood to catch smoke", gorge means throat, and so forth for thousands more.

Linguists have identified other types of metaphor too, though the nomenclatures are not universally accepted:

An active metaphor is one which by contrast to a dead metaphor, is not part of daily language and is noticeable as a metaphor. Example: "You are my sun."

An absolute or paralogical metaphor (sometimes called an antimetaphor) is one in which there is no discernible point of resemblance between the idea and the image. Example: "The couch is the autobahn of the living room."

A complex metaphor is one which mounts one identification on another. Example: "That throws some light on the question." Throwing light is a metaphor and there is no actual light.

A compound or loose metaphor is one that catches the mind with several points of similarity. Example: "He has the wild stag's foot." This phrase suggests grace and speed as well as daring.

A dormant metaphor is one in which its contact with the initial idea it denoted has been lost. Example: "He was carried away by his passions." Here, it is not known by what the man was carried away.

An implicit metaphor is one in which the tenor is not specified but implied. Example: "Shut your trap!" Here, the mouth of the listener is the unspecified tenor.

A submerged metaphor is one in which the vehicle is implied, or indicated by one aspect. Example: "my winged thought". Here, the audience must supply the image of the bird.

A simple or tight metaphor is one in which there is but one point of resemblance between the tenor and the vehicle. Example: "Cool it". In this example, the vehicle, "cool", is a temperature and nothing else, so the tenor, "it", can only be grounded to the tenor by one attribute.

A root metaphor is the underlying personal attachments that shape an individual's understanding of a situation. It is different to the previous types of metaphor in that it is not an explicit device in language but merely a part of comprehension. Religion is considered the most common root metaphor since birth,

marriage, death and other life experiences can convey a very different meaning to different people based on their level or type of religious adherence. An individual's political affiliations are another root metaphor that may affect the message conveyed by such terms as conservatism and liberal. In the example: "He is a very conservative politician", "conservatism" is the vehicle, "he" is the tenor and the attributes conveyed are dependent on the root metaphor: is it a good or a bad thing to be considered conservative?

The Structure of Metaphor

Metaphors are mappings across conceptual domains.

Such mappings are asymmetric and partial.

Each mapping is a fixed set of ontological correspondences between entities in a source domain and entities in a target domain.

When those fixed correspondences are activated, mappings can project source domain inference patterns onto target domain inference patterns.

Metaphorical mappings obey the Invariance Principle: The image-schema structure of the source domain is projected onto the target domain in a way that is consistent with inherent target domain structure.

Mappings are not arbitrary, but grounded in the body and in everyday experience and knowledge.

A conceptual system contains thousands of conventional metaphorical mappings, which form a highly structured subsystem of the conceptual system.

There are two types of mappings: conceptual mappings and image-mappings; both obey the Invariance Principle.

Some Aspects of Metaphor

The system of conventional conceptual metaphor is mostly unconscious, automatic, and is used with no noticeable effort, just like our linguistic system and the rest of our conceptual system.

Our system of conventional metaphor is alive in the same sense that our system of grammatical and phonological rules is alive; namely, it is constantly in use, automatically and below the level of consciousness.

Our metaphor system is central to our understanding of experience and to the way we act on that understanding.

Conventional mappings are static correspondences, and are not, in themselves, algorithmic in nature. However, this by no means rules out the possibility that such static correspondences might be used in language processing that involves sequential steps.

Metaphor is mostly based on correspondences in our experiences, rather than on similarity.

The metaphor system plays a major role in both the grammar and lexicon of a language.

Metaphorical mappings vary in universality; some seem to be universal, others are widespread, and some seem to be culture-specific.

Poetic metaphor is, for the most part, an extension of our everyday, conventional system of metaphorical thought.

These are the conclusions that best fit the empirical studies of metaphor conducted over the past decade or so. Though much of it is inconsistent with traditional views, it is by no means all new, and some ideas-e.g., that abstract concepts are comprehended in terms of concrete concepts-have a long history.

