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берүү өндүрүштүк комплекси

**ФИЛОЛОГИЯ ИНСТИТУТУ**

**АНГЛИС ТИЛИ ЖАНА АДАБИЯТЫ КАФЕДРАСЫ**

**Тексттерге стилистикалык анализ жасоо**

Манас 2026

Англис тили жана адабияты кафедрасынын жыйынында каралды  
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өндүрүштүк комплексинин Филология институтунун окуу-усулдук кеңешинде каралды  
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Түзүүчүлөр: Англис тили жана адабияты кафедрасынын улуу окутуучулары Төрөмаматова М.М., Жороева Г.А. Филология институтунун чет (англис) тили профилинде окуган студенттери үчүн. Тексттерге стилистикалык анализ жасоо боюнча окуу усулдук колдонмо. Тексттерге стилистикалык анализ жасоо боюнча окуу усулдук колдонмо чет тилин окуган студенттерге арналган, айрыкча чет тилин терең өздөштүрүп жаткан студенттерге чоң жардам берет. Негизинен башталганда стилистикалык анализдин тартиби, эмнеден башталып эмнеден бүтүшү, андан кийин ар бир бөлүктүн өзүнө түшүндүрмөлөр берилген. Ошондой эле ар бир стилистикалык каражаттарга аныктама жана мисалдары жазылган. Ушул окуу усулдук колдонмо чет тилин окуган жана кызыккан адамдар үчүн чоң салым кошот деген үмүттөбүз.

Манас. 2026, 41 бет

## Киришүү

Англис тилинин стилистикасы курсу студенттерди ар кандай коммуникация шарттарында эмоциялар жөнүндө ойлорду жеткирүү үчүн лексикалык, грамматикалык жана фонетикалык тилдик каражаттарды тандоо жана колдонуу принциптери менен тааныштырат. Англис тилинин стилистикасы курсу стилистикалык билим менен лингвистикалык билимди органикалык айкалыштырат, студенттерди баарлашуу жана аң-сезимдүү окуу үчүн негиз болгон фонддук билимдер менен куралдандырат, алардын өз алдынча иштөөсүнө шарт түзөт жана критикалык ой жүгүртүүнүн өнүгүшүнө салым кошот.

Жумушчу программасы 550300 «Чет (англис) тили» профили боюнча Жогорку кесиптик билим берүүнүн Мамлекеттик билим берүү стандартына ылайык түзүлгөн. Ал "Англис тилинин стилистикасы" бөлүмүндө берилген сунуштарды эске алуу менен иштелип чыккан. «Стилистика» курсу блоктук өзгөрмөнүн дисциплиналарынын бири болуп саналат. Бул дисциплина бир катар башка теориялык жана практикалык курстарга негизделген, атап айтканда: лексикология, практикалык грамматика, теориялык жана практикалык фонетика, үйөнүп жаткан өлкөнүн адабияты.

Бул дисциплинаны окуунун максаты студенттерге англис тилинин ар кандай функционалдык стилдеринин социолингвистикалык жана прагматикалык аспектиери жана лингвистикалык стилистиканын негизги көйгөйлөрү боюнча маалыматтарды теориялык жактан жалпылоо жана системалаштыруу, билимдин зарыл көлөмүн берүү болуп саналат. Максаттын практикалык жагы – келечектеги чет тил мугалимдерин даярдоону жакшыртуу.

Дисциплинаны окуунун милдеттери

- студенттерди тилдин стилистикалык каражаттарынын лингвистикалык табиятын өз системасында аныктоого жана бул каражаттардын функционалдуулугуна үйрөтүү.

- студенттерди тилдин түрдүү функционалдык стилдери менен тааныштыруу

- англис тилинин ар кандай функционалдык стилдеринин мүнөздүү өзгөчөлүктөрүн сүрөттөп берүү

- студенттерге адабий жана көркөм эмес тексттерди изилдөө ыкмалары жөнүндө стилистика менен маалымат теориясынын байланышын изилдөөнүн заманбап ыкмалары жөнүндө түшүнүк берүү

- оозеки жана жазма тексттердин кеп структурасынын бардык деңгээлдериндеги стилистикалык норманын үлгүлөрүн ачуу

Теориялык жана практикалык дисциплиналардын кеңири спектри менен ырааттуу байланыш стилистика курсуна жалпылоочу ролду берет, бул курсту изилдөөдө алынган билимдерди «Тексттерди анализдөө», «Аналитикалык окуу» жана «Көркөм чыгармаларды интерпретациялоо» курстары боюнча мындан аркы иштерде колдонууга мүмкүндүк берет.

Англис тилинин стилистикасы курсун окуу процессинде студент төмөнкүлөрдү билүүсү, ээ болушу керек:

Стилистиканын теориясын келечекте өз алдынча колдонуу үчүн принциптердин жалпы системасы катары кароо.

Стилдик лингвистикалык кубулуштарга сын баа берүү.

Тилдин ар кандай функционалдык стилдерине байланыштуу тексттерди жана кеп үлгүлөрүн түшүнүү жана талдоо.

Белгилүү бир тилдик бирдиктер колдонулушу мүмкүн болгон контексти жана кырдаалдарды так чагылдыруу.

Экзаменде студент заманбап англис тили стилистикасынын негизги теориялык аспектиери боюнча билимди жана көркөм жана көркөм эмес тексттерди талдоодо тилдин

стилистикалык каражаттары жана экспрессивдүү каражаттары менен иштөө боюнча практикалык көндүмдөрдү табуу.

550300 Филология билими багыты боюнча бүтүрүүчү ЖОЖдун максаттарына жана ушул ЖОЖдун Мамлекеттик билим берүү стандартынын В.3.С.4-пунктунда көрсөтүлгөн кесиптик ишмердиктин милдеттерине ылайык “бакалавр” академиялык даражасын ыйгаруу менен студент төмөнкү компетенцияларга ээ болушу керек:

- иш жана окуу жаатында мамлекеттик, расмий тилде жана бир чет тилде иштиктүү байланышты жүргүзө алат; (ИК-1);
- котормо тилиндеги оозеки жана жазма кепти кабыл алуу, түшүнүү, көп кырдуу талдоо жөндөмүнө ээ; (ПК-13);
- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү, өзгөртүү ыкмаларын колдоно билет; (ПК-14);

## Foreword

Dear students, we hope the present manual will help you to work with English texts at analytical reading classes, and practical courses of foreign languages. Taking into account that the practical text books cover only texts, grammar exercises, new words, and little or no attention is generally paid to the analysis of literary texts as a work of verbal art, we believe that this manual will give students and teachers a system of rudimentary concepts in stylistic analysis of literary texts. The manual is supplied with the plan of analysis, explanations of all aspects of analysis, definitions of stylistic devices with random collection of examples.

The first motivation to design this manual was to explain the students the importance of analytical reading in learning the foreign language.

Analytical reading means reading with a conscious effort to see all the sides of an issue, drawing valid conclusions and detecting bias. This is not the sort of reading we do when we read a detective novel or a newspaper. It is the best way to read, although perhaps the most strenuous, because it helps us to learn. Analytical reading is the reading with critical view, through which we learn the characteristic features of the target language. Learning words and grammar is the first step in learning language, but if you want to know traditions, of history mentality, relations between people, how feelings are expressed, and at last the way of thinking of the people whose language you study, you should learn to read literary/scientific works of the great creators of art.

Analytical reading helps to improve students critical thinking; their memory as they have to read the same text several times to define all points of analysis, to enlarge their vocabulary: word combinations and phrases, stylistic devices, dialects, slang, jargons, colloquial words, etc., and writing skills as they need to analyze in the written form.

In this manual you will be aware of working with the text and criteria according to what the texts should be analyzed.

The student, who is in the habit of searching for the main point, understanding them, learning them and reviewing them, is educating himself. The get the essence of a matter is important. The main components when reading a text are as follows: the main theme of a story (a reader wants to know what the text is about); the main idea (what is author's message, what idea he gives through a text); plot of a story (how a story develops, what atmosphere he creates for his readers). The other points of analysis help to reveal these three points. For example, in defining the main idea, setting of a story plays a great role. The conflict between characters, determines the main theme of a story. With the help of atmosphere, created in the story, a reader defines the parts of plot.

### Themes of the Lectures:

Lecture 1. A brief history of Stylistics. Subject of Stylistics.	1 hour
Lecture 2. The origin of Stylistics and it's modern trends and reunification.	2 hours
Lecture 3. The relation between stylistics and linguistics	1 hour
Lecture 4. What is the language? Communication.	1 hour
Lecture 5. Synonymy as a linguistic category	1 hour
Lecture 6. Stylistic varieties of the English language.	2 hours

Stylistic classification of the English vocabulary	
Special literary vocabulary	
Lecture 7.	1 hour
Neutral, common, literary and colloquial vocabulary	
Lecture 8.	1 hour
Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	
Metaphor, metonymy	
Lecture 9.	1 hour
Simile, Irony, Synecdoche;	
Lecture 10.	1 hour
Epithet, Hyperbole;	
Lecture 11.	1 hour
Hyperbaton, Litotes;	
Lecture 12.	1 hour
Oxymoron, Chiasmus;	
Lecture 13.	1 hour
Polysemy, Parallelism;	
Lecture 14.	1 hour
Allusion, Antithesis;	
Lecture 15.	1 hour
Anaphora, Climax;	
Lecture 16.	1 hour
Antonomasia, Hypophora;	
Lecture 17.	1 hour
Rhetorical questions, Analogy, Zeugma	
Lecture 18.	1 hour
Phonetic expressive means, Onomatopoeia, Rhyme;	
Lecture 19.	1 hour
Phonetic expressive means, Rhythm, Alliteration;	
Lecture 20.	1 hour
Syntactic level in Stylistics;	
Lecture 21.	1 hour
Lexico – Syntactical Stylistic Devices Antithesis	
Lecture 22.	1 hour
Types of narration;	
Lecture 23.	1 hour
Functional Styles in the English language;	
Lecture 24.	1 hour
Scientific style;	
Lecture 25.	1 hour
Official style;	
Lecture 26.	1 hour
Publicist style;	
Lecture 27.	1 hour
Newspaper style;	
Lecture 28.	1 hour

Belles- letters style;

**Themes of the Practical lessons:**

A brief history of Stylistics. Subject of Stylistics.	2 hours
The origin of Stylistics and it's modern trends and reunification.	
Special literary vocabulary.	2 hours
Special Colloquial Vocabulary.	2 hours
Lexical expressive means and stylistic devices.	2 hours
(Interaction of primary dictionary and contextually imposed mean	3 hours
(Interaction of primary dictionary and contextually imposed meanings)	
Lexico – Syntactical Stylistic Devices Antithesis;	3 hours
Phonetic expressive means, and Stylistic devices.	2 hours
Phonetic expressive means, and Stylistic devices.	2 hours
Syntactical level in Stylistics;	2 hours
Lexico – Syntactical Stylistic Devices Antithesis;	3 hours
Types of narration;	3 hours
Functional Styles in the English language (Belles-lettres style);	2 hours
Functional Styles in the English language (Publicistic style);	2 hours

**Themes of the independent works:**

A brief outline of the development of the English language.	4 hours
The relation between stylistics and linguistics.	4 hours
Neutral and elevated, colloquial words.	4 hours
Figures of speech.	4 hours
Lexical expressive means and SDs.	4 hours
Terms, Poetic and highly literary words, archaic words.	4 hours
Slang, Jargonisms, Professionalisms, Dialectal words etc.	4 hours
Phonetic expressive means.	4 hours
Hyperbaton, Litotes, Oxymoron, Chiasmus.	4 hours
Polysemy, Parallelism, Allusion, Antithesis.	4 hours
Anaphora, Climax, Antonomasia, Hypophora.	4 hours
Syntactical level in Stylistics.	4 hours
Lexico – Syntactical SDs.	4 hours
Types of narration.	4 hours
Functional styles in the English language.	4 hours

**GUIDELINES FOR ANALITICAL READING**

Here are some guidelines to help you read critically:

**1. Try to Understand in Detail What You Read**

Reread difficult passages, looking up in a dictionary all the unfamiliar words. You cannot form an opinion of what you have read unless you understand what the author is saying.

**2. If the Issue is New for You, Look up the Facts**

If you are reading about a familiar issue, be willing to fill in the gaps in your knowledge with researches. To make a critical judgment you must know much about background information of an issue, and carefully weigh the fact.

