

**CLASSIFICATION OF STYLISTIC DEVICES.THE NATURE TYPES AND  
FUNCTIONC OF LEXICAL STYLISTIC DEVICES: METAPHOR,  
METONYMY**

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Annotation

The most essential feature of the word is that it expresses the concept of a word or a phenomena through its form and meanings. There are 3 types of lexical meanings: Logical meaning (dictionary); Nominative meaning; Emotive meaning.

Key words : Metaphor, Metonymy, Irony, Epithet, Oxymoron, Hyperbole, Antonomasia, Zeugma, Pun, Simile, Gradation, Antithesis, Represented, Speech, One member, Alliteration, sentence, Onomatopoei, Ellipsis, Detachment.

The most essential feature of the word is that it expresses the concept of a word or a phenomena through its form and meanings. There are 3 types of lexical meanings:

- Logical meaning (dictionary);
- Nominative meaning;
- Emotive meaning.

Logical meaning is an expression of the concept of the given thing or phenomenon. One word is capable to have more than one meaning and this capacity is called polysemy. All the meanings of a word form its semantic structure. Within the semantic structure of a polysemantic word we differentiate primary logical meaning and secondary logical meaning. Logical meanings are further divided into: 1) independent logical meaning; 2) dependent logical meaning. Dependent logical meaning can be understood only in a context. This meaning is called contextual.

Emotive meaning serves to express one's individual attitude to the thing or idea. In English there are certain words which have only emotive meaning. They are: Alas, By god, goodness, fine, beautiful, nasty, awful etc [1].

The third type of meaning is called nominal meaning. There is a great difference between common nouns and proper nouns. Common nouns not only name the thing but signify them. Proper nouns only name things or human beings. Sometimes common nouns can become proper nouns. Sometimes the reverse process takes place. (smith - Mr Smith; hooligan). Nominal meaning is frequently used by writers as a special stylistic device, which is based on a peculiar interplay of two meanings: logical and nominal Thus, Lexical Stylistic Devices are based on a peculiar use or interaction of lexical meanings within a word or word combination. The interplay of the primary

dictionary meaning and a meaning which is imposed on the word by a micro-context may be traced along different lines. One line is when the author identifies two objects which have nothing in common, but he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical.

Another line when the author finds it possible to substitute one object for another on the grounds that there is some kind of interrelation between the two corresponding objects. The first case is the mechanism of creation of metaphors, the second – metonymies [2].

Metaphor. Metaphor is a relation between the dictionary and contextual meanings based on resemblance of two objects, ideas, actions: e.g.; She is a fox.

The word «fox» denoting one object is transferred to another /she/ in order to indicate a resemblance between them, their common feature is «cunning». The metaphor is based on a common features of two objects. The common feature is never mentioned. In other words, in metaphor we are given A and C and the problem is to see B - a common feature. The reader has to come to it by himself. It is important .to remember that the metaphor does not identify, the two notions are brought together on the basis of only one feature, other features being quite different. Metaphor can be expressed by all the parts of speech: nouns, adjectives, verbs e.g. 1. She is a machine in her husband's house. (noun) Money burns a hole in my pocket. (verb). People are afraid of themselves nowadays. They have forgotten the highest of all duties, the duty that one owes to oneself. Of course they are charitable. They feed the hungry, and clothe the beggar. But their own souls starve, and are naked (adjective). Metaphors expressed by one word are called simple. There are metaphors which are expressed by several words, a group of words. We call it metaphorical periphrasis .e.g. Oh let me, true in love, but truly write, And then believe me, my love is as fair As any mother child, though not so bright. As those gold candles fixed in heaven's air. /Shakespeare W./ When likeness is observed between inanimate objects and human qualities we speak of personification. e.g. The face of London was now strangely altered. So, personification is a variety of metaphor. e.g. A car came one way, a bus advanced with calm assurance from another. Shelley's poem «The Cloud» is built on Personification. e.g. I bring fresh showers for the thirsting flowers From the seas and the streams. I bear light shade for the leaves when laid In the noonday dreams From my wings are shaken the dews that waken, The sweet buds every one. When rocked to rest on their mother's breast, As she danced about the sun I wield the flail of the lashing hail And whiten the green plains under And then again I dissolve in rain. And laugh as I pass in thunder [3].

