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SEMINARS IN MODERN ENGLISH STYLISTICS

(FOR THE THIRD YEAR STUDENTS)





UDK: 811.111 (076)

BBK 83.8(5Ing) 6

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SEMINARS IN MODERN ENGLISH STYLISTICS/Tuzuvchilar:
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O'quv qo'llanma ingliz tilini o'rganayotganlar uchun mo'ljallangan bo'lib, unda hozirgi zamon ingliz tili stilistikasi muammolari, ular bilan bog'liq nazariy va amaliy ma'lumotlar, mashq va misollar berilgan.

O'zbekiston davlat jahon tillari universiteti
II Ingliz filologiyasi fakulteti
28 noyabr 4-sonli bayonnomasida tasdiqlangan

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ISBN 978-9943-25-046-8

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“Muharrir nashriyoti”,
Тошкент, 2012 й

CONTENTS

Kirish.....	4
Seminar # 1. The subject of stylistics. Stylistic differentiation of the vocabulary. Stylistics as a branch of linguistics.....	5
Seminar # 2. Functional styles of the English language	
Classification of functional styles	28
Training exercises on functional styles	38
Seminar # 3. Lexical stylistic devices. Classification of expressive means and stylistic devices.....	48
Training exercises on lexical stylistic devices	63
Seminar # 4. Lexical stylistic devices.	
Training exercises on lexical stylistic devices	72
Seminar # 5. Lexico syntactical stylistic devices.....	80
Training exercises on lexico syntactical stylistic devices	85
Seminar # 6. Lexico syntactical stylistic devices. Stylistic analysis of the text.....	90
Seminar # 7. Syntactical stylistic devices.....	94
Training exercises on syntactical stylistic devices.....	102
Seminar # 8. Syntactical stylistic devices. Stylistic analysis of the text.....	110
Seminar # 9. Phonetic stylistic devices.....	119
Training exercises on phonetic stylistic devices	124
Seminar # 10. Text interpretation.....	129
The scheme of stylistic analysis.....	131
Words and word combinations suggested for reproducing dialogues in narrative form	136
Appendix.....	137
Tickets on general stylistics for oral quiz	152
Glossary of literary and stylistic terms	157
The list of the used literature	169

KIRISH

O'zbekiston Respublikasi mustaqillikka erishgan davrda mamlakatimiz xalq xo'jaligining barcha tarmoqlari qatorida ta'lim tizimi, uni tarkibiy qismi bo'lgan Oliy va o'rta maxsus ta'limi ham tub islohotlarni boshdan kechirib, takomillashib bormoqda. Ayniqsa, O'zbekiston Respublikasi Kadrlar tayyorlash milliy dasturi va «Ta'lim to'g'risida»gi qonunning qabul qilinishi (1997 yil, 29 avgust) va ularda mamlakatimiz ta'lim tizimini isloh qilishning asoslari, tamoyillari va bosqichlarini belgilab berganligini alohida ta'kidlash lozim.

1997 yili avgust oyida «Muammolar» institutida «Ilg'or pedagogik texnologiyalar» bo'yicha jadallashtirilgan malaka oshirish kursi tashkil qilinib, unda professor B. L. Farberman qiziqarli ma'ruzalar o'qidi. U ta'kidlaganidek, «Ko'p bosqichli ta'lim tizimi, yangi standart va o'quv dasturlari joriy etilayotgan hozirgi davrda o'qitishni eskicha uslub bilan olib borishga yo'l qo'ymaslik kerak».

Qo'lingizdagi o'quv qo'llanma ham ta'limda zamonaviy usullardan foydalanish, ta'lim muassasalarida malakali kadrlarni yetishtirish, ilmiy-ma'naviy-ma'rifiy salohiyatni yuksaltirish yo'lida qo'yilgan qadamlardan biridir.

«Seminars in Modern English stylistics» nomli o'quv qo'llanma O'zbekiston davlat jahon tillari universitetining bakalavr bosqich talabalari, ingliz tili stilistikasi o'quv dasturiga kiritilgan oily o'quv yurtlarida amaliy darslarda va mustaqil ta'lim soatlarida foydalanishga mo'ljallangan.

Qo'llanma nazariy ma'lumotlar, amaliy mashqlar, stilistik atamalarining izohli lug'ati, foydalanilgan adabiyotlar ro'yxati kabi bo'limlardan iborat.

Qo'llanma izlanishlar, ilmiy-nazariy xulosalar, uslubiy yondashuvlarni talab etadigan ingliz tili stilistikasi fani va uni amaliy o'rgatish bo'yicha amalga oshirilgan urinishlardan biridir. Unda ayrim kamchiliklar, takrorlanishlar bo'lishi, hamda munozarali fikrlar yuzaga kelishi mumkin. Shularni hisobga olgan holda qo'llanma yuzasidan bildirilgan har qanday fikr-mulohazalar uchun oldindan minnatdorchilik izhor etamiz.

Seminar # 1.

THE SUBJECT OF STYLISTICS. STYLISTIC DIFFERENTIATION OF THE VOCABULARY. STYLISTICS AS A BRANCH OF LINGUISTICS.

Points for discussion

Methodological fundamentals of stylistics.

Basic approaches to the investigation of language. The functions of language.

Subject and object of stylistics. Stylistic differentiation of the vocabulary.

Recommended literature

Ариольд И. В. Стилистика современного английского языка. - М.: Просвещение, 1981. - 18-24 бб.

Galperin I.R. Stylistics. M.: Higher School Publ. House, 1981.

Стилистика современного английского языка /А.Н.Мороховский, О.П.Воробьева, Н.И.Лихошерст, З.В.Тимошенко. - К.: Высшая школа, 1991 - 10-21 бб.

