THE USE OF LEXICAL MEANS IN THE SYSTEM OF STYLISTIC DEVICES
(on the base of Tajik and English languages)

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Abstract

The article dwells on lexical system of stylistic devices. Much attention is paid to the use of different types of metaphor, as the key point of expression of author's intensions. As there are many theoretical and practical works on stylistics of Tajik and English languages, but still not all the occasional peculiarities of stylistic lexical means have been researched, we consider this topic to be actual for our research. Thus, we intend to reveal structural and semantic peculiarities of functioning of metaphor and simile in literary works and their common and distinctive tendencies in Tajik and English languages.

Key words: stylistic device, metaphor, expressive strain, figurative meaning, imaginative meaning, hyperbolic metaphor, full-fledged metaphor.

There are plenty of classifications of stylistic devices that have been elaborated by the linguists. The primary source of information about stylistic devices, tropes and figures of speech is rhetoric. It is the very science to be the first to consider the terms that are met in modern stylistics.

The modern classification of stylistic devices in the English language have been proposed by I.R. Galperin [1], M.D. Kuznetz and Yu.M. Skrebnyov [4]. We should mention that Galperin was the first to determine the notion of "lexical devices in stylistics".

Having divided all the devices into three groups, Galperin relegates rhyme, alliteration and anamotopy to the phonetic stylistic devices. As syntactical stylistic devices he regards inversion, parallel construction, repetition, enumeration, antithesis, ellipsis, rhetorical question, litotes.

As lexical stylistic means he proposes metaphor, oxymoron, irony, epithet, metonymy, synecdoche. Among stylistic devices suggested by Galperin, metaphor and simile are the leading means of expressiveness in literary works.

There are many theoretical and practical works on stylistics of Tajik and English languages, but still not all the occasional peculiarities of stylistic lexical means have been researched. We intend to reveal structural and semantic peculiarities of functioning of metaphor and simile in literary works and their common and distinctive tendencies in Tajik and English languages.

Many modern linguists consider metaphor as "kind of trope that based on latent imaginative comparison, assimilation of one object to another" (N.D. Arutyunova). Let us examine some examples from contrasted languages:

1.   Her life is **an ocean of troubles** [11, 237] = Ҳаёти у пур аз муаммо аст.

2.   I've often wondered if there was ever you or if you were never anything more than a vehicle for all these other people that you've pretended to be [11, 215].

3.   Боҷҷиҳо охирин моли мардумро гирифта мебаранд. Бетартибиҳо аз ҳамин ҷо сар мезанад. **Посӯхта ба лаби об метозад**. [8, 389]

In the first example we see metaphor **an ocean of troubles**. Author compares the life of the hero to the sea, showing endless calamities and troubles. Metaphor **vehicle** is shown in the second example. The heroine of the novel is an actress. Son compares his mother to the machine by impliciting such person's

features as apathy, callousness. In the third example metaphor **burned** expresses imaginative meaning of other words **runs to the water**.

As other linguistic features, metaphor and simile ingrain structural-semantic peculiarities:

Depending on expressive strain, metaphor is subdivided into full-fledged and simple (some linguists suggest terms **"enclave"** and **"open"** metaphor). In the Tajik language these types of metaphor are named as **"истиораи пӯшида"** and **"истиораи равшан"** [3, 54].

Let us consider some examples of simple metaphor:

1.   *I'm absolutely **stony** [10,121]. = Ба ман умуман **фарқ надорад.***

2.   *Ҳммм... Нав забон баровардӣ, шоир. Чунки ба ланаат расидӣ. **Рӯбоҳ** дар хафоли хеш шер аст* [8, 358].

In the first example, a person is compared with a stone, which points to *indifference and callousness*. In the second example, a man is contrasted to an animal, expressing *craftiness and timidity*.

The examples of full-fledged metaphor: *When she was alone with him the **time hung somewhat heavily on her hands** [10, 189]. = Вақте, ки онҳо якка ба якка мемонданд, **вақт суст мегузашт**.*

*Он яроқу аслиҳаву заҳру зақумҳои "бузургкуш" кӯҳна шуданд. **Тири сӯзон баромадааст.** Тарси ман аз он. Ба назарам менамояд ва хоб мебинам, ки **ҷони ман аз он месӯзад**... Ҷони ширини ман* [8, 371].

As we see in English and Tajik examples, the word, which is used in metaphorical meaning, gives imaginative meaning to the words that are connected with it. In the English example the word **hand** emphasizes imaginative meaning to other words*: time hung somewhat heavily.*

In the Tajik example the word *тири сӯзон* emphasizes *ҷони касе сӯхтан*.