**3. Search for Biases and Hidden Assumptions**

Be alert to the biases of the writer. Ferret out possible biases and hidden assumptions; check the author's age, sex, education, and ethnic background. These and other personal

biographical facts might have influenced the opinions expressed in the work, but you cannot know to what extent unless you know something about the author.

#### **4. Separate Emotion from Fact**

Talented writers frequently color and issue with emotionally charged language, thus casting their opinions in the best possible light. For example, a condemned murderer may be described in sympathetic language that draws attention away from his horrifying crimes. Emotion is no solution to complicated problems.

#### **5. Look for Logical Fallacies**

Use common sense in evaluating story. For example, if a writer argues that a child's handwriting can accurately predict his or her life as an adult, your own experience with human nature should lead you to reject this conclusion as speculative. No convincing evidence exists to corroborate it. Analytical reading means thinking about the values implicit in an argument. For instance, to argue that murderers should be hanged in public to satisfy society's need for revenge is to value revenge over human dignity. On the other hand, to argue that democracy can exist only with free speech is to highly value freedom of speech than freedom of action.

### **The plan of analysis**

1. About an author
2. Logical parts of a text
3. Summary
4. Point of view
5. Types of a text
6. Characters: a) main and secondary characters  
b) flat and round characters  
c) methods of characterization (direct and indirect) of author
7. Conflict (interior and exterior)
8. The main theme of a text
9. Genre
10. Atmosphere of a text
11. Plot of a text
12. Setting of a story
13. The main idea of a text
14. Language of a text
15. Stylistic devices
16. Conclusion of a reader

### **About an author**

Literature must, like any other kind of communication, involve not only addresser (the author) but also the addressee (the reader). Indeed, a literary work is always written for an audience, whether the author admits it or not. When the author sets out to write, he is urged on by desire to impart his vision of the world, his attitude towards readers. His attitude may be quite obviously expressed, or, on the contrary, be presented in a non-committal, seemingly impersonal way. A truly talented work of imaginative literature always affects reader, reaches his intellect and emotions. More talented the work, greater is its appeal and as a result, greater is its social and educational value and significance. The works of Tolstoy, Chekhov, Dickens, Twain, Hemingway and others prove the truth of this statement.

Thus, the literary work is an act of communication of the author with the reader. But the existence of the relationship: the author-the literary work-the reader should not automatically give grounds for the assumption that what the author has conveyed in his work passes on to the reader naturally and easily. In the other words, the reading of the work does not necessarily result in the reader's direct perception of what the author has conveyed. A reader should think about the values implicit in the text. Sometimes author says one, but he implies another. Reader should read between lines, and try to guess the message he wants to give through the text. Author's style, his background knowledge, life experience and other areas concerning to the author can help to unveil the hidden idea of the text. That is why the first step in analyzing a text should be to make acquaintance with the author as closer as possible.

### **Logical parts and Summary**

**Logical parts** are the main parts in the text which point out the main actions. Usually, authors resort to detailed description of actions to keep the reader attention or to make the picture more vivid, but when discussing a text some details should be omitted to concentrate on certain parts of the story. There may be several logical parts in the text depending on the content of the story.

The next function of the logical parts is they can server as an outline of the text. There is easy way from logical parts to summary- after dividing the text into logical parts one may add interesting facts, important details to the logical parts and have summary.

Usual autobiography of a man can be divided into following logical parts:

- a. Childhood
- b. Going to school
- c. Entering the university
- d. Meeting his beloved person and making friend
- e. Getting married
- f. Family and professional life

**Summary** is a clear concise orderly retelling of the contest of a passage or a text and is ordinarily about 1/3 or ¼ as long as the original.

The first and most important step in making a summary is reading the passage thoroughly. After it:

- a) Write out clearly in your own words the main points of the selection. Subordinate or eliminate minor points.
- b) Retain the paragraphing of the original unless the summary is extremely short. Preserve the proportion of the original.
- c) Change direct narration to indirect whenever it is possible, use words instead of word combinations and word instead of sentences.
- d) Omit figures of speech, repetitions, and most examples.
- e) Don't use personal pronouns, use proper names.
- f) Do not introduce any extra material by way of opinion, interpretation or appreciation.

Read the selection again and criticize and revise your words.

**Useful phrases** when summarizing a text:

At the beginning of the story /in the beginning the author describes (depicts, dwells on, touches upon, explains, introduces, mentions, points out, generalizes, analyses, comments on, enumerates, recalls, characterizes, criticizes, makes a few critical remarks, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises, sings somebody's praises, sympathizes with, gives a summary of, gives his account of, makes an excursus into, digresses from the subject to describe the scenery, to enumerate, etc.)

- a. The author (story) begins with a/the description of, the mention of, the analysis of, a/the comment on, a review of, an account of, a summary of, the characterization of, his opinion

of, his recollection of, the enumeration of, the criticism of, some/a few critical remarks about, the accusation of, the/his praises of, the ridicule of, the generalization of, an excursus into.

- b. The story opens with....
- c. The scene is laid in ....
- d. The opening scene shows....
- e. We first meet him (her) as a student of .....  
Then (after, further, further on, next) the author passes on to ..... (goes on to say that ....., gives a detailed description (analysis) of digresses from the subject.).
- a. In conclusion the author describes.....
- b. The story ends with ....
- c. To finish with the author describes
- d. At the end of the story the author draws the conclusion (comes to the conclusion) that....
- e. At the end of the story the author sums it all up (by saying)
- f. The concluding words are.....

**Reporting verbs:** agree, analyze, announce, apologize, comment on, complain, continue, criticize, demand, deny, explain, insist, inform, offer praise, refuse, suggest.

### **Point of view**

Some stories can be told in first person using first-person pronouns ‘I, me, my’ others in third person using ‘he, she’. So, the story can be written from two points of view: first person and third person. A story that begins ‘I think the most remarkable day of my life occurred the summer. I was ten when I was visiting my grandparents’ is an example of first-person narration. The first- person point of view is sometimes called the ‘I’ point of view because the first personal pronoun I is used so frequently. It is the point of view of a person called the narrator, who has been involved in the story and is telling it from his own point of view. The narrator is usually a central character in the story, but not always. He may be an observer who has witnessed the important events and talks about them. In other case he can only describe things that have happened to him directly or things that he has seen happen to others.

A story that begins ‘ The most remarkable day in John Black’s life occurred the summer, he was visiting his grandparents’ and then goes on to describe John’s actions and thoughts as though the writer had some way of knowing. Everything important about them is an example of the third-person point of view.

So, the way a story is presented is a key element in fictional structure. This involves the angle of vision, the point from which people, events, and others details are viewed, and also the words of the story. The view aspect is called the focus or point of view, and the verbal aspect-the voice. It is important to distinguish between the author, the person who wrote the story, and the narrator, the person or voice telling the story. The author may select a first-person narrative, when one character tells of things that only he or she saw and felt. In a third-person narrative the omniscient author moves in and out of people’s thoughts and comments freely on what the characters think, say and do. When reading a text, the following questions will help a reader to define point of view of any text:

1. Does the author speak in his own voice or does present the events from the point of view of one of the characters?
2. Has the narrator access to the thoughts and feeling of all the characters or just one?
3. Do the narrator sympathies with any of the characters or remain aloof and detached? Is he attitude explicit or implicit?
4. Can we trust the narrator’s judgment?

## The Types

The subject matter of a literary work may be presented in a variety of ways: narration, description, dialogue, monologue (interior, exterior).

**Narration** is dynamic; it gives the presentation of events (description of actions) in their development, e.g., "The collector had watched the arrest from the interior of the waiting-room, and throwing open its perforated doors of zinc, he was now revealed like a god in a shrine. When fielding entered the doors clapped to, and were guarded by a servant, while punkah, to mark the importance of the moment, flapped dirty petticoats over their heads." (E.M. Forster, 'a passage to India').

**Description** is static; it's a verbal portraiture of an object, person, nature or scene. It may be detailed and direct or impressionistic, giving few but striking details e.g. "They are dark. Even when open towards the sun, very little light penetrates down the entrance tunnel into the circular chamber. There is a little to see, and no eye to see it, until the visitor arrives for his five minutes and strikes a match". (E.M. Forster "A passage to India").

**Dialogue** it is the speech of two or more character addressed to each other. When people talk, they reveal a great deal about themselves: their education, their intelligence, their personality, their social group, where they come from, and their experiences. Through the dialogue the characters are better portrayed, it also brings the action nearer to the reader, makes it seem more swift and more intense.

**Monologue** can be interior and exterior. Interior monologue renders the thoughts and feelings of a character when he speaks to himself insight, e.g. "Why or why", I asked myself, "did they behave like that? What was wrong with them?" (E.R. Braithwaite "To sir, with love"). Exterior (dramatic) monologue. The narrator (as his own protagonist) or a character speaks alone but there are those he addresses himself too e.g. "I think you take too much care," said Winifred. "If I were you, I should tell her of that old matter. It's no good thinking that girls in these days are as they used to be. Where they pick up their knowledge I can't tell, but they seem to know everything." (Galsworthy, "To let")

All these forms of presentation, as a rule, interrelate in a literary text, with one or another of them standing out more prominent.

The arrangement and disposition of all the subject matter presentation make up the composition of the literary text.

## Characters. Conflict.

### Author's methods of characterization

The world of a literary work is the world of its **characters**, situations, etc. similar to those of real life, characters and situations are engaged in may be entirely by objective reality. Most writers of the short stories attempt to create characters who strike us, not as stereotypes but, as unique individuals.

Every story usually has least one leading character that is called the main character. There may also be other characters of minor importance, who are called the secondary characters. These characters can be round, if they are complex and develop or change in the course of the story. Flat characters are usually one-sided, constructed round a single trait. If two characters have distinctly opposed features, one serves as a foil to the other. And the contrast between them becomes more apparent.

Round and flat characters have different function in the conflict of the story. **The conflict** may be external, i.e., between men and the environment (individual against nature, individual against the established order /values in the society). The internal conflict takes place in the mind, here the character torments between opposing features of his personality. The two parties in the conflict are called the protagonist (the main hero or heroine) and antagonist who oppose the plans, ideas or wishes of the main hero or heroine.

The description of the different aspects (physical, moral, social) of a character is known as characterization when the author describes the character himself or makes another do it, it is **direct characterization**. F. ex:” The curate’s name was Galloway; he was a tall thin ungainly man with untidy black hair and a small sallow dark face. I suppose he was quite young, but to me he seemed middle aged. He talked very quickly and gesticulated a great deal. This made people think him rather queer and my uncle would not have kept him but that he was very energetic, and my uncle, and my uncle, being extremely lazy, was glad to have someone to take so much work off his shoulders.” (“Cakes and Ale” W. Somerset Maugham.) When the author shows the character in action, and lets the reader judge for himself the author uses **the indirect method of characterization**. F. ex: “His eyes betrayed him; everybody could guess that he was telling a lie. George was conscious about it. But for Laura, he would never do such dirty thing. It was his first experience of telling lie. He had mingled feelings, but he tried that the others couldn’t get hold of it.” From the context a reader can guess that the hero is honest, sincere man he tells a lie for the sake of somebody, what implies he is devoted/faithful.

The following specific questions will help reader to determine character’s role:

1. What are the character’s names and what do they look like? Does this have any significance?
2. Are the characters presented directly or indirectly through action and speech?
3. With what main problem is the protagonist faced? Is it a conflict with another individual (with society, within himself)?
4. Does the protagonist achieve greater self-knowledge and awareness as a result of his or her experience?

#### **The main theme of a story**

The theme of literary work is the represented aspect of life. As literary works commonly have human characters for their subject of depiction, the theme of a literary work may be understood to be an interaction of human characters under certain circumstances, such as some social (war, peace, love, friendship, race discrimination, money, art, generation gap, etc.) or psychological conflict (a clash of ideologies, inner sufferings, psychological problems). A writer may depict the same theme, the theme of war, from different angles. The same theme may, on the other hand, be differently developed and integrated with other themes in different works. Within a single work the basic theme may alternate with rival themes and their relationship may be very complex. Thus, for instance, the basic theme of “The Forsyte Saga “may be defined as the life of the English middle class at the end of and after the Victorian epoch. This basic theme is disclosed mainly in the representation of the Forsyte family, specifically in its Jolion-Soames lines. The by-themes in this comprehensive trilogy are numerous: the Boer and the first World War, the first Labor government, the post war generation, the general strike, the arts and artists, etc. They are all linked together to represent a unity. Indeed, a link between the various constructive themes is indispensable: without such a link the literary work loses its essential characteristic, which is unity of all its elements.

