



STYLISTIC EXPRESSIVE MEANS OF IMAGERY IN THE LITERARY TEXT

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ABSTRACT

English language, like any modern language, which has rich cultural traditions, provides the user with rich expressive possibilities. In this case it is important to refer to these possibilities of the literary text which requires the mastery of expressive means and stylistic devices. Any literary text abounds in stylistic expressive means in order to highlight the peculiar moments described in the text and create a certain image in the human mind. In this paragraph we are going to investigate stylistic expressive means and stylistic devices which are widely used in the literary text to create imagery.

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Stylistic expressive means of the language are phonetic, lexical,

phraseological and syntactical forms that exist in the language as a system for the purpose of logical and emotional intensification of the utterance [1, 56]. These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in textbooks as having special functions in making the utterances emphatic. Stylistic expressive means and stylistic devices introduce connotational (stylistic, non-denotative) meanings into utterances. According to the principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word combinations and syntactic structures. According to I.R.



Galperin's definition stylistic device is a conscious and intentional intensification of some type of structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model [2, 45]. A number of stylistic devices are used to create imagery in the literary text such as onomatopoeia, metaphor, metonymy, antonomasia, simile, allusion, and metaphorical epithet.

The phonetic expressive means include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. Morphological expressive means are emotionally coloured suffixes: -y (-ie - sonny auntie, girlie). Lexical expressive means are words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words is used in the text to create the effect of climax (gradation).

One of the most powerful phonetic expressive means in the literary text are phonetic. Pitch, melody, stress, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically. For instance, onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed

to represent is one of the types of metonymy. There are two varieties of onomatopoeia: direct and indirect.

Onomatopoeic words can be used in a transferred meaning, as for instance, ding-dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Examples are: a ding-dong struggle, a ding-dong go at something.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling (of curtains). The same can be said of the sound [w] if it aims at reproducing, let us say, the sound of wind. "Whenever the moon and stars are set, Whenever the wind is high, All night long" in the dark and wet A man goes riding by." (R. S. Stevenson)

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoeic, as in Poe's poem "The Bells" where the words "tinkle" and "bells" are distributed in the following manner:

"Silver bells... how they tinkle, tinkle, tinkle" and further

"To the tintinnabulation that so musically wells

From the bells, bells, bells, bells,
Bells, bells, bells –

From the jingling and the tinkling of the bells."

Lexical stylistic devices of imagery are the words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a double meaning (love, hate, sympathy). The literary text involves several lexical stylistic devices



such as metaphor, metonymy, simile, epithet, antonomasia that evoke mental representations in the human mind.

Metaphors are one of the most extensively used literary devices to compose an image in the human mind. "The term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. Thus by transference of meaning the words acquire a new-meaning which has additional implicit senses. Metaphor refers to a meaning or identity ascribed to one subject by way of another. In a metaphor, one subject is implied to be another so as to draw a comparison between their similarities and shared traits. The first subject,

which is the focus of the sentences, is usually compared to the second subject, which is used to convey a degree of meaning that is used to characterize the first. The purpose of using a metaphor is to take an identity or concept that we understand clearly (second subject) and use it to better understand the lesser known element (the first subject). Metaphor is a powerful means of creating an image. For instance: The **indignant fire**, which **flashed** from his eyes, did not **melt** the glasses of his spectacles. (Dickens)

In the above example the metaphors "flashed" and "melt" are connected with the main image expressed by the word "fire". This prolonged image helps Dickens to achieve exaggeration and to give a touch of humour.

Another stylistic device which is widely used in the literary text is metonymy. According to I.R. Galperin metonymy is based on a different type of relations 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 [2, 57; 3, 156].

Metonymy is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated and its general function is building up imagery. Metonymy is used to achieve concreteness of description. By giving a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own. The sources where images for metonymy are borrowed are quite different: features of a person, names of writers and poets, names of their books, names of some instruments, etc.

Then they came in. two of them, a man with long fair moustaches and a silent dark man... Definitely, the moustache and I had nothing in common. (D. Lessing)

We have a feature of a man here which catches the eye, in this case, his appearance: the moustache stands for the man himself.

We have discussed stylistic means of expressing imagery such as metaphor and metonymy. These stylistic devices fulfilling various functions in the literary text help to create imagery of the whole text. The key role in creating imagery belongs to metaphor which is the basis of all other image bearing stylistic devices. It should be noted that with the development of cognitive linguistics a new cognitive approach to the notion of metaphor has been accepted. It plays a great role in the imagery structure of the whole text.



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