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## FUNCTIONS OF LEXICAL-STYLISTIC DEVICES IN ENGLISH AND KARAKALPAK LITERARY WORKS

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### ABSTRACT

This article aims at defining functions of lexical-stylistic devices used to create image in fiction by analyzing excerpts from English and Karakalpak literary works. It exposes the role of figurativeness, detalization, informativeness, implicativeness and comparative function in picture generation in both languages.

### KEYWORDS

Lexical-stylistic device, image, imagery, figurativeness, detalization, informative function, implicative function and comparative function.

### INTRODUCTION

The question on the stylistic function of language is one of the most important issues of contemporary stylistics. The notion of “stylistic function” is not clearly defined because the word itself, i.e. “function” is

considered from different sides, and has various contents.

Stylistic function is determined as expressive potential for interaction of linguistic means in the texts which

make evident both the logical content of the text and its expressive, emotional, evaluative and aesthetic information.

The word “function” has broad meaning, and has to be defined more accurately in all these combinations. It is a notion of purpose and dependence of nature of the use of any element in the system of wholeness, i.e. integrative relations, that is invariant of all its use.

A number of scientists investigated the notion of stylistic function several times. Most of them suppose that, on one hand, function is a specific way of transferring the thoughts and feelings of a writer with the help of this device, but on the other hand, it is stated that stylistic device gives a psychological influence upon the reader. In the style of language of the work of art these two sides of stylistic functions unite. Thus, the goal of stylistic function is to transfer different stylistic information. Most of the stylistic devices, used in the novels, definitely pass certain stylistic information.

The brightest stylistic function of an epithet, metaphor, simile is the creation of figurativeness. Figurativeness or imagery may be used in order to allow the reader to form a clear picture in his mind that represents an idea the writer wants his reader to understand or accept. Imagery is often quite emotional, so it can also be used to express certain

feelings or to evoke an emotional response in the reader.

The stylistic devices with function of figurativeness mean creating perceptible conception about a described subject or phenomenon [1,115].

A broad variety of peculiar and unique epithets used by Hemingway in novels generate bright figurativeness of things. The most common forms of figurativeness are:

“The motor car climbed up a slight rise and went on through the trees and then out into a grassy prairie-like opening and kept in the shelter of the trees along the edge, the driver going slowly and Wilson looking carefully out across the prairie and all along its far side” [2, 137].

“There was a heavy dew and as the wheels went through the grass and low bushes he could smell the odor of the crushed fronds. It was an odor liked verbena and he liked this early morning smell of the dew, the dew, the crushed bracken and the look of the tree trunks showing black through the early morning mist, as the car made its way through the untracked, park-like country” [2, 162].

Here in these examples, writer speaks of “a grassy opening” as “a prairie-like” and of “the untracked country” as “park-like” thus giving a new feature to the natural elements described.

Indeed, Hemingway's comparisons and figurative language constitute different means towards this same description of scenes, involving the reader imaginatively, engaging his listeners, not just informing them.

Furthermore, well-known Karakalpak writer T. Kayipbergenov's works have a wide range of unusual and distinctive similes that provide a brilliant figurative quality. The most prevalent types of figurativeness are the following:

“-Iras-aw, qızım, — dedi ol eziwinen kúlip. Onıń bul kúlkisi, solıǵan gúl birden ashılıp, ústine nurlı quyash túskeney, jıyırq-jyırq júzin jaynattı. — Házirgi zamanda at qoyıw tań emes, qızım...” [7, 376].

“Bir jola Vera degen qızdı anası ertip keldi, Vera bunnan bir ay ilgeri ǵana meniń menen bir stolda otırıp awqatlanatuǵın edı. Túnde bir krovatta jatatuǵın edik. Qarasam, kiyimleri ózgerip ketken. Qarday aq jipekten kóylek kiyip, shashına aq jipekten lenta taǵıptı. Misli aq gúbelek bolǵan. Qolında rezinka qoyanı bar... Hammeniń háwesi ketti” [7, 366].