The theme of a literary work can be easily understood from the plot (the surface layer) of the work: it allows of a schematic formulation, such, for instance, as: “this is a story of race discrimination in the USA.”

#### **Genre**

The word “genre” which comes from French, where its primary meaning is “a kind”, denotes in the theory of literature a historically formed type of literary work.

As with all other art categories it is the content that imposes upon the genre its peculiar limitations.

Who represents the aesthetic-reality; what particular aspect of reality is represented; how is the time of represented events related- to the time of speech ----- these and other factors are relevant to genre?

If it is outside events that are objectively narrated by an author, the genre is epic with narrative prose as its main variety. If the author speaks about an aspect of reality reflected in his own inner world, if his emotions and meditations are represented without a clearly delimited thematic or temporal setting, the genre is lyric with lyric poetry as its main variety. If it is present day conflicting events that are represented in the speech and actions of characters in their interrelation with each other, the genre is dramatic, with different types of plays as its main manifestations.

Another factor that delimits the genre of writing is the nature of the represented conflict (fatal for the main character, the hero, or, on the contrary, easily overcome by him) as well as the moral stand taken by the author and expressed in a peculiar emotive quality of writing (elevated, humorous, ironic, and sarcastic). In accordance with this factor literary works are divided into tragedy, comedy and drama.

The volume of the represented subject matter is yet another factor which is relevant to genre. In narrative prose, for instance, the volume, delimits such two main subdivisions within the genre as novel and short story. A short story is usually centered on one main character (protagonist), one conflict, one theme, while in a novel alongside the main theme there are several other, rival themes; several minor conflicts alongside the main conflict, rival characters alongside the main character.

An unalloyed manifestation of each the above-mentioned factors makes what is known as “pure genre”, the type of writing characteristic of ancient Greek and Roman literature as well as that of the Renaissance and Classicism periods. Shakespeare’s great tragedies, for instance, be it “Romeo and Juliet”, “King Lear”, “Hamlet”, “Julius Caesar” or “Macbeth” represent each a fatal conflict for the main heroes. The action in each of these plays climbs to its culmination and ends in a catastrophe.

In modern literature (since the 18<sup>th</sup> century) mixed genres are prevalent. Thus, for instance, the elevated tragedy of Shakespearean days gave way to a mixture of tragedy and comedy or, tragedy and drama etc.

The genre of a literary work materializes in a set of formal features imposed upon by the content. These formal features are: composition, plot structure, imagery, speech representation, rhythm, etc. Each genre as an invariant is manifested in different variants. Due to this fact we can apply the term “short story”, for instance, to literary works written in different epochs and varying greatly in their content representation. Short works of W. Irving, Sh. Anderson, G. Greene, W. Faulkner and others are all known as short stories. For the same reason the work of H. Fielding “Tom Jones, the Foundling”, Th. Dreiser’s “The Titan” and W. Faulkner’s “The sound and the Fury” are known as novels.

Genre as any other art category is meaningful in two ways. First, because, as it has already been shown, it is delimited by the represented content, second, because, it itself carries a certain content. Take, for instance the genre of a contemporary social-psychological novel. As a rule, its involved composition, intricate plot-structure, varied forms of speech representation, etc. are imposed by the complexity of the described phenomenon---contemporary life; at the same time all these genre-features of the novel with their complex interplay suggest the complexity of the represented content: contemporary life.

It should be said in conclusion, that genre changes with the passage of time. A writer in representing his subject matter exercises all the potentialities of the respective genre. In doing this he adds new features to the genre he resorts to, thus bringing about gradual changes in the genre. This holds true to the activities of many outstanding writers. Classics of the 19<sup>th</sup> century such as A. Pushkin, L. Tolstoy, F. Dostoyevsky, A. Chekhov, contemporary American authors E. Hemingway, Sh. Anderson and others have brought many new features into the novel and short story genres.

### **Atmosphere in a story**

When reading a story, a reader can feel different feelings due to atmosphere created by an author in the text. Mostly the reader’s mood of characters. When they are happy (if a reader sympathize

with the characters), so is a reader, but if they are sad, the same atmosphere a reader feels. Sometimes the feelings of the characters in the text can contradict the feelings of a reader, especially in comedies for ex: a hero makes fuss about trifle things, he is upset, he cries, but for reader he creates funny atmosphere, making foolish out of himself. In this case, a reader should determine the atmosphere proceeding from his own feelings, the atmosphere is funny, because the author creates different atmosphere for the reader through the actions of his characters.

Correct determination of the atmosphere of the text makes big contribution to defining the parts of plot. For ex: calm or neutral atmosphere, where an author introduces his characters or describes nature, can be accepted as an exposition. If a reader feels tense atmosphere, it can be considered as suspense, when relief takes an utterance comes climax. (For further information about plot read the next chapter)

### **Plot of a story**

**Plot** is an arrangement of meaningful events/text or a passage. Plot contains bare facts interesting moments, important events and details which give full and vivid picture of a story.

Every novel/story has different plot. It is easy and clear to understand when a plot follows the chronological order of events, but sometimes there are jumps back (flashback) or forth (foreshadowing) in time. Usually, authors begin their story with the description of nature or presentation/introduction of the heroes, at the other times, story begins from the very interesting moment and create tense atmosphere at once. Some episodes give the greatest emphasis, interest when others are slow moving even boring. Most stories usually end clear-cut/conclusively, sometimes they are short cut and leave the room for the readers to judge.

All above said parts of story should be analyzed in plot.

From the point of view of literary analysis plot has the following structural components: exposition, complication, suspense, climax, denouement, some stories also have foreshadowing and flashback and digression.

**Exposition** is usually to be found at the beginning of the story. It is kind of an introduction, which contains presentation of time, place and characters of a story.

For ex: "Each Friday morning the whole class spent the pre-recess period in writing their weekly review. This was one of the old man's pet schemes; and one about which he would brook no interference. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticize, to agree or disagree, with any person, subject or method as long as it was in some way associated with the school. No one and nothing were sacred, from headmaster down and the child, moreover, was safe from any form of reprisal. (By E.R. Braithwaite. "To sir, with love.")

Exposition may also be interwoven in the narrative by means of flashback, so that a reader gradually comes to know more about characters or events in the other part of a story.

**Complication** is the separate component where an author passes over from general description/presentation of a place or characters to development of their actions. Complication is the component, between exposition and suspense, where story develops but is it not decisive moment. Most stories haven't complication; the authors pass over from exposition to suspense at once.

**Suspense** in the most interesting and tense part of a story, on which the fate of the characters and final action depend. It is a point at which the forces in the conflict reach the high intensity. The main purpose of authors in suspense is to create desired atmosphere of expectancy and emotional tension that the reader's attention is held and interest kept up.

The matter of communication in suspense is usually arranged in such a way that the less important, descriptive, subordinate parts are amassed at the beginning and the main question is being withheld till the end of the part. That's why most authors resort to long stretches of speech, piling up all details, repeating one thing several times, giving series of parallel questions- sentences,

keeping concentration of prepare the reader's attention for a psychological effect, but the main purpose is to prepare the reader for the only logical conclusion, for climax.

F ex:” He was standing in front of them pulling his gun, ready to kill his own brother. He was certain of his decision and saw no way out, what way ...? No way... he betrayed him, and now it is time to wash his guilt off, but how he will kill his own brother, his own blood, his own twin ... And now his hatred overwhelmed his love and his was ready to kill him.”

**Climax** is the decisive moment when the final action, the fate of the characters takes utterance. Climax is a means by which the author discloses his outlook, his evaluation of objective facts and phenomena. Here the forces which reached high intensity burst out and reader gets the answer which he had asked at the beginning of the complication or suspense.

F ex:” “He closed his eyes and pulled the gun. The shot was accompanied with the bitter cry of his brother. He couldn't open his eyes for a long time, but when opened he found his brother dead.”

There is device, which is called **anticlimax**. Anticlimax is a sudden drop from the lofty or a serious to the ridiculous. The final action, which the reader expects to be the culminating one, is trifling or abrupt change to another action.

**Denouement** means “the untying of a knot”. In this part author describes what happened next, after climax, also he explains why the action took place in that very way, and it helps to unfold the events/action and might involve characters thoughts, feeling as well. Not all stories have denouement, some stories end right after climax, leaving up to the reader to judge what will be outcome of the conflict.

F. ex: “He had only taken the time to assure himself of its truth by touching his brother's body. He stood paralyzed unable to accept its significance. Then he wept at once, with sudden, wild abandonment, falling down his ‘killed’ brother's body...”

He sat with his head down, motionless, except when a sob up into his throat and shook him, as a child who has cried itself to sleep continues to sob in its dreams.”

**Flashback** is used when the author reflects the past to clear out something or to keep the tense atmosphere.

**Foreshadowing which** means “shadow” from the future, is used by the authors to present possible future of the characters, in purpose, to give some vague picture of future in the story.

**Digression** consists of an insertion material that has no immediate relation to the theme or the action digression's one more function is to prove that the story which is being told is not the unique one.

F. ex: “I have always been convinced that if a women made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine, seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man whom is in such circumstances managed to extricate himself.” (By Somerset Maugham. “Escape”)

Digression may be lyrical, philosophical, and historical)

**Lyrical digression** is when the author takes examples from the real life.

**Philosophical digression** is the author's own beliefs and thoughts concerning to the story.

**Historical digression** is examples from history which have some relations with the story.

### **Setting of a story**

Every story happens somewhere at some time. The place and time of a story form the setting of the story. In newspaper writing and historical writing the time and place are clearly stated but this is not

necessarily so in narratives. Such details as the time of the year, certain parts of the landscape, the weather, colors, sounds or other seemingly uninteresting details may be of great importance. A writer of the present time, writing about his own time, generally he is implicit. However, if the author is writing about the past, for example, about the 1800's, he will be more explicit.

If a story of today is good enough and is still read twenty-five years from now, the reader will be able to understand from certain details that the story took place in the 2000's. Thus, we know when we read the works of O. Henry's "own time".

The setting can have various functions in a given story:

1. It can provide a realistic background,
2. It can evoke the necessary atmosphere
3. It can help to describe the characters indirectly

These questions should be answered in setting:

1. Are there many descriptive passages or is the setting only hinted at? Is it geographical, historical and cultural or exclusively local-color context?
2. Are there any significant repetitions of details (actions, words, thoughts)?
3. How does the setting help to understand a text?

### **The main idea of a story**

The idea of a literary work is the underlying thought and emotional attitude transmitted to the reader by the whole poetic structure of the literary text. Poetic structure being a multi-layered entity, all of its layers pertain to the expression of the idea.

We shall try to illustrate this by E. Caldwell's seven-page story "Wild Flowers". The story has the direct, metaphorical, and symbolic layers. It is out of an interplay of all these that the poetic idea emerges.

The plot of the story (the direct, surface layer) is austere and simple. Somewhere deep in the South of the USA a young tenant and his wife (an expectant mother) are ordered to leave the dilapidated house they live in. The two set out on a long and exhaustive tramp across the lonely country of sand and pines in search of a shelter. Exhaustion precipitates that what otherwise would have come about in another week or two. The husband runs for help which is not easy to find in that country of a few isolated homesteads. When, at last, he returns with two Negroes, who have agreed to help, he finds his wife dead. She has died in childbirth, alone amidst beautiful but indifferent nature. Such is the surface plot of the story. It tells the tragedy of a young couple, denied a home, and evicted in spite of the condition the women were in.

This idea, which is easily gathered from the surface layer, is made more profound by a metaphor, a pronounced analogy between the young couple and wild flowers that grow hidden by weed and scrubs near the road the two trudge by. The metaphor clearly indicated in the title "Wild Flowers", adds a nuance to the idea, expressed in the plot. It ever so imaginatively suggests the frailty of the protagonists' existence, their insecurity in the face of a cruel and indifferent world. The world of those who give orders and evict is not directly shown in the story, it is obliquely represented by a "he", who the reader finds out, had been pleaded with by Vern, the husband, to be allowed to stay, but remained adamant. "Doesn't he care, Vern?" "Asks Nelly, alluding to the state she is in. "I guess, he doesn't." answers Vern.

