

Figurative Language Literary Terms and Lexical Stylistic Devices**Abdurozkova Ismigulbegim Inoyat qizi**

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Abstract: The presented article investigates the scope and relevance of lexical literary techniques. The main characteristics of lexical devices are presented, as well as information on various techniques of exploring and studying them. The article explains words from the lexical level of the language as well as assessments of lexical devices provided by numerous dictionaries of literary terms and sources. In this article, we will discuss many methods to the analysis of literary words of figurative language, particularly lexical stylistic devices. Literary techniques such as simile, metaphor, personification, and others are examples of figurative language. Figurative language is defined in contrast to literal language, which only includes "proper" or dictionary definitions of terms. Figurative language frequently necessitates the reader or listener understanding additional subtleties, context, and allusions in order to grasp the second meaning.

Keywords : antonomasia, metaphor, metonymy, irony, hyperbole, epithet, oxymoron, zeugma, pun, allusion, personification, allegory, simile, clarifying synonyms, climax, anti-climax, disguised tautology, antithesis, synecdoche, paradox.

I. INTRODUCTION

According to a review of scientific literature, concepts in various fields were not researched in the same way. The study of terminology in the former USSR began in 1931 with the publication of D. Lotte's work on technical terminology [see Lotte 1931], and was continued by E. Drezen in 1934, G. Vinokur in 1939, and A. A. Reformatsky in 1986. The following are the key directions for working on terminology based on these studies: The phrase was examined by A.A.Reformatsky (1986), B.N Goloven (1981), N. P. Kuzkin (1962), L.Kapanadze (1965), and others. O.S.Akhmanova (1990), V.P.Karpovich (1978), R.Yu. Kobrin (1991), V.M.Leychik (1986), V.D.Tabanakova (1998), E.N.Tolikina, and others studied terminological semantics. A.S.Gelt (1991) concentrated on the connection between terminology and nomenclature units. On translation, see M.V. Oganisyan (2003), O.V. Dovbysh (2003), and S.V. Sakhneevich (1998).

II MATERIALS AND METHODS

Akhmanova (1966, 1990), Vasileva (1998), Gwishiani (1986, 1990), Golovin (1976), Kulikova (2002), Petrosyants (2004), Podolskaya (1988), Slyusarova (1983, 2000), Shelov (1998), and others provided the foundation for scientific and practical investigations on linguistic concepts. Studies on linguistic words have been published in recent years, and we can find these studies on Roman language terminology in the works of Nikulina (1990), Utkina (2001), Emelyanova (2000), Vermeer (1971), Zakharenkova (1999), German (1990), and Golovkina (1996) [6, 11-41]. If we pay great attention to the preceding studies, we can observe that the literary concepts that are the subject of our study project have been researched rather infrequently in Slovenian, Roman, and German. As a result, one of the most important topics is the study of philosophical, cultural, ethical, aesthetical, theological, linguistic, and notably literary words. There are presently more than 70 dictionaries, encyclopaedias, and

reference works on linguistics, according to E.G.Petrosyants. However, literary dictionaries, encyclopaedias, and reference books are few. This condition shows that the words of literature have not been well researched, and that information about them has not been systematised.

II. DISCUSSION

In this article we would like to refer to different approaches on study of literary terms of figurative language, more precisely on lexical stylistic devices. There are many types of figurative language, including literary devices such as *simile*, *metaphor*, *personification*, and many others. The definition of figurative language is opposite to that of literal language, which involves only the “proper” or dictionary definitions of words. Figurative language usually requires the reader or listener to understand some extra nuances, context and allusions in order to understand the second meaning.

Actually the study of figurative language is based on a long history. Ancient philosophers such as Aristotle (Greek) and Quintilian (Roman) were some of the first to theorize about the use and function of figurative language. Aristotle argued that figurative language was not merely an embellishment, but instead mirror the way humans actually process information by comparing it to things we already know. We can find examples of figurative in the majority of literary works. This is both because there are so many literary devices that qualify as figurative language and also because the human mind responds well to different types of figurative language. Indeed, many studies have shown that figurative language comes naturally to children and that it helps them understand new concepts. Therefore when authors use examples of figurative language, they are trying to provide fresh or unique ways of explaining things. However, they are also triggering a very important part of the human mind and creating new synapses.

