

THE AZERBAIJAN REPUBLIC MINISTRY OF EDUCATION

GANJA STATE UNIVERSITY

Kaya Abdullah Ramazan

«Lexical Expressive Means and their stylistic possibilities»

«Leksik ifadə vasitələri və onların üslubi imkanları»

Name of the cipher:

HSM-040000 Linguistics

Speciality:

HSM-040009 The English language

Department:

Grammar and English teaching

MASTER'S DEGREE THESIS

Supervisor:

S/t: N.Mammadzade

GANJA - 2013

Contents:

Introduction.....	2-3
Chapter I General notes on Style.....	4-9
1.1 About style	
1.2. Expressive Means and Stylistic Devices	
Chapter II Lexical Expressive Means and Stylistic Devices.....	10-50
2.1 Intentional mixing of the stylistic aspect of words	
2.2. Interaction of different types of lexical meaning	
2.3. Interaction of primary dictionary and contextually imposed meaning	
2.3.1. Metaphor	
2.3.2 Metonymy	
2.3.3 Irony	
Chapter III Stylistic Devices Based on the interaction of Logical and Emotive Meaning.....	50-71
3.1 Interjection	
3.2. The Epithet	
3.3. Oxymoron	
3.4 Antonomasia	
3.5. Periphrasis	
3.6. Euphemism	
V. Conclusion.....	72-73
VI. Bibliography.....	74-75

Introduction

Based on the cognitive semantic idea that our experience and knowledge of the world model how we understand language and thought, how we express ourselves, claims that the paths of semantic change are unidirectional: from the external (sociophysical) domain to our internal (emotional, psychological) domain; that is to say, from a concrete source domain to an abstract target domain.

These domains are linked by a systematic metaphorical structuring, which appears to be a cross-linguistic rather than a language specific phenomenon.

In the case of perception verbs, it seems that these metaphorical mappings take place between two domains: the vocabulary of physical perception (concrete source domain) and the vocabulary of internal self and sensations (abstract metaphorical target domain). This analysis offers us an explanation of how concrete meanings shift onto abstract meanings; however, abstract meanings are not the only extended senses that can be found in the different meanings that these verbs of perception and in this concrete case: the verbs of touch can lexicalise. Some of these extended meanings are still physical, but nevertheless, a semantic change has also taken place in these cases. Some other processes, apart from those metaphorical ones proposed, should be present in order to explain these changes.

Theme actuality. In order to improve the training and provide better knowledge of foreign languages we have to accelerate the realization of the National Programmer of Personnel Training in the country. As in many other aspects of life the situation changed in a language policy. That requires creation of new textbooks, dictionaries, manuals. In order to fulfill this goals one must know every field of linguistics. In my opinion the theme of the stylistic devices of the Azerbaijani and the English language.

The aim and purpose of the work. The main goal of the work is to compare, analyze and find examples which belong to the lexical stylistic devices of both languages.

The scientific novelty of the work. The analyses of the lexical stylistic devices of both languages have done in comparing the works done by Galperin I.R.,

Kukhareno.V.A.

The practical value. The practical value of the research is that the material and the results of the given qualification work can serve the material for theoretical courses of lexicology , stylistics, typology as well as can be used for practical lessons in translations, home reading ,conversational practice and current events.

Literature overview. The methodic base on the work became the works of Galperin I.R., Kucharenko V.A, materials from Internet, different types of dictionaries, World Book Encyclopedia .

The structure of the work . The qualifications work consists of Introduction, Main Part and conclusion, which are followed by the list of the literature used in the course of research.

Chapter I General notes on Style

1.1 About style

The word *style* is derived from the Latin word *stylus* which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word *style* is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself" (Buffon), "Style is depth" (Derbyshire); "Style is deviations" (Enkvist); "Style is choice" and the like.

All these ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make our utterance emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above. Here some more of them.

Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author". (J Middleton Murry) "... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience". (J. Middleton Murry).

"Style is a contextually restricted linguistic variation". (Enkvist).

"Style is a selection of non-distinctive features of language". (L. Bloomfield).

"Style is simple synonymous with form or expression and hence a superfluous term". (Benedetto Croce)

"Style is essentially a citational process, a body of formulae, a memory (almost in the cybernetic sense of the word). A cultural and not an expressive

inheritance". (Roland Barthes).

Some linguists consider that the word 'style' and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Thus Michael Riffaterre writes that "Stylistics will be linguistics of the effects of the message, of the output of the act of communication, of its attention – compelling function". This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication.

To a very considerable degree this is true. Stylistic must take into consideration the "output of the act of communication". But stylistics must also investigate the ontological, i.e. natural, inherent, and functional peculiarities of the means of communication. Which may ensure the effect sought?

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics"

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such phenomena in language as present a system, in other words, on facts which are not confined to individual choices and patterns of choices (emphasis added) among linguistic possibilities." This definition indirectly deals with the idiosyncrasies peculiar to a given writer. Somehow it fails to embrace such phenomena in text structure where the 'individual' is reduced to the minimum or even done away with entirely (giving preferences to non-individualistic forms in using language means). However, this definition is acceptable when applied to the ways men-of-letters use language when they seek to make it conform to their immediate aims and support. A somewhat broader view of style is expressed by Werner winter who maintains that "A style may be said to

be characterized by a pattern of recurrent selections from the inventory of optional features of a language. Various types of selection can be found; complete exclusion of an optional element, obligatory inclusion of a feature optional elsewhere, varying degrees of inclusion of a specific variant without complete elimination of competing features.” The idea of taking various types of selection as criteria for distinguishing styles seems to be a sound one. It places the whole problem on a solid foundation of objective criteria, namely, the interdependence of optional and obligatory features.

There is no point in quoting other definitions of style. They are too many and heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all these diversities in the understanding of the word 'style' stem from its ambiguity. But still all these various definitions leave an impression that by and large they all have something in common. All of them point to some integral significance, namely that style is a set of characteristics by which we distinguish one author from another or members of one subclass from members of the same general class.⁴ *What are these sets of characteristics typical of a writer or of a subclass of the literary language will be seen in the analysis of the language means of a given writer and of the subclasses of the general literary standard.

1.2 Expressive means and stylistic Devices

All stylistic means of the English language can be divided into expressive means (EM) and stylistic devices (SD). “The expressive means of a language are those phonetic, morphological, word building, lexical, phraseological or syntactical forms which exist in language as-a-system for the purpose of logical and various dictionaries.

Among lexical EM we must mention words with emotive meanings, interjections, polysemantic words, vulgar words, slang etc. The fact that polysemantic words retain their primary and secondary meanings is of great importance for stylistics. It is quite easy to understand the meaning of the

following phrases; He grasped the main idea; a burning question; pity melted her heart. The italicized words are used in their secondary transferred dictionary meanings. But the primary and secondary meanings are realized simultaneously. The expressiveness of these words becomes obvious when compared with neutral equivalents; He understood the main idea; an important question; pity softened her heart.

According to Prof I.R. Galperin's definition Stylistic Devise is a conscious and intentional intensification of some type structural or semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

SD must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings gives rise to such SDS as metaphor, metonymy, irony, epithet and others. Thus, a metaphor is a conscious and intentional intensification of typical semantic properties of a word: "Oh, Rain"-said Mor. He enveloped her in a great embrace. (I. Murdoch). The dictionary meaning of the verb "envelope" is "to wrap up, cover.

The typical features of proverbs and sayings serve as the foundation for an SD which is called epigram, i.e. brevity, rhythm and other properties of proverbs constitute a generative model into which new content is poured

A thing of beauty is a joy for ever. (J. Keats)

Sweet is pleasure after pain (J. Dryden)

If youth knew, if age could (Tl. Estienne)

What the eye does not see, the stomach doesn't get upset (J.K. Jerome).

These phrases are not proverbs; they are the creations of individual writers and poets. When such phrases are used in the text they accumulate great emotive force and function. They acquire a generalized status and thus easily become an SD while proverbs remain EM of the language.

The same may be said about syntax. The typical structural features of oral speech (violation of word order, omission of some parts of the sentence, repetition of certain words etc) may be intensified and promoted to a generalized status. Such

SDs as inversion, parallel constructions, and chiasmus is the result of these stylistic transformations.

It is important to know that the stylistic use of EM must not necessarily lead to the formation of an SD. For example, repetition is widely used in folk song and poetry and in oral speech to make our speech emotional and expressive, but we can't say that in such cases we use a SD.

When the weather is wet
We must not fret,-
When the weather is cold
We must not scold
When the weather is warm
We must not storm.

Thus we may draw the conclusion that EM are the facts of the language, while SDs are the property of the speech. They are the creation of individuals (writers and poets) and are based on the peculiarities of existing EM of the language. This is in short the difference between EM and SD.

While speaking about SD we must always remember: the force of one and the same SD may be different. In some cases the emotive charge may be very strong, in others it may be weak. It depends on the use of a SD in one and the same function. Due to the overuse of the SD it may become hackneyed, trite and loses its freshness and brightness;

1. The best pens of the world
A sweet smile
Sly as a fox
2. with his mousing walk
Buttoned strictness of his coat

In the first case we have trite SDs, in the second-fresh, genuine SD.

Speaking about SDs we must mention the cases when two or more EM or SD meet at one point, in one utterance. Such clusters of SDs are called convergence. "Together each SD adds its expressivity to that of the others. In

general, the effects of these SDs converge into one especially striking emphasis” (M. Riffaterre) For example: When everyone had recovered George said; “She put in her thumb and pulled out a plum”. Then away we were into our merciless hacking-hecking laughter again. (S.M.Maugham).

In English examples we find the convergence of several SDs: decomposition of a proverb (to put one’s thumb into smth), a bring case of an onomatopoeia in the function of an epithet (Hacking-hecking), inversion (adverbial modifier stand before the subject).

“ ... and heaved and heaved still unrestingly heaved the black sea as if its vast tides were a conscience. Here the convergence comprises repetition, inversion and simile”. [2.189]

Chapter II Lexical Expressive Means and Stylistic Devices

2.1 Intentional mixing of the stylistic aspect of words

The forthcoming chapter is going to be one of the longest and most important in this book, for it is devoted to a linguistic unit of major significance - the word, which names, qualifies and evaluates the micro-and macrocosm of the surrounding world. The most essential feature of a word is that it expresses the concept of a thing, process, phenomenon, naming (denoting) them. Concept is a logical category, its linguistic counterpart is meaning. Meaning, as the outstanding scholar L. Vygotsky put it, is the unity of generalization, communication and thinking. An entity of extreme complexity, the meaning of a word is liable to historical changes, of which *you* know from the course of lexicology and which are responsible for the formation of an expanded semantic structure of a word. This structure is constituted of various types of lexical meanings, the major one being *denotational*, which informs of the *subject* of communication; and also including *connotational*, which informs about *the participants* and *conditions* of communication.

The list and specifications of connotational meanings vary with different linguistic schools and individual scholars and include such entries as *pragmatic* (directed at the perlocutionary effect of utterance), *associative* (connected, through individual psychological or linguistic associations, 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).

The above-mentioned meanings are classified as connotational not only because they supply additional (and not the logical/denotational) information, but also because, for the most part, they are observed not all at once and not in all

words either. Some of them are more important for the act of communication than the others. Very often they overlap.

So, all words possessing an emotive meaning are also evaluative (e.g. "rascal", "ducky"), though this rule is not reversed, as we can find non-emotive, intellectual evaluation (e.g. "good", "bad"). Again, all emotive words (or practically all, for that matter) are also expressive, while there are hundreds of expressive words which cannot be treated as emotive (take, for example the so-called expressive verbs, which not only denote some action or process but also create their image, as in "to gulp" = to swallow in big lumps, in a hurry; or "to sprint" = to run fast).

The number, importance and the overlapping character of connotational meanings incorporated into the semantic structure of a word, are brought forth by the context, i.e. a concrete speech act that identifies and actualizes each one. More than that: each context does not only specify the existing semantic (both denotational and connotational) possibilities of a word, but also is capable of adding new ones, or deviating rather considerably from what is registered in the dictionary. Because of that all contextual meanings of a word can never be exhausted or comprehensively enumerated. Compare the following cases of contextual use of the verb "to pop" in Stan Barstow's novel "Ask Me Tomorrow":

His face is red at first and then it goes white and his eyes stare as *if they'll pop* out of his head.

"Just *pop* into the scullery and get me something to stand this on."

"There is a fish and chip shop up on the main road. I thought you might show your gratitude *by popping* up for some."

"I've no need to change or anything then." "No, just *pop* your coat on and you're fine."

"Actually Mrs. Swallow is out. But she won't be long. She's *popped* up the road to the shops."