Долинин К.А. Интерпретация текста. - М.: Просвещение, 1985. - 4-13бб.

Additional literature

Гальперин И.Р. Информативность единиц языка. -М.: Высш. школа, 1974. - 6-39 бб,

Гальперин И.Р. Очерки по стилистике. - М.: Литература на иностранных языках, 1958. - 317-342 бб.

Q. Musayev. English stylistics.-Toshkent. : Adolat, 2003. -6-12 бб.

Stylistics, sometimes called linguo-stylistics, is a branch of general linguistics. It deals mainly with two interdependent tasks: the investigation of the inventory of special language media which by

their ontological features secure the desirable effect of the utterance and certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles of language (FS); the special media of language, which secure the desirable effect of the utterance, are called stylistic devices and expressive means.

SDs and EMs necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelations between language and thought, the individual manner of the author in making use of language and a number of other issues.

FSs cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others.

The branching off of stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are "well-formed", to use a dubious term, neglecting anything that did not fall under the recognized and received standards. This tendency became particularly strong in what is called descriptive linguistics. The generative grammars, which appeared as a reaction against descriptive linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

But language studies cannot avoid subjecting to observation any

language data wherever, so where grammar refuses to tread stylistics steps in. Stylistics has acquired its own status with its own inventory of tools (SDs and EMs), with its own object of investigation and with its own methods of research.

THE SUBJECT AND OBJECT OF STYLISTICS

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language as classified, its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language. The task we set before ourselves is to make an attempt to single out such problems as are typically stylistic and cannot be treated in any other branch of linguistic science.

English language as being divided into three main layers: the literary layer, the neutral layer and the colloquial layer. The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character. The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confine to a special locality where it circulates.

There are 2 basic objects of stylistics:

- special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;
- certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

STYLISTIC DIFFERENTIATION OF THE VOCABULARY

Points for discussion

Stylistic differentiation of the English vocabulary. Criteria for the stylistic differentiation of the English vocabulary.

Stylistic functions of literary words: poetic diction, archaic words, barbarisms, bookish words, stylistic neologisms.

Stylistic functions of conversational words: colloquial words, general slang, special slang, stylistic neologisms, vulgarisms.

Stylistic functions of words which have no lexico-stylistic paradigm: historical words, terms, lexical neologisms.

Recommended literature

Стилистика английского языка / А.Н.Мороховский, О.П.Воробьева, Н.И. Лихошерст, З.В.Тимошенко. - К.: Вища школа, 1991. - 93 - 13 бб.

Galperin I.R. Stylistics. M.: Higher School Publ. House, 1981 - 70-119 бб.

Долинин К.А. Стилистика французского языка. -М.:Просвещение, 1987. - 150-181 бб.

Additional literature

Арнольд И. В. Стилистика современного английского языка. - Л.: Просвещение, 1981.- 102-139 бб.

Долинин К.А. Интерпретация текста. - М.: Просвещение, 1985. - 274-283 бб.

Гальперин И.Р. Очерки по стилистике. – М.: Литература на иностранных языках, 1958. - 51-105 бб.

L. Voboxonova ingliz tili stilistikasi. -T.: O'qituvchi, 1995.

Q. Musayev. English stylistics.-Toshkent. : Adolat, 2003. -21-59 бб.

Literary Stratum of Words. Colloquial Words

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use. The biggest division is made up of neutral

words, possessing no stylistic connotation and suitable for any communicative, situation, two smaller ones are literary and colloquial strata respectively.

Literacy words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication. Though there is no immediate correlation between the written and the oral forms of speech on the one hand, and the literary and colloquial words, on the other, yet, for the most part, the first ones are mainly observed in the written form, as most literary messages appear in writing. And vice versa: though there are many examples of colloquialisms in writing (informal letters, diaries, certain passages of memoirs, etc.), their usage is associated with the oral form of communication. Consequently, taking for analysis printed materials we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the types of discourse, simulating (copying) everyday oral communication-i.e., in the dialogue (or interior monologue) of a prose work.

When we classify some speech (text) fragment as literary or colloquial it does not mean that all the words constituting it have a corresponding stylistic meaning. More than that: words with a pronounced stylistic connotation are few in any type of discourse, the overwhelming majority of its lexis being neutral. As our famous philologist L.V. Shcherba once said- a stylistically coloured word is like a drop of paint added to a glass of pure water and colouring the whole of it. Each of the two named groups of words, possessing a stylistic meaning, is not homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one is further divided into the general, known to and used by most native speakers in generalized literary (formal) or colloquial (informal) communication, and special bulks. The latter ones, in their turn, are subdivided into subgroups, each one serving a rather narrow, specified communicative purpose. So, among special literary words, as a rule, at least two major subgroups are mentioned.

They are:

1. Terms, words denoting objects, processes, phenomena of science, humanities, technique.

2. Archaisms, words,

a) denoting historical phenomena which are no more in use (such as "yeoman", "vassal", "falconet"). These are historical words.

b) used in poetry in the XVII-XIX cc. (such as "steed" for "horse"; "quoth" for "said"; "woe" for "sorrow"). These are poetic words.

c) in the course of language history ousted by newer synonymic words (such as "whereof" = of which; "to deem" = to think; "repast" - meal; "nay" = no) or forms ("maketh" = makes; "thou wilt" = you will; "brethren" = brothers). These are called archaic words (archaic forms) proper.

Literary words, both general (also called learned, bookish, high-flown) and special, contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness. They are used in official papers and documents, in scientific communication, in high poetry, in authorial speech of creative prose.