Relationship to other figures of speech

A simile is like a metaphor, in that both compare one object with another, but while a metaphor is implicit, a simile makes the comparison explicit with a word such as "like," "as," or "than." In this respect, a metaphor is a more concrete assertion of identity, and may result in a confusion if taken literally, whereas a simile is clearly just a comparison.

Metonymy is the substitution of a closely related word for the intended subject. Unlike a metaphor, a metonymy does not transfer qualities from one word to another; rather, it uses an existing association to draw a link between words.

Allegory is an extended section of prose or verse which carries a meaning or message about something other than its literal subject. This can be described as an implicit metaphor.

Metaphor taken to its extreme may be called a hyperbole (in cases where a metaphor is exaggerated) or catachresis (in cases where a metaphor borders on nonsense).

3.3. Metaphorical generalisation

The use of metaphor is a dynamic phenomenon which enables us to generate new meanings from old. This process can be illustrated with the phenomenon of metaphorical generalisation. The view that metaphor is a principal avenue by which language progresses is based on the perfectly reasonable assumptions that language has to start somehow, and its initial concerns would have been with items in a speaker's immediate vicinity. A plausible origin myth is that the most primitive linguistic resources provided rudimentary verbal representations for solid sensible objects and for animal and (especially) human activities (Stanford 1936). Initially the resources of natural language would presumably have been fairly parsimonious. A problem is: how could the primitive linguistic resources, grounded in representations for sensible objects and expressions for basic activities, be extended to embrace the higher reaches of abstract thought that we now articulate through the rich resources of natural language? A fundamental mechanism for extending and refining language is metaphor.

Consider the verb 'run'. In its simplest and most basic sense it designates a human (and animal) activity. But through metaphorical extension it comes to be applied to objects which lie outside its basic reference class, such as rivers. The term began with a more limited scope or extension, and when talk first arose of rivers running it must have sounded bizarre. It might well have been objected, when the

metaphor was green and fresh, that rivers cannot run: they have no legs. This is a banal example of so-called frozen (or dead) metaphor. Once metaphor freezes (or dies) it becomes an ordinary part of our literal vocabulary. So it comes about that rivers run, taps run and fences run, and they 'run' in a way which has generalised the meaning of this expression.

When we speak of fences 'running' around a boundary, for example, there is no suggestion of motion. The metaphor has generated a static sense of 'running'. Running has acquired the sense of following a path. That has amplified one aspect of the original idea of running, and suppressed other elements. Running is a simple activity which involves putting one leg in front of the other in a certain systematic, sequential and rhythmic fashion. It is a basic activity, but one nevertheless with complicated aspects, and by abstracting certain elements of the activity we are able to produce a generalisation of the basic sense of the word.

Metaphorical extension in this way, starting from the modest beginnings of describing macroscopic objects and simple activities, forges and reshapes concepts and thereby modifies language so that it comes to embrace an ever wider and more complicated repertoire of referents and activities. This process of generalisation and abstraction is a plausible explanation of how it is that we are able to start off with a decidedly limited or restricted set of verbal resources and extend them further, and reshape and refine them, to cope with the ever more complicated world which these very resources help us to create.

Generalizations

The LOVE IS A JOURNEY metaphor is a conceptual mapping that characterizes a generalization of two kinds:

Polysemy generalization: A generalization over related senses of linguistic expressions, e.g., dead-end street, crossroads, stuck, spinning one's wheels, not going anywhere, and so on.

Inferential generalization: A generalization over inferences across different conceptual domains.

That is, the existence of the mapping provides a general answer to two questions: -Why are words for travel used to describe love relationships? -Why are inference patterns used to reason about travel also used to reason about love relationships. Correspondingly, from the perspective of the linguistic analyst, the existence of such cross-domain pairings of words and of inference patterns provides evidence for the existence of such mappings.