"Would you like me to *pop* downstairs and make you a cup of cocoa?"

In the semantic actualization of a word the context plays a dual role: on one hand, it cuts off all meanings irrelevant for the given communicative situation. On the other, it foregrounds one of the meaningful options of a word, focusing the communicators' attention on one of the denotational or connotational components of its semantic structure.

The significance of the context is comparatively small in the field of stylistic connotations, because the word is labelled stylistically before it enters some context, i.e. in the dictionary: recollect the well-known contractions *-vulg.*, *arch.*, *si.*, etc., which make an indispensable part of a dictionary entry. So there is sense to start the survey of connotational meanings with the stylistic differentiation of the vocabulary.

Transferred meaning is the interrelation between two types of the lexical meaning: dictionary and contextual. The contextual meaning always depends on the dictionary meaning. But when the deviation is very great that it even causes an unexpected turn in the logical meaning, we register a stylistic device. In other words we may say: when we witness two meanings of the word realized simultaneously we are confronted with a SD, where two meanings interact.

Heterogeneity of the component parts of the utterance is the basis for a stylistic device called bathos. Unrelated elements are brought together as if they denoted things equal in rank or belonging to one class, as if they were of the same stylistic aspect. By being forcibly linked together, the elements acquire a slight modification of meaning.

"Sooner shall heaven kiss earth—(here he fell sicker)

Oh, Julia! What is every other woe? —

(For God's sake let me have a glass of liquor;

Pedro, Battista, help me down below)

Julia, my love!—(you rascal, Pedro, quicker)—

Oh, Julia!—(this curst vessel pitches so)—

Beloved Julia, hear me still beseeching!"

(Here he grew inarticulate with retching.)

Such poetic expressions as 'heaven kiss earth', 'what is every other woe'; 'beloved Julia, hear me still beseeching' are joined in one flow of utterance with colloquial expressions—'For God's sake; you rascal; help me down below', 'this curst vessel pitches so'. This produces an effect which serves the purpose of lowering the loftiness of expression, inasmuch as there is a sudden drop from the elevated to the commonplace or even the ridiculous.

As is seen from this example, it is not so easy to distinguish whether the device is more linguistic or more logical. But the logical and linguistic are closely interwoven in problems of stylistics.

Another example is the following—

"But oh? ambrosial cash! Ah! who would lose thee?

When we no more can use, or even abuse thee!"

("Don Juan")

Ambrosial is a poetic word meaning 'delicious', '-fragrant', 'divine'. Cash is a common colloquial word meaning 'money', 'money that a person actually has', 'ready money'.

Whenever literary words come into collision with non-literary ones there arises incongruity, which in any style is always deliberate, inasmuch as a style presupposes a conscious selection of language means.

The following sentence from Dickens's "A Christmas Carol" illustrates with what skill the author combines elevated words and phrases and common colloquial ones in order to achieve the desired impact on the reader—it being the combination of the supernatural and the ordinary.

"But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for."

The elevated ancestors, simile, unhallowed, disturb (in the now obsolete meaning of tear to pieces) are put alongside the colloquial contraction the Country[^] (the country is) and the colloquial done for.

This device is a very subtle one and not always discernible even to an

experienced literary critic, to say nothing of the rank-and-file reader. The difficulty lies first of all in the inability of the inexperienced reader to perceive the incongruity of the component parts of the utterance. Byron often uses bathos, for example,-

"They grieved for those who perished with the cutter
And also for the biscuit-casks and butter."

The copulative conjunction *and* as well as the adverb *also* suggest the homogeneity of the concepts *those who perished* and *biscuit-casks and butter*. The people who perished are placed on the same level as the biscuits and butter lost at the same time. This arrangement may lead to at least two inferences:

1) for the survivors the loss of food was as tragic as the loss of friends who perished in the shipwreck;

2) the loss of food was even more disastrous, hence the elevated *grieved ...* for food.

It must be born in mind, however, that this interpretation of the subtle stylistic device employed here is prompted by purely linguistic analysis: the verbs *to grieve* and *to perish*, which are elevated in connotation, are more appropriate when used to refer to people—and are out of place when used to refer to food. The every-day-life cares and worries overshadow the grief for the dead, or at least are put on the same level. The verb *to grieve*, when used in reference to both the people who perished and the food which was lost, weakens, as it were, the effect of the first and strengthens the effect of the second.

The implications and inferences drawn from a detailed and meticulous analysis of language means and stylistic devices can draw additional information from the communication. This kind of implied meaning is derived not directly from the words but from a much finer analysis called *sup rali* near or *suprasegmental*.

Almost of the same kind are the following lines, also from Byron:

"Let us have wine and women, mirth and laughter,
Sermons and soda-water—the day after."

Again we have incongruity of concepts caused by the heterogeneity of the conventionally paired classes of things in the first line and the alliterated unconventional pair in the second line. It needs no proof that the words sermons and soda-water are used metonymically here signifying 'repentance' and 'sickness' correspondingly. The decoded form of this utterance will thus be: "Let us now enjoy ourselves in spite of consequences." But the most significant item in the linguistic analysis here will, of course, be the identical formal structure of the pairs 1. wine and women; 2. mirth and laughter and 3. sermons and soda-water. The second pair consists of words so closely related that they may be considered almost synonymous. This affects the last pair and makes the words sermons and soda-water sound as if they were as closely related as the words in the first two pairs. A deeper insight into the author's intention may lead the reader to interpret them as a tedious but unavoidable remedy for the sins committed.

Byron especially favors the device of bathos in his "Don Juan." Almost every stanza contains ordinarily unconnected concepts linked together by a coordinating conjunction and producing a mocking effect or a realistic approach to those phenomena of life which imperatively demand recognition, no matter how elevated the subject-matter may be.

Here are other illustrations from this epoch-making poem:

"heaviness of heart or rather stomach;"

"There's nought, no doubt, so much the spirit calms

As rum and true religion"

"...his tutor and his spaniel"

"who loved philosophy and a good dinner"

"I cried upon my first wife's dying day

And also when my second ran away."

We have already pointed out the peculiarity of the device, that it is half linguistic, half logical. But the linguistic side becomes especially conspicuous when there is a combination of stylistically heterogeneous words and phrases. Indeed, the juxtaposition of highly literary norms of expression and words or

phrases that must be classed as non-literary, sometimes low colloquial or even vulgar, will again undoubtedly-produce a stylistic effect, and when decoded, will contribute to the content of the utterance, often adding an element of humour. Thus, for instance, the following from Somerset Maugham's "The Hour before Dawn":

"Will you oblige me by keeping your trap shut, darling?" he retorted."

The device is frequently presented in the structural model which we shall call heterogeneous enumeration.[2.137]

2.2 Interaction of different types of lexical meaning

Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called con-textual 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. 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.

2.3 Interaction of primary dictionary and contextually imposed meaning

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.

The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.

Let us now proceed with a detailed analysis of the ontology, structure and functions of these stylistic devices.

The relations between different types of lexical meanings may be, based on various principles:

- 1) The principle of affinity-metaphor,
- 2) The principle of contiguity-metonymy
- 3) The principle of opposition-irony.

As it has been stated above the lexical meanings of a word comprise various meanings. But the difference between these meanings not is great and unexpected. In most cases these meanings appear on the principal of affinity existing between the notions and objects surrounding us.

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 contradictory sense.

The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.[2.201]

2.3.1 Metaphor- (from the from Latin metaphor-see the Greek origin below) is language connects seemingly unrelated subjects. It is a figure of speech that connects two or more things without using the words "like" or "as." More generally, a metaphor describes a first subject as being or equal to a second object in some way. This device is known for usage in literature, especially in poetry where with few words, emotions and associations from one context are associated with objects and entities in a different context.

The metaphor consists of two parts: the tenor and vehicle. The tenor is the subject to which attributes are ascribed. The vehicle is the subject from which the attributes are borrowed. Other writer's employ the general terms ground and figure to denote what Richards identifies as the tenor and vehicle.

All the world's a stage,

And all the men and women merely players;

They have their exits and their entrances;

In this example, "*the world*" is compared to a stage, the aim being to describe the world by taking well-known attributes from the stage. In this case, "the world" is the tenor and "*a stage*" is the vehicle. "*Men and women*" are a secondary tenor. The corresponding terms to 'tenor' and 'vehicle' in cognitive linguistics are target and source. In this nomenclature, metaphors are named using the typographical convention, with the domains and the word "is" in small capitals (or capitalized when small-caps are not available); in this notation, the metaphor discussed above would state that "*LIFE IS THEATRE*". In a conceptual metaphor the elements of an extended metaphor constitute the metaphor's mapping--in passage above, for example, exits would map to death and entrances to birth.

It is a common misconception that a simile is a type of metaphor that uses "like" or "as" in order to make a comparison; however, metaphors draw direct comparisons without the use of "like" or "as," making similes distinct from metaphors.

A metaphor is generally considered to be more forceful and active than an analogy (metaphor asserts two topics are the same whereas analogies acknowledge differences). Other rhetorical devices involving comparison, such as metonymy, synecdoche, simile, allegory and parable share much in common with metaphor but are usually distinguished by the manner in which the comparison between subjects is delivered.

Common types of metaphors

A dead metaphor is one in which the sense of a transferred image is not present. Example: "*to grasp a concept*" or "*to gather what you've understood*" Both of these phrases use a physical action as a metaphor for understanding (itself a metaphor), do most visualize the physical action. Dead metaphors, by definition, normally go unnoticed. Some people make a distinction between a

"dead metaphors" whose origin most speakers are entirely unaware about (such as *"to break the ice"*-ilk adımı atmak, sessizliği bozmak). Others, however, use dead metaphor for both of these concepts, and use it more generally as a way of describing metaphorical cliché.

An extended metaphor, or conceit, sets up a principal subject with several subsidiary subjects or comparisons. The above quote from As You like It is a very good example. The world is described as a stage and then men and women are subsidiary subjects that are further described in the same context.

A **mixed metaphor** is one that leaps from one identification to a second identification that is inconsistent with the first one. Example: *"He stepped up to the plate and grabbed the bull by the horns,"* where two commonly used metaphoric grounds for highlighting the concept of "taking action" are confused to create a nonsensical image. Other types of metaphor have been identified as well, though the nomenclatures are not as universally accepted:

An absolute or paralogical metaphor (sometimes called an anti-metaphor) is one in which there is no discernible point of resemblance between the idea and the image. Example: *"The couch is the autobahn of the living room."*

- *An active metaphor* is one which by contrast to a dead metaphor, is not part of daily language and is noticeable as a metaphor.
- *A complex metaphor* is one which mounts one identification on another. Example: "That throws some light on the question." Throwing light is a metaphor and there is no actual light.
- *A compound or loose metaphor* is one that catches the mind with several points of similarity. Examples: "He has the wild stag's foot." This phrase suggests grace and speed as well as daring.
- *A dying metaphor* is a derogatory term coined by George Orwell in his essay Politics and the English Language. Orwell defines a dying metaphor as a metaphor that isn't dead (dead metaphors are different, as they are treated

like ordinary words), but has been worn out and is used because it saves people the trouble of inventing an original phrase for themselves. In short, a cliché. Example: Achilles' heel. Orwell suggests that writers scan their work for such dying forms that they have '*seen regularly before in print*' and replace them with alternative language patterns.

- *An epic metaphor or Homeric simile* is an extended metaphor containing details about the vehicle that are not, in fact, necessary for the metaphoric purpose. This can be extended to humorous lengths, for instance: "This is a crisis. A large crisis. In fact, if you've got a moment, it's a twelve-story crisis with a magnificent entrance hall, carpeting throughout, 24-hour porter age and an enormous sign on the roof saying 'This Is a Large Crisis.'" (Blackadder)
- *An implicit metaphor* is one in which the tenor is not specified but implied. Example: "*Shut your trap!*" –This construction is translated into Turkish as "Ağzını kilitlemek" – Here, the mouth of the listener is the unspecified tenor.
- *An implied or unstated metaphor* is a metaphor not explicitly stated or obvious that compares two things by using adjectives that commonly describe one thing, but are used to describe another comparing the two. An example: "*Golden baked skin*", comparing bakery goods to skin or "*green blades of nausea*", comparing green grass to the pallor of a nausea-stricken person or "*leafy golden sunset*" comparing the sunset to a tree in the fall.
- *A simple or tight metaphor* is one in which there is but one point of resemblance between the tenor and the vehicle. Example: "Cool it". In this example, the vehicle, "Cool", is a temperature and nothing else, so the tenor, "it", can only be grounded to the vehicle by one attribute.
- *A submerged metaphor* is one in which the vehicle is implied, or indicated by one aspect. Example: "*my winged thought*" is translated into Turkish as Benim kanatlanan düşüncem- Here, the audience must supply the image of the bird.

