# 4. Lexical expressive means and stylistic devices

The principle of a holistic perception of a work of art does not exclude the need for close attention to its constituent elements. Since the material of any literary work is language, and the basic unit of language is the word, it is necessary to dwell on what a word is and its meaning.

In the further presentation, a word is understood as the basic unit of language, which is a form of existence of a concept and an expression of emotion and attitude. The word, as Meillet wrote, "is the result of the connection of a certain meaning with a certain complex of sounds that allow a certain grammatical use."[ 37]

The analysis of the linguistic nature of stylistic meaning in lexical units is aimed at identifying the linguistic mechanisms that contribute to the formation of stylistic meaning in them. Stylistic marking in lexical units can be formed on the basis of secondary nomination, in the process of which there is a reinterpretation of values based on associative features by similarity or adjacency "between some properties of elements of an extra-linguistic series displayed in the already existing meaning of the name, and the properties of the new denoted, called by reinterpretation of this meaning" [51].

Let us turn to the analysis of examples. In the lexeme "Frog" in one of the lexical and semantic variants, the figurative meaning of the negative orientation is noted. The emotive evaluation of this lexeme is due to both metaphorical and metonymic transfer.

On the basis of metaphorical transfer, associations arise between the words " frog "and" frenchman", creating a sharply negative, dismissive attitude to the world. The metonymic transfer is based on an extralinguistic factor: the French use of frogs for food.

Frog - 1. … 2. slang a frenchman (COD)

In another example of "Pigtail", a combination of metaphorical and metonymic hyphenation is also observed. Consider the dictionary definition:

Pigtail – 12. a tight braid of hair hanging down from the bask of head 3. trans, one who wears a pigtail, a Chinese (WNID-vol 2). It should be noted that the evaluation can be expressed at the level of the main value of the token: Nigger – 1. (derog) negro: dark-skinned person (COD)

Blowse – obs. Red-faced beggars wench (COD) Moppet – usu. apprec. A child, esp. a girl (LDELC)

In order to determine the nature of the secondary nomination in words, we analyzed these language units from the point of view of the sources of imagery, i.e., the use of existing lexical units in the act of secondary nomination as a name for the new designated. The results of this analysis are presented in the table (see Appendix Table 1).

Further analysis of the linguistic nature of the marking of a lexical unit is aimed at identifying certain correlations between stylistic and structural characteristics. As the language material has shown, the presence of some affixal morphemes in the structure of a word affects its stylistic significance.

The fact that the stylistic meaning is noted in derived words such as Frenchy, Chinee, indicates that the stylistic marking of these units is due to the stylistic significance of the suffixes -y, - her, which many researchers [51] refer to stylistically marked affixes:

Frenchy – 1.2. a disrespectful name for a Frenchman (COD)

We can give as an example a number of stylistically labeled lexemes that express the face of a certain type of occupation, in which the suffixes-er, - ster contribute to the expression of a negative, emotional-evaluative characteristic: swinder, chooser, chiseller, slicker, blackmailer, bilker, trickster, dissembler, thimblerigger and etc.

As to D. U. Ashurova, the stylistic potential of a derived word in comparison with a non-derived word is much higher, which is due to the dependence of the stylistic meaning of the derived word not only on external contextual and situational factors, but also due to internal factors of the word- forming mechanism [2].

The evaluative meaning can also be formed due to the semantic and stylistic transformations of derived and complex words that occur in the process of the word-forming act due to the re-distribution of semes in the semantic structure of the derived word in comparison with the generating one.

Let's compare the word-formation pair of words " **wool-wolly**” in English:

**Wool** – the fine soft curly hair forming the fleecy coat of the domesticated sheep (COD)

**Wooly** –1…2…3… 4.Having hair resembling wool, applied esp. to negroes: hence, a nickname for an abolitionist in America (COD)

Comparing the dictionary definitions of these words, it is not difficult to notice significant differences in their semantics. If there is no stylistic meaning of evaluation in a non-derived word, then an evaluation value appears in the derived word at the level of the lexico-semantic variant. In the structure of the lexical meaning of the generating word, emotive-evaluative signs are not expressed, they are implicated and form the periphery of the meaning. The re- distribution of semes is carried out in the process of a word-forming act, which promotes the promotion of emotive-evaluative semes to the fore and thereby ensures the stylistic marking of the derived word.