The story is set amidst nature. These are just Vern and Nelly and the flat sandy country that extends mile after in every direction. In that country of pine and sand the farms and houses are sometimes ten or fifteen miles apart. Silence, deep and mysterious, hangs over the land. The recurrent image of the vast and silent country is not a mere setting of the story. It has an impact more profound, symbolizing the solitude of Vern and Nelly, complete indifference of the vast world to their existence. The image of nature thus constitutes the symbolic layer of the story.

The reader's discovery of all these layers deepens his perception of the idea, and as a result, affords him greater aesthetic nature.

The idea and the main theme of a story are usually confused by reader. When defining the main idea of a story, a reader should ask himself: 'what does the author want to tell us?' The main idea is always implicit like a kernel of the earth.

### **Language**

Each art has its own medium, i. e. its own material substance.

Colors are the material substance of painting, sounds ---- the material substance of music. It is language that is the material substance of literature.

Each kind of art presupposes its own material substance, so that one and the same theme can constitute different, aesthetic realities when rendered in colors, sounds, stone, or words, Consider, for instance, the theme of war in music, sculpture, painting of literature. In short, the material substance of one art differs from that of another and it is this difference of material substance that makes one art different from another. But the nature of material substance of literature, i. e. the nature of language, is such that it is contrastable to all other material substances. This radical "otherness" of language as compared to colors, sounds, stone, etc. manifests itself both in its art function (i. e. in imaginative literature) and in life in general.

**Language** is capable of transmitting practically any kind of information. It has names for all things, phenomena and relations of objective reality. It is so close to life that an illusion of their almost complete identity is created, for many lives, works and thinks in the medium of language: his behavior finds an important means of expression primarily in language.

The imaginative writer has at his disposal a wealth of linguistic means to appeal to the reader, to express and convey his thoughts. Here are some general principles to be considered in the analysis of literary texts. Verbal communication takes place in different spheres of human activity; such as everyday life, business, science, etc. Each of these spheres has a peculiar mode of linguistic expression, which is generally known as a functional style. Words that are preferably used in one functional style are said to have a stylistic reference conditioned by the respective sphere. F. ex: if the author describes the life of politicians or scientists he resorts to high-flown, sophisticated words proceeding from which we can define **the language** of the story is **literary/bookish**, if the story is about poor, uneducated people, he uses **colloquial words**. But sometimes there can be 'mixed language', literary and colloquial, in this case we should examine the parts separately; also, it can be **neutral language** which is accessible to all readers.

Lexical expressive means and stylistic devices

Interaction of primary and contextually imposed

Meanings

1. Metaphor
2. Metonymy
3. Irony
4. Simile
5. Synecdoche
6. Epithet
7. Hyperbole
8. Hyperbaton
9. Litotes
10. Oxymoron
11. Chiasmus
12. Polysemy

- 13.Parallelism
- 14.Allusion
- 15.Antithesis
- 16.Anaphora
- 17.Climax
- 18.Antonomasia
- 19.Hypophora
- 20.Rhctorical questions
- 21.Analogy
- 22.Zeugma

Words in context may acquire additional lexical meaning 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 become the opposite of the primary meaning. Context is sentence which make the meaning of the word clear.

Ex: The sunset is very beautiful today.

He is the sunset of his days. -

In the first sentence the word sunset has a primary meaning and in the second sentence this noun had developed a new meaning on the basic of the contextual meaning.

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 greater or lesser extent. When the deviation from acknowledged meaning is carried to a degree that causes an unexpected turn in the recognized logical meanings, we register a stylistic device. The interaction or interplay between the primary dictionary meaning 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 mare the reader perceives these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense. The SD 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 SD based on contrary concept is called irony.

**Metaphor.** The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects-the one which is actually named and the which supplies its own” legal” name. So that formally w deal with the name transference based on the of the similarity of one feature common to two different entities, while in fast each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected-the more expressive-is the metaphor.

If a metaphor involves likeness between inanimate and animate objects, we deal with personification, as in “the face of London”, or “the pain of the ocean”. Metaphor, as all other SDs, is fresh, original, genuine, when first used, and trite, hackneyed, stale when often repeated. In the latter case it gradually loses its expressiveness becoming just another entry in dictionary, as in the “leg of a table” or the “sunrise”, thus serving a very important source of enriching the vocabulary of the language. Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members. When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, each supplying another feature of the described phenomenon, this cluster creates a sustained (prolonged) metaphor. Unlike a simile or analogy, metaphor asserts that one thing is another thing, not just that one is like another. Very

frequently a metaphor is invoked by the verb “to be»: Affliction then is ours;/We are the trees whom shaking fastens more. —George Herbert  
Then Jesus declared,” am the bread of life”. —John 6:35 {And compare the use of metaphor in 6:32-63}

1.Тан нуру жерди бөлөдү,

Тан нуру шаттык тороду.

Эмгектин шанын эрке жел,

Таскактап коштоп жөнөдү (Тур.К)

2.Досум экзаменден кулады (С.М)

3.Ушул кичу иним иштебей, окубай бизди им эле тирүүлөй өлтүрдү.(С.М)

4.Thus a mind that is free from passion is a very citable; man has no stronger fortress in which to seek shelter and defy every assault. Failure to perceive this is ignorance; but to perceive it, and still not to seek its refuge, is misfortune indeed. —Marcus Aurelius

5.The mind is but a barren soil; a soil which is soon exhausted and will produce no crop, or only one, unless it be continually fertilized and enriched with foreign matter. —Joshua Reynolds  
6.What sort of monster then is man? What a novelty, what a portent, what a chaos, what is a mass of contradictions, what a prodigy! Judge of all things a ridiculous earthworm who is the repository of truth, a sink of uncertainty and error; the glory and the scum of the word. —Blaise Pascal

7.The most learned philosopher knew little more. He had partially unveiled the face of Nature, but her immortal lineaments that seemed to keep human beings from entering the citable of nature, and rashly and ignorantly I had repined. —Mary Shelley  
The furnace of affliction had softened his heart and purified his soul. Compare the different degrees of direct identification between tenor and vehicle. There is fully expressed. 8. Your eye is the lamp of your body; when your eye is sound, your whole body is full of light; but when it is not sound, your body is full of darkness. —Luke 11:34 (RSV)  
Like simile and analogy, metaphor is profoundly important and useful device. Aristotel says in his Rhetoric, “It is metaphor above all else that gives clearness, charm, and distinction to the style.”And Joseph Addison says of it: By t we are able to see something like color and shape in a notion, and to discover a scheme of thoughts traced out upon matter. And here the mind receives a great deal of satisfaction, and has of its faculties at the same time, while the fancy is busy in coping after the understanding, and transcribing ideas out of the intellectual world into the material.

So, a metaphor not only explains by making the abstractor unknown concrete and familiar, but it also enlivens by touching the reader’s imagination, further it affirms one more interconnection in the unity of all things by showing a relationship between things seemingly a line to each other. And the fact that two very unlike things can be equated or referred to in terms of one another comment upon them both. No metaphor is “just metaphor”

All have significant implications, and they must be chosen carefully, especially in regard to the connotations the vehicle (image) will transfer to the tenor. Consider, for example, the differences in meaning conveyed by these statements:

That club is *spreading like wildfire*.

That club is *spreading like cancer*.

That club is really blossoming now.

That club, in its amoebic motions, is engulfing the campus.

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

***The harvest is plentiful, but the laborers are few. —Luke 10:2***

***The pile of dirt is high, but we do not have many shovels.***

***The diamonds cover the ground, but we need more people to pick them up.***

***So bold and striking is metaphor that it is sometimes taken literally rather than as a comparison.***

(Jesus' disciples sometimes failed here—see John 4:32ff and John 6:46—60; a few religious groups like the Jehovah's Witnesses interpret such passages as Psalm 75:8 and 118:15 literally and thus see God as anthropomorphic; and even today a lot of controversy surrounds the interpretation of Matthew 26:26.) Always be careful in your own to writing, therefore avoid possible confusion between metaphor and reality. In practice this usually not very difficult.

Metaphor is relation of logical and contextual meanings based on the resemblance of two objects, ideas, actions.

Ex: *She is fox.*—*Ал тим эле түлкү.*

Metaphors can be expressed by almost all parts of speech and functions in the sentence as any of its member.

Ex: *heart of stone*(noun)---*ташбоор*

*The night swallowed him up* (verb)—*карангыга сиңип кетти*

*The leaves fell sorrowfully* (adverb)---*жалбырактар аянычтуу түшүп жатты*

Metaphors expressed by one word is called simple. There are metaphors which are expressed by several words, a group of words, they are metaphorical periphrasis.

Ex: **Oh, let me true in love but truly and then believe me, my love is as fear as any mother's child, though not so bright as those gold candles fixed in heaven's air.** A 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 derived 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.

*Metaphors*, like all stylistic devices, can be classified according to the 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 language.

Ex: 1) *Mrs. Small's eyes boiled with excitement.*

2) *Denis did not dance, but then ragtime came squirting out of the pianola in jest of Bengal light, then things began to dance inside him.* 3) *Саясий суугу ашынгандар андай ойду ачык айтып жазып жүрүшөт (К.Т)*

In this example author uses verbal metaphor “to dance” to describe inside condition of the character. These metaphors compare incomparable things: play of waves, expense of trouble, etc. In trite metaphors one of the meanings is suppressed by the other. Trite metaphors played an important role in the development of the language, the words which acquire new meaning are fixed in dictionary.

Ex: *the salt of life*—*жашоонун ыссык суугу*

*Burn with passion* ---*күлдөй күйүп кетти*

*To be in the same boat*---*бир кайыкта болуу*

*Food of a bed*---*тактайдын буту*

*Leg of a chair*—*тактайдын буту*

*Head of a nail*---*тырмактын башы*

The main stylistic function of metaphor is to create images. Metaphors can express not only one image, but several. Such metaphors are called sustained or prolonged.

Ex: *The tight little days turned, seven times and clicked on tooth of the week, which in turn engaged the slow, constantly moving wheel of moth*

**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 association connecting the two concepts which these meanings represent. Metonymy is another lexical SD, -like metaphor-on losing its originality also becomes instrumental in enriching the vocabulary of the language, though metonymy is created by a different semantic process and is based on contiguity (nearness) of objects or phenomena.

Metonymy used in Language-in-action, i.e., contextual metonymy, is genuine metonymy and reveals a quite unexpected substitution of one word for another, on the ground of some strong impression produced by a chance feature of the thing. Many attempts have been made to pinpoint the types of relation which metonymy is based on. Among them the following are most common.

A concrete thing used instead of an abstract notion.

1) *“The camp, the Bullpit and the Low For rich man’s sons are free.”*

2) *The container instead of the thing contained. The hall applauded, the hall applauded, the cattle boiled.* (Instead of water).

3) The relation of proximity; as in; *“The round game table was boisterous and happy”.*

4) The material instead of the thing made of it; as in; *“The marble spoke”.*

5) The instrument which the doer uses in performing the action or the doer himself; as the sword is the worst argument that can be used, so should it be last.6) The name of the author for his work: **I read Shakespeare. Looking up Denis saw two heads overtopping the hedge immediately above him.**

**two heads-** men’s heads used instead of men themselves. In this sentence the author of the book is used instead of the book.

Barbecue Smith was tossed on the book.

7)Кунго күйгөн *карачекелер*, ойго бата чүрүшүп, *кыл баскан эриндер* бекем кымтылып, сандаган **чоң тебейлер** үнсүз кылкылдады (Т.К.)

Some words were replaced by metonymic words to make more effective impression:

*Дыйкандар—кара чекелер*

*Чолдуктор—кыл баскан эриндер*

*Тоолуктар—чоң тебейлер*

Transference of names in metonymy does not involve a necessary for two different words to have a common component in their semantic structures, as is the case of metaphor, but proceeds from the two objects (phenomena) have common grounds of existence in reality. Such words as “cup” and “tea” have no linguistic semantic nearness, but the first one may serve the container of the second, hence-the conversational cliché “Will you have another cup?”, which is a case of metonymy, once original, but due to long use, no more accepted as a fresh SD.

**“My brass will call your brass”** says one of the characters of A. Hailey’s *Airport to another*, meaning *“My boss will call your boss”* The transference of names is caused by both bosses being officers, wearing uniform caps with brass cockades.

The scope of transference in metonymy is much more limited than that of metaphor, which is quite understandable: the scope of human imagination identifying two objects (phenomena, actions) on the ground of commonness of one their innumerable characteristics is boundless while actual relations between objects are more limited. This is why metonymy, on the whole, -is a less frequently observed SD, than metaphor.