Novel extensions of conventional metaphors

The fact that the LOVE IS A JOURNEY mapping is a fixed part of our conceptual system explains why new and imaginative uses of the mapping can be understood instantly, given the ontological correspondences and other knowledge about journeys. Take the song lyric, We're driving in the fast lane on the freeway of love. The traveling knowledge called upon is this: When you drive in the fast lane, you go a long way in a short time and it can be exciting and dangerous. The general metaphorical mapping maps this knowledge about driving into knowledge about love relationships. The danger may be to the vehicle (the relationship may not last) or the passengers (the lovers may be hurt, emotionally). The excitement of the love-journey is sexual. Our understanding of the song lyric is a consequence of the pre-existing metaphorical correspondences of the LOVE-AS-JOURNEY metaphor. The song lyric is instantly comprehensible to speakers of English because those metaphorical correspondences are already part of our conceptual system. The LOVE-AS-JOURNEY metaphor and Reddy's Conduit Metaphor were the two examples that first convinced me that metaphor was not a figure of speech, but a mode of thought, defined by a systematic mapping from a source to a target domain. What convinced me were the three characteristics of metaphor that I have just discussed: The systematicity in the linguistic correspondences. The use of metaphor to govern reasoning and behavior based on that reasoning. The possibility for understanding novel extensions in terms of the conventional correspondences.

Many of the metaphorical expressions discussed in the literature on conventional metaphor are idioms. On classical views, idioms have arbitrary

meanings. But within cognitive linguistics, the possibility exists that they are not arbitrary, but rather motivated. That is, they do arise automatically by productive rules, but they fit one or more patterns present in the conceptual system. Let us look a little more closely at idioms. An idiom like spinning one's wheels comes with a conventional mental image, that of the wheels of a car stuck in some substance—either in mud, sand, snow, or on ice, so that the car cannot move when the motor is engaged and the wheels turn. Part of our knowledge about that image is that a lot of energy is being used up (in spinning the wheels) without any progress being made, that the situation will not readily change of its own accord, that it will take a lot of effort on the part of the occupants to get the vehicle moving again --and that may not even be possible. The love-as-journey metaphor applies to this knowledge about the image. It maps this knowledge onto knowledge about love relationships: A lot of energy is being spent without any progress toward fulfilling common goals, the situation will not change of its own accord, it will take a lot of effort on the part of the lovers to make more progress, and so on. In short, when idioms that have associated conventional images, it is common for an independently-motivated conceptual metaphor to map that knowledge from the source to the target domain. For a survey of experiments verifying the existence of such images and such mappings, see Gibbs 1990 and this volume.

Traditional methods of getting things to eat are hunting, fishing, and agriculture. Each of these special cases can be used metaphorically to conceptualize achieving (or attempting to achieve) a purpose.

TRYING TO ACHIEVE A PURPOSE IS HUNTING

I'm hunting for a job.

I bagged a promotion.

The pennant is in the bag.

The typical way to hunt is to use projectiles (bullets, arrows, etc.)

I'm shooting for a promotion.

I'm aiming for a career in the movies.

I'm afraid I missed my chance.

TRYING TO ACHIEVE A PURPOSE IS FISHING

He's fishing for compliments.

I landed a promotion.

She netted a good job.

I've got a line out on a good used car.

It's time to fish or cut bait.

TRYING TO ACHIEVE A PURPOSE IS AGRICULTURE

It's time I reaped some rewards.

That job is a plum.

Those are the fruits of his labour.

The contract is ripe for the picking.

I will not try to survey all the dualities in the English metaphor system, but it is worth mentioning a few to see how subtle and pervasive dualities are. Take, for example, the LIFE IS A JOURNEY metaphor, in which goals in life are destinations, that is, desired locations to be reached. Since the dual of PURPOSES ARE DESTINATIONS is PURPOSES ARE DESIRED OBJECTS, the dual of LIFE IS A JOURNEY is a metaphor in which life is an activity through which one acquires desired objects. In this culture, the principle activity of this sort is business, and hence, LIFE IS A BUSINESS is the dual of LIFE IS A JOURNEY.

A PURPOSEFUL LIFE IS A BUSINESS

He has a rich life.

It's an enriching experience.

I want to get a lot out of life.

He's going about the business of everyday life.