Colloquial words, on the contrary, mark the message as informal, non-official, conversational. Apart from general colloquial words, widely used by all speakers of the language in their everyday communication (e. g. "dad", "kid", "crony", "fan", "to pop", "folks"), such special subgroups may be mentioned:

1. Slang forms the biggest one. Slang words, used by most speakers in very informal communication, are highly emotive and expressive - and as such, lose their originality rather fast and are replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of a "pretty girl" is worded by more than one hundred ways in slang.

In only one novel by S. Lewis there are close to a dozen synonyms used by Babbitt, the central character, irreverence to a girl: "cookie", "tomato", "Jane", "sugar", "bird", "cutie", etc.

The substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial: "pal", "chum,"

"crony" for "friend"; "heavies", "woolies" for "thick panties"; "booze" for "liquor"; "dough" for "money"; "how's tricks" for "how's life"; "beat it" for "go away" and many many more-are examples of such a transition.

2. Jargonisms stand close to slang, also being substandard, expressive and emotive, but, unlike slang they are used by limited groups of people, united either professionally (in this case we deal with professional jargonisms, or professionalisms), or socially (here we deal with /argon/sims proper). In distinction from slang, jargonisms of both types cover a narrow semantic field: in the first case it is that, connected with the technical side of some profession. So, in oil industry, e. g. for the terminological "driller" (буровик) there exist «borer», «digger», «wrencher», «hogger», «brake weight»; for «pipeliner» (трубопроводчик), «bender», «cat», «old cad», «collar-pecker», «hammerman»; for «geologist»-»smeller», «pebble pup», «rock hound», «witcher», etc From all the examples at least two points are evident: professionalisms are formed according to the existing word-building patterns or present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

Jargonisms proper are characterized by similar linguistic features, but differ in function and sphere of application. They originated from the thieves' jargon and served to conceal the actual significance of the utterance from the uninitiated. Their major function thus was to be cryptic, secretive. This is why among them there are cases of conscious deformation of the existing words. The so-called back jargon (or back slang) can serve as an example: in their effort to conceal the machinations of dishonest card-playing, gamblers used numerals in their reversed form: «ano» for «one», «owt» for «two», «erth» for «three».

Anglo-American tradition, starting with E. Partridge, a famous English lexicographer, does not differentiate between slang and jargonisms regarding these groups as one extensive stratum of words divided into general slang, used by all, or most, speakers and special slang, limited by the professional or social standing of the speaker.

This debate appears to concentrate more on terminology than on essence. Indeed slang (general slang) and jargonism (special slang) have much in common, are emotive, expressive, unstable, fluctuating, tending to expanded synonymity within certain lexico-semantic groups and limited to a highly informal, substandard communication.

So it seems appropriate to use the indicated terms as synonyms.

3. Vulgarisms are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation. History of vulgarisms reflects the history of social ethics. So, in Shakespearean times people were much more linguistically frank and dispheuristic in their communication than in the age of Enlightenment, or the Victorian era, famous for its prudish and reserved manners. Nowadays words which were labelled vulgar in the eighteenth and nineteenth centuries are considered such no more. In fact, at present we are faced with the reverse of the problem: there are practically no words banned from use by the modern permissive society. Such intensifiers as "bloody", "damned", "cursed", "hell of", formerly deleted from literature and not allowed in conversation, are not only welcomed in both written and oral speech, but, due to constant repetition, have lost much of their emotive impact and substandard quality. One of the best-known American editors and critics Maxwell Perkins, working with the serialized 1929 magazine edition of Hemingway's novel *A Farewell to Arms* found that the publishers deleted close to a dozen words which they considered vulgar for their publication. Preparing the hardcover edition Perkins allowed half of them back ("son of a bitch", "whore", "whorehound," etc.). Starting from the late 'fifties no publishing house objected to any coarse or obscene expressions. Consequently, in contemporary West European and American prose all words, formerly considered vulgar for public use (including the four-letter words), and are even approved by the existing moral and ethical standards of society and censorship.

4. Dialectal words are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished:

New England, Southern and Midwestern (Central, Midland). These classifications do not include many minor local variations. Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. Some of them have entered the general vocabulary and lost their dialectal status ("lad", "pet", "squash", "plaid").

Each of the above-mentioned four groups justifies its label of special colloquial words as each one, due to varying reasons, has application limited to a certain group of people or to certain communicative situations.

5. Barbarisms. In the vocabulary of the English language there is a considerable layer of words called barbarisms. These are words of foreign origin, which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. The role foreign borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now form part of the rank and file of the English vocabulary. It is the science of linguistics, in particular its branch etymology, that reveals the foreign nature of this or that word. But most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words, which retain their foreign appearance to a greater or lesser degree. These words, which are called barbarisms, are, like archaisms, also considered to be on the outskirts of the literary language. Most of them have corresponding English synonyms; e. g. chic (=stylish); bon mot (=a clever witty saying); en passant (= in passing); ad infinitum (= to infinity) and many other words and phrases. It is very important for purely stylistic purposes to distinguish between barbarisms and foreign words proper. Barbarisms are words, which have already become facts of the English language. They are, as it were, part and parcel of the English word-stock, though they remain on the outskirts of the literary vocabulary. Foreign words, though used for certain stylistic purposes, do not belong to the English

vocabulary. They are not registered by English dictionaries, except in a kind of addenda which gives the meanings of the foreign words most frequently used in literary English. Barbarisms are generally given in the body of the dictionary. In printed works foreign words and phrases are generally italicized to indicate their alien nature or their stylistic value. Barbarisms, on the contrary, are not made conspicuous in the text unless they bear a special load of stylistic information. There are foreign words in the English vocabulary, which fulfill a terminological function. It is evident that barbarisms are a historical category. Many foreign words and phrases which were once just foreign words used in literary English to express a concept non-existent in English reality, have little by little entered the class of words named barbarisms and many of these barbarisms have gradually lost their foreign peculiarities, become more or less naturalized and have merged with the native English stock of words. Conscious, retrograde, spurious and strenuous are words in Ben Jonson's play «The Poetaster» which were made fun of in the author's time as unnecessary borrowings from the French. With the passing of time they have become common English literary words. The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative. In passages of other kinds units of speech may be used which will arouse only a vague conception in the mind of the reader. The significance of such units however is not communicative — the author does not wish them to convey any clear-cut idea — but to serve in making the main idea stand out more conspicuously. Another function of barbarisms and foreign words is, to build up the stylistic device of non-personal direct speech or represented speech. The use of a word, or a phrase, or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the-environment as well.