Erased metaphors. A large quantity of metaphorical expressions, originally created by the authors of literary works, engrained vast usage in colloquial speech. Or vice versa, colloquial expression appeared in the literary works as verbal cliché. For example: **once gorge rises at smth**., - *буғз касеро гулӯгир мекунад*, **to hold the mirror up to nature smth**., - *бозиатон аз табиати оддии башарӣ берун набарояд*, **cudgel thy brains no more about it** – *маинаи касеро гаранг кардан (W. Shakespeare)*, **let the dead bury their dead** – *бигзор худи мурдагонба мурдагон бигирянд*, **make a dead set** – *ба дасти касе афтода кӯфтукӯб шудан*, **but half a loaf is better than no bread** – *қонун фоидаи казой надорад*, **any stick to beat a dog (with)** – *ҳар як чӯб барои задани саг ба кор меравад*, **between Scylla and Charybdis** – *дар миёни Стилла ва Харибда будан*, **eat one's heart out** - *азият кашидан*[14].

Examples in the Tajik language: *Хари касе аз лой гузаштан: Ин хӯҷаини хушмуомилаи ғамхорнамо, ки дар оқибат, пас аз он ки "хараш аз лой гузашт", дар ҳаққи ӯ чунин ноодамӣ ва лаинӣ кард...*[9,91]; *Ҳаққи қалам: Мулло аризаро навишта дода аз Восеъ ду танга "ҳаққи қалам" – онрӯза бозёфти бечоригии ӯро гирифт* [9, 97]; *Ҷон ба саломат бурдан: Аммо Ҷобир ҳам **ҷон ба саломат набурд.** Восеъ ҳукми қатли ӯро баровард...* [9, 348]; *Дудила шудан: Муллосафар акнун ба вай бовар карда бошад ҳам, боз дудила буд, дармонд, ба гувтан забонаш намегашт. Аммо муддарис гӯё аз гиребони ӯ сахт гирифта буд ва сар намедод* [9, 345]; *умед кандан: - Ҳеч мумкин нест, ки намурад. Табиб аллакай аз вай **умедашро кандааст** [9, 165]; Сурху сафед шудан: Ман пештар ҳам пай бурда будам, ки Ризо ба духтарамон...мақул аст, Гулизор ӯробинад, **сурху сафед мешавад*** [9, 202].

Many metaphorical expressions created in literary works, enriched phraseological fund of English and Tajik languages, so it is the very interconnection of lexical and phraseological means.

Hyperbolic metaphor. Hyperbolic metaphor is an imaginative metaphor, based on exaggeration. It is used for creation the overestimation in lingual and literary speech and for expressing comicality of the situation as well. Overestimation is closely connected with hyperbolic metaphor: 1. *"I'll go and rescue him, **a Massive One.**"* [11, 52] *= Ман меравам ва ӯро наҷот медиҳам, **Бузургҳаҷм.***

*2.You should have your own decorating business. **The Paint Queen**: specializing in no-hope projects. Your dad could consult* [11, 67]. *= Ту метавонистӣ ҳамчун оройишгар кор кунӣ ва ҳатто ширкати хусусии худро кушой. Маликаи рангҳо: Ту бош, бо лоиҳаҳои бенатиҷа овора шуда гаштай. Метавонистӣ падаратро чун ёрдамчии худ қабул куни.*

*3.Арӯси бо ҳазор орзуву ормон, аз баҳри ҳамма баромада, домони шоирро дошта, бо нафрату кароҳат аз Зосуни ба назараш хеле танг ва ғуборгирифта сари кӯҳ омада дунёро диданӣ шуд, вале **кӯҳҳои бахили девор-гирифта нагузоранд дуртарро дидан...*** [8, 335].

By using hyperbolic metaphor in the first example, the author of the novel creates ironical effect. This kind of metaphor demonstrates the attitude of the hero towards the heroine. Husband uses irony to laugh about big size of his wife during her pregnancy.

In the second example, hyperbolic metaphor also underlines and qualifies young man's opinion about his girlfriend. Instead of just praising her, he intentionally uses hyperbolic metaphor.

In the third example, hyperbolic metaphor exaggerate emotional condition of the main heroine of the novel "Tugral". The heroine wanted to obtain a family, learn the world from the other side, but after frustrated wedding she loses her hope to find a family. By using hyperbolic metaphor *кӯҳҳои бахили девор-гирифта нагузоранд дуртарро дидан,* the author emphasizes emotional condition of the heroine. Hyperbolic metaphor is more often used in colloquial rather than literary speech.

Lingual and literary metaphor. Traditionally there are two types of metaphor in linguistics: lingual and occasional. Such terms as "poetical, individual, creative, occasional, stylistic metaphor" are used by linguists to determine literary metaphor. They also differentiate literary and lingual metaphor as varied objects of semasiological and stylistic research/

On this occasion V.N. Teliya writes: "... firstly, lingual metaphor recreates lingual experience of the speaker, reflects his personal vision of the world and people" [6, 192]. We say: *нарезонда ва начаконда, дар офтоб сӯхта, дар қабати чизе хоб рафтан*. The components of lingual metaphor can be lexically interchanged and it depends on the aim of the speaker.

