

Lexical Stylistic Devices and Literary Terms of Figurative Language

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Abstract: *The degree of study and significance of lexical literary devices are carried out in the given article. The essential aspects of lexical devices and information about numerous methods of investigating and studying them are discussed. Terms belonged to the lexical level of the language and the analyses of lexical devices given by several dictionaries of literary terms and sources are explained in the article. In this article we would like to refer to different approaches on study of literary terms of figurative language, more precisely on lexical stylistic devices. There are many types of figurative language, including literary devices such as simile, metaphor, personification and many others. The definition of figurative language is opposite to that of literal language, which involves only the "proper" or dictionary definitions of words. Figurative language usually requires the reader or listener to understand some extra nuances, context and allusions in order to understand the second meaning.*

Keywords : *antonomasia, metaphor, metonymy, irony, hyperbole, epithet, oxymoron, zeugma, pun, allusion, personification, allegory, simile, clarifying synonyms, climax, anti-climax, disguised tautology, antithesis, synecdoche, paradox.*

I. INTRODUCTION

The analysis of scientific literature indicates that the terms in different spheres were not studied identically. The study of terminology in former USSR was led off in 1931 publishing D. Lotte's work on the technical terminology [see Lotte 1931], followed by E. Drezen in 1934, by G. Vinokur in 1939 and in 1986 by A. A. Reformatsky. On the basis of these studies, the main directions of working on terminology were defined: A.A.Reformatsky (1986), B.N Goloven (1981), N. P. Kuzkin (1962), L.Kapanadze (1965) and others studied the terminology, O.S.Akhmanova(1990), V.P.Karpovich (1978), R.Yu. Kobrin(1991), V.M.Leychik (1986), V.D.Tabanakova (1998), E.N.Tolikina and others worked on semantic features of terminology, A.S.Gelt (1991) focused on the relationship between terminology and nomenclature units, M.V. Oganisyan (2003), O.V.Dovbysh (2003), S.V.Sakhneevich (1998) on translation problems of terminology and Z.M. Polyutina (2002) studied civilization approaches on terminology.

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II. MATERIALS AND METHODS

The scientific and practical studies about linguistic terms are based on ideas of Akhmanova (1966, 1990), Vasileva (1998), Gwishiani (1986, 1990), Golovin (1976), Kulikova (2002), Petrosyants (2004), Podolskaya (1988), Slyusarova (1983, 2000), Shelov (1998) and others. In recent years, studies on linguistic terms have been published and we can see these studies on Roman language terminology in works of Nikulina (1990), Utkina (2001), Emelyanova (2000), Vermeer (1971), Zakharenkova (1999), German (1990), Golovkina (1996) [6, 11-41].

If we pay close attention to the aforesaid studies, we can see that literary terms which is the object of our research project has been studied relatively rarely in Slovenian, Roman and German languages. Therefore, the study of philosophical, cultural, ethical, aesthetical, religious, linguistic, and especially literary terms are one of the pressing issues.

According to E.G.Petrosyants, there are currently more than 70 dictionaries, encyclopaedias and reference books on linguistics. However, dictionaries, encyclopedias and reference books on literary terms are relatively rare. This situation indicates that the terms of literature have not been adequately studied and information on them is not systemized.

III. DISCUSSION

In this article we would like to refer to different approaches on study of literary terms of figurative language, more precisely on lexical stylistic devices. There are many types of figurative language, including literary devices such as *simile, metaphor, personification*, and many others. The definition of figurative language is opposite to that of literal language, which involves only the "proper" or dictionary definitions of words. Figurative language usually requires the reader or listener to understand some extra nuances, context and allusions in order to understand the second meaning.

Actually the study of figurative language is based on a long history. Ancient philosophers such as Aristotle (Greek) and Quintilian (Roman) were some of the first to theorize about the use and function of figurative language. Aristotle argued that figurative language was not merely an embellishment, but instead mirror the way humans actually process information by comparing it to things we already know. We can find examples of figurative in the



majority of literary works. This is both because there are so many literary devices that qualify as figurative language and also because the human mind responds well to different types of figurative language. Indeed, many studies have shown that figurative language comes naturally to children and that it helps them understand new concepts. Therefore when authors use examples of figurative language, they are trying to provide fresh or unique ways of explaining things. However, they are also triggering a very important part of the human mind and creating new synapses.