Similar to singling out one particular type of metaphor into the self-contained SD of personification, one type of metonymy-namely, the one, which is based on the relations between a part and the whole-is often viewed independently as synecdoche.

For example, from the Kyrgyz language:

1. Алыстан *ат* кишинейт. Адамдын жаң жуңу кулака илешет (Т.К)

2. Упузун сөлөкөттөр ээрчийт талды

**Жайытган айыл тосот Бодо малды... (Т.К)**

As a rule, metonymy is expressed by noun (less frequently –by substantivized numerals) and is used in syntactical functions characteristic of nouns (subject, object, predicative).

As you must have seen from the brief outline and examples of metaphor and metonymy, the first one operates on the linguistic basis (proceeding from the similarity of semantic components of a word), while the latter one rests solely on the extra linguistic, actually existing relation between the phenomena denoted by the words.

**Metonymy** is another form of metaphor, very similar to synecdoche (and, in fact. Some rhetoricians do not distinguish between the two), in which a closely associated object is substituted for the object or idea in mind: The orders came directly from the White House. In this example we know that the writer means the President issued the orders, because “White House” is quite closely associated with “president,” even though it is not physically a part of him. Consider these substitutions, and notice that some are more obvious than others, but that in context all clear:

**You can’t fight city hall.**

**This land belongs to the crown.**

**In the sweat of thy face shalt thou eat bread...---Genesis 3:19**

**Boy, I’m dying from the heat. Just look how the mercury is rising.**

**His blood be on us and on our children. ----Matt 27:25**

**The checkered flag waved and victory crossed the finish line**

**Make a joyful noise unto the Lord, all ye lands.**

**Serve the Lord with gladness: come before his presence with singing. ----Psalm 100:1-2 (KJV)**

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

Attune yourself to such subtleties of language, and study the effects of connotation, suggestion, substitution, and metaphor. Qualified metaphor or simile: adding a reducing or qualifying epithet to a metaphor or simile to soften its boldness:

**His words were a directed hurricane of windy destruction.**

**The truck was a mechanical dinosaur roaring down the road.**

**The piano keys were elongated teeth.**

**They stood there like upright lions, ready to defend their ground.**

Metonymy like all SDs can be genuine and trite. Genuine metonymy reveals a quite unexpected substitution of one word for another or one concept for another.

***“Then they came in. Two of them, a man long fair moustaches and a silent dark man.***

***Definitely the moustache and I had nothing in common”***

Here we have a feature of a man which catches the eye, in this case his facial appearance: the moustache stands for the man himself. The function of the metonymy here is to indicate that the speaker knows nothing of the man in question, moreover there is a definite implication that this is the first time the speaker has seen him. Trite metonymies belong to EM of the language, they are widely used and therefore some of them are fixed in the dictionaries. Due to trite metonymy new meanings appear in the language. However, when such meaning is 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, coexists with it. Ex: a hand –as a work (fixed metonymy) The stylistic function of metonymy is to create, imagery, to give sensual, visible, more perceptible presentation of an idea. Hence nouns metonymy is mostly used with the definite articles or without it at all.

Besides metonymy may have a characterizing function, when it is used to take the character's description signification or rather insignificant (by mentioning only his hat and collar). A metonymy differs from metaphor may be paraphrased into a simile by the help of such words as: as if, to like etc.

With metonymy you cannot do so.

**IRONY-is a stylistic device also based on the simultaneous realization of two logical meaning dictionary and contextual, but the two meaning stand in opposition to each other.**

In all previously discussed lexical SDs we dealt with various transformation of the logical (denotational) meaning of words, which participated in the creation of metaphors, metonymies, puns, zeugmas, etc. Each of the SDs added expressiveness and originality to the nomination of the object. Evaluation of the named object was often present too, but it was an optional characteristic, not inherent in any of these SDs. Their subjectivity relies on the new and fresh look at the object mentioned, which shows the latter from a new and unexpected side.

**In irony**, which is our next item of consideration, subjectivity lies in the evaluation of the phenomenon named. The essence of this SD consists in the foregrounding not of the logical but of the evaluation meaning, the context is arranged so that so 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 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

In the stylistic device of irony is it always possible to indicate the exact word whose contextual meaning diametrically opposed 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) consideration and the generally accepted moral and ethical codes. Many examples of sustained irony are supplied by D. Defoe or by such XX- c. writer as S. Lewis, K. Vonnegut, E. Waugh and others. For example: **"It must be delightful to find oneself in a foreign country without a penny in one's pocket."**

**Балга малынган аарылардай болуп уй-жайы жок эркектер 41 жаштагы Разиманын кепесине кызыгып, ага «күйөө» да болуп жүрүштү (Э. Т.)**

**Ч. Айтматов «Ак кеме» Момун чал, «Кылым карытар бир күн»-Тансыкбаев.** Irony must not be confused with humor, although they have very much in common. Humor always causes laughter. What is funny must come as a sudden clash of the positive and negative. In this respect irony can be likened to humor. But the function of irony is not born in mind when analyzing the linguistic nature of Irony is generally used to convey a negative meaning.

You know by now that among multiple function of the word the main one is to denote, denotational meaning thus being the foregrounding of this particular function, i.e., with such type of denoting phenomena that create additional expressive, evaluative, subjective connotations. We shall deal in fact with the substitution of the existing name approved by the speaker's subjective original view and evaluation of things. This act of name-exchange, of substitution is traditionally referred from their similarity (of shape, color, function, etc.), or closeness (of material existence, cause/effect, instrument/ result, part/ whole relations, etc.).

Each type of intended substitution results in **stylistic device** (SD) called also a trope. The most frequently used, well known and elaborated among them is a metaphor—transference of name based on the associated likeness between two objects, as in the “pancake”, or “ball” or “volcano”, for the “sun”; “silver dust”, “sequins” for “stars”, “veil” for the “sky”. From previous study you know that nomination- the process of naming reality by means of the language – proceeds from choosing one of the feature characteristics of the object which is being named, for the representative of the object.

The connection between the chosen feature, representing the object, and the word is especially vivid in cases of transference “inner form” when the name of the object can be easily traced to the name of one of its characteristics. Cf.: “railway”, “chairman”, “waxen”. Thus, the semantic structure of a word reflects, to certain extent, characteristic feature of the piece of reality which it denotes(name). So, it is only natural that similarity between real objects or phenomena finds its reflection in the semantic structures of words denoting them: both words possess at least one common semantic component. In the above examples with the “sun” this common semantic component is “hot” (hence – “volcano”, “pancake” which are also “hot”), or “round” (ball, “pancake” which also of round shape).

**Simile is a direct**, expressed comparison between two things essentially unlike, but resembling each other in at least one aspect, in formal prose the simile is a device both of art and explanation, comparing the unfamiliar thing to be explained to some familiar thing (an object, event, process, etc.) known to the reader. There is no simile in the comparison, “My car is your car,” because the two objects are not “essentially unlike” each other.

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

**I see men, but they look like trees, walking. ---Mark 8:24**

**After such long exposure to the direct sun, the leaves of the houseplant looked like pieces of overcooked bacon.**

**The soul in the body is like a bird in a cage.**

**Кайран баатыр! Суудай таза, жолборстой эр көкүрөк, жузго чыккан карыдай акылга дыйкан эле (Т.К.)**

**Мышыкча басуу; ай сыяктуу; таанымал өндүү...**

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

**They remained constantly attentive to their goal, as a sunflower always turns and stays focused on the sun.**

**Here is your pencil and paper. I want you to compete as the greatest hero would in the race of his life.**

Often the **simile**—the object or circumstances of imaginative identity (called the vehicle, since it carries or conveys a meaning about the word of thing which is likened to it)—precedes the thing likened to it (the tenor). In such cases, so usually shows the comparison:

**The grass bends with every wind; so, does Harvey.**

**The seas are quiet when the winds give ore; So, calm are we when passions are no more. --- Edmund Waller**

But sometimes the so is understood rather than expressed:

**As wax melts before the fire, /may the wicked perish before God. --- Psalm 68:2b**

Whenever it is not immediately clear to the reader, the point of similarity between the unlike objects must be specified to avoid confusion and vagueness.

Rather than say, then, that “**Money is like much**”, and “Fortune is like glass,” a writer will show clearly how these very different things are like each other:

**And money is like much, not good except it be spread. ---Francis Bacon**

**Fortune is like glass- the brighter the glitter, the more easily broken ---Publilius**

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

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

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

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

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

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

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

**The argument of this book utilizes pretzel- like logic.**

**This gear has a flower-like symmetry to it.**

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

**My mistress’ eyes are nothing like the sun..... —Shakespeare**

**John certainly does not attack the way a Sherman tank does; but if you encourage him, he is bold enough.**

So a variety of ways exists for invoking the simile. Here are few of the possibilities:

X is like y	X is not like y	X is the same as y
X is more than y	X is less than y	X does y; so does z
X is similar to y	X resembles y	X is as y as z
X is y like z	X is more y than z	X is less than z

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

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

When I think of the English final exam, I think of dungeons and chains and racks and primal screams.

Leslie has silky hair and the skin of an angel.

**Synecdoche-is a form metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the thing made, or short, any portion, section, or main quality for the whole or the thing itself (o vice versa).**

Farmer Jones has two hundred head of cattle and three hired hands.

Here we

recognize that Jones also owns the bodies attached. This is a simple part-for-whole synecdoche.

Here are a few more:

**If you had some wheels, I’d put on my best threads and ask for Jane’s hand in marriage. The army included two hundred horse and three hundred feet. It is sure hard to earn a dollar these days.**

**Then the Lord God formed man of dust from the ground, and breathed into his nostrils the breath of life; and man became a living soul, --Genesis 2:7**                      **And notice the other kinds**

**of substitutions that can be made:** **Get in here this instant or I'll spank your body** [. [Whole for part—i.e., “body” for “rear end”] **Put Beethoven on the turntable and turn up the volume.** [Composer substituted for record] **A few hundred pounds of twenty dollar bills ought to solve that problem nicely.** [Weight for amount] **He drew his steel**

**from his scabbard and welcomed all comers.** [Material for thing made] **Okay team. Get those blades back on the ice.** [Part for whole] One of the easiest kinds of synecdoche to write is the substitution of genus for species. Here you choose the class to which the idea or thing to be in expressed belongs, and that rather than the idea or thing itself: **There sits my animal [instead of “dog”] guarding the to the hen house. He hurled the barbed weapon [instead of “harpoon”] at the whale.** A possible problem can arise with the genus-for-species substitution because the movement is from more specific to more general; this can result in vagueness and loss of information. Note that in the example above some additional contextual information will be needed to clarify that “weapon” means “harpoon” in this case, rather than, say, “dagger” or something else. The same is true for the animal-for-dog substitution. Rather a better substitution is the species for the genus—a single, specific, representative item symbolic of the whole. This form of synecdoche will usually be clearer and more effective than the other: A major lesson Americans need to learn is that life consists of more than cars and television sets. [Two specific items substitution for the concept of material wealth] **Give us this day our daily bread—Marr.6:11If you still do not feel well, you'd better call up a sawbones and have him examine you. This program is for the little old lady in Cleveland who cannot afford to pay**

**Epithet** is an adjective or adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject, as in “laughing happiness,” “sneering contempt,” “untroubled sleep” “peaceful dawn” and “lifegiving water.” Sometimes a metaphorical epithet will be good to use, as in “lazy road” “tired landscape” “smirking billboards,” “anxious apple”. Aptness and brilliant effectiveness are the key considerations in choosing epithet. Be fresh, seek striking images, pay attention to connotative value.

**A transferred epithet** is an adjective modifying a noun which it cannot logically modify, yet which works because the metaphorical meaning remains clear: **At length I heard a ragged noise and mirth of thieves and murderers.** ----- George Herbert. **Blind mouths! That scarce themselves know how to hold /A sheep hook....** —John Milton. **In an age of pressurized happiness, we sometimes grow insensitive to subtle joys.** Бет алдында түз талаа гана эмес, те алда кайда карарган чоочун Ташкен дубалы...; Баягы чатыраган мырза мүнөшкөр кайда?