6. Poetic and Highly Literary Words. Poetic words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock and gradually assume the quality of terms denoting certain definite notions and calling forth

poetic diction. Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be the main function of poetic words. V. V. Vinogradov gives the following properties of poetic words: «...the cobweb of poetic words and images veils the reality, stylizing it according to the established literary norms and canons. A word is torn away from its referent. Being drawn into the system of literary styles, the words are selected and arranged in groups of definite images, in phraseological series, which grow standardized and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas or impressions.» Poetic words are not freely built in contrast to neutral, colloquial and common literary words, or terms. The commonest means is by compounding, e. g. 'young-eyed', 'rosy-fingered'.

Some writers make abundant use of this word-building means. Thus Arthur Hailey in his novel «In High Places» has 'serious-faced', 'high-ceilinged', 'beige-carpeted', 'tall-backed', 'homerimmed' in almost close proximity. There is, however, one means of creating new poetic words still recognized as productive even in present-day English, the use of a contracted form of a word instead of the full one, e. g. 'drear' instead of dreary, 'scant' (=scanty). Sometimes the reverse process leads to the birth of a poeticism, e. g. 'vasty' (vast. 'The vasty deep', the ocean); 'steepy' (steep), 'paly' (pale). These two conventional devices are called forth by the requirements of the metre of the poem, to add or remove a syllable, and are generally avoided by modern English poets. Poetical words and set expressions make the utterance understandable only to a limited number of readers. It is mainly due to poeticisms that poetical language is sometimes called poetical jargon.

7. Professionalisms, as the term itself signifies, are the words used in a definite trade, profession: or calling by people connected by common interests both at work and at home. The main feature of professionalism is its techtricity. Professionalisms are special worth in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the Literary layer of words. Professionalisms generally remain in circulation within a definite community, as they are linked to a common occupation and common social interests blocks of big

buildings); piper (a specialist who decorates pastry with the use of a cream-pipe); a midder case (a midwifery case); outer (a knockout blow).

Some professionalisms, however, like certain terms, become popular and gradually lose their professional flavour. Thus the word crane which Byron used in his «Don Juan» ... was a verb meaning 'to stretch out the neck like a crane before a dangerous leap' (in hunting, in order to look before you leap'). Professionalisms should not be mixed up with jargonisms. Like slang words, professionalisms do not aim at secrecy. They fulfil a socially useful function in communication, facilitating a quick and adequate grasp of the message. As is seen, each financial professionalism is explained by the author and the words themselves are in inverted commas to stress their peculiar idiomatic sense and also to indicate that the words do not belong to the Standard English vocabulary in the meanings they are used. There are certain fields of human activity which enjoy nation-wide interest and popularity. This, for example, is the case in Great Britain where sports and games are concerned. English pugilistic terminology, for example, has gained particularly wide recognition and therefore is frequently used in a transferred meaning, thus adding to the general image-building function of emotive prose. Here is an example of the use of such professionalisms in fiction.

8. Neologism (from Greek neo-new+Greek logos-word) – a new word or a new meaning for a new word; or practice of creating new words or new meanings.

The vocabulary of any language does not remain the same, but changes constantly.

New notions come into being requiring new words to name them.

On the other hand, some notions and things become outdated and the words that denote them drop out of the language. Sometimes a new name is introduced for a thing or notion that continues to exist, and the older name ceases to be used. The number of words in a language is therefore not constant.

New words and expressions – neologisms are created for new things irrespective of their scale of importance. They may be all important and concern some social relationships, such as a new form of state: Peoples Republic, or something threatening the very existence of humanity, like

Nuclear War. Or again they may be quite insignificant and short-lived, like fashions in dancing, clothing, hair-do or footwear, as the already outdated jitterbug (нервный человек, человек любящий танцевать под джазовую музыку) and pony-tail (конный хвост).

The intense development of science and industry has called forth the invention and introduction of an immense number of new words and changed the meanings of the old ones.

So Neologism is any word or set expression, formed according to certain productive structural patterns or borrowed from another language and felt by the speakers as something new. For example: Internet, E-mail, website, karaoke, supermarket, and etc.

Computer	fusion –
Isotope	penicillin
Feedback	tape-recorder
Nuclear	supermarket

Answer the questions:

1. What is the subject of stylistics?
2. What is the importance of stylistics in writing?
3. What is the object of stylistics?
4. What groups does English lexicon include according to its usage?
5. What is the stylistic function of dialectic words, barbarisms, archaisms, vulgar words, neologisms, and professionalisms in the literary text? Provide with examples from literary text.
6. Can terms be found in a literary text? What is the stylistic function of terms in the literary text?
7. What is the difference between archaic words and historical words?
8. What can be differentiated between barbarisms and foreign words?
9. What is the stylistic function of coinage and nonce-words in the literary text?
10. Define the cockney.

VARIANT XV

Define the lexical stylistic devices and enumerate their types.