A synecdochic metaphor is a trope that is both a metaphor and a synecdoche in which a small part of something is chosen to represent the whole so as to highlight certain elements of the whole.

Metaphors in literature and language

Metaphor is present in written language back to the earliest surviving writings. From the Epic of Gilgamesh (one of the oldest Sumerian texts):

My friend, the swift mule, fleet wild ass of the mountain, panther of the wilderness, after we joined together and went up into the mountain, fought the Bull of Heaven and killed it, and overwhelmed Humbaba, who lived in the Cedar Forest. now what is this sleep that has seized you?

In this example, the friend is compared to a mule, a wild donkey, and a panther to indicate that the speaker sees traits from these animals in his friend.

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. *The houses were black specks on a white sheet.* (S.L.)

2. And the *skirts!* What a sight were those skirts! They were nothing but vast *decorated pyramids*; on the summit of each was stuck the upper half of a princess. (A.B.)

3. I was staring directly in front of me, at the back of the *driver's neck*, which was *a relief map of boil scars.* (S.)

4. She was handsome in a rather leonine way. Where this girl was *a lioness*, the other was *a panther - lithe and quick.* (Ch.)

5. His voice was *a dagger of corroded brass.* (S.L.)

6. Wisdom has reference only to the past. The future remains for ever an infinite field for mistakes. You can't know beforehand. (D.H.L.)

7. He felt the *first watery eggs of sweat moistening* the palms of his hands. (W. S.)

8. At the last moment before the windy collapse of the day, I myself took the road down. (Jn. H.)

9. The man stood there in the middle of the street with the *deserted dawn lit boulevard telescoping* out behind him. (T.H.)

10. Leaving Daniel to his fate, she was *conscious of joy springing* in her heart. (A.B.)

11. He smelled the ever *beautiful smell of coffee imprisoned* in the can. (J.St.)

12. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation. (Jn.B.)

13. "We need you so much here. It's a dear old town, but **it's a rough diamond**, and we need you for the polishing, and we're ever so humble..." (S.L.)

14. They walked along, two continents of experience and feeling, unable to communicate. (W.G.)

15. Geneva, **mother of the Red Cross**, hostess of humanitarian congresses for the civilizing of warfare! (J.R.)

16. She and the kids have filled his sister's house and their welcome is wearing thinner and thinner. (U.)

17. Notre' Dame squats in the dusk. (H.)

18. **I am the New Year. I am an unspoiled page** in your book of time. I am your next chance at the art of living.

I am your opportunity to practice what you have learned during the last twelve months about life.

All that you sought the past year and failed to find is hidden in me: I am waiting for you to search it out again and with more determination.

All the good that you tried to do for others and didn't achieve last year is mine to grant - providing you have fewer selfish and conflicting desires.

In me lies the potential of all that you dreamed but didn't dare to do, all that you hoped but did not perform, all you prayed for but did not yet experience.

These dreams slumber lightly, waiting to be awakened by the touch of an enduring purpose. I am your opportunity. (T. H.) •

19. Autumn comes and trees are shedding their leaves, and Mother Nature blushes before disrobing. (N. W.)

20. He had hoped that Sally would laugh at this, and she did, and in a sudden mutual gush they cashed into the silver of laughter all the sad" secrets they could find in their pockets. (U.)

21. All across the Union audiences clamor for her arrival, which will coincide with that of the new century. For we are at the fag-end, the smoldering cigar-butt, of a nineteenth century which is just about to be ground out in the ashtray of history. (An.C.) [1.196]

Metaphors in historical linguistics

In historical onomasiology or, more generally, in historical linguistics, metaphor is defined as semantic change based on similarity, i.e. a similarity in form or function between the original concept named by a word and the target concept named by this word. Example: *mouse* 'small, gray rodent' - 'small, gray, mouse-shaped computer device'. Some recent linguistic theories view language as by its nature all metaphorical; or that language in essence is metaphorical.

The term "metaphor", as the etymology of the word reveals means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: It is due to the metaphor that each thing seems to have its name in language. "Language as a whole has been figuratively defined as a dictionary of faded metaphors.

Thus by transference of meaning the words grasp, get and see come to have the derivative meaning of understand. When these words are used with that

meaning we can only register the derivative meaning existing in the semantic structures of the words.

Though the derivative meaning is metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

A metaphor becomes a stylistic device when two different phenomena—things, events, ideas, actions—are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

The idea that metaphor is based on similarity or affinity of two objects or notions is erroneous. The two objects are identified and the fact that a common feature is pointed to and made prominent doesn't make them similar. The notion of similarity can be carried on ad absurdum, for example, animals and human beings move, breathe, eat, but if one of these features, i.e. movement, breathing, is pointed to in animals and at the same time in human beings the two objects will not necessarily cause the notion of affinity.

Metaphor is not merely an artificial device making discourse more vivid and poetical. It is also necessary for the apprehension and communication of new ideas. It is the way in which creative minds perceive things.

Metaphors like many SDs must be classified according to three aspects:

- 1) The degree of expressiveness,
- 2) The structure i.e. in what linguistic form it is presented or by what part of speech it is expressed,
- 3) The function, i.e. the role of SD in making up an image.

The expressiveness of a SD depends on various aspects. Different authors and literary trends or movements have different sources where they borrow the material for images. Favorite images in oriental poetry are: nightingale, rose, moon. Nature, art, war, fairy tales and myths, science may also serve as sources for metaphorical images.

We distinguish genuine and trite metaphors. The metaphors in which images are quite unexpected are called genuine. Those which are commonly used are called trite or dead metaphors. Genuine metaphors are also called speech metaphors. Genuine metaphors can easily become trite if they are frequently repeated.

There is an opinion that a metaphor is a productive way of building up new meanings and new words. Language can be called the "dictionary of faded metaphors".

Examples of trite metaphors: **The salt of life; a flight of imagination; the ladder of fame; to burn with passion (anger)**. The following metaphors enriched English phraseology; foot of a bed, leg of a chair, head of a nail, to be in the same boat, blind window, to fish for complements.

Examples of genuine metaphors: **The lips were tight little traps the whole space was a bowl of heat; this virus carried a gun; the dark swallowed him;**

Mrs. Small's eyes boiled with excitement; the words seemed to dance

Very often trite metaphors are given new force and their primary dead meaning is created a new. It is achieved by introducing new additional images. Such metaphors are called sustained or prolonged: "Our family rivulet joined other streams and the stream was a river pouring into St. Thomas Church" (J. Steinbeck).

Thus, trite metaphors regain freshness due to the prolongation. Metaphors may have a sustained form in cases with genuine metaphors as well.

Usually a metaphor may be expressed by any part of speech.

The main function of the metaphor is to create images. Genuine metaphors create bright images in poetry and emotive prose. Trite metaphors are widely used in newspaper and scientific style. Here it is not a shortcoming of style. They help the author make the meaning more concrete and brighten his writing as it is an indispensable quality of human thought and perception.

There is an opinion according to which metaphor is defined as a compressed simile. Prof. I.R. Galperin considers this approach as misleading because metaphor identifies objects while simile finds some point of resemblance and by this keeps

the objects apart. He says their linguistic nature is different.

When likeness is observed between inanimate objects and human qualities we have the cases of personification:

Slowly, silently, now the moon

Walks the night in her silvery spoon

This way and they and that the she peers and sees

Silver fruit upon silver trees

Metonymy—is a transfer of meaning based upon the association of contiguity-proximity. In metonymy the name of one thing is applied to another with which it has some permanent or temporary connection: He felt as though he must find a sympathetic intelligent ear (Th. Drieser).

The transfer of meanings may be based on temporal spatial, casual, functional, instrumental and other relations.

Like metaphors metonymy can be divided into trite metonymy-i.e. words of metonymic origin and genuine metonymy.

In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring fades away.

Eg: **nickel, the coin of the US and Canada worth 5 cent; hand-workman; bench, a judge; cradle, the place where something begins; graveyard, death house, the people voting after a debate.**

If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in the easy we have genuine metonymy. In other cases we have only one of the lexicological problems—how new words and meanings are coined. In modern traditional metonymies the contextual meanings are fixed in dictionaries and have a note—fig. Metonymy may be divided into figures of speech established in the language and individual speech. Metonymy established in the language is frequent in colloquial speech. E.g. *the whole table was stirring with impatience* (e.g. the people sitting round the table were impatient). *Green fingers*, people who have sk

for growing gardens blue –collars-workers, a symbol of non-manual labor.

Metonymy is based on different relations of contiguity.

1) a leading significant feature of a person can be used instead of its possessor: *Who is the moustache ?*-(who is the man?). *Olive uniforms* (young men); *cotton prints* (women)

2) A symbol can be used for an object: Then *I think of taking silk* (to become a lawyer).

3) The name of the place can be used for somebody or something connected with it; it was too late for the river (a picnic on the riverside).

4) A concrete noun may stand for an abstract one: *My mother's voice had the true.*

5) An abstract notion may stand for a concrete one: *Subservience sprang round the counter* (weak and mild people were standing round the counter).

6) An object may denote an action; When I awakened old sleepy, Mary was up and gone ... and *coffee and bacon were a foot* (the break fast was ready).

Certainly the types of metonymy are not limited. There may appear new types of relations for the origin of metonymy. A metonymy differs from a metaphor by the fact that a metaphor may be periphrases into a simile by the help of such words as: as if, so as, like etc. With metonymy you cannot do so.

The sources where images for metonymy are borrowed are quite different: features of a person, an object, facial appearance, names of writers and poets, names of their books, name of some instruments, etc.

The expressiveness of metonymy may be different. Metonymy used in emotive prose is often called contextual and in this case is considered to be genuine and unexpected.

Eg: The brown suit gaped at her. The blue suit grinned, might even have winked. But the big nose in the gray suit stared-and he had small angry eyes and even did not smile (J. Preistley)

Prof. Galperin states that in order to decipher the true meaning of a genuine metonymy a broader context is necessary (not the same with a metaphor). Though

for trite metonymy the case is not the same. We can see this from the following examples: *fifty sails* (instead of fifty ships), *smiling year* (for spring). In the morning old Hitler-face questioned me again (S. Sillitoe). I get my living by the *sweat of my brow* (with difficulty), to earn one's bread loners means of living; *to live by the pen* (by writing); *to keep one's mouth shut* (be silent).

Synecdoche is the case when the part of an object is called instead of the whole object. It has given rise to many phraseological units: *under one's roof* (in one's house); *not to lift a foot* (do not help, when help is needed);

Usually metonymy is expressed by nouns or substantives numerals or attributive constructions; *she was a pale and fresh an eighteen*.

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (definite and zero articles have a generalizing function).

Besides, metonymy have a characterizing function when it is used to make then character's description significant or rather insignificant (by mentioning only his hat and collar. It is the function of introducing a new person into the book.

[3.141]

Metonymy compared to metaphor in cognitive science and linguistics

Metaphor and metonymy are both figures of speech where one word may be used in place of another. However, especially in cognitive science and linguistics, the two figures of speech work very differently. Roman Jakobson argued that they represent two fundamentally different ways of processing language; he noted that different forms of aphasia affected the ability to interpret the two figures differently.

Metonymy works by the contiguity (association) between two concepts, whereas metaphor works by the similarity between them. When people use metonymy, they do not typically wish to transfer qualities from one referent to

another as they do with metaphor: there is nothing press-like about reporters or crown-like about a monarch, but "the press" and "the crown" are both common metonyms.

Two examples using the term "fishing" help make the distinction better (example drawn from Driven, 1996). The phrase "*to fish pearls*" uses metonymy, drawing from "fishing" the idea of taking things from the ocean. What is carried across from "fishing fish" to "fishing pearls" is the domain of usage and the associations with the ocean and boats, but we understand the phrase in spite of rather than because of the literal meaning of fishing: we know you do not use a fishing rod or net to get pearls and we know that pearls are not, and do not originate from, fish.

In contrast, the metaphorical phrase "*fishing for information*", transfers the concept of fishing into a new domain. If someone is "fishing" for information, we do not imagine that he or she is anywhere near the ocean, rather we transfer elements of the action of fishing (waiting, hoping to catch something that cannot be seen, probing) into a new domain (a conversation). Thus, metonymy works by calling up a domain of usage and an array of associations (in the example above, boats, the ocean, and gathering life from the sea) whereas metaphor picks a target set of meanings and transfers them to a new domain of usage.

In statistics, mean has two related meanings:

- The arithmetic means (and is distinguished from the geometric mean or harmonic mean).
- The expected value of a random variable, which is also called the population mean.

