

**O 'ZBEKISTON RESPUBLIKASI MAKTABGACHA VA
MAKTAB TA'LIMI VAZIRLIGI HUZURIDAGI
IXTISOSLASHTIRILGAN TA'LIM MUASSALARI
AGENTLIGI**

**IS'HOQXON IBRAT NOMIDAGI NAMANGAN DAVLAT
CHET TILLARI INSTITUTI TURIZM VA TARJIMA
KAFEDRASI**

STILISTIKA VA MATN TAXRIRI

FANIDAN

O'QUV – USLUBIY MAJMUA



NAMANGAN 2025

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**TURIZM VA TARJIMA KAFEDRASI
XOLIQOV ZOVIDJON OLIMJONOVICH
“STILISTIKA VA MATN TAXRIRI”
FANIDAN
O‘QUV – USLUBIY MAJMUA**

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MUNDARIJA

№	MAVZULAR NOMI	SAHIFALAR
1	O'QUV MATERILLAR	
	Asosiy matn	
	Topshiriqlar variantlari	
	Masala va misollar	
	Keyslar to'plami	
2	MUSTAQIL TA'LIM MASHG'ULOTLARI	
3	GLOSSARY	
4	ILOVALAR	
	Fan dasturi	
	Ishchi fan dastur	
	Testlar	
	Tarqatma materiallar	
	Baholash mezonlarini qo'llash bo'yicha uslubiy ko'rsatmalar	

UNIT 1 THE OBJECT, METHODS AND AIMS OF STYLISTICS

Stylistics, a branch of applied linguistics, investigates and interprets texts of all kinds—though most often literary works—and examines communicative language regardless of its linguistic or tonal qualities. In this discipline, style refers to the distinctive linguistic choice's individuals make in different contexts. For example, people typically use vernacular, everyday speech with close friends, but adopt more formal vocabulary, pronunciation, grammar, and word selection in documents such as résumés and cover letters, as well as in job interviews. In essence, stylistics represents a fusion of literary criticism and linguistic analysis. It does not function as an isolated field; rather, it can be applied to journalism, literature, and linguistic phenomena alike. Material for stylistic research may range from classical literary works to modern novels, advertising texts, popular culture, news media, non-fiction, and political or religious commentary. Contemporary developments—such as critical stylistics, multimodal stylistics, and mediated stylistics—have demonstrated that non-literary texts can be just as significant for stylistic inquiry as fictional ones. Literariness, therefore, is understood not as a fixed quality but as a position on a continuum.

As a theoretical discipline, stylistics seeks to formulate principles that explain the linguistic choices made by individuals and social groups, such as those involved in literary creation, genre reception, folklore traditions, and dialect or accent studies. These principles may also be applied to discourse analysis and the linguistic aspects of literary criticism. Stylistic variation includes features such as particular forms of dialogue, regional dialects, individual idioms, preferred sentence lengths, and the use of linguistic registers.

The study of literary style traces back to classical rhetoric, although modern stylistics emerged from Russian Formalism and the early twentieth-century Prague School. In 1909, Charles Bally proposed stylistics as an independent discipline meant to

complement Saussurean linguistics. Bally argued that Saussure's framework could not adequately account for the language of personal expression—an idea that aligned closely with Prague School principles. Building on Russian Formalist theories, the Prague School advanced the concept of foregrounding: poetic language stands out against a background of non-poetic language through deviation from everyday norms or the use of parallelism. Yet this background is not fixed; thus, the contrast between poetic and ordinary language is fluid.

Roman Jakobson, active in both Russian Formalism and the Prague School before emigrating to the United States in the 1940s, later brought these ideas together with American New Criticism. His influential lecture, *Linguistics and Poetics* (1960), based on his closing remarks at a 1958 stylistics conference, is widely regarded as the first clear definition of stylistics. Jakobson proposed that stylistic study should be a subfield of linguistics, outlining the poetic function as one of six major language functions.

In Britain, Michael Halliday played a central role in shaping stylistic studies. His 1971 essay *Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors* is considered foundational. Halliday introduced the concept of register to describe the relationship between language and context, distinguishing it from dialect. While dialect refers to the habitual language of speakers in a particular social or geographical setting, register reflects the choices speakers make according to three variables: field (the activity or subject matter), tenor (the participants involved), and mode (the purpose and medium of communication). Fowler notes that different fields produce distinct varieties of language, particularly at the lexical level. David Crystal interprets Halliday's notion of tenor as essentially synonymous with style, though clearer for linguistic discussion. Downes adds that mode not only indicates the medium—spoken or written—but also involves genre. Halliday further describes genre as pre-patterned language that predetermines many aspects of textual meaning. Downes

emphasizes that the defining characteristic of any register is its separability and subtle distinctiveness.