What's the stylistic function of the scientific style?

What's the difference between phonetic and lexico-syntactical stylistic devices?

What's the difference between jargonisms and slang?

What's the difference between oxymoron and antithesis?

Speak about scheme of Text Interpretation

Speak about Implicit details in the literary text.

GLOSSARY OF LITERARY AND STYLISTIC TERMS

Aesthetic function – Greek *aisthētikos*, perceptive; *aisthanesthai*, to feel, or to perceive. Connected with the appreciation or criticism of the beautiful. Aesthetics is the philosophy of fine arts. (CLT)

Alliteration (L. *ad* “to + *lit(t)era* “letter”) – a phonetic stylistic device; a repetition of the same consonant at the beginning of neighboring words or accented syllables. (ELT)

Allusion (L. *alludere* “to allude”) – a hint at something, presumably known to the reader, frequently from literature, history, bible or mythology. (ELT)

Anadiplosis (Gr. “doubling”) – a repetition of the last word or any prominent word in a sentence or clause at the beginning of the next, with an adjunct idea. See framing, repetition. (ELT)

Analogy – Greek *analogia*, proportion. The process of reasoning from parallel cases (in its logical sense). In the literary way, it is the description of something known in order to suggest in certain respects something unknown. An analogue is a word or thing bearing analogy to, or resembling, another. (CLT)

Anaphora (Gr. *Anaphora* “carrying back”) – a phonetic stylistic device; the repetition of words or phrases at the beginning of successive clauses, sentences or lines. (ELT)

Anticlimax (Gr. *Anti* “against” + *climax* “ladder”) – slackening of tension in a sentence or longer piece of writing wherein the ideas fall off in dignity, or become less important at the close. (ELT)

Antithesis (Gr.) – an opposition or contrast of ideas expressed by parallelism of strongly contrasted words placed at the beginning and at the end of a single sentence or clause, or in the corresponding position in two or more sentences or clauses. A. is often based on the use of antonyms and is aimed at emphasizing contrasting features. (ELT)

Antonomasia (Gr. “naming instead”) – 1. A figure of speech close to metonymy, which substitutes an epithet, or descriptive phrase, or official title for a proper name. 2. The use of a proper name to express a general idea. (ELT)

Aposiopesis (Gr. *Aposiōpan* “to be quite silent”). The sudden

breaking off in speech, without completing a thought, as if the speaker was unable or unwilling to state what was in the mind. (ELT)

Archaism (Gr. Arcaios "ancient") – Ancient or obsolete word, or style, or idiom gone out of current use. (ELT)

Archetype - Greek archetupon, pattern, model. The original pattern, from which copies are made; a prototype. In his Contributions to Analytical Psychology, Jung, the psychologist makes a distinction between collective consciousness (the acceptable dogmas and 'isms' of religion, race and class), and those predetermined patterns and archetypes in the collective unconscious. These archetypes are inherited in the human mind from the typical experiences of our ancestors – birth, death, love, family life, struggle

These experiences, to give unity to a diversity of effects, are expressed in myths, dreams, literature. Writers use archetypal themes, and archetypal images. (CLT)

Assonance (L. assonare "to respond"). A phonetic stylistic device; agreement of vowel sounds (sometimes combined with likeness in consonants). (ELT)

Asyndeton (Gr. A "not" + syndetos "bound together"). The deliberate avoidance of conjunctions. (ELT)

Chronotop – the interrelation of time and space in the text of the emotive prose. (RT)

Climax (gradation) – (Gr. klimax "ladder") – a figure in which a number of propositions or ideas are set forth in a series in which each rises above the preceding in force. (ELT)

Climax – The highest point of an action in a story; culmination preceding the denouement. (ELT)

Cohesion – tendency to unite from Latin cohaesus, stuck together (CE)

Colloquialisms – words that occupy an intermediate position between literary and non-literary stylistic layers and are used in conversational type of everyday speech. (awfully sorry, a pretty little thing, etc.) Latin colloquium, from colloqui, to speak together. Pertaining to words peculiar to the vocabulary of everyday talk. (CLT, ELT)

Composition – The arrangement and the disposition of all the forms

of the subject matter presentation make up the composition of the literary text. (ELT)

Concept – an idea, esp. an abstract idea, a theoretical construct within some theory from Latin *conceptum*, something received or conceived. (CE)

Connotation - Latin *connotare*, to mark together. Connotation is the implication of something more than the accepted or primary meaning; it refers to the qualities, attributes, and characteristics implied or suggested by the word. From its plain meaning and its sound the word may have associations, images, echoes, impressions. Poetry in particular makes full use of connotations, and creates wider ripples of meaning in the mind of the responsive reader. (CLT)

Context - Latin *contextus*, from *contexere*, to weave together. Those parts of a work of literature which precede and follow a given word, phrase or passage. Such words or phrases, to be properly understood or judged, should be read in their context. (CLT)

Contrast - Late Latin *contrastare*, to stand against. The juxtaposition of images or thoughts to show striking differences. (CLT)

Denotation - Latin *denotare*, to set a mark on, to point out, specify, designate. The meaning of a term excluding the feelings of the writer; the literal and factual meaning of a word. In logic, the aggregate of objects that may be included under a word, compared with connotation. (CLT)

Denouement (catastrophe) – The unwinding of the action; the events in a story or play immediately following the climax and bringing the action to an end. (ELT)

Description – The presentation of the atmosphere, the scenery and the like of the literary work. Latin *describere* to write down, copy. In a literary work, description presents the chief qualities of time and place, and creates the setting of the story. (CLT)

Detail (poetic) – The part selected to represent the whole, both typifying and individualizing the image. A detail may be directly observed and directly expressed feature or an image or represented in an association with some other phenomenon. (ELT)