It's time to take stock of my life.

Recall that LOVE IS A JOURNEY is an extension of A PURPOSEFUL LIFE IS A JOURNEY. It happens that LOVE IS A JOURNEY has a dual that is an extension of the dual of A PURPOSEFUL LIFE IS A JOURNEY, which is A

PURPOSEFUL LIFE IS A BUSINESS. The dual of LOVE IS JOURNEY is LOVE IS A PARTNERSHIP, that is, a two-person business. Thus, we speak of lovers as partners; there are marriage contracts, and in a long-term love relationship the partners are expected to do their jobs and to share in both responsibilities (what they contribute to the relationship) and benefits (what they get out of it). Long-term love relationships fail under the same conditions as businesses fail -- when what the partners get out of the relationship is not worth what they put into it.

Duality is a newly-discovered phenomenon. The person who first discovered it in the event structure system was Jane Espenson, a graduate student at Berkeley who stumbled upon it in the course of her research on causation metaphors. Since Espenson's discovery, other extensive dualities have been found in the English metaphor system. However, at present, it is not known just how extensive dualities are in English, or even whether they are all of the location-object type. At this point, I will leave off discussing the metaphor system of English, even though hundreds of other mappings have been described to date.

The major point to take away from this discussion is that metaphor resides for the most part in this huge, highly structured, fixed system. This system is anything but dead. Because it is conventional, it is used constantly and automatically, with neither effort nor awareness. Novel metaphor uses this system, and builds on it, but only rarely occurs independently of it. But, most interestingly, this system of metaphor seems to give rise to abstract reasoning, which appears to be based on spatial reasoning.

3.4. Comparative study of metaphors in the English and Uzbek languages

In Uzbek stylistics we find the same classification of metaphor. For example, according to Abdullayev, metaphors can be divided into “tradition metafora” (traditional metaphor) and “ijodiy metafora” (“creative metaphor”). Sh. Shomakhsudov uses other terms- “tildagi metafora” (“language metaphor”) and “badiiy metafora” (“literary metaphor”). In my opinion it is one and the same

classification given in different terms. Here are some examples of trite metaphors in the Uzbek language: *ayriliq o'ti, ishq o'tida yonmoq, ilm o'chog'i*.

The following can serve as an example of a genuine metaphor in the Uzbek stylistics: “*Mana bugun sizlar hayot ostonasiga qadam qo'ymoqdasilar*”.

In this example “hayot ostonasi” (the threshold of life”) is used as genuine metaphor.

According to its structure metaphor may be either simple or prolonged. Simple metaphor is expressed by one word and creates one image.

“*Oh, never say that I was false of heart. Though absence seemed my flame of quality*”.

(Shakespeare, “Sonnet” C/X)

Another example is as follows:

“*Musgrave, Hopper, Pratt, Brown (...) all names famous to Interpol but then unknown. They were all fledglings*” (Durell L.).

As to the prolonged or sustained metaphor it should be noted that it is created when the writer in his desire to present an elaborated image does not limit its creation to a single metaphor complete each other and strengthen expressiveness of n image.

“*Yes, Mary was a large dark moth and you might suspect that if she lifted her wings to fly she would uncover brilliant red purple under wings in a dazzling contract to the ashy ambitiously patterned pair which she exhibited when at rest*” (Garnett P.)

In this example the central image is moth which in the further description develops into other images loosely associated with the central one (wings, fly, purple).

Another example to prolonged metaphor:

“*I love not less, though less the show appear
That love is merchandized whose rich esteeming
The owner's tongue doth publish everywhere*”.

(Shakespeare, “Sonnet” C/X)

The imagery of this example has a negative connotation and reveals content to those who speak about their love everywhere.

“Mr. Dombey’s cup of satisfaction was so full at this moment: however that he felt he could afford a drop or two of its contents, even to sprinkle on the dust in the by-path of Ms little daughter”. Dickens).

In the example above we can see that metaphor “cup” is prolonged by such contributory images as ‘full’, “drop”, “contents”, and “sprinkle”.