Metaphors like all stylistic devices can be classified according to their degree of unexpectedness. Thus, the metaphors which are absolutely unexpected are called genuine metaphors or individual metaphors /original, fresh/. The genuine metaphor aims at expressing speaker's or writer's feelings, and at impressing the hearer or reader in a definite way. Those metaphors which are called trite (traditional, hackneyed) are commonly used in speech and therefore are sometimes even fixed in dictionaries - a ray of hope, floods of tears, a storm of indignation, a flight of fancy, a shadow of a smile. Trite metaphors are not stylistic devices. They are considered to be expressive means of the language, which also serve the purpose of expressiveness. The metaphor is one of the most powerful means of creating images. This is its main stylistic function. Sometimes metaphors express not only one image, but several of them. Such metaphors are called prolonged metaphors or sustained, or developed. e.g. The one charm of the past is that it is the past. But women never know when the curtain has fallen. They always want a sixth act, and as soon as the interest of the play is entirely over they propose to continue it. If they were allowed their own way, every comedy would have a tragic ending, and every tragedy would culminate in a farce.

Metonymy. Metonymy is a stylistic device which is like metaphor based on interaction of logical and contextual meanings. But it is based on a different from metaphor type of relations, a relation based not on comparison, but on associations, contiguity. Metonymy, like all stylistic devices can be genuine and trite. Trite metonymy belongs to expressive means of the language. They are not stylistic devices. They are widely used in speech and therefore are sometimes even fixed in dictionaries. Due to trite metonymies new meanings appear in the language. Thus the word «crown» may stand for a «king» or «queen»; «cup» or «glass» for the drink it contains. e.g. the press - the personnel connected with publishing establishment; a hand - a worker; the cradle - infancy. These are trite metonymies: Genuine metonymy is a SD. It reveals a quite unexpected substitution of one word for another, of one concept for another. e.g. Then they came in. Two of them a man with long fair moustache and silent dark man... Definitely, the moustache and I had nothing in common, / D.Lessing /. In this example man's facial appearance-«the moustache stands for the man himself. Many attempts have been made to pinpoint the types of relations which genuine metonymy is based on. Among them the following are most common: I. A concrete thing is used instead of an abstract notion. In this case the thing becomes a symbol of the notion:

He supported his family by the pen.

The pen is stronger than the sword.

What the head had left undone could not do the heart may have been doing silently. Wherefore feed, and clothe and save, From the cradle to the grave /from early childhood to death /. /W.Shakespeare/ Those ungrateful drones who would Drain your sweat - nay, drink your blood./ Shelley / II. The container instead of the thing contained: the hall applauded: the kettle boils. Tell him our home cries out for him The relation of proximity as in: The round game table was boisterous and happy.

The next type of relation reveals the relation between the whole and apart. This type of metonymy is called synecdoche. In this case a part is used for the whole, or the individual for a definite one, or singular for plural. e.g. Return to her? No rather abjure all roofs and choose... To be a comrade with the wolf and owl... Here the word «roofs» stands for «houses» or a place to live in, or a «shelter». «Wolf «for «wolves» or even for «wild beasts», owl for «owls» or rather for «birds» in the woods. Other examples: She has no roof over her head. You 've got a nice fox on you

The sign for the thing signified: The messenger was not long in returning followed by a pair of heavy boots that came bumping along the passage. / Dickens / The one in brown suit gaped at her. Blue suit grinned, might even have winked But big nose in the grey suit still stared - and he had small angry eyes and did not even smile. A relation between a thing and the material out of which it is made. e.g. The steel shines to defend. Never in her life had she worn any gold. Here «gold» stands for rings, bracelets, and other adornments made of gold [4].

The instrument which the doer uses in performing the action instead of the action or the doer himself. As the sword is the worst argument that can be used, so should it be the last. / Byron/ Give every man thine ear and few thy voice./ Shakespeare / His pen knows no compromise. Author for his work. e.g. I read Shakespeare. He reads Byron.

Metonymy is expressed by nouns or substantives numerals. e.g. She was a pale and fresh eighteen, The man looked a rather old forty-five. 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.

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