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ДОБРЕДОЈДОВТЕ WËLLKOMM स्वागत छ
VÄLKOMMEN FÁILTE VÍTEJTE HERZLICH
Laipni lūdzam WILLKOMMEN ΚΑΛΩΣ ΗΡΘΑΤΕ
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ANALYSIS OF LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

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Abstract: Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in 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, 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.

Keywords: lexical meanings, linguistics,

Introduction

In order to improve the training and provide better knowledge of foreign languages we have to accelerate the realization of the National Programmer of Personnel Training in the country. As in many other aspects of life the situation changed in a language policy. That requires creation of new textbooks, dictionaries, manuals. In order to fulfill this goals one must know every field of linguistics. In my opinion the theme of the work is very actual because there is not any manual which compare the lexical stylistic devices of the Uzbek and the English language.

Expressive means and stylistic Devices

All stylistic means of the English and Uzbek languages can be divided into expressive means (EM) and stylistic devices (SD). "The expressive means of a language are those phonetic, morphological, word building, lexical, phraseological or syntactical forms which exist in language as-a-system for the purpose of logical and various dictionaries.

Among lexical EM we must mention words with emotive meanings, interjections, polysemantic words, vulgar words, slang etc. The fact that polysemantic words retain their primary and secondary meanings is of great importance for stylistics. It is quite easy to understand the meaning of the following phrases; He grasped the main idea; a burning question; pity melted her heart. The italicized words are used in their secondary transferred dictionary meanings. But the primary and secondary meanings are realized simultaneously. The expressiveness of these words becomes obvious when compared with neutral equivalents; He understood the main idea; an important question; pity softened her heart. This expressiveness exists in the vocabulary of the Uzbek and any language. For example: Suv yuz gradus issiqlikda qaynaydi; gap qaynaydi. Ustaraniqayramoq. Ikki yoshni bir-biriga qayramoq. Dalalarda ish qaynaydi kimlar teradi, kimlar beda o`radi, kimlar shudgar qiladi.

In this short survey it is impossible to give a complete analysis of all E.M. of the both language. My task was to show some lexical EM of the English and Uzbek languages.

According to Prof I.R. Galperin`s definition Stylistic Devise is a conscious and intentional intensification of some type structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

SD must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings gives rise to such SDS

as metaphor, metonymy, irony, epithet and others. Thus, a metaphor is a conscious and intentional intensification of typical semantic properties of a word: "Oh, Rain"-said Mor. He enveloped her in a great embrace. (I. Murdoch). The dictionary meaning of the verb "envelope" is "to wrap up, cover on all sides". The contextual meaning is "to embrace" Here we can give example of the Uzbek: Imtixonda u sayrab ketdi. The dictionary meaning of the verb "sayramoq" is "qushlarning sayrashi, yoqimli yoki yoqimsiz ovoz chiqarishi" The contextual meaning is" tinmasdan so`zladi, yaxshi javob berdi".

The typical features of proverbs and sayings serve as the foundation for an SD which is called epigram, i.e. brevity, rhythm and other properties of proverbs constitute a generative model into which new content is poured

- A thing of beauty is a joy forever. (J. Keats)
- Sweet is pleasure after pain (J. Dryden)
- If youth knew, if age could (Tl. Estienne)
- What the eye does not see, the stomach doesn't get upset (J.K. Jerome).

O`zing tashna bo`lsang, obi juy etar

Ko`zing tashna bo`lsa, obro`y ketar (X.Dexlaviy)

Aytur so`zni ayt, aytmas so`zdan qayt. (A.Navoiy)

These phrases are not proverbs; they are the creations of individual writers and poets. When such phrases are used in the text they accumulate great emotive force and function. They acquire a generalized status and thus easily become an SD while proverbs remain EM of the language.

The some may be said about syntax. The typical structural features of oral speech (violation of word order, omission of some parts of the sentence, repetition of certain words etc) may be intensified and promoted to a generalized status. Such SDs as inversion, parallel constructions, chiasmus is the result of these stylistic transformations.

Lexical Expressive Means and Stylistic Devices

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 ven 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.