“I thought I heard a voice. Then I thought perhaps it was a noise of the machinery. Stresses and stains may conveyers talk. They scream curves, the grumble and complain. When they can take the load, they whistle like butcher boys used to whistle when there was meat for the butcher boys to deliver” (Chaplin S.)

This time the metaphor “talk” is prolonged and concretized by the following verbs: “scream”, “grumble”, “complain” and “whistle”.

Our observations show that prolonged metaphors are rather widely used in English prose and verse.

Comparing structural classification of metaphor in the English and Uzbek stylistics it is worth mentioning that Uzbek scientists define and understand prolonged metaphors differently. As to simple metaphor, its definition coincides in both languages.

According to the Uzbek stylists simple metaphor is expressed by one word. So in this case the definitions given by Uzbek and English stylists coincide.

For example:

“Bir ikkita savollar tashlagan edi, kiyib tashladim”. (T. Ilhomov)

The verb “kiyib tashladim” which can be translated as “to cut” can be interpreted as “to cope with something perfectly”.

“Xalq g’azabi baribir supurib tashlaydi”.? (Fathulin Z.)

In the example the verb “supurib tashlaydi”-“to sweep” was used in the meaning of “to destroy”.

“Qo’lingiz gul, e gul ham gapmi, oltin”. (Fathulin Z.)

In the example above the words “gul”-“flower”, and “oltin”-“gold” is used in the meaning of “skillful”.

As to prolonged metaphor it should be noted that the definition given by Uzbek stylistics does not coincide with the one suggested by English scientists. If according to the definition given in English stylistics prolonged metaphor consists of several simple images that complete each other and strengthen one image, such Uzbek scientists as R. Kongurov, A. Sh. Shomakhsumodov consider that prolonged metaphor consists several words. In other words, in structural Uzbek stylistics classification of metaphors depends only on quantity of words. For example, A. Sh. Shomakhsumodov in his work “Uzbek tili stilistikasi” gives such examples prolonged metaphors: *oq oltin- cotton, po'lat qush-airplane, qora oltin-oil*.

It is interesting to note that similar examples can be found in the English language as well-“*gold candles fixed in heavens air.*” But they are regarded not as prolonged metaphors but as metaphorical periphrases. Though they are expressed by a group of words they contain only one image.

A metaphorical periphrasis is a periphrasis that is based on metaphor. As in cases of “*the punctual servant of all work*” (Dickens) or “*gold candles fixed in heaven's air*”. The first expression can be deciphered as the sun and the second one presupposes stars.

In the Uzbek stylistics this phenomenon is also frequently met, but here it is usually defined as merely prolonged metaphor. For instance, as it was mentioned early A. Sh. Shomakhsumodov considers such expressions as *oq oltin(cotton), zangora olov(gas)*, to be prolonged metaphor. Although in the examples above longer metaphorical phrases are used in place of possible shorter and plainer forms of expression.

It should be mentioned, that prolonged metaphor, containing several images can also be found in the Uzbek language. It is frequently met in Uzbek verse and prose. For example:

“Sher yurakli bu lochin

*Qoqib qanot qulochin,
Quzg'unlardan asradi,
Elning xotin-halochin". (Shayxzoda)*

From this example it can be seen that the word "lochin"- "hawk" which is used as metaphor is prolonged by such contributory images as "qoqib qanotin"- "spreading wings".

There is one more example proving the fact of existence of prolonged metaphors in the Uzbek language that coincide the definition suggested by English scientists:

"Suyagimiz shu ish bilan qotgan. Qirq yildan biri siyosat qozonida qovurilib yuribmiz" (A. Nesin)

Here genuine metaphor "siyosat qozoni" ("the bowe of politics") which can be deciphered as the "the world of politics", is prolonged by metaphor "qovurilib yurmoq" ("to be frided") that means "to be surrounded by something and get experience in this sphere".

It is interesting to note than the term "metaphor" has been accepted by the Uzbek stylistics comparatively recently. There was another term "majoz" was used in this concern. But it should be noted that metaphor mostly coincides with "istiora" that is considred to be one type of "majoz" and presupposes comparison between two things which possess similar features.