Ex.: ***Grit in a sensitive instrument**, or a crack in one of his own high-power lenses, would not be more disturbing than a strong emotion in a nature such as his* [7, 3]. *= Ишқу муҳаббат барои Холмс барин одам **мисли регрезаи ба асбоби дақиқ афтода** ё мӯяки рӯи яке аз шишаҳои мудаввари пуриқтидори он буд* [7, 53].

In the given context, none of the components can be changed as it can lead to the derogation of the main meaning. A.C. Doyle by using metaphor grit in a sensitive instrument, compares the feelings of protagonist Sh. Holmes to a grit. Such feeling as love is out of turn in his life. By using this metaphor, author shows love and feelings as needless ones for the hero. Occasional metaphor is presented fully in Tajik translation as all the words are interpreted but some other components are added as well. Firstly, component ***афтода*** is added during translation. Secondly, translator uses comparative link ***мисли,*** which leads to the usage of the method of demetaphorization.

There is also another translation: ***Регреза дар асбоби дақиқ**, ё рахна дар шишаҳои мудаввари тавоно – чунин буд муҳаббат барои Холмс барин одам.*

It should be mentioned that differentiated feature of lingual and literary metaphor is in communicative aspect. Very often we reproduce metaphor in our speech that is objectively connected with communicative act. Literary metaphor is subjective and remains occasional and inimitable being closely connected with a context.

In Tajik classical literature sources metaphor is regarded as literary (бадей) and lingual (лафзӣ). In Tajik linguistics under the influence of western and Russian linguistics, metaphor is perceived as a lexical element, but *истиора* – as a literary term.

We suggest the disparity of these two kinds of metaphor in their usage in functional styles. Lingual metaphor implements communicative function whereas literary metaphor does the esthetic one.

Considering metaphor in the literary texts, it is of great importance to determine its position among other tropes, especially the connection between metaphor and simile. Simile is a comparison of two subjects which have any common feature, that is made for expressing more bright and essential features of one of them. Having examined stylistic devices from the point of view of philosophy, D. Davidson points out that all comparative constructions are genuine whereas metaphorical ones are erroneous. He illustrates his point of view by saying that the order of facts expressed by simile is not changed, i.e. denotative meaning is kept based on comparative construction [2, 177].

Thus, we can conclude that metaphor is based on latent comparison of objects, which belong to two different classes. Simile – is lexical stylistic devise which contrasts two objects with the help of comparative links that belong to different classes, but have the common feature.

Let us consider structural semantic peculiarities of simile. In linguistics there are traditionally two types of simile: **explicit and implicit**.

Explicit comparison is one of imaginative collations, which includes a feature of contrasted objects: *Inside I feel **as light as a bubble*** [13, 276]. = *Ман худро ҳубоб барин сабук ҳис мекунам.*

*You are **as strong as ox*** [15, 197]. = *Ту **асп барин бақувват** ҳастӣ.*

In both examples we see "light" and "strong" as elements of contrasted objects, which proves explicit phenomenon of comparison.

Implicit comparison – is one of imaginative collations which contains no features of contrasted objects: *Her hands and feet got cold and by the time she reached the theatre they **were like lumps of ice*** [11, 267]. = *Дасту пои ӯ ях карданд, вақте, ки ӯ ба театр омада расид, ҳам дасту ҳам пояш **ба монанди яхпора буданд**.*

There are no similarities of contrasted objects in the example and the author only prompts the reader by implicating such features as "cold" and "ice".

Ex.: *He watched them eating, and decided that they **ate like pigs*** [11, 9]. = *Ӯ худ андешид, ки онҳо **мисли хук хӯрок мехӯранд*** [10, 15].

Comparative construction exists in both languages implicating such features as "greed" and "discourtesy". As metaphorical expressions, comparative constructions lost their descriptiveness and turned into verbal clichés. Majority of them became a part of phraseology.

There is also hyperbolic comparison in semantic plan. Imaginative comparison in which contrasted objects belonging to different classes are exaggerated [8, 105]. This hyperbolic comparison is used for expressing emotional condition of the heroes.

Hyperbolic comparison as hyperbolic metaphor is mostly used in colloquial speech. The aim of hyperbolic comparison is the creation of expressiveness, the aim of which is to impress the listener by

the speech. Hyperbolic comparison is also used for elevation of expressiveness, concretization of the situation and for clearer description of man's inner affection.

Having analyzed some examples from literary works, we can conclude that simile and metaphor are actively used by the authors.

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