It is sometimes stated that the 'mean' means average. This is incorrect if "mean" is taken in the specific sense of "arithmetic mean" as there are different types of averages: the mean, median, and mode. For instance, average house prices almost

always use the median of averages and are all measures of locations. Other simple statistical analyses use measures of spread, such as range, interquartile range, or standard deviation. For a real-valued random variable X , the mean is the expectation of X . Note that not every probability distribution has a defined mean (or variance); see the Cauchy distribution for an example. For a data set, the mean is the sum of the observations divided by the number of observations. The mean is often quoted along with the standard deviation: the mean describes the central location of the data, and the standard deviation describes the spread. An alternative measure of dispersion is the mean deviation, equivalent to the average absolute deviation from the mean. It is less sensitive to outliers, but less mathematically tractable.

As well as statistics, means are often used in geometry and analysis; a wide range of means have been developed for these purposes, which are not much used in statistics.

The mean may often be confused with the median, mode or range. The mean is the arithmetic average of a set of values, or distribution; however, for skewed distributions, the mean is not necessarily the same as the middle value (median), or the most likely (mode). For example, *mean income is skewed upwards by a small number of people with very large incomes*, so that the majority has an income lower than the mean. By contrast, the median income is the level at which half the population is below and half is above. The mode income is the most likely income, and favors the larger number of people with lower incomes. The median or mode is often more intuitive measures of such data.

Grammaticalization is an important factor in language evolution as it may contribute to the emergence and the evolution of grammatical forms. Considering what kinds of dispositions in cognitive mechanism can induce grammaticalization is significant in studying the origin of language. They showed that two designs of meaning structure, “pragmatic extension” and “cooccurrence”, were effective to

realize unidirectional meaning changes, the centric feature of grammaticalization, by constructing a computational model of grammaticalization. This model is made based on the iterated learning model of Kirby, in which a speaker having a set of production rules utters descriptions of some situations composed of some elemental meanings to a hearer who tries to construct his/her own rule set. In this paper, we analyze the relationships of the two designs with metaphoric and metonymic inference, the important mechanisms for meaning change.

The design of meaning structure named “pragmatic extension” is the followings: the speaker can use form. This further supports the idea that these processes, metonymical and metaphorical, are cross-linguistics, for example, in order to describe a meaning of go, the forms representing run and walk can be utilized. In our simulations, this setting boosts the frequency of meaning changes in which the source is go and the targets are the other meanings including but not limited to run and walk. Note that all meaning changes have virtually the same frequencies without this setting.

Since the situational meaning is denoted as tense verb (agent, patient) in the model, go, run and walk are in predefined paradigmatic relations. The current setting of “pragmatic extension” means that the speaker recognizes the relevance among specific meanings in the paradigmatic relations and goes as the core of those meanings. The speaker applies a production rule. This process corresponds to the metaphoric inference in which expressions in a meaning domain are applied to another domain based on the relevance between the domains.

So far we've looked at how the meanings of words can be extended, both by adult speakers and by babies learning the language, in ways that make them more or less general. In this section we'll consider two other general kinds of conceptual relations that permit word meanings to be extended: similarity and various kinds of close association.

First consider the situation that arose when we were first outfitted with pointing devices to be manipulated in one hand by moving them across a pad and pushing

one of their buttons. The noun that came to be used for these devices, mouse, was based on the resemblance of the devices to the animal: the general size and shape and the tail-like cable. Thus the meaning of the word mouse was extended on the basis of the physical similarity between one category (the animal) and another (the pointing device). Extension of a word's meaning on the basis of similarity is known as metaphoric extension. This figure illustrates the process.

One frequent use of metaphor is the application of a word referring to an object category to a more abstract semantic category, something not physical at all. Consider the structure of taxonomies as in this example from the last section. If we turn the figure illustrating the taxonomy over, it resembles a tree, with the most general category as the root and the most specific categories the leaves. This is in fact how cognitive scientists refer to structures like this; tree is applied to the whole structure, root is applied to the point where all of the branches begin, and leaf is applied to the point beyond which there are no more branches. Note that taxonomy is not a physical thing at all, so with metaphoric extension we have now taken common nouns such as tree and leaf outside of the realm of the physical entirely.

This example also illustrates how metaphor often operates on two entire domains, each with its own elements and internal structure. The **source domain** is the one that is being used to understand the (usually more complex) **target domain**. In this example, the source domain is tree, the target domain. The metaphor is based on multiple similarities between the domains: correspondences (or **mappings**) between the elements (leaves and specific concepts, for example) and the relations between the elements (branches join the root to the leaves; generalization links join the most general concept to the more specific ones).

A somewhat more complicated possibility for extending a word meaning is based on a quite different conceptual relation, not similarity between the instances of the two categories but a strong association between them. This is referred to as

metonymic extension. Consider the association between an organization (an abstract concept), such as a sports team or a government, and its base location. While we can refer to the organization directly using its name, we often find it convenient to use the name of the location to refer to the organization.

1. Dallas won *yesterday's game*.
2. No one is sure what *Moscow's response* will be.

Another conceptual relation that permits metonymy is that between a document and the content of the document. Thus the word book refers to a physical object: a collection of sheets with printing or pictures on them that is bound together. But we can also use the word to refer to the informational content of the physical book. Compare the uses of the word in these two sentences.

3. This book is almost *too heavy to lift*.
4. *I don't understand this book* at all.

In the first example, the speaker is clearly referring to the physical object, in the second example to the information contained in the physical object. In a case like this, metonymic extension allows a noun referring to a physical object to refer to something more abstract. Metonymy may also be used in situations where an alternative to an existing noun is called for, perhaps as a very informal or insulting term. Examples are the use of wheels to mean 'car', brain to mean 'intelligent person', and asshole to mean 'person' in an insulting context. In these examples the relevant conceptual relation is between a whole and a part. (There is much more going on than just this, especially in the last example, because the choice of the particular part is obviously also relevant!)

Metonymy may also come into play "on the fly", when a speaker is using language creatively. Here's an example from the one waitress in a restaurant is speaking to another.

The omelet left without paying.

Of course there doesn't mean that some cooked eggs left the restaurant; she is referring to a customer. The conceptual relation that is the basis for the metonymic extension in this case is the relation between a customer and the customer's order. Note that omelet would only be expected to get this interpretation in the appropriate context; that same person would not normally be called the omelet.

Finally we see apparent examples of metonymy in the speech of young children. Andrés, who was learning both English and Spanish, used the Spanish word Luna ('moon' in adult Spanish) during his second year to refer not only to the moon and crescent shapes but also to the pens or pencils used to *draw* crescent shapes. It appears that he has extended the word on the basis of the relation between an image and the instrument used to produce the image. But, as always, we must be careful in interpreting children's utterances. This utterances during this period consisted of a single word. When he said "luna" apparently referring to a pen, did he really mean something more like "use this to draw a crescent"? We have no simple way of knowing.

In many state and government curriculum standards, students are traditionally expected to learn either the meaning or formula for computing the mean by the fourth grade. However, in many standards-based mathematics curricula, students are encouraged to invent their own methods, and may not be taught the traditional method. Reform based texts such as in fact discourage teaching the traditional "add the numbers and divide by the number of items" method in favor of spending more time on the concept of median, which does not require division. However, mean can be computed with a simple four-function calculator, while median requires an abacus. The same teacher guide devotes several pages on how to find the median of a set, which is judged to be simpler than finding the mean.

An unweighted mean can be turned into a weighted mean by repeating elements. This connection can also be used to state that a mean is the weighted version of an unweighted mean. Say you have the unweighted mean and weight the numbers by natural number. (If the numbers are rational, then multiply them with one of the most productive metaphors has been identified in the literature as the seemingly universal metaphor within which is entailed. This paper argues that has a superordinate model of. At a basic, prototypical level is the metaphoric and metonymic the changing of the meaning however upon closer examination of the expressions of this metaphor, there are metonymically and image schematically motivated entailments. For example, the sign is made with a “reciprocal” or “balanced” path movement between the “agent” and the “patient”.

This path entails that successful communication involves the mutual exchange of objects—which appears to be a case of unmarked politeness. Many expressions within use the image schema of the reciprocal balanced path. Another entailment of meaning is motivated by the metonymic principle: the shape and orientation of the hands stands for the pragmatic disposition of the interacting (additional conceptual areas where this principle applies are discussed). An example of this entailment is seen in the sign with the final “5” hand, palm up hand shape. This paper argues that the interpretation of this iconic metonym is not a sending or throwing, but an offering of an object (from the metaphor). Building on Phyllis Wilcox’s analysis of hand shapes in giving verbs as a matter of function): it is argued that the ambiguous function of certain handshapes serve the purpose of avoiding potential tensions in impolite interactions.

Within the domain of society the metaphor the sign machine is motivated from the metonymy. The society metaphor maps the source to the target PEOPLE with the following entailments (1) *people who work well together are like meshing gears*, with the opposite people who don’t work well together are like gears that cannot mesh (as in). Further, ASL uses phrasal metaphorical expressions to talk about organizations being and (in the same sense as in

operating a machine) and organizations can also (in the same sense as an engine or machine).

In addition to a fuller treatment of the metaphors and metonymies discussed here, additional impolite - related terms and their conceptual roots are included in this paper. Together, these concepts help us gain insight into a broader conceptual system of linguistic politeness.

In a linguistic metaphor, especially when it is dead as a result of long usage, the comparison is completely forgotten and the thing named often has no other name: *foot* (of a mountain), *leg* (of a table), *eye* (of a needle), *nose* (of an aero plan), *back* (of a book).

The term *Poetic* here should not be taken as 'elevated', because a metaphor may be used for satirical purposes and be classed as poetic. Here are two examples:

The world is a bundle of hay,

Mankind is the asses who pull (Byron)

Though women are angels, yet wedlock 's the devil (Byron)

Every metaphor is implicitly of the form 'X is like Y in respect of Z'. Thus we understand Byron's line as women are like angels, so good they are, but wedlock is as bad as the devil. The world's *word*, *mankind*, *women*, *wedlock*, i.e. what is described in a metaphor, are its *tenor*. While *a bundle of hay*, *asses*, *angels*, *the devil* are the *vehicle* that is they represent the image that carries a description and serves to represent the tenor.

The third element Z is called the ground of the metaphor. In the second example the ground is good and bad. The ground, that is the similarity between the tenor and vehicle, in a metaphor is implied, not expressed.[2.97]

2.3.2 Metonymy (from the Greek a change of name", from meta, "after, beyond" and -mymy) a suffix used to name figures of speech, from "name" is a figure of speech used in rhetoric in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept.

Metonymy can involve the use of the same word, in which case it is a kind of polysemy in which a single word has multiple related meanings (sememes), i.e. a large semantic field. Metonymy may be instructively contrasted with metaphor. Both figures involve the substitution of one term for another. In metaphor, this substitution is based on similarity, while in metonymy; the substitution is based on contiguity. For example: That man is a pig --O adam donuzdur, (using pig instead of unhygienic person. An unhygienic person is like a pig, but there is no contiguity between the two).

The White House supports the bill – This constaction is translated into Turkish as --Beyaz Saray hesabı ödüyor , Ama aslında Beyaz Sarayı değil Cumhurbaşkanı kastediyoruz. (using The White House instead of the President. The President is not like The White House, but there is contiguity between them).

In cognitive linguistics, metonymy refers to the use of a single characteristic to identify a more complex entity and is one of the basic characteristics of cognition. It is common for people to take one well-understood or easy-to-perceive aspect of something and use that aspect to stand either for the thing as a whole or for some other aspect or part of it.

Metonymy is attested in cognitive processes underlying language (e.g. the infant's association of the nipple with milk). Objects that appear strongly in a single context emerge as cognitive labels for the whole concept, thus fueling linguistic labels such as "sweat" to refer to hard work that might produce it.

Metaphor and metonymy are both figures of speech where one word may be used in place of another. However, especially in cognitive science and linguistics, the two figures of speech work very differently. Roman Jakobson argued that they represent two fundamentally different ways of processing language; he noted that different forms of aphasia affected the ability to interpret the two figures differently.

Metonymy works by the contiguity (association) between two concepts, whereas metaphor works by the similarity between them. When people use metonymy, they do not typically wish to transfer qualities from one referent to another as they do with metaphor: there is nothing press-like about reporters or crown-like about a monarch, but "the press" and "the crown" are both common metonyms.

Two examples using the term "fishing" help make the distinction better (example drawn from Dirven, 1996). The phrase "to fish pearls" uses metonymy, drawing from "fishing" the idea of taking things from the ocean. What is carried across from "fishing fish" to "fishing pearls" is the domain of usage and the associations with the ocean and boats, but we understand the phrase in spite of rather than because of the literal meaning of fishing: we know you do not use a fishing rod or net to get pearls and we know that pearls are not, and do not originate from, fish.