If we talk about the classification of figurative language, we can see diversity in categorizing them. In classical rhetoric, figurative language is categorized into schemes and tropes. Schemes refer to figures of speech which change the usual word order or word pattern, while tropes change the literal meaning of the word. The most commonly used tropes include metaphor, metonymy, simile, personification, irony, hyperbole, allegory, allusion and alliteration. In this article we would like mostly focus on lexical literary devices.

Lexical stylistic device is such type of denoting phenomena that serves to create additional expressive, evaluative, subjective connotations. In fact we deal with the intended substitution of the existing names approved by long usage and fixed in dictionaries, prompted by the speaker's subjective original view and evaluation of things. Each type of intended substitution results in a stylistic device called also a trope as well. This act of substitution is referred to transference – the name of one object is transferred onto another, proceeding from their similarity (of shape, color, function, etc.) or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).

While investigating lexical literary devices we have faced different categorizations and classifications depending on some principles, criteria, usage and changeability of sentence structures. Classification of lexical stylistic devices varies from linguist to linguist. I.R. Galperin gave simply organized, very detailed classification of literary devices in his manual "Stylistics" published in 1971 and his subdivision of stylistic devices based on the level-oriented approach. Thus, according to his approach stylistic devices based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance are *lexical stylistic devices*. And he subdivided them into several parts. Thus, *lexical stylistic devices* are separated into devices based on the interaction between the logical and nominal meanings of a word (*antonomasia*); devices based on the interaction between two logical meanings of a word (*metaphor, metonymy, irony*); devices based on the interaction between the logical and emotive meanings of a word (*hyperbole, epithet, oxymoron*); devices based on the interaction between the free and phraseological meanings of a word (*zeugma, pun*) [4, 26-30].

One of the latest classification of figurative language is given by Y.M. Skrebnev in his book "Fundamentals of English stylistics" published in 1994. His approach demonstrates a combination of principles of British scholar Leech's (Essays on Style and Language, 1967) system of paradigmatic and syntagmatic subdivision and the

level-oriented approach on which Galperin's classification is founded. Skrebnev managed to avoid mechanical superposition of one system onto another and created new method of the hierarchical arrangement of this material. He subdivided stylistics into paradigmatic stylistics (of units) and syntagmatic stylistics (of sequences.) He also added one more level to phonetics, morphology, lexicology and syntax and that is semasiology (semantics). Thus, paradigmatic stylistics in *lexicology* is again subdivided into positive (*poetic, official, professional*) and negative (*colloquial, neologisms, jargon, slang, nonce-words, vulgar words*) and *semantics* contains *hyperbole, meosis, metonymy, metaphor, allusion, personification, antonomasia, allegory, irony*. Syntagmatic stylistics in *lexicology* studies the "word and content" juxtaposition that presents a number of stylistic problems, especially those connected with the co-occurrence of words of various stylistic colorings and *semantics* includes *simile, clarifying synonyms, climax, anti-climax, zeugma, pun, disguised tautology, oxymoron, antithesis* [7, 41-69].

While investigating figures of speech elements we also faced interesting and very simple classification made by German linguist Jochen Lüders in 2013. He distinguished them into four types: *imagery stylistic devices* where *simile, metaphor, synecdoche, personification* and *symbol*; *sound stylistic devices* where *alliteration, onomatopoeia, metre, iambic, rhyme*; *structure stylistic devices* - *anaphora, parallelism, triple, climax, anticlimax, enumeration* were included and *miscellaneous stylistic devices* contain *allusion, euphemism, hyperbole, understatement, irony, satire, paradox, oxymoron, pun* and *rhetorical questions* (Jochen Lüders, 2013).

While investigating lexical literary devices we have searched different monolingual dictionaries of literary terms as well. Below we would like to present classification of figures of speech given in encyclopedia and dictionaries.