If we talk about the classification of figurative language, we can see diversity in categorizing them. In classical rhetoric, figurative language is categorized into schemes and tropes. Schemes refer to figures of speech which change the usual word order or word pattern, while tropes change the literal meaning of the word. The most commonly used tropes include metaphor, metonymy, simile, personification, irony, hyperbole, allegory, allusion and alliteration. In this article we would like mostly focus on lexical literary devices.

Lexical stylistic device is such type of denoting phenomena that serves to create additional expressive, evaluative, subjective connotations. In fact we deal with the intended substitution of the existing names approved by long usage and fixed in dictionaries, prompted by the speaker’s subjective original view and evaluation of things. Each type of intended substitution results in a stylistic device called also a trope as well. This act of substitution is referred to transference – the name of one object is transferred onto another, proceeding from their similarity (of shape, color, function, etc.) or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).

While investigating lexical literary devices we have faced different categorizations and classifications depending on some principles, criteria, usage and changeability of sentence structures. Classification of lexical stylistic devices varies from linguist to linguist. I.R. Galperin gave simply organized, very detailed classification of literary devices in his manual “Stylistics” published in 1971 and his subdivision of stylistic devices based on the level-oriented approach. Thus, according to his approach stylistic devices based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance are *lexical stylistic devices*. And he subdivided them into several parts. Thus, *lexical stylistic devices* are separated into devices based on the interaction between the logical and nominal

meanings of a word (*antonomasia*); devices based on the interaction between two logical meanings of a word (*metaphor, metonymy, irony*); devices based on the interaction between the logical and emotive meanings of a word (*hyperbole, epithet, oxymoron*); devices based on the interaction between the free and phraseological meanings of a word (*zeugma, pun*) [4, 26-30].

One of the latest classification of figurative language is given by Y.M.Skrebnev in his book "Fundamentals of English stylistics" published in 1994. His approach demonstrates a combination of principles of British scholar Leech's (Essays on Style and Language, 1967) system of paradigmatic and syntagmatic subdivision and the level-oriented approach on which Galperin's classification is founded. Skrebnev managed to avoid mechanical superposition of one system onto another and created new method of the hierarchical arrangement of this material. He subdivided stylistics into paradigmatic stylistics (of units) and syntagmatic stylistics (of sequences.) He also added one more level to phonetics, morphology, lexicology and syntax and that is semasiology (semantics). Thus, paradigmatic stylistics in *lexicology* is again subdivided into positive (*poetic, official, professional*) and negative (*colloquial, neologisms, jargon, slang, nonce-words, vulgar words*) and *semantics* contains *hyperbole, meosis, metonymy, metaphor, allusion, personification, antonomasia, allegory, irony*. Syntagmatic stylistics in *lexicology* studies the "word and content" juxtaposition that presents a number of stylistic, *climax, anti-climax, litotes* are not considered as lexical according to Galperin, but Skrebnev and some other resources as *Merriam Webster's Encyclopedia of Literature, Oxford Dictionary of Literary terms* by Chris Baldick consider them as lexical stylistic devices. Furthermore, we could witness that each source names them differently. Galperin named them as lexical (*antonomasia, metaphor, metonymy, irony, hyperbole, epithet, oxymoron, zeugma, pun*), while Skrebnev as semantic. Thus, paradigmatic contains *hyperbole, meosis, metonymy, metaphor, allusion, personification, antonomasia, allegory, irony* and syntagmatic *simile, clarifying synonyms, climax, anti-climax, zeugma, pun, disguised tautology, oxymoron, antithesis* devices. German linguist Jochen Lüders included them into two problems, especially those connected with the co-occurrence of words of various stylistic colorings and *semantics* includes *simile, clarifying synonyms, climax, anti-climax, zeugma, pun, disguised tautology, oxymoron, antithesis* [7, 41-69].