In contrast, the metaphorical phrase "fishing for information", transfers the concept of fishing into a new domain. If someone is "fishing" for information, we do not imagine that he or she is anywhere near the ocean, rather we transfer elements of the action of fishing (waiting, hoping to catch something that cannot be seen, probing) into a new domain (a conversation). Thus, metonymy works by calling up a domain of usage and an array of associations (in the example above, boats, the ocean, and gathering life from the sea) whereas metaphor picks a target set of meanings and transfers them to a new domain of usage.

*Example: "Lend me your ear"- This constaction is translatde into Turkish
"Beni dinle."*

Sometimes, metaphor and metonymy can both be at work in the same figure of speech, or one could interpret a phrase metaphorically or metonymically. For example, the phrase "lend me your ear" could be analyzed in a number of ways. We could imagine the following interpretations:

Analyze "ear" metonymically first — "ear" means "attention" (because we use ears to pay attention to someone's speech). Now when we hear the phrase "lending ear (attention)", we stretch the base meaning of "lend" (to let someone borrow an object) to include the "lending" of non-material things (attention), but beyond this slight extension of the verb, no metaphor is at work.

1. Metaphor only: Imagine the whole phrase literally — imagine that the speaker literally borrows the listener's ear as a physical object (and presumably the person's head with it). Then the speaker has temporary possession of the listener's ear, so the listener has granted the speaker temporary control over what the listener hears. We then interpret the phrase "lend me your ear" metaphorically to mean that the speaker wants the listener to grant the speaker temporary control over what the listener hears.
2. Metaphor and metonymy: First, analyze the verb phrase "lend me your ear" metaphorically to mean "turn your ear in my direction," since we know that literally lending a body part is nonsensical. Then, analyze the motion of ears metonymically — we associate "turning ears" with "paying attention", which is what the speaker wants the listeners to do.

It is difficult to say which of the above analyses most closely represents the way a listener interprets the expression, and it is possible that the phrase is analysed in different ways by different listeners or even by one and the same listener at different times. Regardless, all three analyses yield the same interpretation; thus, metaphor and metonymy, though quite different in their mechanism, can work together.

Metonymy in polysemy

The concept of metonymy also informs the nature of polysemy — i.e. how the same phonological form (word) has different semantic mappings (meanings). If the two meanings are unrelated, as in the word pen meaning writing instrument versus enclosure, they are considered homonyms.

Within logical polysemies, a large class of mappings can be considered to be a case of metonymic transfer (e.g. chicken for the animal, as well as its meat; crown for the object, as well as the institution). Other cases where the meaning is polysemous however, may turn out to be more metaphorical, e.g. eye as in the eye of the needle.

Metonymy as a rhetorical strategy

Metonymy can also refer to the rhetorical strategy of describing something indirectly by referring to things contiguous to it, either in time or space. For example, in *Jane Austen's novel Pride and Prejudice*, the main character Elizabeth's change of heart and love for her suitor, Mr. Darcy, is first revealed when she sees his house:

They gradually ascended for half-a-mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste.

Austen describes the house and Elizabeth's admiration for the estate at length as an indirect way of describing her feelings for Mr. Darcy himself. One could attempt to read this as an extended metaphor, but such a reading would break down as one tried to find a way to map the elements of her description (rising ground, swollen river) directly to attributes of her suitor. Furthermore, an extended metaphor typically highlights the author's ingenuity by maintaining an unlikely similarity to an unusual degree of detail.

In this description, on the other hand, although there are many elements of the description that we could transfer directly from the grounds to the suitor (natural beauty, lack of artifice), Austen is emphasizing the consistency of the domain of usage rather than stretching to make a fresh comparison: each of the things she describes she associates with Darcy, and in the end we feel that Darcy is as beautiful as the place to which he is compared and that he belongs within it.

Metonymy of this kind thus helps define a person or thing through a set of mutually reinforcing associations rather than through a comparison. Advertising frequently uses this kind of metonymy, putting a product in close proximity to something desirable in order to make an indirect association that would seem crass if made with a direct comparison.[3.190]

Metonymy and synecdoche

Synecdoche, where a specific part of something is used to refer to the whole, is usually understood as a specific kind of metonymy. Sometimes, however, people make an absolute distinction between a metonym and a synecdoche, treating metonymy as different from rather than inclusive of synecdoche. There is a similar problem with the usage of simile and metaphor.

When the distinction is made, it is the following: when A is used to refer to B, it is a synecdoche if A is a component of B and a metonym if is commonly associated with but not actually part of its whole.

Thus, "*The White House said*" – the metonymy is translated into Turkish "Beyaz Saray dedi,Aslında burda Beyaz Saray değil Cumhurbaşkanı ve Beyaz Saray'da yaşayanlar kastedilir.-Would be a metonym for the president and his staff, because the White House is not part of the president or his staff but is closely associated with them. On the other hand, hungry mouths to feed" is a synecdoche because mouths are a part of the people actually referred to.

An example of a single sentence that displays synecdoche, metaphor and metonymy would be: "Fifty keels ploughed the deep", where "keels" is the synecdoche as it names the whole (the ship) after a particular part (of the ship); "ploughed" is the metaphor as it substitutes the concept of ploughing a field for moving through the ocean; and "the deep" is the metonym, as "depth" is an attribute associated with the ocean. [2.91]

Examples of metonymy

word	original meaning	metonymic use
------	------------------	---------------

General

damages	destructive effects	money paid in compensation
---------	---------------------	----------------------------

<u>word</u>	a unit of language	a promise (to give/keep/break one's word); a conversation (to have a word with)
-------------	--------------------	---

<u>sweat</u>	perspiration	hard work
--------------	--------------	-----------

<u>tongue</u>	oral <u>muscle</u>	a <u>language</u> or <u>dialect</u>
---------------	--------------------	-------------------------------------

the press	<u>printing press</u>	the <u>news media</u>
-----------	-----------------------	-----------------------

American

Houston largest city in the state NASA Mission Control, from the phrase
of Texas "Houston, we have a problem"

Annapolis the capital of the state the United States Naval Academy, which is
of Maryland located there

Detroit the largest city in the American automotive industry
Michigan

Canadian

The
Crown A monarch's headwear The monarch

British

The
Crown A monarch's headwear the British monarchy

The
Palace Buckingham Palace the British monarchy

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a *third thing came from*. (Dr.)

2. She wanted to have a lot of children, and she was glad that things were that way, that the *Church approved*. Then the little girl died. *Nancy broke with*

Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J.O'H.)

3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?"

"Your satin. The skit will be a mass of wrinkles in the back." (E. F.)

4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)

5. She saw around her, *clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms.* (A.B.)

6. Dinah, *a slim, fresh, pale eighteen, was pliant and yet fragile.* (C. H.)

7. The man looked a rather old forty-five, for he was already going grey. (K.P.)

8. The delicatessen owner was a spry and jolly fifty. (T. R.)

9. "It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job." (P.)

10. *"Some remarkable pictures in this room,* gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)

11. You have nobody to blame but yourself. *The saddest words of tongue or pen.* (I.Sh.)

12. For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks. (Dr.)

13. There you are at your tricks again. The rest of them do earn their bread; you live on my charity. (E.Br.)

14. I crossed a high toll bridge and negotiated a no man's land and came to the place where *the Stars and Stripes stood shoulder to shoulder with the Union Jack.* (J. St.)

15. The praise was enthusiastic enough to have delighted any common writer who *earns his living by his pen*. (S.M.)

16. He made his way through the perfume and conversation. (I.Sh.)

17. *His mind was alert* and people asked him to dinner not for old times' sake, but because he was worth his salt. (S.M.)

18. Up the Square, from the corner of King Street, passed a woman in a new bonnet with pink strings, and a new blue dress that sloped at the shoulders and grew to a vast circumference at the hem. Through the silent sunlit solitude of the Square this bonnet and this dress floated northwards in search of romance. (A.B.)

19. Two men in uniforms were running heavily to the Administration building. As they ran, *Christian saw them throw away their rifles*. They were portly men who looked like advertisements for Munich beer, and running came hard to them. The first prisoner stopped and picked up one of the discarded rifles. He did not fire it, but carried it, as he chased the guards. He swung the rifle like a club, and one of the beer advertisements went down (I.Sh.)

As you must have seen from the brief outline and the examples of metaphor and metonymy, the first one operates on the linguistic basis (proceeding from the similarity of semantic components of a word), while the latter one rests solely on the extra linguistic, actually existing relations between the phenomena denoted by the words:

2.3.3 Irony

Irony is a stylistic device also based on the simultaneous realization of two logical meanings—dictionary and contextual, but the two meanings stand in opposition to each other. For example:

"It must be delightful to find oneself in a foreign country *without a penny in one's pocket*." This construction is translated into Azeri as "Kiminsə xarici ölkədə cibində bir qəpiyi də olmadan yaşaması çox gözəl haldır". If the teacher says "*How clever of you*" to the selfish student it is irony. [1.139]

The italicized word acquires a meaning quite the opposite to its primary dictionary meaning, that is, '*unpleasant*', '*not delightful*'. The word containing the irony is strongly marked by intonation. It has an emphatic stress and is generally supplied with a special melody design, unless the context itself renders this intonation pattern unnecessary, as in the following except from Dickens's "*Posthumous Papers of the Pickwick Club*":

"Never mind," said the stranger, cutting the address very short, "said enough—no more; smart chap that cabman—handled his fives well; but if I'd been your friend in the green jimmy—damn me—punch his head—Cod I would—pig's whisper—pie man too,—no gammon."

"This coherent speech was interrupted by the entrance of the Rochester coachman, to announce that..."

The word '*coherent*', which describes *Mr. Jingle's speech*, is inconsistent with the actual utterance, and therefore becomes self-contradictory. In no other device where we can observe the interplay of the dictionary and contextual meanings, is the latter so fluctuating, suggestive, and dependent on the environment as is irony. That is why there are practically no cases of irony in language-as-a-system.

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. In this respect irony can be likened to humour. But the function of irony is not confined to producing a humorous effect. In a sentence like "*How clever of you!*" where, due to the intonation pattern, the word 'clever' conveys a sense opposite to its literal signification, the irony does not cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret. A word used ironically may sometimes express very subtle, almost imperceptible nuances of meaning, as the word 'like' in the following lines from "Beppo" by Byron, like a parliamentary debate, Particularly when 'tis not too late.

I like the taxes, when they're not too many- Miktarı çok olmayınca vergileri sevmiyorum.

I like a seacoal fire, when not too dear; *I like a beef-steak*, too, as well as any;
Have no objection to a pot of beer; *I like the weather*, when it is not rainy-Havayı
yağmurlu olmayınca seviyorum.

That is I like two months of every year.

And so God save the Regent, Church and King! Which means that I like all and
everything.

In the first line the word 'like' gives only a slight hint of irony. Parliamentary
debates are usually long. The word 'debate' itself suggests a lengthy discussion,
therefore the word 'like' here should be taken with some reservation. In other
words, a hint of the interplay between positive and negative begins with the first
'like'.

The second use of the word *like* is definitely ironical. No one would be expected to
like taxes. It is so obvious that no context is necessary to decode the true meaning
of 'like'. The attributive phrase '*when they're not too many*' strengthens the irony.

Then Byron uses the word 'like' in its literal meaning, 'Like' in combinations with
'*seacoal fire*' and '*a beef-steak*' and with 'two months of every year' maintains its
literal meaning, although in the phrase "I like the weather" the notion is very
general. But the last line again shows that the word 'like' is used with an ironic
touch, meaning 'to like' and 'to put up with' simultaneously.

Richard Attick says, "The effect of irony lies in the striking disparity between what
is said and what is meant." This "*striking disparity*" is achieved through the
intentional interplay of two meanings, which are in opposition to each other.

Another important observation must be borne in mind when analyzing the
linguistic nature of irony. Irony is generally used to convey a negative meaning.
Therefore only positive concepts may be used in their logical dictionary meanings.
In the examples quoted above, irony is embodied in such words as 'delightful',
'clever', 'coherent', 'like'. The contextual meaning always conveys the negation of
the positive concepts embodied in the dictionary meaning.

Irony is based on the realization of two logical meanings (dictionary and
contextual). It is the clash of two diametrically opposite meanings.

they had got now was *a jolly, light-hearted, thick-headed sort of a chap*, with about as much sensitiveness in him. (J.K.)

In this utterance two words: "*thick-headed*" means *a stupid, dull person* and "*sensitiveness*" means of sensitive person who is easily hurt in the spirit easily offended.