**Diagram 3. Lexical expressive means and stylistic devices**



**Metaphor**

**Metonymy**

**Irony**

**Polysemantic affect**

**Zeugma**

**Pun**

**Interjections and exclamatory words**

**Oxymoron**

**Lexical**

**EM and SD**

**Oxymoron**

**Antonomasia**

**Quotations**

**Periphrasis**

**Euphemism**

**Hyperbole**

**The cliche**

**Proverbs and Sayings**

**Metaphor** - is usually defined as a hidden comparison made by applying the name of one object to another and thus revealing some important feature of the second.

For ex: *….the golden bell of her hair swung silently as she moved her head, and quivered to rest (A.H.) It was a hot day. The two windows opened upon the distant murmur of London. The burning sun of July danced on the rosy and gray water of the Thames (J.G.)*

*O, never say that I was false of heart, Though absence seemed my flame to qualify* (W. Shakespeare. Sonnet CIX)

The word flame is used metaphorically, it means love and emphasizes its fervor, passion . Such a metaphor, expressed in one meaning, is called simple. A detailed or expanded metaphor consists of several metaphorically used words that create a single image, i.e. a number of interconnected and complementary simple metaphors that strengthen the motivation of the image by re-connecting all the same two meanings and their parallel functioning:

*Lord of my love, to whom in vassalage Thy merit hath my duty strongly knit, T thee I send this written embassage, To witness duty, not to show my wit.* (W. Shakespeare. Sonnet XXVI)

A comparison with the chivalrous ideals of loyalty and duty to the suzerain, based on his valor and merits, reveals love as a duty of devotion to the beloved and attachment to him, as a tribute to his virtues. These two ideas - the duty of the lover and the duty of the vassal - are connected by the words: *lord of my love, vassalage, duty, embassy,* which creates a two-dimensional and at the same time a single poetic structure.

**Cognitive metaphor** as a cognitive process that expresses and forms new concepts and without which it is impossible to obtain new knowledge. It should be noted that the ability of the speaker to create new meanings through metaphor, its role

in cognitive processes is the subject of close analysis by many researchers. It is revealed that the metaphorical method of nomination is one of the most frequently used ways of developing language semantics, which allows us to designate new realities: one entity or state is described in units intended to describe other things.

Thus, metaphorization is one of the ways to represent knowledge. Consider the process of metaphorization on the example of metaphor fish.

For example: **fish**-1. An animal, which lives in water, is covered in scales and uses its fins and tail to swim.

2. the flesh of a fish when used as food; 3. (collog) person (cool, queer, etc.)

As it is clear from the dictionary definition, the subject-logical meaning of this lexeme includes a description of the denotation "animal" and the conditions of its existence. This description, at first glance, does not contain any signs indicating the possibility of a metaphorical reinterpretation of this lexeme. However, a significant number of metaphorical phrases with this lexeme such as: “*cold fish*”, “*queer fish*”, “*strange fish*”, as well as a large number of phraseological units using the word “*fish*”, such as “*big fish”, “cool fish”, “dull fish”, “fresh fish”, “loose fish”, “odd fish”, “poor fish”, “shy fish”, “a fish out of water*” etc., indicates a high figurative potential of this token. Consider the cognitive mechanism of the formation of metaphorical formations of the above units, which is based on physical and cultural experience associated, for example, with "*fishing*": "*fish is slippery"; "fish is cold blooded"; "fish is difficult to catch"; "fish is shaky",* etc.

Metaphorical formations with the word "*fish*", thus, serve as a means of understanding a particular concept only because of their empirical basis, which is "*fishing*". It is this empirical basis that gives rise to an extremely wide range of associative connections of the “*fish* " lexeme, which have been fixed in the associative dictionary of Roget's Thesaurus: *fishy, dishonest, slippery, snaky, coldblooded, foxy, shaky, immorel*, etc.

Thus, the data of human experience associated with physical objects form the basis for a wide variety of metaphors that include the lexeme “fish”. As the researchers note, the cognitive metaphor has three levels of explanation: 1) surface language; 2) semantics and syntax; 3) cognition.

The description of the metaphor, which is limited to the first two levels, is incomplete, since it does not explain the cognitive nature of the metaphor as a component of human cognition. Metaphor as a cognitive process is included in the context of a broader evolutionary process of cognition, in which it is necessary to take into account the sensually perceived environment in which new knowledge is born. The study of metaphors in the cognitive aspect involves the study not of individual metaphors and their models, but of metaphorical concepts in the system. To demonstrate this position, we can give examples with so-called orientation metaphors. The concept of an “orientation metaphor” was introduced by J. R. R. Tolkien. Lakoff and M. Johnson. Metaphors of this type are associated with the spatial orientation "top-bottom”," inside-outside”, "front - back side”," deep- shallow”, "central-peripheral". J. Lakoff and M. Johnson note that such metaphorical orientations are not accidental - “they are based on our physical and cultural experience”: High status is up; Low status is down, i.e. high status corresponds to the top; low status – to the bottom.