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 stylistic device based on the principle of identification of two objects is called a metaphor.The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.

Metaphor. 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.

Thus by transference of meaning the words grasp, get and see come to have the derivative meaning of understand. When these words are used with that meaning we can only register the derivative meaning existing in the semantic structures of the words.

Though the derivative meaning is metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

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.

The idea that metaphor is based on similarity or affinity of two objects or notions is erroneous .The two objects are identified and the fact that a common feature is pointed to and made prominent doesn't make them similar .The notion of similarity can be carried on ad absurdum ,for example ,animals and human beings move , breathe ,eat ,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.

Metaphor is not merely an artificial device making discourse more vivid and poetical. It is also necessary for the apprehension and communication of new ideas. It is the way in which creative minds perceive things.

Metaphors like many SDs must be classified according to three aspects:

1) The degree of expressiveness,

2) The structure i.e. in what linguistic form it is presented or by what part of speech it is expressed,

3) The function, i.e. the role of SD in making up an imagine.

The expressiveness of a SD depends on various aspects. Different authors and literary trends or movements have different sources where they borrow the material for images. Favourite images in oriental poetry are: nightingale, rose, moon. Nature, art, war, fairy tales and myths, science may also serve as sources for metaphorical images.

We distinguish genuine and trite metaphors. The metaphors in which images are quite unexpected are called genuine. Those which are commonly used-are called trite or dead metaphors. Genuine metaphors are also called speech metaphors. Genuine metaphors can easily become trite if they are frequently repeated.

There is an opinion that a metaphor is a productive way of building up new meanings and new words. Language can be called the "dictionary of faded metaphors".

Examples of trite metaphors: The salt of life; a flight of imagination: the ladder of fame; to burn with passion (anger). The following metaphors enriched English phraseology; foot of a bed, leg of a chair, head of a nail, to be in the same boat, blind window, to fish for complements. Here Uzbek examples o`q yomg`iri, o`lim do`li buloq ko`zi.

Examples of genuine metaphors: The lips were tight little traps the whole space was a bowl of heat; this virus carried a gun; the dark swallowed him;

Mrs. Small`s eyes boiled with excitement; the words seemed to dance □. Xademay, ularning safari qoridi. Daryo oqar, vaqt oqar, umr oqar paydar-pay. Boshimdan kaptarlardekuchdi ming-minglab xauol. Gullar go`yo eshitar ta`zim.

Very often trite metaphors are given new force and their primary dead meaning is created a new. It is achieved by introducing new additional images. Such metaphors are called sustained or prolonged: "Our family rivulet joined other streams and the stream was a river pouring into St. Thomas Church" (J. Steinbeck).

Jimjitlik bor joyda xayot so`nadi. Jimjitlik toshni xam, ko`ngilni xam emiradi. Tingan

suvni qurt bosadi.

Thus, trite metaphors regain freshness due to the prolongation. Metaphors may have a sustained form in cases with genuine metaphors as well.

Usually a metaphor may be expressed by any part of speech.

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

Here the examples of personification (jonlantiruvchi) of Uzbek languages. Xozir Farg`ona bog`larida to`kin kuz. O`rikzorlar tukini o`zgartirib boshiga olov rang qip-qizil durra bog`lagan. Tutzorlar boshida malla qalpoq.

Metonymy - is a transfer of meaning based upon the association of contiguity-proximity. 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).

Guldur etib, bulut tarqab Yalt-yult etib chaqmoq chaqdi, Ishchi bobo seskansang-chi!

Sharqqa quyosh chinlab chiqdi!

In this Uzbek example the word "sharq" means countries and notions of East.

The transfer of meanings may be based on temporal spatial, casual, functional, instrumental and other relations.

Like metaphors metonymy can be divided into trite metonymy-i.e. words of metonymic origin and genuine metonymy.

In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring fades away.