In the Cambridge Encyclopedia of Language, Crystal observes that most stylistic analysis focuses on the richer and more highly valued language of literature, often called literary stylistics. Analysts sometimes concentrate on striking or deviant features rather than the broader structural patterns of whole texts or discourses. Poetry, because of its brevity, often reveals its stylistic mechanisms more readily than longer forms such as novels or plays.

Alongside conventional stylistic forms, there are unconventional ones—the clearest example being poetry. In Practical Stylistics, H. G. Widdowson examines the conventional style of epitaphs found on gravestones. For instance:

His memory is dear today

As in the hour he passed away.

(Ernest C. Draper “Ern”. Died 4.1.38)

Widdowson notes that such verses may appear unrefined or overly formulaic, yet they represent genuine attempts to express grief and affectionate remembrance. What might be perceived as poetic in these inscriptions does not necessarily arise from the formulaic phrasing itself; instead, the surrounding context—the solemnity of the burial site—encourages a heightened respect for the language. Widdowson argues that poetry, unlike these fixed inscriptions, is unconventional language that relies on intertextual knowledge.

P. M. Wetherill, in *Literary Text: An Examination of Critical Methods*, identifies two major difficulties in stylistic analysis of poetry: first, analysts may focus too narrowly on one feature at the expense of others that are equally significant; second, treating a

poem merely as a catalogue of stylistic devices risks overlooking other ways in which meaning is constructed.

ANSWER THE QUESTIONS:

1. How does stylistics combine the concerns of both linguistics and literary criticism?
2. What distinguishes vernacular language from more formal registers in stylistic analysis?
3. Why do modern stylisticians study non-literary texts alongside literary texts?
4. Explain the concept of “literariness” as a point on a continuum rather than an absolute category.
5. What is the theory of foregrounding, and how did the Prague School contribute to its development?
6. Summarize Roman Jakobson’s contribution to defining stylistics as a linguistic discipline.
7. How does Halliday distinguish between *dialect* and *register*?
8. Describe the three contextual variables—field, tenor, and mode—that determine a register.
9. Why does Crystal argue that stylistic analysis often focuses on deviant or striking features of literary language?
10. What challenges in stylistic analysis of poetry are identified by P. M. Wetherill?

15-Multiple-Choice Tests

1. Stylistics is best defined as:

- A) The study of phonetics in classical languages
- B) The linguistic and interpretive study of texts and communicative language
- C) An exclusively literary form of criticism
- D) The analysis of only poetic forms

2. Vernacular language refers to:

- A) Highly formal written style
- B) Technical scientific vocabulary
- C) Every day, casual language used with familiar people
- D) Archaic forms of speech

3. According to modern stylistics, literariness is:

- A) A fixed property that only literary works possess
- B) A quality found only in poetry
- C) A point on a sliding scale rather than an absolute state
- D) Measured solely through rhyme and meter

4. Which movement is most closely associated with the origins of contemporary stylistics?

- A) Romanticism
- B) Russian Formalism

C) Postmodernism

D) Structural anthropology

5. The Prague School advanced which major concept?

A) Poetic justice

B) Foregrounding

C) Cognitive grammar

D) Phonotactics

6. Roman Jakobson argued that stylistics should be treated as:

A) An independent art form

B) A branch of philosophy

C) A subfield of linguistics

D) A method of translation studies

7. Halliday's concept of register refers to:

A) The pure grammatical structure of a text

B) Pre-coded stylistic norms used in journalism

C) Context-dependent linguistic choices

D) An individual's natural accent

8. Which of the following is not one of Halliday's three variables defining register?

A) Field

B) Tenor

C) Mode

D) Syntax

9. The variable field in Halliday's model refers to:

A) The relationship between speakers

B) The subject matter or activity being discussed

C) The emotional tone of the speaker

D) The visual layout of the text

10. According to Crystal, literary stylistics often focuses on:

A) Only narrative structure

B) Deviant or striking linguistic features

C) Historical evolution of languages

D) Phonemic transcriptions

11. Why is poetry often considered easier for stylisticians to analyze?

A) It is always written in complex vocabulary

B) It is shorter and reveals structural patterns more quickly

C) It has simpler grammar than prose

D) It avoids metaphor and symbolism

12. Widdowson's analysis of epitaphs shows that:

A) They always represent highly innovative poetic language

B) Their emotional sincerity may outweigh their formulaic structure

C) They are entirely irrelevant to stylistic study

D) They contain no intertextual references

13. According to Downes, mode indicates:

A) Only whether language is spoken or written

B) Only the stylistic tone

C) The medium and the genre of the text

D) The dialect of the speaker

14. One problem in stylistic analysis of poetry, according to Wetherill, is:

A) Lack of available poems for analysis

B) Overemphasis on one feature while neglecting others

C) The impossibility of finding figurative language

D) The absence of meter or rhyme

15. The second problem Wetherill identifies is that:

A) Stylistic analysis always produces objective results

B) Poetry cannot be analyzed linguistically

C) Treating texts as lists of stylistic details ignores other forms of meaning-making

