

## THE USE OF STYLISTIC DEVICES IN THE CREATION OF LITERARY IMAGES IN S. MAUGHAM'S NOVEL "THE MOON AND SIXPENCE"

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### ABSTRACT:

The present article analyses the stylistic devices and expressive means which are used in the creation of literary images in S. Maugham's novel "The Moon and Six Pence".

**Keywords:** novel, literary image, personage, the plot of the novel, stylistic device.

### INTRODUCTION:

The life and works of the famous English writer W.S. Maugham attracts most of his readers and many other authors. In his works, a carefully thought-out plot, natural dialogues, and the use of a rich variety of lexical, grammatical and phonetic means to achieve the desired effect are well traced. Maugham's works are fascinating due to the use of a rich variety of different stylistic means that help interpret the character, condition, behavior and actions of the characters and the surrounding environment in the right direction. In the author's work, linguistic and stylistic features characteristic of the prose of W. S. Maugham were identified, phonetic, lexical, syntactic techniques most often found in the works of W. S. Maugham were identified.

A distinctive feature of the work of the great English writer S. Maugham is the extensive use of expressive and stylistic means of language, which, "intertwining" with each other, created vivid and unique images of his characters (Arnold 2009:35). In the novel "The Moon and sixpence", the narrator presents the tragic fate of the artist, which is definitely similar to the life of the famous painter Paul Gauguin.

There are any stylistic devices used in the novel. Inversion, for example, is one of the most commonly used means by which the author naturally focuses the reader's attention on a particular object:

**In ever for a moment discerned that there was in him anything out of the ordinary:**

As can be seen from the example, the writer did a great job using double inversion in one sentence. Here are other examples of violations of syntactic constructions:

**Yet now few will be found to deny..., it is this surely that prevents..., it is this which has excited....**

It should be noted that a large share in the description of the main character of the novel "The Moon and sixpence" is occupied by the stylistic device "metaphor", which is mentally transformed from the subject of the description to its creator. So, we see that the sentence "**He disturbs and arrests**" is a clear example of a metaphor that characterizes the artist's talent as the owner of a commanding force.

In Maugham's works, there are extraordinary metaphors that "**hit the nail on the head**" when describing the external and internal characteristics of the heroes of the work. For example, the meaning of the metaphor "**The Prime Minister out of office is seen**" is necessary in the characterization of the arrogant appearance of the main character Strickland, whom the writer calls **General without an army, Hero of market town.**

Of particular note is the use of metaphors: "... **he lays before you the greater gift of himself**", "**pilgrim haunted by divine nostalgia**". It is characteristic that Maugham is

most willing to point out the contradiction between the personality of the creator and the human audience.

The epithets used for the purpose of forming bright and original characteristics of the characters are extraordinary. We will prove this with examples: **discreet proportions; a personality which is strange, tormented, and complex.** It is thanks to such out-of-the-norm lexical and stylistic combinations of words that S. Maugham's artistic characters stand out among thousands of other well-known images and remain in the reader's memory.

In the following statement, the epithet astonishing contains an exaggeration in which the son of the main character, Robert, refers to his father:

**"The modern clergyman has acquired in his study of science which I believe is called exegesis an astonishing facility for explaining things away..."**

In the following case, S. Maugham uses the epithet for the expressiveness of artistic means of speech:

**"Perhaps Charles Strickland's power and originality would scarcely have sufficed to turn the scale if the remarkable mythopoeic faculty of mankind had not brushed aside ..."** It seems that the antithesis enhances the dignity of the main character in the following sentence:

**His faults are accepted as the necessary compliments to his merits.**

The author also resorts to the so-called the culminating point of the climax, after the involvement of the reader in the alternate process of describing characters:

**It is still possible to discuss his place in art, and the adulation of his admirers is perhaps no less capricious than the disparagement of his detractors; but one thing can never be doubtful, and that is that he had genius.**

The image of the main character undergoes a full-fledged transformation based on the stylistic technique of simile: **soul like a standing sacrifice; secret has something of the fascination of a detective story.** So, in the first example, the author compares the poet's soul with the sacrifice of an offering, which strengthens Strickland's character traits.

An inexhaustible source of various stylistic techniques clarifies the essence of exaggeration:

**I am willing to excuse a thousand faults**

The author offers his own individual sketch of life circumstances, and also encourages mentally to participate in its discussion, involving the reader in an active understanding of the novel. So, we see that the master of the word S. Maugham uses such a stylistic device as "zeugma" for purposeful violation of syntactic connection or semantic agreement between phrases in the text:

**I cannot agree with the painters who claim superciliously that the layman can understand nothing of painting, and that he can best show his appreciation of their work by silence and a cheque-book.**

It should be noted that such a stylistic device was used by the author in order to show the difference in the purpose of fine art and the correspondence between the true knowledge of painting and its material side.