There is another type of metaphor which is called metaphorical epithet. This phenomenon is widely spread in both languages. For instance, in the English language we may come across such expressions as gold hand, stony heart. In the Uzbek literature it is one of the most frequently used types of metaphor as it is peculiar to the Uzbek language to use metaphor in the attributive form, especially, when it deals with the description of people appearance.

For example:

Qaldirg'och qoshini yana chimirdi
Suhbat ochar edi ilm-fandan

(X. Olimjon).

In this case expression “qaldirg’och qoshi” (swallow eyebrow) is considered to be metaphorical epithet as the first component of it, in its essence, is a simple metaphor;

Another example to it:

Sumbul sochli farqi ochilgan

Lola labli bir qizni ko’rdim.

(X. Olimjon).

As to morphological characteristics of metaphor, it is worth noting that and in both Uzbek and English languages metaphor can be expressed by all notional parts of speech and it may function in the sentence as any of its member.

For instance in “migraines melt away” metaphor is expressed by verb and functions as a predicate. And in expression “shadow of a simile” metaphor is expressed by noun. In the example “the leaves fell sorrowfully” metaphor is expressed by an adverb and functions as an adverbial modifier in the sentence. Here are some more examples from the Uzbek language:

“O’zingni bos, bir pasda lovullab ketasan-a?!”

In the sentence given above metaphor “lovullab qolmoq”(to burn with anger) is expressed by verb and serves as a predicate of the sentence.

“U tulkining qilgan ishini hursand edi. Hammamiz laqillab kutibdi.”

In the example above metaphor “tulki” is expressed by noun and functions as an attribute in the sentence.

So the main function of the metaphor is to create images. It is one of the most frequently used stylistic devices expressing the concepts of love and beauty. For instance, favorite images in oriental poetry are: bulbul, lola, gul, oy, quyosh. Obviously, nature, art, war, fairy tales and myths may also serve as source for metaphorical images. In English, on the contrary, the use of images, describing beauty with the help of natural phenomena (the sun, stars, the sun...) is considered to be a bad style, useless and high flown ornamentation. Thus it may be concluded that

metaphor is a lexical stylistic device based on the principle of identification and comparison of two objects. It is peculiar to the both English languages. In both metaphor languages can be expressed by any part of speech and serves to create images expressing a wide range of concepts.

In conclusion it would be of interest to show the results of the interaction between the dictionary and contextual meanings.

The constant use of a metaphor gradually leads to the breaking up of the primary meaning. The metaphoric use of the word begins to affect the dictionary meaning, adding to it fresh connotations or shades of meaning. But this influence, however strong it may be, will never reach the degree where the dictionary meaning entirely disappears. If it did, we should have no stylistic device. It is a law of stylistics that in a stylistic device the stability of the dictionary meaning is always retained, no matter how great the influence of the contextual meaning may be.

Metaphors from the book “Shaytanat” by T.Malik.

- 1) “Qozi” kirgan vaqtda Kesakpolvon hayolini kishanlangan yuragini bo’lsada, qizdirayotgan g’aloyon o’tini o’chira olmagan edi. 23-bet.
- 2) Uning vujudida alanga olgan g’azab o’tini shu ko’zlari bildirib turardi. 31-bet.
- 3) Kech kuzning izg’irinli nafasi sochlarini asta to’zitadir. 31-bet.
- 4) Uning tanasi o’lim sharpasidan yengil titraydir. 32-bet.
- 5) Tong qilichi g’olib kelib ikki qoshi orasini poraladi. 276-bet.
- 6) Qishning sovuq nafasi sezilib tursada, yerning iliq bag’ri kechasi yoqqan qorni eritib yuborgan. 268-bet.
- 7) Shu xildagi g’azab, kinoya, masxara toshlari aralashiga otilaverdi. 262-bet.
- 8) Uning yaralangan qalbi o’kinchning temir tirnoqlari orasida majaqlanib azoblanardi. 225-bet.
- 9) Hozirgina qiy-chuvga to’lgan xonani sukunat zabt etdi. 200-bet.
- 10) Nahot, ko’zlaridagi surur nurini zulm pardasi batamom to’sgan bo’lsa? 159-bet
- 11) Xayoli ko’zgusida gavdalangan onasi unga uzoq tikildi. 148-bet.
- 12) Hamma qorong’ulik bag’rida tentiraydi. 123-bet.