Thus, orientation metaphors give the subject a spatial orientation and are based on the cultural and physical experience of a person .

The analysis of our material also revealed a number of orientation metaphors: *High –hat –1.tall hat, foot –Operated cymbals.*

2. (fig) person affecting superiority. *Down – and – out – infml (a person who is ) suffering from lack of money, work, home,etc and unable to change the situation.*

Higher-up - infml. an important Down-at-hell- (of a person) dressed regop of high rank in an in old worn-out clothes whose organization condition suggests lack of money.

Out-and-outher- (sl) thorough Insider-one, who is within or supreme person or thing; Extremist. some society, organization. Deep drinker- a person who Drinks alcohol, esp. too much. Deep politician- usu. *Derog*. a *Politician or other person who is active in politics. Shallow person- 1. Not deep; not far from top to botton.*

1. *Derog. lacking deep or serious thinking (a shallow thinking giver whose opinions aren’t worth much).*

The categories that include the "high" component have a social and physical basis and are associated with the concepts of "important person; superiority", "high rank"; in other words, this component, referring to physical or cultural experience, is associated with the concepts of "success", "high position", "power", the "down" component also has a physical and social basis and is associated with the opposite concepts of "low rank", "old work-out", "low of money", etc.

As the above examples have shown, spatial metaphors of the “up – down " type contain some value judgments accepted in society. In Western culture “ "high “is consistent with the concept of” good“, and” down “ – ”bad".

**Metonymy** is a trope based on association by adjacency. It consists in the fact that instead of the name of one object, the name of another used, connected with the first by a constant internal or external connection. This connection can be between an object and the material from which it is made; between a place and people; between a process and its result; between an action and an instrument, etc.

In Shakespeare's sonnets, a great place is occupied by the metonymic connection between the feeling and its actual or supposed organ, between the organs and the person to whom they belong. They are constantly encountered with a metonymic meaning. For example:

*In faith, I do not love thee with mine eyes,*

*For they in thee a thousand errors note;*

*But ‘tis my heart that loves what they despise,*

*Who in despite of view is pleased to dote;*

*Nor are mine ears with thy tongue’s tune delighted,*

*Nor tender feeling, to base touches prone,*

*Nor taste, nor smell, desire to be invited*

*To any sensual feast with thee alone*

(W. Shakespeare. Sonnet CXLI)

The expression of ridicule by using a word in a meaning directly opposite to its main meaning, and with directly opposite connotations, the pretended praise, behind which in reality there is a censure, is called **irony**. The opposite of connotation is the change of the evaluative component from positive to negative, the affectionate emotion to mockery in the use of words with a sublime poetic coloring in relation to trivial and vulgar objects, in order to show their insignificance.

For ex.: *Only in this last work does the author show what he might have done, had he used his genius rightly. (K.) He entered the hall without ringing, and was greeted by miss Handforth who told him, “His Lordship is in the library”* (I.M.)

**Zeugma-** a stylistic device based on the possibilities of using one word in the sentence which simultaneously refers to two unequal, semantically heterogeneous (even incompatible) words, mainly nouns (the most typical pattern).

For ex. : *He lost everything there was to loose: his friend, his purse, his head and finally his reputation*

**An oxymoron** is a trope that consists of combining two words that are contrasting in meaning (usually containing antonymic semes), revealing the inconsistency of what is being described. For example: *And faith unfaithful kept him falsely true*. (A. Tennyson)

**Antonomasia** isspecial use of proper names. The transition of proper names into common nouns (Don Juan), or the transformation of a word that reveals the essence of the character into the proper name of the character, as in the comedies of R. Sheridan, or the replacement of a proper name with the name of an event or object associated with this person.

For example.: *The girl was suddenly voluble and excited, “Forgive me”, she said to the Lady-Tiger. “ You must forgive me. I loved your husband, but now by this letter I see he was no good. I never went after him, Signora “(M.S.)“I’ m not coming ”, said Hensman. “ I bequeath to you the company of Sir Somebody Something-Something”* (I. M.)