Суу устундо чимирилген күмүш таза, көбүктөр быжырап, күндүн кызгылт нуруна кубулжуп, жылжылдап кетип жатты (Т. К)

**Шер Манас; Эр Табылды; кыз Сайкал; Жаңыл Мырза; Ак Мөөр; Кыз Жибек.**

The striking and unusual quality of the transferred epithet calls attention to it, and it can therefore be used to introduce emphatically and idea you plan to develop. The phrase will stay with the reader, so there is no need to repeat it, for that would make it too obviously rhetorical and even a little annoying. Thus, if you introduce the phrase, “diluted electricity,” your subsequent development ought to return to more mundane synonyms, such as “low voltage” “brownouts,” and so forth. It may be best to save your transferred epithet for a space near the conclusion of the discussion where it will be not only clearer (as a synonym for previously stated and clearly understandable terms) but more effective, as a kind of final, quintessential, and yet novel conceptualization of the issue. The reader will love it.

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 characteristics of an object, both existing and imaginary. Its basic

Then will be quite effective as a table-thumping attention getter, introductory to your essay or some section thereof:

There are a thousand reasons why more research is needed on solar energy.

Or it can make a single point very enthusiastically:

I said «rare» not «raw». I have seen cows hurt worse than this get up and get well. Or you can exaggerate one thing to show how really different it is from something supposedly similar to which it is being compared:

\* **This stuff is used motor oil compared to the coffee you make my love.                   \* If anyone comes to me and does not hate his own father and mother and wife and children and brother and sisters, yes, and even his own life, he cannot be my disciple.** —Luke 14.26(NASB)

\* **Кагылам сенден Ала-Тоо,  
Кан жаным сага бирге, бил.  
Кайратым артат миң эсе  
Караанын көрсөм күндө бир (Б.С)  
Кен кокурок, жайык тош,  
Аркасы Кен, бели түз,  
Айбаты кату, заар жуз  
Пил мүчөсү көрүнөт («Манас»)**

Hyperbole is the most overused and overdone rhetorical figure in the hole world (and that is no hyperbole); we are society of excess and exaggeration. Nevertheless, hyperbole still has a rightful and useful place in art and letters just handle it like dynamite and do not blow up everything you can find.

**Hyperbaton** includes several rhetorical devices involving departure from normal word order, one device, a form of inversion, might be called delayed epithet, since the adjective follows the noun. If you want to amplify the adjective, the inversion is very useful: *From his seat on the bench, he saw the girl content-content with the promise that she could ride on the train again next week.*

But the delayed epithet can also be used by itself, though in only a relatively few cases:

**She had a personality indescribable.**

**His was a countenance sad.**

Some rhetoricians condemn delayed epithet altogether in formal writing because of its potential for abuse. Each case must be tested carefully, to make sure it does not sound too poetic:

**His was a countenance friendly.**

**There are rumors strange.**

And especially make sure the phrase is not affected, offensive, or even disgusting:

**Welcome to our home comfortable.**

**That is a story amazing.**

**I cannot give you a rule** (why does “countenance sad” seem okay when “countenance friendly” does not?) other than to consult your own taste or sense of what sound all right and what does not.

A similar form of inversion we might call divided epithets. Here two adjectives are separated by the noun they modify, as in Milton’s “with wandering steps and slow”: It was a long operation but successful.

**Let’s go on a cooler day and less busy.**

**So many pages will require a longer staple, heavy-duty style.**

Another form of hyperbaton involves the separation of word normally belonging together, done for effect or convenience:

**In this room there sit twenty (though I will not name them) distinguished people.**

**You can emphasize a verb by putting it at the end of the sentence.**

**We will not, from this house, under any circumstances, be evicted.**

**Sandy, after a long struggle, all the way across the lake, finally swam to shore.**

You might want to have a friend check your excursions into hyperbatonic syntax, and if he looks at you askance and says, "My, talk funny you do," you might want to do a little rewriting. But, again, do not mark this off your list just because you might not be always successful at it.

**Litotes**, a particular form of understatement, is generated by denying the opposite or contrary of the word which otherwise would be used. Depending on the tone and context of the usage, litotes either retain the effect of understatement, or becomes an intensifying expression. Compare the difference between these statements:

\* **Heat waves are common in the summer.**

\* **Heat waves are not rare in the summer.**

**Жеңил эмес, жок эмес, жакшы эмес**

Jonson uses litotes to make a modest assertion, saying "not improperly" rather than "correctly" or "best":

This kind of writing may be termed not improperly the comedy of romance...

Occasionally a litotic construction conveys an ironic sentiment by its understatement:

**We saw him throw the buckets of paint at his canvas in disgust, and the result did not perfectly represent his subject, Mrs. Jittery.**

Usually, though, litotes intensifies the sentiment intended by the writer, and creates the effect of strong feeling moderately conveyed.

- **Hitting that telephone pole certainly didn't do your car any good.**
- **If you can tell the fair, one's mind, it will be no small proof of your art, for I dare say it is more than she herself can do. —Alexander Pope**
- **A figure lean or corpulent, tall or short, though deviating from beauty, make them on the whole not displeasing. —Sir Joshua Reynolds**
- **He who examines his own self will not long remain ignorant of his failings.**
- **Overall, the flavors of the mushrooms, herbs, and spices combine to make the dish not at all disagreeable to the palate.**

But note that, as George Orwell points out in "Politics and the English Language," the "not un-" construction (e.g., "not unwilling") should not be used indiscriminately. Rather, find an opposite quality which as a word is sometimes other than the quality itself with an "un" attached. For instance, instead of, "We were not victorious," you could write, "We were not defeated," or "We did not fail to win," or something similar.

**Oxymoron is a stylistic device the syntactic and semantic structure of which come to clashes.**

In Shakespearian definitions of love, much quoted from his *Romeo and Juliet*, perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members. Cf, "O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!" Here are some examples of oxymoron in the Kyrgyz Language: 1. Тируу олук; билбегенди билгизүү; тилдүү дудук; жакын жургон менен алыспыз4 айтпаганды айтуу; кундуз куну туну болу; бир башында мин жаны; коштоштук да, коштошподук; куноолуу куноосуздор; байкуш бай, кедей мырза; акылдуу макоо

2. *Жымжырттыктын жанырыгын*

*Боз мунарык туготуп...*

*Сен да жаздын журугуно,*

*Чогуп кетип бараттын,*

*Журугумду тебеле,*

*Мен шибердин толкунунда,*

*Сыздоо болуп дирилдеп.*

*Мерестиктин карегине,*

*Тепчилдиби ундорум.*

*Менден алы сбир мээримдин, Жанырткансып жаратын*

*Калтыроого эрип барат*

*Корунбогон канатым*

(Р.Калыгулова «Кол таанышы»)

3. *Тунку Париж,*

*Кылгырасын суйгондой...*

*Бул кейпиден конул сууп заматта,*

*Эле скелет ыйлап жытып кулгондой.*

(Т.Самудинов «Тунку Париж» («Алтын сырга»., Ф., 1981ж.61-62)

As is clearly see from this string of oxymoron, each one of them is a combination of two semantically contradictory notions, that help to emphasize contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one observed in previously discussed SDs. The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning. But there also other, in which verbs are employed. Such verbal structures as **“to shout mutely” (I.Sh.) or “to cry silently” (M.W)** эскинин жанысы; далилсиз далил; арбын туруп аз болу; каардуу мээрман; пайдалуу кемчилик; кылым карытар бир кун; тугонгон сайын тугтоо; тугол туруп кемуу; бийик туруп пас болу—seem to strengthen the idea, which leads to the conclusion that oxymoron is a specific type of epithet. But the peculiarity of an oxymoron lies in the fact that the speaker’s (writer’s) subjective view can be expressed through either of the members of the word combination.

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also, not infrequently, are used to express semantic contradiction, as in **“the streets damaged by improvements” (O.H)** or **“silence was louder than thunder” (U)**. Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them showing a high degree of the speaker’s emotional involvement in the situation, as in “damn nice”, “awfully pretty”. **Oxymoron** is a paradox reduced to two words, usually in an adjective-noun (“eloquent silence”) or adverb –adjective (“inertly strong”) relationship, and is used fir effect, complexity, emphasis, or wit:

**I do here make humbly bold to present them with a short account of themselves and their art..**

. --Jonathan Swift

**The bookful blockhead,**

**ignorantly read, /With loads of learned lumber in his head.... —Alexander Pope**

**He was now sufficiently composed to order a funeral of modest magnificence, suitable at once to the rank of Nouradin’s profession, and the reputation of his wealth. —Samuel Johnson**

**«Бар экен жок экен, илгери-илгери откон заманда бир кемпир чал болгон экен...»  
«Ушундай эле эскинин жанысы болуп»**

Oxymoron can be useful when things have gone contrary to expectation, belief, desire, or assertion, or when your position is opposite to another’s which you are discussing. The figure then produces an ironic contrast which shows, in your view, how something has been misunderstood:

**Senator Rosebud calls this a useless plan; if so, it is the most helpful useless plan we have ever enacted.**

**The cost-saving**

**program became an expensive economy.**

Other oxymoron, as more or less true paradoxes, show the complexity of a situation where two apparently opposite things are true simultaneously, either literally (“desirable calamity”) or imaginatively (“love precipitates delay”). Some examples other writers have used are these:

scandalously nice, sublimely bad, darkness visible, cheerful pessimist, sad joy, wise fool, tender cruelty, despairing hope, freezing fire. An oxymoron should preferably be yours uniquely; do not use another's, unless it is a relatively obvious formulation (like "expensive economy") which anyone might think of. Also, the device is most effective when the terms are not common opposites. So, instead of "a low high point," you might try "depressed apex" or something.

Chiasmus might be called "reverse parallelism," since the second part of a grammatical construction is balanced or paralleled by the first part, only in reverse order. Instead of an A, B structure (e.g., "learned unwillingly") A, B will be followed by B, A ("gladly forgotten"). So instead of writing, "What is learned unwillingly is forgotten gladly," you could write, "What is learned unwillingly is gladly forgotten." Similarly, the parallel sentence, "What is now great was at first little," could be written chaotically as, "What is now great was little at first." Here are some examples:

complaining and without bragging rests.

**Polished in courts and hardened in the field, Renowned for conquest, and in council skilled.—Joseph Addison**  
**For the Lord is a Great God. . . in whose hand are the depths of the earth; the peaks of the mountains are hid also.—Psalm 95:4**

Chiasmus is easiest to write and yet can be made very beautiful and effective simply by moving subordinate clauses around:

**If you come to them, they are not asleep; if you ask inquire of them, they do not withdraw themselves; they do not chide if you make mistake; they do not laugh at you are ignorant. — Richard de Bury**

Prepositional phrases or other modifiers can be moved around to form chiasmic structures. Sometimes the effect is rather emphatic: **Tell me not your many perfections; of your great modesty tell me not either.** Just as the term "menial" does not apply to any honest labor, so no dishonest work can be called "prestigious". At other times the effect is more subdued but still desirable. Compare the versions of these sentences, written first in chiasmic and then in strictly parallel form. Which do you like better in each case?

**On the way to school, my car ran out of gas, then it had a flat on the way home. On the way to school, my car ran out of gas; then on the way home it had a flat. Sitting together at lunch, the kids talked incessantly; but they said nothing at all sitting in the dentist's office.**

**Sitting together at lunch, the kids talked incessantly; but sitting in the dentist's office, they said nothing at all.**

**The computer mainframe is now on sale; available also at a discount is the peripheral equipment. The computer mainframe is now on sale; the peripheral equipment is also available at a discount.**

Chiasmus may be useful for those sentences in which you want balance, but which cannot be paralleled effectively, either because they are too short, or because the emphasis is placed on the wrong words. And sometimes a chiasmic structure will just seem to "work" when a parallel one will not.

**Polysemy** comes from Neo-Latin polysemia, which comes from Greek polusemous [poly-(many)+sema(sign)] giving us a linguistic term, "having many meanings" or **multiple meaning**. The words polysemy [puh LIS uh mee or RAWL I see" mee] and polysemous [ puh LIS uh muhs or pawl"ee SEE muhs] are defined as "having or characterized by many meanings; for a single word or phrase". As said earlier, these terms refer to "words" or other "items of language with two or more senses"; for example, *walk as in the child started to walk and They live at 213 Meadow Walk*. Such senses may be more or less distant from one another: *walk* (action), *walk*(street) are relatively close, but *crane*(bird), *crane* (machine) are much further apart.

It is generally agreed that in each case only one word is being discussed, not two that happen to have the same form (to which the name homonym is given). Senses of the same word are seldom

ambiguous in context, but the less specific the context, the greater the possibility of ambiguity; for example, if someone who is looking at a picture says What big cranes!, it may not be immediately clear to someone who cannot see the picture whether the comment refers to birds or machines.