Sometimes irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark, taunt, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm: once upon a time in a sceptered island ruled a Great white Queen and enchantress...

Beloved by her subjects, she ruled with a stern, but loving hand, disallowing anything that was not good for them...

In fact the majority of people did not have to work at all, only the rich, were punished, left with the worries that money brings.

In this text the author gives a sarcastic description of the former prime minister of Great Britain-M. Thatcher. Sarcasm appears due to the use of contradictory notions: a stern, but loving hand; a Queen and enchantress disallow anything that was not good for them, only rich people were left with worries etc. Sarcasm is kept whole due to the use of such devices as periphrasis: "*a sceptered island*" instead of Great Britain; litotes- disallowing anything that was not good for them; epithets-*a sceptered island, a stern and loving hand*.

Irony largely depends on the environment. We ought to distinguish between irony and humour. Humour causes laughter. But the function of irony is not to produce a humorous effect only. In some cases it can express a feeling of irritation, displeasure, pity or regret. Richard Attick says: "The effect of irony lies in the striking disparity between what is said and was meant "Eg: Stoney smiled the sweet smile of an alligator.

To mark out ironically used words in written language such graphic means as inverted commas and italicized words are used. Sometimes it is only the situation that can prompt the use of irony. In oral speech the main role in recognition of irony belongs to intonation and situation.

Chapter III. Stylistic Devices Based on the Interaction of Logical and Emotive Meaning

The emotive meaning of a word can be clearly understood if we introduce the notion of neutral meaning. It denotes the unemotional communication: Stylistic of emotional word and constructions are easily sensed when they are set against the non emotional words and constructions.

Interjections. Usually these words express our feeling such as regret, despair, sorrow, woe, surprise, astonishment etc. In the previous parts we have spoken about interjections which were defined as expressive means of the language. Emotionally coloured features of interjections after conscious and intentional intensification of their structural and semantic properties move up to a generalized status and become a stylistic device.

Interjections may be divided into simple and derivative.

Simple interjections: *Oh! Ah! Bah! Pooh! Gosh! Hush! Alas! Voy! Eh! Oh!*

Derivative interjections: *Heavens! Good gracious! Dear me! Good! By the lord! God knows! Bless me! Hum bug!*

There are a number of adjectives and adverbs which may be classified as interjections. Among them are the following: terrible, awful, great, wonderful, splendid. When they are used as interjections they are not used in their logical dictionary meanings. In most cases they are used in their emotive meanings as intensifiers.

The Epithet

From the strongest means of displaying the 'writer's or speaker's emotional attitude to his communication, we now pass to a weaker but still forceful means—the epithet. The epithet is subtle and delicate in character. It is not so direct as the

interjection. Some people even consider that it can create an atmosphere of objective evaluation, whereas it actually conveys the subjective attitude of the writer, showing that he is partial in one way or another.

The epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Thus, in '*green meadows*' – *Yeşil çimenlikler*, '*white snow*' – *beyaz kar*, '*round table*'-*yuvarlak masa*, '*blue skies*' –*mavi gökyüzü* , '*pale complexion*', '*lofty mountains*' and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in '*wild wind*' – *azgın rüzgar*, '*loud ocean*'-*gürültülü okyanus*, '*remorseless dash of billows*', '*formidable waves*', '*heart-burning smile*' – *beğenilmeyen gülümseme*, the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

The epithet makes a strong impact on the reader, so much so, that he unwittingly begins to see and evaluate things as the writer wants him to. Indeed, in such word-combinations as '*destructive charms*', '*glorious sight*', '*encouraging smile*'- *ümit verici tebessüm*, the interrelation between logical and emotive meanings may be said to manifest itself in different degrees. The word destructive has retained its logical meaning to a considerable extent, but at the same time an experienced reader cannot help perceiving the emotive meaning of the word which in this combination will signify 'conquering, irresistible, dangerous'. The logical meaning of the word glorious in combination with the word sight has almost entirely faded out. Glorious is already fixed in dictionaries as a word having an emotive meaning alongside its primary, logical meaning. As to the word

encouraging (in the combination 'encouraging smile') it is half epithet and half logical attribute. In fact, it is sometimes difficult to draw a clear line of demarcation between epithet and logical attribute. In some passages the logical attribute becomes so strongly enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness, though by nature it is logically descriptive. Take, for example, the adjectives green, white, blue, lofty (but somehow not round) in the combinations given above. In a suitable context they may all have a definite emotional impact on the reader. This is probably explained by the fact that the quality most characteristic of the given object is attached to it, thus strengthening the quality. Epithets may be classified from different standpoints: semantic and structural. "Semantically, epithets may be divided into two groups: those associated with the noun following and those associated with it.

Associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance, '*dark forest*'-*karanlık orman*, '*dreary midnight*', '*careful attention*', '*unwearying research*', '*in-defatigable assiduity*', '*fantastic terrors*'. etc.

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, '*heartburning smile*', '*bootless cries*', '*sullen earth*', '*voiceless sands*', etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

In any combination of words it is very important to observe to what degree the components of the combination are linked. When they are so closely linked that the component parts become inseparable, we note that we are dealing with a set expression. When the link between the component parts is comparatively close, we

say there is a stable word-combination, and when we can substitute any word of the same grammatical category for the one given, we note what is called a free combination of words.

With regard to epithets, this division becomes of paramount importance, inasmuch as the epithet is a powerful means for making the desired impact on the reader, and therefore its ties with the noun are generally contextual. However, there are combinations in which the ties between the attribute and the noun defined are very close, and the whole combination is viewed as a linguistic whole. Combinations of this type appear as a result of the frequent use of certain definite epithets with definite nouns. They become stable word-combinations. Examples are: '*bright face*', '*valuable connections*', '*sweet smile*', '*unearthly beauty*', '*pitch darkness*', '*thirsty deserts*', '*deep feeling*', '*classic example*', '*powerful influence*', '*sweet perfume*' and the like. The predictability of such epithets is very great.

The function of epithets of this kind remains basically the same: 'to show the evaluating, subjective attitude of the writer towards the thing described. But for this purpose the author does not create his own, new, unexpected epithets; he uses ones that have become traditional, and may be termed "language epithets" as they belong to the language-as-a-system. Thus epithets may be divided into language epithets and speech epithets. Examples of speech epithets are: '*slavish knees*', '*sleepless bay*.'

The process of strengthening the connection between the epithet and the noun may sometimes go so far as to build a specific unit which does not lose its poetic flavor. Such epithets are called fixed and are mostly used in ballads and folk songs. Here are some examples of fixed epithets: '*true love*', '*dark forest*', '*sweet Sir*', '*green wood*', '*good ship*', '*brave cavaliers*'.

The epithet is a SD which is built on the interplay of two meanings of words: emotive and logical. It denotes a permanent or temporary quality of a person, thing, idea, phenomenon and characterizes it from the point of view of subjective perception: gooseberry eyes, cat-like eyes, proud boxing gloves, iron hate, waiting silence, silver hair, rose berry blond hair.

The degree of individual subjective evaluation is clearly seen if we compare these word combinations with the traditional logical founded word combinations: black, green, small, large, eyes.

A comparison of such word combinations as "*iron gate*" and "*iron will*", "demir kapi" and "demir irade". In the first case "iron" is logical attribute denoting a special type of gates, whereas in "*iron will*" "demir irade"- iron serves as an epithet and denotes an "unyielding will". The same refers to "*green meadow*" "*green old age*", "*green thoughts*".

An epithet has always an emotional meaning or connotation. This meaning may be combined with denotational meaning or it may exist independently.

After the long usage epithets form fixed word combinations which established in the language and enter the group of set expressions; true-love, merry mind, lazy gay, sweet smile, heated discussions.

Individual epithets depend on the authors stile and his artistic purpose. Eg; He looked shy and embarrassed and wild hope came to me (G. Green)

Semantic criterion gives us the right to distinguish associated and unassociated epithets. Associated epithets single out a feature which is essentially typical, inherent in the concept of the object they describe; the red sunset, the towering woods, dark clouds. Unassociated epithets characterize the object through a feature which is not typical and alien for this object. Such association immediately brings surprising effect, attracts the readers attention. Eg; elegant books, smiling year, dim roar, the wild moon. These adjectives indicate properties which are associated with other notions; elegant manners, smiling child, dim light.

In present day English epithets can be by various morphological and syntactical categories. Very often and epithet is expressed in the form of an adjective in the attributive function. Eg; *Bold shadows, shallow sorrows, golden autumn day.*

Adjectival epithets are expressed by compounds consisting of:

- 1) Noun+adjective; Stone-cold water, steel-grey cloud.
- 2) Noun+participle: The house had a snow-beaten look.

3) Adjective (adverb+participle: much-traveled cousin.

4) Noun+adjective (derived from a noun): the key-eyed boy, her high, long-legged dreams, pot-bellied man, gun-coloured overalls.

5) Very often an epithet is expressed by a participial attributes: the gray boiling sea burst on to the sand.

In the examples given above epithets are expressed by nouns in the function of a prepositive attribute which denotes qualities such as colour, shape, consistency etc.

While speaking about epithets we must distinguish different structural types such as: simple compound, string, phrase, sentence epithets and reversed epithets. Here are the illustrations:

Simple epithets: *a brainless animal, a sensible.*

Compound epithets stand very close to compound adjectives: weak-minded ideas, cast-iron opinion, and a shamed-looking dog, a carefully thought out curses

String epithets, the structural attributes describe the object from different points of view. Very often string epithets constitute gradation. Eg: Moving magically to fresh and strange and exciting places; a miserable, long-nosed, dirty-looking scoundrel.

Phrase epithets (sentence epithets): a life-and-death struggle; Her mother ran up, and came into the bad-room with a worrid-end-of-the-world frown on her face (E. O' Brien).

Such constructions serve to the reversed epithet consists of two nouns connected by an "of phrase", a claw of fear, a day of happiness. These are called metaphorical epithets.

The essence (nature) of transferred epithets lies in the fact that it is associated with a noun other than to which it grammatically belongs: She put her careful, not her foot.) Mr. Baker stirred with a thoughtful spoon. (Mr. Baker was thoughtful, not his spoon)

From what have been said above it is quite clear that the stylistic function of epithets is to give subjective evaluation of things and notions. In most cases it is the writer's subjective attitude to what he describes.

1. He has that unmistakable tall lanky rangy loose-jointed **graceful close cropped** formidably clean American look. (I.M.)

2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, **furiously, jealously, vindictively**, he was hoping Queen would not win. (J.)

3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body - his **quick, aggressive manner** (*hızlı, sinirli davranış*) - his assertive, seeking eyes. (Dr.)

4. He's a **proud, haughty, consequential, turned-nosed peacock** (*gururlu, kendinden emin, dik başlı tavuzkuşu*) (D.)

5. The Fascisti, or extreme Nationalists, which means **black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots**, have worn out their welcome in Italy. (H.)

6. Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the **vast, burning, dazzling, majestic sun** was in a state of progressive decay that would eventually destroy the earth too. (Js.H.)

7. She has taken to wearing **heavy blue bulky shapeless quilted People's Volunteers trousers** rather than the tight tremendous how-the-West-was-won trousers she formerly wore. (D.B.)

8. Harrison - a **fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat** was an out-and-out leaflet-writing revolutionary at the time. (Jn.B.)

9. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (H.)

10. Her painful shoes slipped off. (U.)

11. She was a faded white rabbit of a woman. (A. C.)

12. And she still has that look, that don't-you-touch-me look that women who-were beautiful carry with them to the grave. (J.B.)

13. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (T.C.)

14. He loved the after swim salt-and-sunshine smell of her hair. (Jn.B.)

15. I was to secretly record, with the help of a powerful long-range movie-camera lens, the walking-along-the-Battery-in-the-sunshine meeting between Ken and Jerry. (D.U.)

16. "Thief!" Pilon shouted. "Dirty pig of an untrue friend!" (J.St.)

17. She spent hausfrau afternoons hopping about in the sweatbox of her midget kitchen. (T.C.)

18. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D.U.)

19. He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor. (H.)

20. "What a picture!" cried the ladies. "Oh! The lambs! Oh, the sweets! Oh, the ducks! Oh, the pets!" (K. M.)

21. A branch, cracking under his weight sent through the tree a sad cruel thunder. (T. C.)

22. There was none of the Old-fashioned Five-Four-Three-Two-One-Zero business, so tough on the human nervous system. (A. Cl.)

23. His shriveled head bobbed like a dried pod on his frail stick of a body. (J.G.)

24. The children were very brown and filthily dirty. (W. V.)

25. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (J. St.)

