

LINGUISTIC PECULIARITIES OF LEXICAL-STYLISTIC DEVICES

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Decoding stylistics – the most recent trend in stylistics that employs the knowledge of such sciences as information theory, psychology, linguistics, literary theory, history of art, etc. Decoding stylistics tries to regard the esthetic value of a text based on the interaction of specific textual elements, stylistic devices & compositional structure in delivering the authors message. This method does not consider the stylistic function of any stylistic feature separately but as a part of a whole text. Decoding stylistics helps the reader in understanding of a literary work by explaining (decoding) the info that may be hidden from immediate view. The term “Decoding stylistics” came from the application of the theory of information to linguistics (Jakobson, Arnold, Lotman). The process is presented in the following way: the writer receives different information from the outside world. He processes this information and recreates it in his own images. The process of internalizing of the outside information and translating it into his own imagery is called encoding. Encoder (writer) sends the information to recipient (addressee, reader) and the reader is supposed to decode the information. This process is not easy. A literary work on its way to the reader encounters many obstacles – social, historical, temporal, cultural... Readers and authors may be separated by historical epoch, social conventions, religious and political views, cultural and national traditions. The author & the reader may be different in emotional, intellectual plan. Many literary works are too sophisticated, they require of the reader a wide educational background, knowledge of history, mythology, philosophy [1, 89].

Stylistics studies the special media of language which are called stylistic devices and expressive means. Expressive means and stylistic devices form three large groups of phonetic, lexical, syntactical means and devices. Each group is further subdivided according to the principle, purpose and function of a mean or a device in an utterance. Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. Phonetic expressive means include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. Morphological expressive means are emotionally coloured suffixes of diminutive nature: -y (-ie), -let (sonny auntie, girlies). To lexical expressive means belong words, possessing connotations, such as epithets, poetic and

archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words always contains at least one neutral synonym. A chain of expressive synonyms used in a single utterance creates the effect of climax (gradation). To syntactic expressive means belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. According to principles of their formation, stylistic devices are grouped into phonetic, lexical-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology. A word is a number of languages that represents a concept which can be expressively communicated with meaning. A word consists of one or more morphemes which are linked more or less tightly together, and has a phonetic value. Typically a word will consist of a root or stem and zero or more affixes. Words can be combined to create other units of language such as phrases, clauses, and sentences. Lexical semantics is a subfield of linguistic semantics. It is the study of how and what the words of a language denote. The units of meaning in lexical semantics are lexical units [1, 35]. Lexical semantics covers theories of the classification and decomposition of word meaning, the differences and similarities in lexical semantic structure between different languages, and the relationship of word meaning to sentence meaning and syntax. 1) Dictionary and contextual meanings – are fixed in dictionaries and in general linguistic meaning is regarded as smth stable at a given period of time. In stylistics meaning is a category which is able to acquire new meanings imposed on the words by a context - contextual meanings.

Words usually have denotational meaning (which informs of the subject of communication), and connotational (which informs about the participants and conditions of communication). Connotation supplies additional information, it is not found in all words. The list and specifications of connotational meanings vary with different linguistic schools and individual scholars and include such entries as pragmatic (associative) (related to individual psychological or linguistic associations, connected with related and nonrelated notions), ideological, or conceptual (revealing political, social, ideological preferences of the user), evaluative (stating the value of the indicated notion), emotive (revealing the emotional layer of cognition and perception), expressive (aiming at creating the image of the object in question),

stylistic (indicating "the register", or the situation of the communication). Denotational meaning is the precise naming of a feature phenomenon or object but one word can denote different concepts. So we should distinguish between primary or secondary derivative meaning. Logical meaning is a denotative one, emotive deal with connotation. It has reference, not directly to things or phenomena but to the feelings and emotions of the speaker towards this. Words in context, as has been pointed out, may acquire additional lexical meanings 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 becomes the opposite of the primary meaning, as, for example, with the word sophisticated [1, 121]. This is especially the case when we deal with transferred meanings.

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 a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. The term 'transferred' points to the process of formation of the derivative meaning. Hence the term 'transferred' should be used, to our mind, as a lexicographical term signifying diachronically the development of the semantic structure of the word. In this case we do not perceive two meanings.

When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact. The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object) 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 make the reader perceive 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.

TIL HÁM AWDARMA MÁSELELERI

V ilimiy maqalalar toplami

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