### **Polysemy and homonymy**

There is an extensive grey area between the concepts of polysemy and homonymy. A word like walk is polysemous (went walking, went for a walk, walk the dog, Meadow Walk Drive), while a word like bank is homonymous between at least bank for money and bank of a river.

When a word develops a new meaning, it sometimes loses the old one. For example, the word wan (Old English wann) at first meant “dark”, or even “black”, being applied to a raven and tonight. In late Middle English, it developed its modern sense of “pale”. This change of meaning seems to have taken place partly through the application of the word to human faces discolored by disease, and partly through its use to describe the color of lead. From meaning “darkened by disease” it came to mean “livid”, “the color a person’s face is when he/she is ill, and then “pale”. When one word has two such contradictory meanings as “dark” and “pale”, there are serious dangers of confusion; and it is not surprising that one of them died out; the meaning “dark” is last recorded in the sixteenth century. The coexistence of several meanings in one word, which is extremely common, as stated earlier, is called polysemy. Some words develop a whole family of meanings, each new meaning often forming yet another starting point for more; if in a good dictionary you look up such words as natural, good, free, and real, you will be surprised at the number of meanings listed. Being able to distinguish between polysemy words and homonym words is not easy.

The existence of polysemy has obvious dangers: it can make language rather slippery, so that in the course of a piece of reasoning we may be led astray because a key word in our argument is used with different meanings in different places. This often happens in political or moral disputes, where words like freedom and natural get thrown around in ill-defined and shifting senses. On the other hand, the kind of “play” that polysemy gives to language makes it easier to use; communication would really be too difficult if, in every utterance, we had to practice the strictness of definition demanded by mathematics or by symbolic logic. Of course, reasoned demonstration is only one of the many functions of language; in some uses, polysemy plays an essential part, enabling us to achieve a complexity and a compression that would otherwise be impossible. The kind of impact Shakespeare produces in his major works would be impossible without the richness given to the language by polysemy because every word is clustered around with associations, derived from the different types of contexts in which it can be used.

Dictionaries treat cases of multiple meaning either as polysemy or as homonymy, but in fact it is not always easy to decide which we are dealing with, and dictionaries sometimes differ in their decisions. Are table (furniture) and table (arrangement of data) two different words, or the same word with two meanings? Dictionaries usually go for the latter solution, on the grounds of a shared etymology. On the other hand, *pupil* (in school) and *pupil* (of the eye) are usually listed as different words; although in fact they have the same historical origin. French *voler* “fly” and *voler* “steal” are similar: they are now thought of as different words, but both derive from the Latin *volare*.

*As you can see, there is often a conflict between historical criteria and present-day intuition when sorting out cases of polysemy and homonymy.*

variation in the meaning of “up” as polysemy or homonymy?

Would you identify the following

There is a two-letter word that perhaps has more meaning than any other English two-letter word, and it is “**up**”.

*It’s easy to understand **up**, meaning*

*toward the sky or at the top of the list, but when we awaken in the morning, why do we wake **up**?*

*At a meeting, why does a topic come **up**? Why do we speak **up** and why are the officers **up** for*

*election and why is it **up** to the secretary to write **up** a report?*

We call up our friends and we use it to brighten up a room, polish up the silver, and we warm up the leftovers and clean up the kitchen. We lock up the house and some guys fix up the old car.

At other times the little word has real special meaning. People stir up the trouble, line up for tickets, work up an appetite, and think up excuses. To be dressed is one thing to be dressed up is extra special. another use of up is confusing as a drain must be opened up because it is stopped up. We open up a store in the morning but we close it up at night. Do you have the impression that we seem to be pretty mixed up about up?

To be known likeable of the proper uses of up, look up the word in the dictionary. In a desk size dictionary, the word up, takes up almost 1/4th the page and definitions add up to about thirty.

If you are up to it, you might try up the many ways up is used. It will take up a lot of your time, but if you don't give up you may wind up is used. It will take up a hundred or more.

**When it threatens to rain, we say it is clouding up. When the sun comes out, we say it is clearing up.** When it rains it west up the earth? According to some British speakers and writers, things can even <hot up>.

One could go on and on, but I'll wrap it up, for now my time is up:so, I'll shut up.

**Parallelism** is recurrent syntactical similarity. In this structural arrangement several sentences are developed and phrased similarly to show that the ideas in the parts or sentences are equal in importance. Parallelism also adds balance and rhythm and, most importantly, clarity to the sentence. Any sentence elements can be paralleled, any number of time (though, of course, excess quickly becomes ridiculous). You might choose parallel subjects with parallel modifiers attached to them; Ferocious dragons breathing fire and wicked sorcerers casting their spells do their harm by night in the forest of Darkness.

I have always sought but seldom obtained a parking space near the door.

Quickly and happily, he walked around the corner to buy the book.

Or just the objects:

This Arab owns there pastel Cadillac, two gold Rolls Royce, and ten assorted Mercedes.

Or parallel it difficult to vote for on ideal truth against his own self-interest. The pilot walked down the aisle, through the door, and into the cockpit, singing <Up, Up, and Away>.

Notice how paralleling rather long subordinate clauses help you the whole sentence clearly in your head:

These critics-who point out the beauties of style and ideas, who discover the faults of false constructions, and who discuss the application of the rules- usually help a lot in engendering an understanding of the writer's essay.

After you corner the ceiling, sit down and have a cup of coffee with me (while I can still afford it)

It is also possible to parallel participial, infinitive, and gerund phrases:

He left the engine on idling erratically and heating rapidly.

To think accurately and to write precisely are interrelated goals.

She liked sneaking up to write Ted and putting the ice cream down his back, because he was so cool about it.

In practice some combination of speech or sentence elements is used to form statement, depending as always on what you to say. In addition, the parallelism, while it normally should be pretty close, does not have to be exact in its syntactical similarity. For example, you might write, He ran up to the bookshelves, grabbed a chair standing nearby, stepped painfully on his tiptoes, and pulled the fifty-pound volume on top of him, crushing his ribs and impressing him with the power of knowledge.

Here are some envy the honors which wit and learning obtain in any other cause, if I can be numbers among the writers who have given ardor to virtue, and beauties in himself, that could be discovered by nobody else.... –Alexander Pope For the end of a theoretical science is truth, but the end of a practical science is performance. Aristotle

**Allusion is a casual and brief reference to historical or literary figure or event.**

You must borrow me Gargantua's mouth first. It's a word too great for any mouth of this age's size,  
--Shakespeare

**If you take his packing place, you can expert Word War II all over again Plan ahead: it wasn't raining when Noah built ark. —Richard Cushing**

**Our examination of the relation of the historian to the facts of history finds us, therefore, in an apparently precarious situation, navigating delicately between the Skaylla of an unstable theory of history as an objective compilation of facts ...and the Charybdis of an equally untenable theory of history as the subjective product of the mind of the historian....** Edward Hallet Carr

Notice in these examples that the allusions are to very well know characters or events, not to obscure ones. (The best sources for allusions are literature, history, Greek myth, and the Bible )

Note also that the reference serves to explain or clarify or enhance whatever subject is under discussion, without sidetracking the reader.

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

**Antithesis-establishes a clear, contrasting relationship between two ideas by joining them together or juxtaposing them, often in parallel structure. Human beings' area inveterate systematizes and categorizers, so the mind has natural love for antithesis, which creates a definite and systematic relationship between ideas.**

**To err is human; to forgive, divine —Pope**

That short and easy trip made a lasting and profound change in Harold's outlook. That's one small step for a man, one giant leap for mankind. Neill Armstrong Antithesis can convert some sense of complexity in a person or idea by admitting opposite or nearly opposite truths:

Though surprising, it is true; though frightening at first, it is really harmless. If we try, we might succeed; if we do not try, we cannot succeed/

Succeed makes men proud; failure makes them wise.

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

**In order that all may be to speak truth, is necessary that all likewise should learn to hear it. — Samuel Johnson**

**The scribes and Pharisees sit on Moses' seat; so, practice and observe whatever they tell you, but not what they do; for they preach, but do not practice.**

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

**The advertisements indeed says that these shoes are the best, but it means that they are the best, but it means that they are equal; for in advertising <best> is parity clean and only <better> indicates superiority.**

Not also that short phrases can be made antithetical:

**Every man who proposes to grow eminent by learning should carry in his mind, at once, the not conferred but as the recompense of labor, vigorously continued, has not often failed of its reward of its reward —Samuel Johnson**

**In books I find the dead as if they were alive: in books I foresee things to come: in book warlike affairs are set forth; from books come forth the laws of peace-** Richard de Bury  
**The wish of the genuine painter must be more extensive: instead of endeavoring to amuse mankind with the minute neatness of his imitations, he must endeavor to improve them by the grandeur of his ideas; instead of seeking praise, by deceiving the superficial sense of the spectator, he must strive for fame by captivating the imagination,** -Sir Joshua Reynolds  
**Slowly and grimly, they advanced, not knowing what lay ahead, not knowing what they would find at the top the hill, not knowing error were so near to Disneyland.**  
**They are the entrainments of minds unfinished with ideas, and therefore easily following the current of fancy; not informed by experience, and consequently open to every false suggestion and partial account.** —Samuel Johnson

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

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

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

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

Adverbs and prepositions can be anaphora, too:

**They are who instruct us without rod or ferule, without angry words, without angry words, without clothes or money-**Richard de Bury

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

Minisinterpolation may be caused by the phonetic similarity of two homonyms such as in the crucial case of O. Wilde's play *The Importance of Being Earnest*.

In very many cases polysemantic verb that have a practically unlimited lexical valence and be combined with of most varying semantic groups, are deliberately used with two or more homogenous members, which are not connected semantically, as in such examples from Ch. Dickens: <He took his hat and leave>, or <She went home, in a flood of tears and sedan chair>. These are cases of classical zeugma, highly characteristic of English prose.

When the number of homogeneous members, semantically disconnected, but attached to the same verb, increases, we deal with semantically false chains, which are thus variation of zeugma. As a rule, it the last member of the chain that falls out the thematic group, defeating our expectancy and producing humorous effect.

The following case from S. Leacock may serve an example: <A Governess wanted. Must possess knowledge of Romanian, Russian, Spanish, German, Music and Mining Engineering>

As you have seen from the examples of classical zeugma, the verb on one hand and each of the dependent members, on the other, are of different intensity and stability. In most cases one of them, together with a verb, form a phraseological unit or a cliché, in which the verb loses some of its semantic independence and strength (Cf.: <to take one's leave> and <to take one's hat>). Zeugma restores the literal original meaning of the word <mouth> its content, is completely lost in the phraseological unit which means <to have luck, to be born lucky>. Attaching to the unit the qualification of the moth, the author revives the meaning of the word and offers a very fresh, original and expressive disruption.

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

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

**Nonsense of non-sequence** rests on the extension of syntactical valiancy and results in joining two semantically disconnected clauses into one sentence, as in: <Emperor Nero played the fiddle, so they burnt Rome.>(E) Two disconnected statements are forcibly linked together cause / effect relations.

### **Antonomasia**

**Antonomasia** is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e/a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning acquires the new nominal- component. Logical meaning, as you know, serves to denote concepts and thus to classify individual object into group (classes).

Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object. Indeed, the word <Marry> does nobles out without object refers to the class of women, girls, boats, cats, etc, for it singles out without denotational classification. But in Th. Dreiser we read: <He took little satisfaction in telling each Marry, shortly after she arrived, something...>The attribute <each>, used with the name, turns it into a common noun denoting any female. Here we deal with a case of antonomasia of the first type.

Another type of antonomasia we meet when a common noun serves as an individualizing name, as in D. Cusack: < There are there doctors in an illness like yours. Don`t mean only myself, my partner and the radiologist who does your X-rays, the three I`m referring to are Dr. Rest, Diet and Dr. Fresh Air.>

Still another type of antonomasia is presented by the so-called < speaking names>- names English surname as Mr. Brown the etymology can be restored but no speaker of English today has is it in his mind that the first one used to mean occupation and the second one –color. While such names from Sheridan`s School for Scandal as Lady Teazle or Mr. Surface immediately rise associations with certain human qualities due to the denotational meaning of the word, to tease> and <surface>. The double role of the speaking names, both your name and qualify, is sometimes preserved in translation. Cf. the of names from another of Sheridan`s plays, The Rivals: Miss Languish-Мисс Томней; Mr.Backbite-М-р Гад, etc, Or from F. Cooper: Lord Chatterino –Лорд Балаболо; John Jaw –Джон Брех; Inland Leap-High-Остров Высокопрыгия.