26. He sat with Daisy in his arms for a long silent time. (Sc.F.)

27. From the Splendid Hotel guests and servants were pouring in chattering bright streams. (R.Ch.)[3.45]

Oxymoron. Oxymoron is lexical device the syntactic and semantic structures of which come to clashes eg: "cold fire", "brawling love". Oxymoron is the use of an epithet or in attributive phrase that is contradictory to the noun it modifies. Chopin's beautiful sorrow, a generous miser – cömert cimri , busy idleness, a beautifully ugly face.

An Oxymoron is used to give a figurative characterization of a notion to reveal its inner complicated nature. It may serve to denote a temporary feature of a notion.

Eg: It was with an almost cruel joy. Suddenly she felt the need to speak. The wordy silence troubled her: It was a relief to be on board and no longer alone together.

Of course an oxymoron always expressed the author's subjective attitude:

Come to me in the silence of the night

Come in the speaking silence of a dream.

The stylistic effect is based on the fact that the denotation meaning of the attribute is not entirely lost. If it had been lost the word combination would resemble those attributes with only emotional meaning such as: It's awfully nice of you, I'm terrible glad. Oxymoron as a rule has the following structural model: adjective + noun or adverb adjective.

Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clashes, being opposite in sense, for example:

'low skyscraper' – alçak gökdelen, 'sweet sorrow' – tatlı acı, 'nice rascal', 'pleasantly ugly face', 'horribly beautiful', "a deafening silence – sağır eden sessizlik .

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with what were once oxymoronic combinations; for example, 'awfully nice', 'awfully glad', 'terribly sorry' and the like, where the words awfully and terribly have lost their primary logical meaning and are now used with emotive meaning only, as intensifiers. The essence of oxymoron consists in the capacity of the primary meaning of the adjective

adverb to resist for some time the overwhelming power of semantic change which words undergo in combination. The forcible combination of non-combinative words seems to develop what may be called a kind of centrifugal force which keeps them apart, in contrast to ordinary word-combinations where centripetal force is in action.

We have already pointed out that there are different ratios of emotive-logical relations in epithets. In some of them the logical meaning is hardly perceived, in others the two meanings co-exist. In oxymoron the logical meaning holds fast because there is no true word-combination, only the juxtaposition of two non-combinative words.

But still we may notice a peculiar change in the meaning of the qualifying word. It assumes a new life in oxymoron, definitely indicative of the assessing tendency in the writer's mind.

Let us take the following example from O. Henry's story "The Duel" in which one of the heroes thus describes his attitude towards New York,

"I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolefullest pleasures of any town I ever saw,"

Even the superlative degree of the adjectives fails to extinguish the primary meaning of the adjectives: poor, little, haughty, etc. But by some inner law of word-combinations they also show the attitude of the speaker, reinforced, of course, by the preceding sentence: "I despise its very vast-ness and power."

It will not come amiss to express this language phenomenon in terms of the theory of information, which states that though the general tendency of entropy is to enlarge, the encoding tendency in the language, which strives for an organized system of language symbols, reduces entropy. Perhaps, this is due to the organizing spirit of the language, i.e. the striving after a system (which in its very essence is an organized whole) that oxymoronic groups, if repeated frequently, lose their stylistic quality and gradually fall into the group of acknowledged word-combinations which consist of an intensifier and the concept intensified

Oxymoron has one main structural model: a d j e c t i v e + n o u n . It is in this structural model that the resistance of the two component parts to fusion into one unit manifests itself most strongly. In the a d v e r b + a d j e c t i v e model the change of meaning in the first element, the adverb, is more rapid, resistance to the unifying process not being so strong.

Sometimes the tendency to use oxymoron is the mark of certain literary trends and tastes. There are poets in search of new shades of meaning in existing words, who make a point of joining together words of contradictory meaning. "Two ordinary words may become almost new," writes V. V. Vinogradov, "if they are joined for the first time or used in an unexpected context."

Thus, 'peopled desert' – insanla dolu çöl , 'populous solitude'-kalabalık teklik, 'proud humility' are oxymoronic.

Sometimes, however, the tendency to combine the uncombinative is revealed in structurally different forms, not in adjective-noun models. Gorki criticizes his own sentence: "I suffered then from the fanaticism of knowledge," and called it "a blunder". He points out that the acquiring of knowledge is not blind as fanaticism is. The syntactic relations here are not oxymoronic. But combinations of this kind can be likened to oxymoron. The same can be said of the following lines from Byron's "Childe Harold's Pilgrimage":

"Fair Greece! sad relic of departed Worth! Immortal, though no more, though fallen, great!"

Oxymoronic relations in the italicized part can scarcely be felt, but still the contrary signification is clearly perceived. Such structures may be looked upon as intermediate between oxymoron and antithesis (see p. 222).

Stylistic Devices Based on the Interaction of Logical and Nominal Meanings

Antonomasia

Antonomasia is lexical stylistic device in which a proper name is used instead of a common noun or vice versa. This SD is based on the immediate interplay between logical and nominal meanings of a word which is realized in the text. The realization of only one meaning does not give a SD. Here are some illustrations of antonomasia widely used in emotive prose and drama:

... Mclash, one who strikes violently (compare with the verb to lash). Mr. McFaul (compare with the verb to fail, Mr. Pinch wife, one who hurts his wife by pinching; Mr. Sparkish, a dandy, a man who pays too much care to his clothes and personal appearance. *Sir Fidget*, a person who moves about restlessly, shows of impatience. The same refers to Mcfission.

Sometimes in the English language capital letters are the only marks marks of the use of antonomasia and the implication which such antonomasia carries in the text. Eg. Lord Nobody, Dr. Good fell. Traditionally proper names are built according to certain morphological patterns: noun+suffixes; -son, er, ard. Eg. Jon son, Morison, Chaster, Herbert, Howard, Bernard.

Antonomasia stands close to epithets. This closeness is traced in nature, not in form. From the semantic point of view the authors stress the prominent features of a person and stick these features to his name: Miss Sharp, Mr. Backbite, and Miss. Murdstone. Mr. Choakumchild (one who can stop the breath of a child)

Antonomasia is associated with other SDs. For example, it is often used together with epithets. Speaking about epithets we have underlined that it denotes certain qualities of a person. Many Nicknames of historical or public characters are based on the use of such characterization. Eg. *The Iron Duke* (the first Duke of

Wellington). *Old Hickory* (Andrew Jackson, the seventh President of the USA), *the Iron Lady* (M. Thatcher, the former prime Minister of Great Britain).

Another type of antonomasia is metonymic antonomasia which is based on the relation of contiguity. A product can be named after the inventor, manufacturer or after the place where it is produced: *Chanel*, *Nina Ricci* (French scent), *Bordeaux* (white or red wine from the Bordeaux region of France). The name of a painter, writer, and sculptor can be used to denote his work: "*A Titian-haired girl*", the reference is made to the paintings of the world's greatest Italian painter Titian, women in his pictures are generally red-haired. Wall street, the chief financial center of the USA, the white House, the US President's residence and office; the Pentagon, the building where US Army head quarters are placed; Downing street, street in London with official residences of the Prime Minister, the Government.

We distinguish metaphoric antonomasia which is usually considered to be a cliché. Eg. What will Mrs. Grundy say, what is conventional; He is a regular Sherlock Holms, may be said about an observant person; Romeo and Juliet, young people who love each other.

We have already pointed out the peculiarities of nominal meaning. The interplay between the logical and nominal meanings of a word is called antonomasia. As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings must be realized in the word simultaneously. If only one meaning is materialized in the context, there is no stylistic device, as in hooligan, boycott and other examples given earlier. Here are some examples of genuine antonomasia.

"Among the herd of journals which are published in the States, there are some, the reader scarcely need be told, of character and credit. From personal intercourse with accomplished gentlemen connected with publications of this class, I have derived both pleasure and profit. But the name of these is *the Few*, and of the other Legion, and the influence of the good is powerless to counteract the mortal poison of the bad. (Dickens)

The use of the word name made the author write the words '*Few*', and '*Legion*' with capital letters. It is very important to note that this device is mainly realized in, the written language, because generally capital letters are the only signals to denote the presence of the stylistic device. The same can also be observed in the following example from Byron's "Don Juan":

"Society is now one polished horde,
Formed of two mighty tribes, *the Bores and Bored.*"

In these two examples of the use of antonomasia the nominal meaning is hardly perceived, the logical meaning of the words few, legion, bores, bored being too strong. But there is another point that should be mentioned. Most proper names are built on some law of analogy. Many of them end in -son (as Johnson) or -er (Fletcher). We easily recognize such words as Smith, White, Brown, Green, Fowler and others as proper names. But such names as Miss Blue-Eyes (Carter Brown) or *Scrooge* or *Mr. Zero* may be called token or telling names. They give information to the reader about the bearer of the name. In this connection it is interesting to recall the well-known remark by Karl Marx, who said that we do not know anything about a man if we only know that he is called Jacob. The nominal meaning is not intended to give any information about the person. It only serves the purpose of identification. Proper names, i.e. the words with nominal meaning, can etymologically, in the majority of cases, be traced to some quality, property or trait of a person, or to his occupation. But this etymological meaning may be forgotten and the word be understood as a proper name and nothing else. It is not so with antonomasia. Antonomasia is intended to point out the leading, most characteristic feature of a person or event, at the same time pinning this leading trait as a proper name to the person or event concerned. In fact, antonomasia is revival of the initial stage in naming individuals.

Antonomasia may be likened to the epithet in essence if not in form. It categorizes the person and thus simultaneously indicates both the general and the particular.

Antonomasia is a much favored device in the belles-lettres style. In an article

"What's in a name? » Mr. R. Davis says: "In deciding on names for his characters, an author has an unfair advantage over other parents. He knows so much better how his child will turn out. When Saul Bellow named Augier March, he had already conceived a hero restlessly on the move, marching ahead with august ideas of him. Henry James saw in Adam Verver of "The Golden Bowl" a self-made American, sprung from the soil, full of verve and zest for life. In choosing names like 'Murd-stone', 'Scrooge', and 'Gradgrind', Dickens was being even more obvious."

In Russian literature this device is employed by many of our classic writers. It will suffice to mention such names as Vralman, Molchalin, Korobochka and Sobakevich to illustrate this efficient device for characterizing literary heroes, a device which is now falling out of use. These Russian names are also coined on the analogy of generally acknowledged models for proper names, with endings in -man, -in, -vich.

An interesting literary device to emphasize token names is employed by Byron in his "Don Juan" where the name is followed or preceded by an explanatory remark, as in the following:

"Sir John *Pottledeep*, the mighty drinker." "There was the sage *Miss Reading*."
"And the two fair co-heiresses *Giltbedding*" "There was Dick Dubious, the metaphysician.

Who loved philosophy and a good dinner; Angle, the soi-disant mathematician',
"Sir Henry *Silvercup*, the great race-winner"

The explanatory words, as it were, revive the logical meaning of the proper names, thus making more apparent the interplay of logical and nominal meanings.

The use of antonomasia is now not confined to the belles-lettres style. It is often found in publicistic style, that is, in magazine and newspaper articles, in essays and also in military language. The following are examples:

"I say this to our American friends. Mr. Facing-Both-Ways does not get very far in this world." (The Times)

"I suspect that *the Knows* and *Don't Knows* would far outnumber the *Yesses*" (The

Spectator)

So far we have dealt with a variety of antonomasia in which common words with obvious logical meaning are given nominal meaning without losing their primary basic significance. But antonomasia can also make a word which now has a basic nominal meaning acquire a generic signification, thus supplying the word with an additional logical meaning. The latter can only be deciphered if the events connected with a certain place mentioned or with a conspicuous feature of a person are well known. Thus, the word Dunkirk now means 'the evacuation of troops under heavy bombardment before it is too late', Sedan means 'a complete defeat', Coventry—'the destruction of a city by air raids', a quizling now means 'a traitor who aids occupying enemy forces'.

The spelling of these words demonstrates the stages by which proper nouns acquire new, logical meanings: some of them are still spelt with capital letters (geographical names), others are already spelt with small letters showing that a new word with a primary logical meaning has already come into existence.

This variety of antonomasia is not so widely used as a stylistic device, most probably due to the nature of words with nominal meaning: they tell very *the Little* or even nothing about the bearer of the name,

1. "You cheat, you no-good cheat - you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sncerface." (Ph. R.)

2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him.

"Don't ask me," said *Mr. Owl Eyes* washing his hands of the whole matter. (Sc.F.)