- 13) Agar nafrat va alam buluti baravariga yopirilsa buning chorasi bormi? 122-bet.
- 14) Manzuraning ruhidagi siniqlikni o'g'illari sezishdi. 120-bet.
- 15) Inson farzandlari qachon adolat gulshanidan bahra oladilar. 106-bet.
- 16) Mashina zulmat qo'ynidagi qabriston yonida to'xtadi. 86-bet.
- 17) Uning nolasi sahro bag'riga tomgan tomchi kabi samarasiz edi. 73-bet.
- 18) Yopirilib kelgan muzdek havo uning yo'talini uyg'otdi. 194-bet.
- 19) Elchin og'zidan sachragan olovni ko'rdi. 71-bet.
- 20)Manzuraga egalik qilgan xavotir iskanjasi bo'shashmagan edi. 119-bet.

CONCLUSION

In the present qualification work we attempted to investigate the role of metaphor in literary discourse. We chose the theme of our qualification work because we interested in it. We used different kind of references to investigate the importance of metaphor in the English and Uzbek languages.

A stylistic device a conscious and intentional intensification of some typical structural and semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. The stylistic device based on the principle of identification of substitution of one object for another is called *metonymy* and the SD based on contrary concepts is called *irony*.

As we said above 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.

Metaphor is a relation between the dictionary and contextual meanings based on resemblance of two objects, ideas, and actions. It is used to help us understand the unknown, because we use what we know in comparison with something we don't know to get a better understanding of the unknown.

A metaphor is a comparison that shows similarities in things that basically different. A distinction is made between a *metaphor*, which compares without using *like* or *as*; a simile, which uses *like* or *as* in the comparison; and personification, which gives human qualities to something that is not human, usually an abstract idea. Metaphors are comparisons that show how two things that are not alike in most ways are similar in one important way. A metaphor is more forceful (active) than an analogy, because metaphor asserts two things are the same, whereas analogy implies a difference; other rhetorical comparative figures of speech, such as metonymy,

parable, simile and synecdoche, are species of metaphor distinguished by how the comparison is communicated.

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

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

From the observations, I noticed that metaphor as a stylistic device is used much more than other ones in the works. The metaphor is often defined as a compressed simile. But this definition lacks precision. Moreover, it is misleading, inasmuch as the metaphor aims at identifying the objects, while the simile aims at finding some point of resemblance by keeping the objects apart. That is why these two stylistic devices are viewed as belonging to two different groups of SDs. They are different in their linguistic nature.

Metaphor comprehension involves an interaction between the meanings of the topic and vehicle terms of the metaphor. Meaning is represented by vectors in a high-dimensional semantic space. Predication modifies the topic vector by merging it with selected features of the vehicle vector. The resulting metaphor vector can be evaluated by comparing it with known landmarks in the semantic space.

My research has produced some evidence which shows that metaphor serves to rich meaning of the words and to color them. The present material can be used at the

lessons of stylistics, home reading, and 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, etc. Teachers and students might use the results of the present work for the further investigations.

Finally, I conclude that it would be of interest to show the results of the interaction between the dictionary and contextual meanings.

The constant use of a metaphor gradually leads to the breaking up of the primary meaning. The metaphoric use of the word begins to affect the dictionary meaning, adding to it fresh connotations or shades of meaning. But this influence, however strong it may be, will never reach the degree where the dictionary meaning entirely disappears. If it did, we should have no stylistic device. It is a law of stylistics that in a stylistic device the stability of the dictionary meaning is always retained, no matter how great the influence of the contextual meaning may be.

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