Ex: nickel, the coin of the US and Canada worth 5cent: hand, a workman; bench, a judge; cradle, the place where something begins; grave, death; house, the people voting after a debate. Qo`l - ishchi kuchi, beshik boshlang`ich joy

If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this easy we have genuine metonymy. In order cases we have only one of the lexicological problems -how new words and meanings are coined. In most traditional metonymies the contextual meanings are fixed in dictionaries and have a note -fig. Metonymy may be divided into figures of speech established in the language and individual speech. Metonymy established in the language is frequent in colloquial speech. E.g. the whole table was stirring with impatience.e.g. the people sitting round the table were impatient.Terim paytida ko'p qo'l kerak buladi.Uning qalami qasos o'ti bilan yonardi .Green fingers ,people who have skill for growing gardens blue -collars-workers, a symbol of non-manual labor .

Metonymy is based on different relations of contiguity.

1) a leading significant feature of a person can be used instead of its possessor: Who is the moustache? - (who is the man?). Olive uniforms (young men); cotton prints (women) ."Tantanali majlis zalida "a'lo ", "yaxshi" qator o'tirdi.

2) a symbol can be used for an object: Then I think of taking silk (to become a lawyer). Nikolay zamonida ostonam tuyoq ko'rmagan.

3) The name of the place can be used for somebody or something connected with it; It was too late for the river (a picnic on the riverside) .Majlisga butun qishloq keldi. Auditoriya kuldi.

4) A concrete noun may stand for an abstract one: My mother's voice had the true.

5) An abstract notion may stand for a concrete one: Subservience sprang round the counter (weak and mild people were standing round the counter).

6) An abject may denote an action; When I awakened old sleepy Mary was up and gone ... and coffee and bacon were a foot (the breakfast was ready).

Certainly the types of metonymy are not limited. There may appear new types of relations for the origin of metonymy. A metonymy differs from a metaphor by the fact that a metaphor may be periphrased into a simile by the help of such words as: as if, so as, like etc. With metonymy you cannot do so.

The sources where images for metonymy are borrowed are quite different: features of a person, an object, facial appearance, names of writers and poets, names of their books, name of some instruments, etc.

The expressiveness of metonymy may be different. Metonymy used in emotive prose is often called contextual and in this case is considered to be genuine and unexpected.

Eg: The brown suit gaped at her. The blue suit grinned, might even have winked. But the big nose in the gray suit stared-and he had small angry eyes and even did not smile (J. Preistley).

Qo`shiq kuylar qizaloq

Tinglar uni dale, bog`

Prof.Galperin states that in order to decipher the true meaning of a genuine metonymy a broader context is necessary (not the same with a metaphor). Though for trite metonymy the case is not the same. We can see this from the following examples: fifty sails (instead of fifty ships), smiling year (for spring).In the morning old Hitler-face questioned me again (S. Sillitoe). I get my living by the sweat of my brow (with difficulty); to earn one's bread lone`s means of living); to live by the pen (by writing); to keep one's mouth shut (be silent).

Usually metonymy is expressed by nouns or substantivized numerals or attributive constructions; she was a pale and fresh a eighteen.

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (definite and zero articles have a generalizing function).

Besides, metonymy have a characterizing function when it is used to make then character's description significant or rather insignificant (by mentioning only his hat and collar. It has the function of introducing a new person into the book.

Irony is based on the realization of two logical meanings (dictionary and contextual). Which stand in opposition? It is the clash of two diametrically opposite meanings. Eg: The man they had got now was a jolly, light-hearted, thick-headed sort of a chap, with about as much sensitiveness in him. (J.K.)

Mana shu uchun ko`pchilik Yaponlar bunday "yoqimly" taasurotlaridan ko`ra ishlash ming marta afzal deydilar.

In this utterance two words: "thick-headed" means a stupid, dull person and "sensitiveness" means of sensitive person who is easily hurt in the spirit easily offended. And "yoqimli" means "yoqimsiz".

Sometimes irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark, taunt, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm: once upon a time in a sceptered island ruled a Great white Queen and enchantress...

Beloved by her subjects, she ruled with a stern, but loving hand, disallowing anything that was not good for them...

In fact, the majority of people did not have to work at all, only the rich, were punished, left with the worries that money brings.

