

Peculiarities Of Stylistic Devices In English Language

Shamsiyeva Gulyora Orifovna
Master's student of Turon University
Karshi city, Republic of Uzbekistan

Abstract. The article deals with the peculiarities of lexical stylistic devices in English language. The actuality of which is directed to define the features of lexical stylistic devices and their usage in modern linguistics. The penetration of modern technology which is called “innovation” accelerates the pace of our life. That requires some changes in science such as the creation of new textbooks, dictionaries and manuals. In order to fulfill these goals one must know every field of linguistics. Due to this task the article puts the aim of analyzing lexical stylistic devices in English language. It is concluded that the lexical stylistic devices in language can be a subject to investigate in different aspects. It's defined by the final concrete results.

Key words: stylistic devices, general linguistics, communication, pragmatic aspect, interaction, functional styles of language.

Introduction. Stylistics, sometimes called lingvo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

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

The first field of investigation, i.e. SDs and EMs, 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 issues.

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 generative aspect of literary texts, and some others.

Results. 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.

Transferred meaning is the interrelation between two types of the lexical meaning: dictionary and contextual. The contextual meaning always depends on the dictionary meaning. But when the deviation is very great that it causes an unexpected turn in the logical meaning, we register a stylistic device. In other words we may say: when we witness two meanings of the word realized simultaneously we are confronted with a SD, where two meanings interact.

Discussion. Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called con-textual 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, as, for example, with the word sophisticated. This is especially the case when we deal with transferred meanings.

What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device. The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. The term 'transferred' points to the process of formation of the derivative meaning. Hence the term 'transferred' should be used, to our mind, as a lexicographical term signifying diachronically the development of the semantic structure of the word. In this case we do not perceive two meanings. When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

The term “metaphor”, as the etymology of the word reveal 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.

The main function of the metaphor is to create images. Genuine metaphors create bright images in poetry and emotive prose. Trite metaphors are widely used in newspaper and scientific style. Here it is not a shortcoming of style. They help the author make the meaning more concrete and brighten his writing as it is an indispensable quality of human thought and perception.

There is an opinion according to which metaphor is defined as a compressed simile. Prof. I.R. Galper in considers this approach as misleading because metaphor identifies objects while simile finds some point of resemblance and by this keeps the objects apart. He says their linguistic nature is different.

When likeness is observed between inanimate objects and human qualities, we have the cases of personification:

Slowly, silently, now the moon

Walks the night in her silvery shoon

This way and they and that the she peers and sees

Silver fruit upon silver trees

Metonymy is based on a different type of relationship between the dictionary and contextual logical meanings, a relationship based not on affinity, but on some kind association connecting the two concepts which these meanings represent on a proximity. For example, the word crown can stand for a king or queen, cup 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, etc.

In metonymy the name of one thing is applied to another with which it has some permanent or temporary connection: He felt as though he must find a sympathetic intelligent ear (Th drieser). As Galperin points out, the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously, otherwise, we cannot state that a stylistic device is used. The above listed examples are common and fixed in dictionaries. In fact, they are derivative logical meanings which co-exist with the primary one. Metonymy used in language-in-action or speech, so called contextual metonymy, is genuine metonymy and reveals a quite unexpected substitution of one word for another, or even of one concept for another, on the grounds 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.*” (Ch. Dickens).

Irony is a stylistic device also based on the simultaneous realization of two logical meanings, dictionary and contextual, but the two meanings stand in opposition to each other, for example: “*It must be delightful to find oneself in a foreign country without a penny in one’s pocket.*”

T. Zilka explains irony as an indirect naming of a phenomenon in which the meaning is shifted towards the opposite pole. He also thinks that irony

can be considered as an extreme case of a metaphor, however, metaphor is based on the relation of homonymy while irony is based on antonymy. Two types of irony can be classified: the first type provides a positive

evaluation of a person, event or nature with an opposite, that is negative, meaning The above mentioned example illustrates this type of irony (i.e. *delightful* = *horrible*). Let us have one more example of this kind. In the first type of irony too much praise creates the opposite that is negative, effect, for instance, This is the most exciting trip of my life! (the most exciting means the most boring). In the second type of irony, the words and expressions with negative meaning are the bearers of positive qualities of people, items, events and various phenomena. This kind of irony can function as self-criticism or self-irony. The famous statement of Socrates 'I know that I know nothing' can be seen as an example of this kind of irony. We perceive the positive meaning of the message: Socrates is saying I know a lot, I know almost everything. T. Zilka classifies this type of irony who declares himself to be an idiot but his acts are often wise and clever. Irony is a gentle means of humour, however, it must not be confused with it. Humour always causes laughter, what is funny must come as a sudden clash of the positive and negative. In this respect irony can resemble humour. But the function of irony is not confined to producing a humorous effect. We can find some examples there: "The man they had got now was a jolly, light-hearted, thick-headed sort of a chap, with about as much sensitiveness in him".

Conclusion. In conclusion it should be mentioned, that the fact that lexical stylistic devices in language are subject to investigate in different aspects. It's defined by the final concrete results which can serve the material for theoretical courses of stylistics, typology as well as can be used for practical lessons in translation, home reading conversational practice and current events.

Bibliography

1. Арнольд И.В. (1973). Стилистика современного английского языка. Л.
2. Балли Ш. (1961). Французская стилистика. М.
3. Chatman, Seymour. (1967). Stylistics; Quantitative and Qualitative, V. 1.
4. Daniyeva M.Dj. (2025). Applied Linguistics. Qarshi.
5. Galperin.I.R. (1977). Stylistics. М. "Higher school".
6. Kukhareno V.A. (1987). A Book of Practice in Stylistics. М. "Высшая школа".
7. Kukhareno V.A. (1987). Book of Practice in Stylistics. М. "Высшая школа".
8. Preston, William (1982). Poetry Ideas in teaching Literature and Writing to Foreign Students. *TESOL Quarterly*, 16(4): 489-502.
9. Riffaterre, M. (1964). The Stylistic Function. Proceedings of the 9-th International Congress of Linguists, The Hague, p.p. 316-317.
10. Short, Michael (1983). Stylistics and the Teaching of Literature.
11. The World Book Encyclopedia. (1994). USA. №. 5. Volume 9.
12. Toshaliyev I. (1988). O'zbek tili stilistikasi. T.
13. Zilka T. (1987). Principles of Language Learning: Theory and Practice, Englewood Cliffs: Prentice-Hall.
14. Мюллер. В.К. (1962). Англо – Русский словарь М. "Высшая школа".
15. <http://tool-kit.ru/lekciy-en/93-lexical-expressive-means-and-stylistic-devices-4-2.html>