While investigating figures of speech elements we also faced interesting and very simple classification made by German linguist Jochen Lüders in 2013. He distinguished them into four types: *imagery stylistic devices* where *simile, metaphor, synecdoche, personification* and *symbol*; *sound stylistic devices* where *alliteration, onomatopoeia, metre, iambic, rhyme*; *structure stylistic devices* - *anaphora, parallelism, triple, climax, anticlimax, enumeration* were included and *miscellaneous stylistic devices* contain *allusion, euphemism, hyperbole, understatement, irony, satire, paradox, oxymoron, pun* and *rhetorical questions* (Jochen Lüders, 2013).

While investigating lexical literary devices we have searched different monolingual dictionaries of literary terms as well. Below we would like to present classification of figures of speech given in encyclopedia and dictionaries.

According to *Merriam Webster's Encyclopedia of Literature* figures of speech are classified into five major categories: (1) figures of resemblance or relationship (*simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche* and *euphemism*); (2) figures of emphasis and understatement (*hyperbola, litotes, rhetorical question, antithesis, climax, bathos, paradox, oxymoron* and *irony*); (3) figures of sound (*alliteration, onomatopoeia, rhyme, metre, triple, parallelism, anaphora, enumeration, zeugma, pun, oxymoron, antithesis, simile, clarifying synonyms, anti-climax, climax, hyperbole, meosis, metonymy, metaphor, allusion, personification, antonomasia, allegory, irony, disguised tautology, oxymoron, antithesis*)

alliteration, repetition, anaphora and onomatopoeia); (4) verbal games (*pun and anagram*) and (5) errors (*malapropism, periphrases and spoonerism*) [8, 513].

A Dictionary of Literary terms and Literary theory by J.A.Cuddon and *A Glossary of Literary terms* by M. H.Abrams give the explanation of literary devices with examples and their definitions, but do not present any classification to them. But we could see division of literary devices based on the ancient theory of rhetoric in *Oxford Dictionary of Literary terms* by Chris Baldick. He named and categorized dozens of figures, drawing a rough and often disputed distinction between tropes or also known as figures of thoughts that extend the meaning of words and those that merely affect their order or their impact upon an audience known as figures of speech, schemes or rhetorical figures. In this dictionary the most important tropes are *metaphor, simile, metonymy, synecdoche, personification, irony* and others include *hyperbole (overstatement), litotes (understatement) and periphrasis (circumlocution)*. The rhetorical figures can emphasize or enliven a point in several different ways: by placing words in contrast with one another (*antithesis*); by repeating words in various patterns (*anadiplosis, anaphora, antistrophe, and chiasmus*); by changing the order of words (*hyperbaton*); by missing out conjunctions (*asyndeton*); by changing course or breaking off in mid-sentence (*anacoluthon, aposiopesis*); by assuming special modes of address (*apostrophe*) or inquiry (*rhetorical question*) and a further category of figures, sometimes known as figures of sound achieves emphasis by the repetition of sounds, as in *alliteration, assonance and consonance* (2, 97)

III. RESULT AND CONCLUSION categorizing stylistic devices. That is why we can see that some lexical stylistic devices are included in different groups and even into different types of stylistic devices. Stylistic devices as *antithesis* groups of his

As we have seen above there is no stability in classifying and classification: imagery (*simile, metaphor, synecdoche, personification*) and miscellaneous (*hyperbole, understatement, irony, satire, paradox, oxymoron, pun*) stylistic devices. *Merriam Webster's Encyclopedia of Literature* put them into the category of figures of resemblance or relationship (*simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche and euphemism*), but *hyperbola, oxymoron and irony* were involved into the category of figures of emphasis and understatement together with syntactical stylistic devices as *litotes, rhetorical question, antithesis, climax, paradox*. *Oxford Dictionary of Literary terms* by Chris Baldick names them as tropes and includes *metaphor, simile, metonymy, synecdoche, personification, irony, hyperbole (overstatement), litotes (understatement) and periphrasis (circumlocution)*, which is very close to Galperin's classification.

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