It is generally accepted that proper names are sharply opposed to common names, both in meaning and in the scope of their functioning. It is believed that the proper name has the function of designation, which distinguishes them from common names. From this it follows that the proper name is characterized by the inability to express a generalized concept, does not contain an indication of the qualitative characteristic of this individual. It is on this basis that proper names are classified as lexically inferior, "defective" units

Indeed, for the most part, proper names are limited to the sphere of nominative- classification activity of the language, representing a kind of nomenclature of individual names. At the same time, it would be wrong to classify all types of anthroponyms as individualizing signs. A qualitatively different group of anthroponyms consists of evaluative anthroponyms, which by their linguistic nature belong to the characteristic signs, since they carry the ability to generalize the properties of the designated person and its qualitative assessment. Based on the structures of knowledge, anthroponyms are divided into 4 groups, differentiated by the type of knowledges : 1) knowledge of a religious nature, 2) knowledge of mythology, 3) literary knowledge, 4) historical knowledge. (see Appendix Table 2).

Consider the cognitive essence of an anthroponym.

Don Quixote – 1. … 2. idealist (Sometimes derog. a person who tries to live according to high principles or perfect standarts often in a way that is impractical or shows a lack of understanding of the real world ) (COD).

In this anthroponym, the evaluative meaning appears at the level of the lexico- semantic variant "empty dreamer". The semantic shift observed in the evaluative meaning is due to the knowledge structures embedded in this lexical unit. As you know, Don Quixote is the main character of Cervantes ' book. Cervantes ' novel tells of the extraordinary adventures of an impoverished nobleman who fancies himself a knight-errant. Don Quixote does not understand what is happening around him and tries in vain to correct the shortcomings and vices of his contemporaries. Don Quixote wants to serve people in the name of justice and humanity, but acts contrary to common sense. Windmills Don Quixote takes for giants, an inn seems to him a magnificent castle, and a herd of sheep-an enemy army.

Don Quixote is an idealist who is prepared to fight for what he believes in, but he often misunderstands things or makes foolish mistakes. For example, he is remembered esp. for tilting at windmills, attacking windmills, because he thought, they were dangerous monsters “. (LDELC).

This example refutes the position that the proper name does not contain an indication of the qualitative characteristic of the individual. The group of evaluative anthroponyms we are considering, on the contrary, is characterized by semantic duality, which is due to the fact that these specific names are associated with the behavior and actions of their bearers, in this case, a literary character. It is interesting to note that the cognitive nature of this anthroponym leaves a certain imprint on its evaluative value. The dictionary definition of this anthroponym reflects a predominantly negative assessment of "*foolish*", however, the knowledge structures inherent in this word do not allow us to clearly perceive its evaluative meaning. The idea of the literary character of Don Quixote as a noble person, ready to serve people in the name of justice and humanity, creates a positive assessment of this lexeme, which can be confirmed by the data of the Roger Thesaurus. The lexeme "*idealist*", which is included in the dictionary definition of this anthroponym, is included in the semantic field, which includes many lexemes with a positive rating (diviner, visionary, benevolent, enlightened, disinterested, dedicated). Checking the data of lexical units by their dictionary definitions reveals their positive assessment. Thus, the knowledge structures embedded in the literary character have certain effects on the meaning of the anthroponym and reveal its cognitive essence.

**Hyperbole-** is a deliberate exaggeration that increases the expressiveness of an utterance and makes it emphatic.

For example,  **….** And as they worked they cursed us – not with a common cursery curse, but with long carefully-thought out, comprehensive curses, that embraced the whole of our career, and went away into the distant future, and included all our relations, and covered everything connected with us – gold, substantial curses. (J.K.J.)

**Proverbs and Sayings** are brief statements which show in a condenced form the accumulated life experience of the society [39].

For example, *March winds and April shower bring forth May flowers. Don’t put all your eggs in one basket*

*Good and quickly seldom meet.*

**Epigrams** are created by individuals, famous writers, poets, scientists, philosophers that we know, while proverbs belong to the people.

For example, *A little learning is a dangerous thing* (A. Pope)

*Knowledge is a city, to the building of which every human being brought a stone* (W. Emerson)

*Old wood best to burn, old wine to drink, old friends to trust, and old authors to read.* (F. Bacon)

*A good laugh is sunshine in a house* (W. M. Thackery )

## Questions and tasks:

1. What are metaphors ?
2. What is cognitive metaphor ?
3. What is the linguistic nature of irony ?
4. Do you see the difference between proverbs and sayings and epigrams ?
5. Speak about the stylistic functions of oxymoron ?
6. What is the role of zeugma in the text ?
7. What functions do antonomasia?
8. What is hyperbole?