We can see how the author enhanced the image of her smile and dress by using figurative language, which helps the reader visualize via his senses, in the example above.

Function of detalization is another function of lexical-stylistic devices creating image in fiction. Literary

details are very important, and they even take a core place in creating some features. A literary detail is a depiction of features or characteristics of the subject or phenomena as the basis for calling up the whole picture of description in its wholeness and completeness by reader. Following the literary details, the reader can recreate a described picture either by drawing logical conclusion or by his/her own imagination. It makes the reader think about the picture, to reveal those features that were hidden or just tacit. Literary detail is often called as a sign of laconic and brief style. Detail saves figurative means and creates an exhaustive image owing to one of its feature. Detail is an actualisation of lexical unit and the signal of figurativeness that makes reader not only to experience events with the writer but also to create his/her own creative aspirations. A detail plays an important role in portrayal of the main characters' appearances. Thanks to it, their appearance is individualised and detailed.

In novels, writer's artistic skills were shown in creation of portraits. The portraits of Hemingway are various. This is the one of them:

“One of my friends, an extremely underfed-looking painter, who was obviously to Madame Duzinell neither well brought up, of good family, nor a sportsman, wrote me a letter asking if I could get him a pass to get by the concierge so he could come up and see me occasionally in the evenings” [3, 53].

It is the detailed portrait with the exact description of the individual external signs. Main function is to create impression of visual sensation of object. A great attention in this particular example is given to the look of a painter expressed by a compound epithet – “extremely underfed-looking”. Here we may observe the expressiveness which is achieved by lexical means, i.e. the word “extremely”.

We should pay attention to the function of the epithets used to describe the characters’ features such as “flat, cold eyes” in the following example:

“So she woke him when she came in, Wilson thought, looking at them both with his flat, cold eyes” [2, 231].

By describing eyes these epithets (“flat, cold”) reveal other peculiarities of the person, that is his inner world which at that very moment was filled with the air of indifference and detachment.

“Bir kúni bir hayal keldi. Ózi júdá tompaq eken. Toli qanarday deseñ de boladı, tek parqı qıymılđađan ayaqları bar. Ol hámmeden ótip kelip, meniñ qasıma irkildi. Iyegimnen kóterip, betime úñildi. Yelena Semenovnađa qaradım. Ol basın iyzep, kúlimlep, állá nárseni maqullap turdı...” [7, 367].

In this extract, woman’s overweight is compared with filled sack generating a bright visual imagery.

“ — Ooo, Perixan! — dedi asa quwanış penen. Biziñ keñ jaylaw únsiz japalaq kibi qusları menen emes, keñ

daladı siymay, asır salıp oynaytuđın asaw tay kibi, shaqalaqlađan kúlkisi búlbúl sestine megzes Perixan menen gózzal eken!” [7, 130]

In fact, detalization assists reader in considering the image, revealing characteristics that were previously concealed or just unspoken. Due to one of its characteristics, detail preserves figurative means and generates a comprehensive image. A detail is vital in the representation of the key characters’ looks. It allows them to have unique and intricate looks.

The notion of stylistic function and the semantic characteristics are closely connected. In addition to the subject - matter of a word, transmitted by logical characteristics, the semantic characteristics complements the word by some more information. This additional information is called stylistic information.

Such stylistic devices as epithet, metaphor, simile widely used in novels, perform informative function. They are used to transfer new information about the characters of a novel, having thus a key value. The epithets supplement portraits by some information about the social position, nationality, life experience and “inner world”, physical condition and age.

Let us investigate the following example:

“She had high cheekbones, merry eyes and a straight mouth with full lips”

[2, 54].

Here the key word for writer's evaluative attitude is manifest in such combination as “merry eyes”. It is the writer who sees the person being of a joyful nature and immediately presents this fact to us.

According to Stepanov, stylistic information is an addition to the keynote of an utterance that is the subject of “inner stylistics” of a language.

The specificity of Hemingway is expressed in the use of various epithets, covering a subject or phenomenon from the different sides. It is interesting to mention the apt use of epithets which give emotional colouring to whatever episode the writer describes.