Antonomasia is created mainly by nouns. More seldom by attributive combination (as in <Dr Fresh Air>) or phrases (\*as in <Mr. What –his name >). Common nouns used in the second type of antonomasia are in most cases abstract, though there are instances of concrete ones being used too.

Hypophora consist of raising one or more questions and then proceeding to answer them, usually at some length. A common usage is to ask the questions at the beginning of a paragraph and then use that paragraph to answer it:

**There is a striking and basic difference between a man`s ability to imagine something and an animal`s failure.... Where is it that the animal falls short? We get a clue answer, I think, when Hunter tells us.... –Jacob Bronowski**

**What then shall we say that Abraham, our forefather, discover in this matter?**

**What does the Scripture say? Abraham believed God. - Rom.4:1,3 (NIV)**

This is an attractive rhetorical device, because asking an appropriate question appears quite natural and helps to maintain curiosity and interest. You can use hypophora to raise questions which you think the reader obviously has on his mind and would like to see formulated and answered:

**What behavior, then, is uniquely human? My theory is this...** H.J Campbell

**But what was the result of this move on the steel industry? The annual reports for that year clearly indicate.**

Hypophora can also be used to raise a question or to introduce material of importance, but which the reader might not have the knowledge or thought to ask for himself:

**How then, in the middle of the twentieth century, are we to define the obligation of the historian to his facts? The duty of the historian to respect his facts is not exhausted by. —**

Edward Hallett Carr

But is certainly possible to ask, how hot is the oven hottest point, when the average temperature is 425 degrees? We learned that the peak temperatures approached.

And hypophora can be used as a transition or guiding device to change directions or enter a new area of discussion:

**But what are the implications of this theory? And how can it have applied to the present fully answered. -Ivan L. Preston**

Notice how a series of reasonable questions can keep a discussion lively and interesting:

**How do we know the FTC strategy is the best, particularly in view of the complaints consumerists have made against it? Isn't there some chance that great penalties would amount to greater deterrents? Why not get the most consumer protection simultaneously with the most punishment to offenders by easing the requirements for guilt without easing the punishment? It happens that's been tried, and it didn't work very well. —Ivan L. Preston**

In the above example, the writer went on for several paragraphs to discuss the case which <didn't work very well.> It would also be possible for a writer to ask several questions and then answer them in an orderly way, though that has the danger of appearing too mechanical if not carefully done.

**Rhetorical question** differs from hypophora in that it is not answered by the writer, because its answer is obviously or desired, and usually just yes or no. It is used for effect emphasis, or provocation, or for drawing a conclusionary statement from the facts at hand.

But how can be expert to enjoy the scenery rarely of when the scenery consist entirely of garish billboards?

**For if we lose the ability to perceive our faults, what is the good of living on?—Marcus Aurelius**

Is justice then to be considered merely a word? Or is it whatever result from the bating between attorneys?

Often the rhetorical question and its implied answer will lead to further discussion:

**Is this the end to which we are reduced? Is the disaster film the highest form of art we can expect from our age? Perhaps we should examine the alternatives presented by independent film maker Joe Blow.....**

**I agree the funding and support are still minimal, but shouldn't worthy project be tried, even though they are not certain to succeed? So the plans in effect now should be expanded to include ,** (Note; Here is an example where the answer <yes > is clearly desired rhetorically by the writer, though conceivably someone might say <no> to the question if asked straightforwardly )

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

**We shrink from change; yet is there anything that can come into being without it? What does Nature hold dearer, or more proper to herself? Could you have hot bath unless the firewood**

**underwent some change? Do you not see, then, that change yourself is of some order, and no less necessary to Nature?** Marcus Aurelius

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

**The got, thought they live forever, feel no resentment at having to put up eternally with the generations of men and their misdeeds; nay more, they even show every possible care and concern for them. Are you, then, whose abiding is or a moment, lose patience- you who are yourself one of the culprits?** Marcus Aurelius

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

**Analogy** compares two things, which are in several respects, for purpose of explaining or clarifying some unfamiliar or difficult idea or object by showing how the idea or object is similar to some familiar one. While simile and analogy often overlap, the simile is generally a more artistic likening, done briefly for effect and emphasis, while analogy serves the more practical end of explaining a thought process or a line of reasoning or the abstract in terms of the concrete, and may therefore be more extended.

**You may abuse a tragedy, though you cannot write one. You may carpenter who has made you a bad table, though you cannot make a table. It is not your trade to make tables.** – Samuel Johnson

**He that voluntarily continues ignorance is guilty of all the crimes which ignorance produces, as to him that should extinguish the tapers of a lighthouse might justly be imputed the calamities of shipwrecks.** –Samuel Johnson

**For answers successfully arrived at are solutions to difficulties previously previously discussed, and one cannot unite a knot if is ignorant of it .** –Aristotle

Notice in these examples that or less abstract argument which the reader can understand easily and probably agree with.

Some analogies simply offer an explanation for clarification rather than a substitute argument:

**Knowledge always desires increase: it is like fire, which must first be kindled by some external agent, but which will afterwards propagate itself.** - Samuel Johnson

**The beginning of all evil temptations is inconstancy of mind, and too trust in God. For as a ship without a guide is driven hither and thither with every storm, so an unstable man, that anon his good purpose in God is diversely tempted. The fire proved gold, and temptation proved the righteous man .** Thomas a Kempis

When the matter is complex and the analogy particularly useful for explaining it, the analogy can be extended into a rather long, multiple-point comparison:

**The body is unit, though it is made up of many parts; and though all its parts are many they from one body. So, it is with Christ. (And so forth, to the end of the chapter)**

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

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

To illustrate one thing by its resemblance to another has been always the most popular and efficacious art of instruction. There is indeed no other method of teaching that of which anyone is ignorant but by means of something already know; and a mind so enlarged by contemplation and enquiry that it has always many objects within its view will seldom be long without some near and familiar image through which an easy translation may be made to trough which an easy translation may be made to truths more distant and obscure. - Samuel Johnson

**Zeugma** includes several similar rhetorical devices, all involving a grammatically correct linkage (or yoking together ) of two or more parts of speech by another part of speech. Thus examples of zeugmatic usage would include one subject with two (or more) verbs , a verb with two (or more) direct objects, two subjects with one verb, and so forth. The main benefit of the linking is that is show relationships between ideas and actions more clearly.

In one form (prozeugma), the yoking word precedes the word yoked. So, for example, you could have a verb stated in the firs clause understood in the following clauses:

**Pride oppressed humility; cruelty compassion.** Peacham

Fred excelled important version of this form ( with its own name, diazeugma) is the single subject with multiple verbs:

**It operated though the medium of unconscious self-deception and terminated in inveterate avarice.** Thomas Love Peacock

**Mr. Glowry held his memory in high honor, And made a punchbowl of his skull-** Ibid.

**This terrace took in an oblique view of the open sea, and fronted a long track of level sea-coast-**Ibid

Fluffy rolled on her back, raised her paws, and meowed to be petted.

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

### **Course work in Stylistics:**

1. The development of Stylistics and it's relation with Linguistics.
2. Two types of lexical meaning (dictionary and contextual).
3. Context is a sentence or several sentences which make the meaning of the work clear.
4. The contextual meaning will always depend on the dictionary (logical) meaning.
5. Metaphor can be expressed by all notional parts of speech and functions in the sentence and any of it's members.
6. Metaphor asserts that one thing is another, not just which one is like another.
7. Metaphor is relation of logical and contextual meanings boasted on the resemblance of two objects, ideas, and actions.
8. Metaphors can be expressed by almost all parts of speech and functions in the sentence as any of it's members.
9. Metaphors expressed by one word.
10. The use of genuine metaphors.
11. The use of trite or dead metaphors
12. Metaphors can express not only one image but several.
13. Metonymy is based on a different type of relation between the dictionary and contextual meanings.
14. Metonymy is similar to synecdoche

15. The Stylistic function of metonymy is to create, imagery, to give sensual, visible, more perceptible presentation of an idea.
16. 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.
17. D. Defoe used irony in his works mostly.
18. It is possible to confuse Irony with humor.
19. Simile is a direct, expressed comparison between two things essentially unlike, but resembling each other in an least one aspect.
20. When we compare a noun to a noun we use “like”.
21. When a verb or phrase is compared to a verb or phrase we use “as”.
22. Synecdoche is a form of metaphor.
23. Epithet is an adjective or adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject.
24. Croak, sizzle and splash – are some examples of Onomatopoeia.
25. Rhyme comes from the old French RIME.
26. Feminine is a rhyme in which the stress is on the penultimate (second from last syllable of the words). (Picky, tricky, sticky, icky).
27. Masculine is a rhyme in which the stress is on the final syllable of the words.
28. Dactylic is a rhyme in which the stress is on the antepenultimate (third from last syllable “Cacophonies”, “Aristophanes”).
29. Syllabic is a rhyme in which the last syllable of each word sounds the same but does not necessarily contain vowels.
30. Imperfect is rhyme between a stressed and unstressed syllable (wing, caring).
31. Semi rhyme is a rhyme with an extra syllable on one word (blend, ending).
32. Oblique (or slant) is a rhyme with an imperfect match in sound. (green, fiend)
33. Consonance rhyme is matching consonant (lady, lounge).
34. Assonance rhyme is matching vowels (shake, hate).
35. Half-rhyme is matching final consonance (bent, ant).
36. Alliteration is matching initial consonants (short, ship).
37. Internal rhyme is a word at the end of the line rhymes within a word in the interior of the line.
38. The study of rhythm, stress and pitch in stress is Prosody.
39. There are 3 categories of prosodic rules which create rhythmic successions.
40. Alliteration is the recurrence of initial consonant sounds.
41. Repetition is a recurrence of the same word, word combination, phrase for two and more times.
42. Detective and adventure stories are examples of suspense fiction.
43. Apokoinu is used mainly in the dialogue or in other form of narrative imitating spontaneous oral speech.
44. Litotes – a particular form of understatement, is generated by denying the opposite or contrary of the word which otherwise would be used.
45. The use of Oxymoron, “O brawling love”, “O loving hate”, “O heavy lightness”, “Serious vanity”, “Feather of lead”, “Bright smoke”, “Cold fire”, “Sick health”.
46. Allusion is a casual and brief reference to a famous historical or literary figure or event.
47. Publicist style is a perfect example of the historical changeability of stylistic differentiation of discourses.
48. Newspaper style, as it is evident from its name is found in newspapers.
49. There are two basic types of advertisements and announcements

**Class rules:**

Plagiarism: All work you submit must be your own. Plagiarism is VERY serious in English academic society. If you are caught deliberately plagiarizing at the lesson you will be receiving “F” automatically for the assignment.

English only: The lesson has an English only policy. If you need to communicate in your own language, please go outside to do so. This is a matter of respect, progress and honor. If this is difficult for you, it should help to sit next to someone who doesn’t speak your language.

Attendance: You are expected to attend class every day. Excessive absences decrease your chances of passing this class, and could lead to your dismissal from the lesson. Lesson’s policy is that students up to 15 minutes late are marked late, and students arriving later than 15 minutes after class starts are marked absent. Please note this also means that if you are absent from class for longer than 15 minutes, you will be marked absent.

**Grading:**

A grade at the lessons is representative of a student’s effort. A grade less than 3 will disqualify you from attending the lesson next semester. Your grade will be determined by the following:

- 60% Home work- completing homework assignments on time.
- 20% Attendance – attending your classes on a regular basis.
- 20% Participation – participating actively in classroom activities

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## Content

1. Foreword	9
2. Guidelines for analytical reading	10
3. The plan of analysis	11
4. About an author	11
5. Logical parts	12
6. Summary	12
7. Useful phrases	13
8. Point of view	13
9. The types	14
10. Author's methods of characterization	15
11. The main theme of a story	16
12. Genre	17
13. Atmosphere in a story	19
14. Plot of a story	19
15. Setting of a story	22
16. The main idea of a story	22
17. Language	24
18. Metaphor	26
19. Metonymy	31
20. Irony	33
21. Simile	35
22. Sinecdoche	37
23. Epithet	38
24. Hyperbaton	39
25. Litotes	40
26. Oxymoron	41
27. Chiasmus	43
28. Polysemy	44
29. Parallelism	47
30. Allusion	48
31. Antithesis	49
32. Antonomasia	51
33. Rhetorical question	53
34. Analogy	54
35. Zeugma and course work	56