According to *Merriam Webster's Encyclopedia of Literature* figures of speech are classified into five major categories: (1) figures of resemblance or relationship (*simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche and euphemism*); (2) figures of emphasis and understatement (*hyperbola, litotes, rhetorical question, antithesis, climax, bathos, paradox, oxymoron and irony*); (3) figures of sound (*alliteration, repetition, anaphora and onomatopoeia*); (4) verbal games (*pun and anagram*) and (5) errors (*malapropism, periphrases and spoonerism*) [8, 513].

A Dictionary of Literary terms and Literary theory by J.A. Cuddon and *A Glossary of Literary terms* by M. H. Abrams give the explanation of literary devices with examples and their definitions, but do not present any classification to them. But we could see division of literary devices based on the ancient theory of rhetoric in *Oxford Dictionary of Literary terms* by Chris Baldick. He named and categorized dozens of figures, drawing a rough and often disputed distinction between tropes or also known as figures of thoughts that extend the meaning of words and those

that merely affect their order or their impact upon an audience known as figures of speech, schemes or rhetorical figures. In this dictionary the most important tropes are *metaphor*, *simile*, *metonymy*, *synecdoche*, *personification*, *irony* and others include *hyperbole (overstatement)*, *litotes (understatement)* and *periphrasis (circumlocution)*. The rhetorical figures can emphasize or enliven a point in several different ways: by placing words in contrast with one another (*antithesis*); by repeating words in various patterns (*anadiplosis*, *anaphora*, *antistrophe*, and *chiasmus*); by changing the order of words (*hyperbaton*); by missing out conjunctions (*asyndeton*); by changing course or breaking off in mid-sentence (*anacoluthon*, *aposiopesis*); by assuming special modes of address (*apostrophe*) or inquiry (*rhetorical question*) and a further category of figures, sometimes known as figures of sound achieves emphasis by the repetition of sounds, as in *alliteration*, *assonance* and *consonance* [2, 97].

IV. RESULT AND CONCLUSION

As we have seen above there is no stability in classifying and categorizing stylistic devices. That is why we can see that some lexical stylistic devices are included in different groups and even into different types of stylistic devices. Stylistic devices as *antithesis*, *climax*, *anti-climax*, *litotes* are not considered as lexical according to Galperin, but Skrebnev and some other resources as *Merriam Webster's Encyclopedia of Literature*, *Oxford Dictionary of Literary terms* by Chris Baldick consider them as lexical stylistic devices. Furthermore, we could witness that each source names them differently. Galperin named them as lexical (*antonomasia*, *metaphor*, *metonymy*, *irony*, *hyperbole*, *epithet*, *oxymoron*, *zeugma*, *pun*), while Skrebnev as semantic. Thus, paradigmatic contains *hyperbole*, *meosis*, *metonymy*, *metaphor*, *allusion*, *personification*, *antonomasia*, *allegory*, *irony* and syntagmatic *simile*, *clarifying synonyms*, *climax*, *anti-climax*, *zeugma*, *pun*, *disguised tautology*, *oxymoron*, *antithesis* devices. German linguist Jochen Lüders included them into two groups of his classification: imagery (*simile*, *metaphor*, *synecdoche*, *personification*) and miscellaneous (*hyperbole*, *understatement*, *irony*, *satire*, *paradox*, *oxymoron*, *pun*) stylistic devices. *Merriam Webster's Encyclopedia of Literature* put them into the category of figures of resemblance or relationship (*simile*, *metaphor*, *kenning*, *conceit*, *parallelism*, *personification*, *metonymy*, *synecdoche* and *euphemism*), but *hyperbola*, *oxymoron* and *irony* were involved into the category of figures of emphasis and understatement together with syntactical stylistic devices as *litotes*, *rhetorical question*, *antithesis*, *climax*, *paradox*. *Oxford Dictionary of Literary terms* by Chris Baldick names them as tropes and includes *metaphor*, *simile*, *metonymy*, *synecdoche*, *personification*, *irony*, *hyperbole (overstatement)*, *litotes (understatement)* and *periphrasis (circumlocution)*, which is very close to Galperin's classification.

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