In this text the author gives asarcastic description of the former prime minister of Great Britain-M. Thatcher. Sarcasm appears due to the use of contradictory notions: a stern, but loving hand; a Queen and enchantress disallow anything that was not good for them, only rich people were left with worries etc. Sarcasm is kept whole due to the use of such devices as periphrasis: "a sceptered island" instead of Great Britain; litotes-disallowing anything that was not good for them; epithets-a sceptered island, a stern and loving hand.

Irony largely depends on the environment. We ought to distinguish between irony and humour. Humour causes laughter. But the function of irony is not to produce a humorous effect only. In some cases it can express a feeling of irritation, displeasure, pity or regret.

Richard Attick says: "The effect of irony lies in the striking disparity between what is said and was meant "Eg: Stoney smiled the sweet smile of an alligator. "Xali uyga kelsang, boshingni silab, qo`yaman". "Imtixonga juda "yaxshi" tayorlanib kelibsiz, qizim, baxongiz "ikki"-dedi o`qituvchi.

To mark out ironically used words in written language such graphic means as inverted commas and italicized words are used. Sometimes it is only the situation that can prompt the use of irony. In oral speech the main role in recognition of irony belongs to intonation and situation. The following phrase "There is gratitude for you!" (Thanks for you) may be said ironically, depending on the situation and the intonation with which you use it.

In the Uzbek language irony can be expressed by morphological form of plurality for example.

Saboxat xonaga sinchkov ko`z ugurtirarkan, nimadandir xursand bo`lganday og`zini tanobi qochib, iztehzo bilan iljayardi.

-Nega aqalli qizlaringizni yo`qlab bormaysiz, desam turishlaringiz shoxona ekanda,-dedi nixoyat kesatiq bilan.

Stylistic Devices Based on the Interaction of Logical and Emotive Meaning

The emotive meaning of a word can be clearly understood if we introduce the notion of neutral meaning. It denotes the unemotional communication: Stylistic of emotional word and constructions are easily sensed when they are set against the non emotional words and constructions.

Interjections. Usually these words express our feeling such as regret, despair, sorrow, woe, surprise, astonishment etc. In the previous parts we have spoken about interjections which were defined as expressive means of the language. Emotionally coloured features of interjections after conscious and intentional intensification of their structural and semantic properties move up to a generalized status and become a stylistic device.

Interjections may be divided into simple and derivative.

Simple interjections: Oh! Ah! Bah! Pooh! Gosh! Hush! Alas! Voy! Eh! Oh! Be! Ie! Iy! Voey! E-ha! xa! Voy-bo`y! Xaya! I-i! Yop! Ey! Xax! Obbo!

Derivative interjections:Heavens! Good gracious!

Dear me! Good! By the lord! God knows! Bless me! Hum bug! Yopiray! Tavba! Alvido!

Yopirim! Parvardigor! Barakalla!, "Xe, mayli-da, uka, buyam endi qirq yilda bir eshak o`yin deganday gap-da. Voy, Xushomadgo`y-ey!" Voy, otasi tushgur-ey, dedi kula-kula Musa, men sizni so`fi, bunday ishlarga r`tabor qilmaydi deb yursam, sizda gap ko`p ekan. Voy, otasi tushkur-ey!

There are a number of adjectives and adverbs which may be classified as interjections. Among them are the following: terrible, awful, great, wonderful, splendid. When they are used as interjections they are not used in their logical dictionary meanings. In most cases they are used in their emotive meanings as intensifiers.

Conclusion

There is an opinion that a metaphor is a productive way of building up new meanings and new words. Language can be called the "dictionary of faded metaphors".

Examples of trite metaphors: The salt of life; a flight of imagination: the ladder of fame; to burn with passion (anger). The following metaphors enriched English phraseology; foot of a bed, leg of a chair, head of a nail, to be in the same boat, blind window, to fish for complements. Here Uzbek examples o`q yomg`iri, o`lim do`li buloq ko`zi.

Examples of genuine metaphors: The lips were tight little traps the whole space was a bowl of heat; this virus carried a gun; the dark swallowed him;

In conclusion I'd like to say that lexical E.M. and SD of both languages are similar in many cases.

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