Dialect – Words and expressions used by peasants and others in

certain regions of the country: baccy (tobacco), unbeknown (unknown), winder (window), etc. Greek dialectos, from dialegesthai, to discourse. The language of a particular district or class. (ELT,CLT)

Dialogue – The speech of two or more characters addressed to each other. Greek dialogos, a conversation; dialegesthai, to discourse. A conversation between several people. A literary work in the form of a conversation; when joined to action the dialogue becomes a drama. The recent use of the word dialogue denotes an exchange of views and ideas between people or parties of different opinions, e.g. Roman Catholics and Protestants. (CLT)

Drama - Greek drama, a deed, action on the stage, from dran, to do, act. Latin dramatis personae, characters of the play. Stage-play. The composition and presentation of plays. (CLT)

Dramatic (interior) monologue – The speech of the narrator as his own protagonist or the character speaking to himself when he is alone but addressing the audience in his imagination. (ELT, CCPЯ)

Ellipsis - Greek elleipsis; elleipen, to fall short, deficiency. The omission in a sentence of one or more words, which would be needed to express the sense completely. (CLT)

Emotive connotation – An overtone or an additional component of meaning expressing the speaker's attitude, his feelings and emotions. (AR)

Epiphora – repetition of the final word or word-group. E.g. "I wake up and I am alone, and I walk round Warley and I am alone, and I talk with people and I am alone" (J.Braine). (AR)

Epithet – Greek epitheton, attributed, added; epi, on, tithenai, to place. An adjective expressing a quality or attribute considered characteristic of a person or thing. An appellation or a descriptive term. (CLT)

Exposition (setting) – Latin exposition(-em), a showing forth. Giving the necessary information about the characters and the situation at the beginning of a play or novel. (CLT)

Fairy tales – Stories of mythical beings, such as fairies, gnomes, pixies, elves, or goblins. Such tales are found in the folklore of many countries and were handed down by word of mouth. (CLT)

Figure of speech – Any of the devices of figurative language, ranging from expression of the imagination to deviation from ordinary usage for the sake of ornament. Quite a number of figures of speech are based on the principle of recurrence. Recurrent may be elements of different linguistic layers: lexical, syntactic, morphological, phonetic. Some figures of speech emerge as a result of simultaneous interaction of several principles of poetic expression, i.e. the principle of contrast and recurrence; recurrence+ analogy; recurrence+ incomplete representation. (CLT, AR)

Falling action – the part of a play or a novel, which follows the climax. (CLT)

Folklore – Old English folk, Middle English folk, people. The beliefs, tales, legends, songs, sayings of a people handed down by a word of mouth. It includes the traditional customs, ceremonies and ways of life; and the study of them. The term was first introduced by W.J.Thoms in the *Athenaeum* in 1846. (CLT)

Folk tale - Old English folk, Middle English folk, people. A popular story handed down by oral tradition or written form from much earlier days. This term covers a wide range material from myths to fairy-tales. (CLT)

Framing (ring repetition) – A kind of repetition in which the opening word is repeated at the end of a sense-group or a sentence (in prose), or at the end of a line or stanza (in verse). Framing is of special significance in poetry, where it often adds to the general musical effect: "Roll on, thou deep and dark blue Ocean – roll!" (Byron). (CLT)

Functional style – A system of expressive means and vocabulary, answering the needs of a certain sphere of human activity. (ELT, CCPЯ)

Genre – French, from Latin *gener* -, stem of *genus*, birth. Kind, style. A literary type, such as epic, lyric, tragedy, comedy. From the fifteenth century to the eighteenth, the various genres showed marked differences, which were accepted by the writers of the time. (CLT)

Hyperbole - Greek *huperbole*, overshooting; from *huperballain*, to throw beyond, to exceed; *huper*, over, *ballein*, to throw. Exaggeration, for the purpose of emphasis. (CLT)

Idea (message) – the underlying thought and emotional attitude transmitted to the reader by the whole poetic structure of the literary

text. (AR) Latin *mittere*, *missum* “to send”. The main idea of a piece of art. A literary work carries the message not in a straightforward way but through the characters, events and the author’s conceptions. (AR, CLT)

Image – a mental picture or association of ideas evoked in a literary work, esp. in poetry. (CE)

Imagery (tropes) -Figurative language intended to evoke a picture or idea in the mind of the reader; figures of speech collectively. (ELT) Latin *imago*, image; *imitari*, to imitate. (CLT)

Imitation style – A style based on a sparing use of obsolete and archaic words and constructions and the avoidance of anything obviously modern to convey the flavour of the epoch. (AR)

Implication – a certain undercurrent of meaning revealing the author’s attitude, the author’s message realized in word connotations. (AR)

Incomplete representation - an aesthetic principle of re-creating an object or phenomenon of reality by selecting out of infinity of features pertaining to the object only those which are most characteristic. (AR)

Intertextuality - is the interrelation of the texts of the present and preceding cultures (citations, reminiscences, fragments and formulas of realia, idioms, etc.) (GLT); the interrelation of the author, the text and the reader’s thesaurus or the vocabulary of texts familiar to the reader. (Толочин, 1996, КМД)

Introduction – Latin *introducere*, from *ducere*, to lead. An essay, sometimes a poem, which prepares the way for a literary work, “stating what it is to contain, and how it should be executed in the most perfect manner” (Johnson, CLT)

Invariant – an entity or quality that is unaltered by a particular transformation of coordinates. (CE)

Jargon – Old French jargon, warbling of birds, chatter, talk. Unintelligible words; barbarisms or debased language. A way of speech full of unfamiliar terms; the vocabulary of science, profession, or art. (CLT) **Jagomisms (cantisms)**. Words used within certain social and professional groups. (AR)