Implication plays an important role in the novels, as it creates implication (external feature pays attention to the depth sense). Hemingway, brightly describing the face, eyes, nose, hair of the heroes, also gives the description of their clothes.

Epithet helps writer to create bright and alive portrait of character and the same one may be repeated throughout the whole novel. In this case the character secured by a particular sign of description belonging to him or her by which a reader can easily define the character. In description of appearances Hemingway uses epithets formed by compound - derivative adjectives. More popular of these are epithets

structured by such model as “adjective + noun +(suffix) ed”, e.g.:

“...the flat-faced man, who was called Andres” [2, 89].

With the help of such epithet as “flat-faced” formed by the above-described construction, Hemingway describes the appearance. We can observe that this kind of epithet structure is used by many writers as well as by Ernest Hemingway. It is typical to Hemingway to give special attention to the description of not only every person but also each element and object is well noted.

We find special examples in the novels to show writer's view of the characters.

“He'd been to an expensive school and he's got good expensive manners” [2, 10].

Here we see the implicative function of epithet as “expensive manners” the second part of the sentence whereas in the first one we see only informative one, “an expensive school”.

Comparisons are of great importance as they give something new to the subject. Hemingway scoops the majority of comparisons from the things and environment that surrounds a man, for example:

“...the vegetables were as beautiful as snakes” [2, 289].

The stylistic choice of describing “vegetables” “as beautiful as snakes” is the most marked. It is a rare comparison and refers to a Hemingway style. As the name suggests, ‘vegetables - beautiful – snakes’ represents objects as patterns of colourful and smooth shapes. The reader faces some challenge deciding just how this exceptional stylistic indicator could be connected with the word. It seems to form a unique chain. We might imagine these vegetables as conversion of snake-like pattern of colours.

Comparative portrait with use of the indirect characteristic at gradual, concentric disclosure of an image can be found in the novels. So, writer shows separate and accurate details describing the heroes. Thus creating a portrait of his character, Hemingway thinks of a woman in the following way:

“She had a skin that was as smooth as olive-colored ivory, if there were olive-colored ivory, with a slightly smoky rose-like cast” [2, 273].

This example features what the woman’s skin is, as if it were “as smooth as olive-coloured ivory”. This example also shows one-word comparative epithet “rose-like” formed of the noun “rose” with the suffix-word “like”.

It should be noted that Hemingway gives a superb though laconic description of his characters in his novels. In this sentence with the help of a comparative epithet “rose like” in combination with the word

“cast” referred to the skin of woman, Hemingway tries to inform us that the woman is healthy.

Comparative function of an epithet is evident in such combination where an attributive word includes the comparative word "like" thus forming epithets. We can detect the following one:

Now he dug with it in a steady, almost machine-like desperation [2, 101].

In this sentence we can find rather a strange word combination of a comparative epithet “machine-like” and the word “desperation”.

“Ómir degen jańa aralasqan adam ushin tikenekli bir qapırıq. Adamdı kirgizbeydi, ashshı ushlı tikenleri boladı. Tırnaydı, denerdı de qanatadı, biraq batıl kirgen adam ózine hám basqağa jol ashadı... — dedi” [7, 373].

“Qız ashılğan gúldey bolıwı kerek, ol solıǵan gúl, gúmshalamaydı, erjetkende jigit almaydı. Aqlıqlı bala almasam... ” dep, jeńislik bermey atır eken” [7, 367].

As it is clear from provided examples, T. Qayıpberberov also used various stylistic devices such as simile and metaphor by comparing two unrelated objects. It can appeal to the senses and bring a lifelike quality to characters or settings in a written work, which often aids or at least stimulates the reader's imagination.

We have now examined multiple motives for the stylistic choices and their functions in the novels. Taken

all together, they produce an effect far more impressive and moving than any description of the same scene in ordinary, careless style. The result of the investigation shows that all these functions produce more intense emotional impact on the reader and promote better understanding of the personages.

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