Analyzing the work, we can say that the writer uses an individual style, which is expressed in the choice of stylistic techniques and syntactic constructions. Maugham clearly resorts to the use of various lexical and stylistic techniques, one of which is comparison. For example, **"I have a recollection of large, unbending women with great noses and rapacious eyes, who wrapped their clothes as though they were armour; and a little mouse-like spinsters, with soft voices and shrewd glance"** (Somerset Maugham: 2002). In this sentence, it is clearly seen that to describe

the personality, the author often resorts to comparison, which is widely used with the help of lexical means. In the work "The Moon and the Penny" the author uses a comparison, giving his work picturesqueness. The reader's great attention is focused on compassion and humanity, which is characteristic of the storyline of this work. Moem uses various comparisons - comparisons of two objects that have a common feature, in order to more clearly and clearly show the characteristics of one of them. For example: "**...he is as helpless as a fly in a spider's web**". Note that the fly will usually not be able to get out of the web. Similarly, Strickland cannot get out of the situation in which he has driven himself. Somerset Maugham gives a stylistic coloring to the description of a male portrait, where the use of metaphor impresses the reader with its colorfulness and makes you feel the whole essence and insides of the main character. Here are the examples:

**"...all the lion-hunters that pursue their quarry from the rarefied heights of Hampstead to the..."**

I would like to give an example of the antithesis or opposition "**...who takes a malicious pleasure in representing the great figures of romance as patterns of the domestic virtues**".

Rhetorical opposition in artistic speech is a struggle between two opposites, where a malicious pleasure, which means "**evil pleasure**", is a vivid example of this.

Note that Strickland has a passionate desire for beauty and belief in the beautiful stems not from a realistic attitude, but from a romantic one. A person striving for beauty and splendor can achieve more than he has in reality. All this beauty is expressed by Maugham in his masterpiece. The author shows all the advantages of Strickland's work: they combined the beauty of all mankind and women and men, the beauty of nature, majestic and at the same

time mysterious. Admiring this work of art did not feel the boundaries of time and space, he saw that everything depicted was ordinary, but at the same time had something extraordinary.

Strickland was distinguished by the directness of his words and he did not know temptation. He was indifferent to comfort, fame and money; he did not depend on the opinions of other people, and he was not disappointed by their underestimation. He really didn't care about people's attitude to his actions and deeds. Figuratively speaking, he was soulless, seeking the inexpressible, seeking solitude with the harmony of being. His satisfaction is a sense of liberation. His passion was the creation of beauty (Maugham: 2002). His talent penetrated into the innermost depths of nature, and a secret was revealed there - beautiful and frightening. The use of parallel structures, together with the repetition of the word "tight" proves that Maugham was trying to accentuate the beauty of women; the author when using this technique shows that she was an unusual woman

**"Her plain face with its narrow lips was tight, her skin was stretched tightly over her bones, her smile was tight, her hair was tight, her clothes were tight..."**

You can also give another example of the parallel construction "**He could as little escape her as the cause can escape the effect.**"

**She did not call him; she gave no sign that she was aware of his existence; she merely walked up and down composedly.**" This sentence clearly expresses such a stylistic device as repetition.

W. Somerset Maugham wrote his novel in lively, but at the same time ironic language. We are talking about a poor artist whose paintings were considered absurd by his contemporaries. And they were very surprised when merchants from Paris and Berlin began to offer huge sums for them. Strickland did not impress people, differing from others in that he painted strange pictures. It cannot be said that he had

relationships with people. He not only did not appreciate material goods, but also consciously refused them: he refused to work as soon as he earned money on paints and canvas. Reading the work, you can observe the unusual life of Strickland, who was distinguished by sharpness, rudeness, cruelty and eccentricity, reaching a manic level. Having abandoned his former life, he lives in the most miserable conditions, striving to paint and give free rein to his masterpieces (Ben A:1986). The life of the main character is closely connected with the family contrast. However, all this meant absolutely nothing to him. He does not allow any reasons to influence his further path in pursuit of a dream. This may be obvious to the reader, in a conversation between two people, Strickland and the author. The novel can be considered social, as it reveals the theme of poverty and the boundless attitude of people to people who are not like others. But at the same time, the story can be considered psychological, since it depicts the spiritual world of the main character of the novel. The story is told in the first person. There is a point of view that this story tells about the life of the real artist Paul  
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Gauguin, who lived in the 19th century. Nevertheless, the work traces a penetrating look at what may be included in the artist's creation, his unique temperament and Maugham's relentless search for inspiration points to outrageous and tragic events that unfold in the narrative with a rooted and real mind. His vivid description of the characters, his sharpness in determining their nature and motives, and his ability to expound universal human truths make the novel fascinating to read.

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