Lacuna. Latin, *lacuna*, a ditch, a pool. In a metaphorical sense, a gap, a deficiency. A hiatus, a blank or defect in a manuscript or book. (CLT)

Leit-motif, -iv (G. leit-“leading” + motiv “motive”) – лейтмотив. The word was coined as a musical term, but is often used with a non-musical significance. It is applied to the theme associated throughout a literary composition with a certain person, situation or sentiment. (ELT)

Literary (poetic) time – time conditioned by the laws of the narrative and the work’s content. (ELT)

Litotes - Greek litos, plain, meager. An ironically moderate form of speech. Sometimes a rhetorical understatement, in which a negative is substituted for the positive remark. ‘A citizen of no mean city’ for ‘a great city’. (CLT)

Local colour - Writing in which the scene set in a particular locality plays an unusually important part. The use of local colour in the English novel developed in the nineteenth century. The Brontes set their novels in Yorkshire; George Eliot placed hers in Warwickshire. (CLT)

Lyric (poetry) – Greek luricos, singing to the lyre; a lyric poet. Originally a song intended to be sung and accompanied on the lyre. The meaning has been enlarged to include any short poem directly expressing the poet’s own thoughts and emotions. The ballad, ode, elegy, and sonnet are special forms of the lyric. (CLT)

Metaphor (metaphoric) – Greek metaphora, transference; meta, over, pherein, to carry. The application of a name or a descriptive term to an object to which it is not literally applicable. An implied comparison. It is based on the idea of the similarity in dissimilars. (CLT)

Metonymy - Greek metonumia, expressing change, name-change. The substitution of the name of an attribute of a thing for the name of the thing itself, as crown for king, city for inhabitants, Shakespeare for Shakespeare’s plays. (CLT)

Narration (narrative) – (L. narrare “to tell”) – A form in which a story is told by relating events in a sequence of time. (ELT)

Onomatopoeia – (Gr. onomatopoiia “word-making”) A phonetic stylistic device; the use of words in which the sound is suggestive of the object or action designated: buzz, cuckoo, bang, hiss. E.g. “And now there came chock-chock of wooden hammers.” (ELT)

Oxymoron – (Gr. oxys “sharp” + moros “foolish”). A figure of speech

consisting in the use of an epithet or attributive phrase in contradiction to the noun it defines. Ex.: Speaking silence, dumb confession... (Burns)

Parable – Greek *parabole*, comparison, putting beside; from *paraballein*, to throw beside. A short, simple story setting forth a moral lesson. The Prodigal Son and the Good Samaritan, parables of Christ, are, perhaps, the most famous examples. (CLT)

Paradox – Greek *paradoxos*, contrary to received opinion or expectation. A statement which, though it seems to be self-contradictory, contains a basis of truth. A statement conflicting with received opinion or belief. A paradox often provokes the reader to consider the particular point afresh, as when Shakespeare says, "Cowards die many times before their deaths". (CLT)

Paragraph – (Gr. *para* "beside" + *grapheio* "I write") A distinct part of writing, consisting of one or several sentences; a portion or section which relates to a particular point and is generally distinguished by a break in the lines. (CLT)

Parallelism – (Gr. *parallelos* "going beside"). A syntactic stylistic device; specific similarity of construction of adjacent word groups equivalent, complimentary, or antithetic in sense, esp. for rhetorical effect or rhythm. (ELT)

Periphrasis – (Gr. *peri* "all round" + *phrazein* "to speak") A figure of speech; the use of a longer phrasing with descriptive epithets, abstract general terms, etc., in place of a possible shorter and plainer form of expression, aimed at representing the author's idea in a roundabout way. (ELT)

Personification – (L. *persona* "person"). A figure of speech whereby an inanimate object or idea is given human characteristics. (ELT)

Plot (plot structure) – French *complot*, conspiracy. In *Aspects of the Novel*, E. M. Forster says: A story is a narrative of events arranged in time sequence... A plot is also a narrative of events, the emphasis falling on causality. (CLT)

Poeticisms – words used exclusively in poetry and the like. Many of these words are archaic or obsolete, such as *whilsome* (sometimes), *aught* (anything), *ne* (no, not), *haply* (may be), etc. (AR)

Poetic structure – the cohesion of the two layers, i.e. of the strictly

verbal and the supravocalic constitutes what is known as the poetic structure of the literary text. (AR)

Polysyndeton – (Gr. poly “many” + syndetos “connected”). Repetition of conjunction in close succession, as of one connecting homogeneous parts, or clauses, or sentences; opposed to asyndeton. E.g. “And in the sky the stars are met, and on the wave a deeper blue, and on the leaf a browner hue, and in the heaven that clear obscure...” (Byron) (ELT)

Precis – (Fr. “precise”). A compressed and condensed statement of the substance of long series of communications or of a narrative. (ELT)

Professionalisms – Characteristic words and phrases used within the sphere of a particular profession. In fiction P. are used in to mark the speech of a character with certain peculiarities. They are used mostly figuratively, hence they should not be confused with technical words. E.g. “Will she stay the course?” about Fleur in *The White Monkey*, using the expression referring to horse - racing. (ELT, CCPЯ)

Pun (paronomasia, a play on words) – (It. Puntiglio “fine point”). The humorous or ludicrous use of a word in more than one sense; a play on words. E.g. “When I am dead, I hope it may be said: “His sins were scarlet, but his books were read”. Here the pun is based on two homophones, read and red. (ELT)

Realia – real-life facts and material used in teaching. [C20 from neuter plural of Late Latin *realis*; see *real*]. (CE)