3. To attend major sports event most parents have arrived. A Colonel *Sidebotham* was standing next to Prendergast, firmly holding the tape with "FINISH". "Capital," said Mr. Prendergast, and dropping his end of the tape, he sauntered to the Colonel. "I can see you are a fine judge of the race, sir. So was I once. Son's Grimes. A capital fellow Grimes; a bounder, you know, but a capital fellow. Bounders can be capital fellows; don't you agree. Colonel *Slidebottom*"

wish you'd stop pulling at my arm, *Pennyfeather*. Colonel *Shybottom* and I are just having a most interesting conversation." (E.W.)

4. I keep six honest serving-men

(They taught me all I know);

Their names are *What* and *Why* and *When*

And *How* and *Where* and *Who*.

I send them over land and sea,

I send them east and west;

But after they have worked for me

I give them all a rest.

I let them rest from nine till five,

For I am busy then,

As well as breakfast, lunch, and tea,

For they are hungry men.

But different folk have different views.

I know a person small -

She keeps ten million serving-men,

Who get no rest at all?

She sends 'em abroad on her own affairs,

From the second she opens her eyes -

One million *Hows*, two million *Wheres*,

And seven million *Whys*. (R. K.)

5. "Her mother is perfectly unbearable. Never met such a Gorgon." "I don't really know what a Gorgon is like, but I am quite sure, that

Lady Bracknell is one. In any case, she is a monster without being a myth." (O.W.)

6. Our secretary is Esther Death. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth. (S. Ch.)

7. When Omar P. Quill died, his solicitors referred to him always as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet. (G. M.)

8. "Your fur and his Caddy are a perfect match. I respect history: don't you know that Detroit was founded by Sir Antoine de Mother Cadillac, French fur trader." (J.O'H.)

9. Now let me introduce you - that's Mr. What's-his-name, you remember him, don't you? And over there in the corner, that's the Major, and there's Mr. What-do-you-call-him, and that's an American. (E.W.)

10. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W.G1.)

11. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary. (J. St.)

12. In the moon-landing year what choice is there for *Mr. and Mrs. Average*-the programme against poverty or the ambitious NASA project? (M.St.)

13. The next speaker was a tall gloomy man. *Sir Something Somebody*. (P.)

14. We sat down at a table with two girls in yellow and three men, each one introduced to us as *Mr. Mumble*. (Sc.F.)

15. She's been in a bedroom with one of the young Italians, Count Something. (I.Sh.) [2.74]

Stylistic Devices of Descriptive Character.

In order to understand the linguistic nature of the SDs of this group it is necessary to clear up some problems, so far untouched, of definition can point out only one or two properties of a phenomenon. Therefore in building up a definition the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observation of the object. Its functioning, its growth and its changes.

However, no definition can comprise all the inner qualities of the object and new combinations of it with other objects as well; a deeper penetration into the ontology of the object will always reveal some hitherto unknown qualities and features. In the fourth group of stylistic devices, which we now come to, we find that one of the qualities of the object in question is made to sound essential.

Simile. Things are best of all learned by simile V.G. Belinsky.

Simile reveals the most essential features of an object or person and draws a comparison between two different things.

Such formal elements as; like, as, such as, as if, seem etc. introduce similes and comparison. We must not confuse ordinary comparison and simile as a SD. Comparison implies estimation of two objects which belong to one class of object. Its purpose is to show the features which bring these objects together; if he is like his mother he must be a good-looking boy.

Two human beings are compared.

The nature of simile is to compare two (or several) objects which belong to different classes of things. Simile finds one or several features which are common to the objects compared: The sun was as red as ripe new blood. (J. Steinbeck).

Different features may be compared in simile: the state, actions, manners. Eg. My heart is *like a singing bird*, I crawled like a mole onto my bed; the body was tensed *as a strong leaf spring*.

If we compare a simile with a metaphor we can see that a metaphor is also based on the similarity of two ideas, but in simile both ideas are denoted by words used in their direct meaning: Della's beautiful hair fell about her ripping and

shining like a cascade of brown water ... In a metaphor an idea is expressed by a word used in a figurative meaning. Down rippled the brown cascade of her hair. (Down fell in ripples her hair). In the first sentence the word "cascade" "qaynar" has retained its direct meaning, in the second examples it is used in a figurative meaning as a metaphor.

Similes enrich English phraseology: *like a squirrel in a cage; as clear as crystal; to sleep like a dog; like a streak in lighting, busy as a bee, blind as a bat*, these phraseological units are trite similes and have become clichés. The stylistic function of simile may be different:

1) Imaginative characterization of a phenomenon.

2) To produce a humorous effect by its unexpectedness. A nice old man, hairless as a boiled onion. ...

Periphrasis. Periphrasis is the nomination of an object or action through exhibiting certain features of this object or action. Such periphrasis is based on one of the original features of the object: The sun was beginning to yawn and edge towards his bed, behind the far mountains (S. Maugham), the sun was setting. She wondered a little to and fro, perhaps clumsily, but still with marked success, maintaining her balance on those two tiny supports (A. Bennett), standing on her little feet.

Periphrases are divided into two groups: logical and figurative. In the first group of periphrasis the logical notion prevails while in the second group—the figurative notion is leading and periphrasis is based on some image. The logical periphrasis constitutes the essence of traditional dictionary periphrasis: *to turn over a new leaf (make a new, a better start), one's better half (one's wife), to tie the knot (to marry); the House of God (the church or chapel)*. All these word combinations are synonyms by nature and have become phraseological units. Many of such word combinations are used in the language of mass media. Some of them are spread in the language of official style because they have become clichés.

Figurative periphrasis is often based on the use of a metaphor or metonymy: Five weeks of perfect liberty ... would have prepared her for the day of bells (for

the day of wedding). He jumped to his feet, rattled his throat, and planted firmness on his brows and mouth ... that his blood might be lively at the throne of understanding (his brains).

One of the stylistic functions of periphrasis is to produce a satirical or humorous effect sarcastic description. In "Come on", said Miss Handforth, "has the cat got your tongue?" (Can you speak?).

Euphemism is a periphrasis, which is used to rename an unpleasant word or expression. Eg. *Death: the journey's end; to die; to cross the bar; to join the majority, to hop off the twig*. Usually euphemisms are defined as words or phrases which produce some mild effect. Instead of saying "to lie" people usually use such expressions as: to tell stories, to possess a vivid imagination.

The origin of the term "euphemism" discloses the aim of the device very clearly. I.e. speaking well—from Greek —eu=well+-pHEME=speaking.

Euphemisms do not live for a long time. We trace periodic changes in terminology: *the madhouse, lunatic asylum, and mental hospital*.

We distinguish the following groups of euphemisms; religious, moral, medical, poetical. The political euphemisms always delude public opinion, distort the political events. Instead of saying "a liar" in the political sphere we usually come across such expressions as; terminological inexactitudes;

In emotive prose euphemisms are usually expressed by metonymy, metaphors or periphrases.

One of the stylistic functions of euphemisms-is to produce a humorous effect or to distort the truth, to make the statement milder. Eg. Intoxication drunkenness; perspiration-sweat.

Hyperbole. Hyperbole as a SD must be distinguished from exaggeration as every exaggeration cannot be regarded as a SD. For example, the following expressions: Haven't seen you for ages; I'm dying to see it; Immensely obliged. Are common colloquial phrases used in every day speech? Usually individual

hyperboles constitute a SD; I ought to be shot for not recognizing it. My mother was shocked to morrow of her bones by the thought.

A hyperbole is employed for direct quantitative exaggeration: "Do you think we have anything to say one another?"-She asked quickly-"miles". I don't know any of my relations, are they many? -"Tons"

Hyperbole may be expressed in a periphrastic descriptive way: What I suffer in that way no tongue can tell. (K. Jerome). "No tongue can tell" means "it is very difficult to express by means of the language". In this case hyperbole is based on metonymy (tongue) Hyperbole may be used in combination with other SD, hyperbolic similes: His mind began to move like lightning. She was as grace full as a meridian of longitude; hyperbolic metaphors; gradually he was becoming acclimatized to the strange town, primitive and isolated entombed by the mountains. Hyperbole may be found in repetition. I'd have been out there day's ago-days ago.

Conclusion

The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and emotional intensification of the utterance. These intensifying forms, wrought by social usage and recognized by their semantic function, have been singled out in grammars, courses in phonetics and dictionaries as having special functions in making the utterances emphatic. Some of them are normalized, and good dictionaries label them as 'intensifiers'. In most cases they have corresponding neutral synonymous forms.

Morphological expressive means of the English language we must point to what is now a rather impoverished set of media to which the quality of expressive means can be attributed. However there are some which alongside their ordinary grammatical function display a kind of emphasis and thereby are promoted to Ems.

Among the word -building means we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and grammatical properties.

At the lexical level there are a great many words which 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 twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

In the conclusion section I'd like to write brief information about lexical stylistic devices of the English language with examples.

The stylistic device based on the principle of identification of two objects is called a metaphor. The SD based on the principle of substitution of one object for another is called metonymy and the SD based on contrary concepts is called irony.

There is an opinion that a metaphor is a productive way of building up new meanings and new words. Language can be called the "dictionary of faded

metaphors”.

SD based of the interaction of dictionary and contextual Logical Meanings are:

a) The epithet is a stylistic device which is built on the interplay of two meanings of a word: emotive and logical. Eg. Eng. green old age.

b) Oxymoron joins two antonymous words into one syntagm, most frequently attribute or adverbial, less frequently of other patterns.

Ex: Eng. Shouted silently

SD. Based on the interaction of lexical and emotive meaning. The interplay between the logical and nominal meanings of a word is called antonomasia

Ex: Eng. Lord Nobody; Miss Careless

Eng. The Iron Lady (M. Thatcher, the former Prime Minister of G.B)

SD of descriptive character. Sometimes for a special reason one of the features of the thing is made the most essential, describes some detail and intensifies it.

Periphrasis is the nomination of an object or action through exhibiting certain features of this object or action. Such periphrasis is based on one of the original features of the object.

Ex: Eng. He showed satisfaction as he took possession of his well-earned reward; instead of “He grinned as he” pocketed the coin.

On the basis of the results, it can be concluded that:

Metonymical processes occur prior to metaphorical ones.

Metonymical processes are necessary for the explanation of extended physical meanings.

A hierarchical organization of features, which would facilitate the comparison of meanings among different senses and within the extended meanings of each sense.

Metonymical processes as well as metaphorical processes were are a cross-linguistic phenomenon.

In the paper, it is proposed that those other processes are metonymical: the first prototypical physical meaning is characterized by some features; and from these features only some are passed onto the extended meanings.

Bibliography

1. I.R. Galperin. *Stylistics*. M. "Higher school". 1977
2. V.A. Kukhareenko. *A Book of Practice in Stylistics*. M. "Высшая школа". 1987
3. V.A. Kukhareenko. *Seminar in style*. M. 1971
4. I.V. Arnold. *The English Word*. M. 1973.
5. E. Nida. *Morphology* University of Michigan. Press. 1976
6. *The World Book Encyclopedia*. USA. 1994. №. G.G. Volume p/ 905/
7. Internet. Khan M.A. *Liggt. Privacy Policy. Terms of Use*. www.amjbot.org. 2003. № 90 p
8. Corbett, Edward P.J. (1991). *Classical Rhetoric for the Modern Student*. New York: Oxford University Press.
9. Harris, Zellig S. *Methods in Structural Linguistics*. Chicago, 1981
10. Halliday M. A. K., McIntosh A. and Stevens P.D. *The Linguistic Science and Language Teaching*. London, 1996
11. I. V. Arnold. *Lexicology of the Modern English*. Moscow, 1986
12. Smyth, Herbert Weir (2002). *Greek Grammar*. Cambridge MA: Harvard University Press.
13. Georgij Yusomov, *Metonymy and its manifestation in visual art works (case study of late paintings by Bruegel the Elder)*. *Semiotica*, 2009
14. Max Black (2004). *Metaphor*.
15. Max Black (1994). *Models and Metaphor*. Ithaca.
16. David Crystal *Encyclopedia of Linguistics*.
17. M.Y. Blokh, O.M. Barsova *A Theoretical English Grammar*, Moscow 1979.
18. Neil Smith (1999) *Chomsky: ideas and ideals*, Cambridge University Press. Cambridge, U.K.
19. John Ayto, *Twentieth Century Words* (1999)
20. Charles Barber, Joan C. Beal, and Philip A. Shaw, *The English Language: A Historical Introduction* (2nd edn., 2009)

21. Laurie Bauer, *Watching English Change: An Introduction to the Study of Linguistic Change in Standard Englishes in the Twentieth Century* (1994)
22. Christian Mair, *Twentieth-century English: History, Variation and Standardization* (2006)

Internet service

1. www.altavista.com
2. <http://ru.wikipedia.org>
3. <http://en.wikipedia.org>