Recurrence - repetition, events, things happening frequently, regularly. (OALDCE)

Repetition (reiteration) – Latin *repetere*, to try again, from *petere*, to seek. One of the basic devices of art. It is used in musical composition, painting, poetry, and prose. Repetition sets up a tide of expectation, helps to give unity to a work of art. In poetry, devices based on repetition are the refrain, the repetend, alliteration, assonance, rhythm, and the metrical pattern. (CLT)

Reported (represented) speech - the form of utterance, which conveys the actual words or thoughts of the character through the mouth of the writer but retains the peculiarities of the speaker's mode of expression. (Galperin, 1977)

Rhythm – Greek *rhythmos*, Latin *rhythmus*, measured motion, rhythm, cognate with *rhein*, to flow. Rhyme is identity of sound between two words extending from the last fully accented vowel to the end of the word, as in *fair*, *chair*, or *smite*, *write*, or *ending*, *bending*. (CLT)

Rising action with complications (story) – the part of the plot, which represents the beginning of the collision (conflict) and the collision itself. (AR) The development of the story, and the obstacles and dangers that the participants encounter. (ATA)

Simile – (L. *similes* “like”). A figure of speech, which draws a comparison between two different things in one or more aspects; an imaginative comparison. (ELT)

Slang (slangy word) – Words and phrases in common colloquial use, in some or all of their senses being outside of the literary language, but continually forcing their way into it. It is opposed to standard English. S. is often humorous, witty and adds to the picturesqueness of the language. (ELT)

Soliloquy – (L. *solus* “alone” + *loqui* “to speak”) Thinking aloud on the stage; speech recited by a character in a play regardless of the presence of other characters. (ELT)

Sonnet – (It. *Sonetto*) A poem of 14 verses confined to a single theme and closely connected metrically by an interlocking scheme. The lines of a S. are grouped either into an octave and a sestet, or into three quatrains and a couplet. (ELT)

Stream-of-consciousness technique – is a technique for revealing thoughts and feelings flowing, in perpetual soliloquy, through the mind of the character. (ELT)

Style – Latin *stilos*, a pointed instrument for writing on waxed tablets; also, way of writing. The effective use of language, especially in prose, whether to make statements or to rouse emotions. (F.L. Lucas, CLT, CCPЯ)

Stylistic reference is the usage of words preferably used in a certain functional style and conditioned by the respective sphere of activity. (AR, CCPЯ)

Supraverbal (poetic) layer of the literary text comprises plot.

theme, composition, genre, style, images, which, nevertheless, entirely revealed in verbal sequences. (AR)

Surface (plot) layer - is the theme of a literary work, which allows of a schematic formulation, such as: "this is a story of race discrimination in the USA" and the like. (AR)

Suspense (retardation) - (L., suspended). A device to produce a state of uncertainty, usually with anxiety or expectation. The deliberate sustaining of anticipation by means of postponement; the retarding of the satisfaction of knowing how it all comes out. (ELT)

Synecdoche - (Gr. synecdoche). A figure of speech, alike to metonymy, by which a part is put for the whole, or the whole for a part, or an individual for a class, or an indefinite number for a definite one, or singular for plural. (ELT)

Synonym - (Gr. synonymos "synonymous"). One or two words or more words or phrases having the same or nearly the same essential meaning, but suitable to different contexts. (ELT)

Synopsis - Greek sunopsis, sun, with, together, opsis, a view. A collective or general view of any subject; a summary. (CLT)

Tale - Anglo-Saxon taln. speech, number. A fictitious narrative, told in prose or verse. It is often simple in theme, skillful in presentation. The term, usually synonymous with short story, can refer to a novel for example: A Tale of Two Cities by Dickens. (CLT)

Theme - Greek thema, proposition, from tithenai, to put. The subject, on which one speaks; the term is more often used to indicate its central idea. (CLT)

Trope - Greek tropos, turn, way; trepo, turn. The figurative, elaborate use of word. The term is applied to metaphor, simile, personification and hyperbole. Tropes could be employed in forms of irony. (CLT)

Understatement (meiosis) - Greek meiosis, lessening. The use of understatement to give the impression that a thing is less in size and importance than it really is. Often applied in the negative form illustrated under litotes. It is commonly used in colloquial English. "That was some opera". (CLT)

Vulgarism - Latin *vulgaris*, from *vulgus*, the common people. A vulgar, unrefined way of speech closely connected with slang and colloquialism. (CLT)

Zeugma - Greek *zeugma*, band, bond, from *zeugnumi*, I yoke. A figure of speech by which a verb or an adjective is applied to two nouns, though strictly appropriate to only one of them. (CLT) Use of a word in the same grammatical relation to two adjacent words in the context: one metaphorical and the other literal in sense. E.g. "And the boys took their places and their books" (Dickens). (ELT)

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SEMINARS IN MODERN ENGLISH STYLISTICS

(FOR THE THIRD YEAR STUDENTS)

Muharrir:

Akram Dehqon

Texnik muharrir:

Abbos Tursunov

– Muharrir – nashriyoti

Litsenziya: AI №099. 2008 yil 24 martda berilgan

Terishga 04.04.2012 yilda berildi.

Bosishga 30.04.2012 yilda ruxsat etildi.

Bichimi: 60x84 ¹/₃₂ «Virtec Times» garniturasida

Ofset bosma usulida ofset qog'ozida bosildi.

Shart. b.t. 10,75, Nashr t. 1,3, Adadi 300 nusxa.

Buyurtma № 48. Narxi shartnoma asosida.

– Muharrir nashriyoti » matbaa bo`limida chop etildi.

100060, Toshkent shah ri, Elbek ko`chasi, 8-uy