D) Poetry has no stylistic devices

UNIT 2 EXPRESSIVE MEANS AND STYLISTIC DEVICES

In linguistic stylistics, any stylistic characteristic of a language may be classified into expressive means and stylistic devices, two categories that, although interconnected, differ fundamentally in their nature and function. Expressive means constitute the inherent resources of the language system—phonetic, morphological, lexical, phraseological, and syntactic forms—that possess a built-in capacity to intensify meaning, emotion, or logical emphasis. These forms are systematically described in lexicological and stylistic literature, grammar references, and specialized dictionaries, where they are frequently labeled as intensifiers. Although expressive means foreground certain aspects of communication, they generally coexist with neutral synonymous structures that convey the same basic meaning without additional emotional or stylistic coloration.

Among all categories of expressive means, phonetic devices are regarded as particularly potent because they appeal directly to the auditory channel. Such means include whispering, variations of pitch, melodic contour, stress placement, and strategic pausation. These phonetic modifications contribute to the expressive modulation of speech and frequently serve pragmatic or attitudinal purposes.

Equally significant are morphological expressive means. A well-known example is the use of the Historical Present, where the present tense is employed to describe past events, thereby imparting vividness and immediacy to the narrative. This device allows the author to isolate and highlight a specific moment as if it were unfolding before the reader. Another morphologically marked usage is the emphatic employment of shall with second- and third-person subjects (He shall do it), which expresses coercion or determined intention on the part of the speaker.

Expressiveness is also achieved through word-formation processes. Diminutive suffixes such as -y/-ie or -let add emotional nuance, transforming neutral words into more affectively charged forms (e.g., dear → dearie, stream → streamlet). These suffixes often signal affection, smallness, endearment, or playfulness, and thereby enrich the connotational layer of the vocabulary.

From the lexical perspective, the language contains several groups of words that exhibit varying degrees of emotive coloring. Some units—particularly interjections—carry purely emotive meaning with minimal referential content. Others possess both denotational and connotational components, enabling them to express not only factual information but also the speaker's attitude, evaluation, or emotional stance. Additionally, stylistically marked vocabulary layers—such as poetic, archaic, slang, or vulgar lexicon—further expand the expressive potential of English.

Expressive functions are equally evident in set expressions, including idioms, proverbs, sayings, and clichés. These fixed combinations of words, often culturally embedded, enrich discourse by encapsulating collective wisdom or by providing concise, imagery-laden commentary. For instance, Dickens's use of the proverb “the last straw breaks the laden camel's back” in *Dombey and Son* creates a vivid simile that intensifies the emotional state of the character. Everyday speech likewise employs idiomatic expressions such as “add fuel to the fire”, which can be replaced with stylistically neutral paraphrases (“worsen the situation”) when expressive coloring is not desired.

At the syntactic level, expressiveness is achieved through pairs of constructions that convey the same propositional content but differ in emphasis or communicative intention. Compare I have never seen such a film with the more emphatic Never have I seen such a film, or Mr. Smith came in first with the cleft construction It was Mr. Smith who came in first. The latter examples foreground specific elements in the sentence, enhancing rhetorical effect and guiding the reader's focus.

Unlike expressive means, stylistic devices represent intentional and artistic manipulations of linguistic material. They arise when a writer deliberately foregrounds a particular feature of language in order to heighten the emotional, logical, or aesthetic impact of an utterance. Devices such as metaphor, metonymy, irony, and epithet involve creative reinterpretation or extension of meaning. For example, in the sentence “He enveloped her in a great embrace,” the verb envelop, whose dictionary definition is “to wrap or cover completely,” acquires the contextual meaning “to embrace,” thereby functioning as a metaphor. Similar contextual re-semanticization occurs in expressions like “He wants his girlfriend to mother him” or “Prices will come down soon,” where the verbs mother and come down undergo metaphorical or metonymic shifts.

It is crucial, however, to distinguish between the presence of expressive means and the formation of stylistic devices. Not all uses of expressive means constitute stylistic devices. For instance, repetition is pervasive in folk songs, children’s rhymes, and oral storytelling, where it serves rhythmic or mnemonic functions rather than deliberate artistic foregrounding. In such cases, repetition enhances expressiveness but does not function as a stylistic device in the strict theoretical sense.

Expressive means, therefore, belong to the language system, whereas stylistic devices are products of speech—specifically, of individual creativity. They rely on the inherent expressive resources of the language but transform them through purposeful artistic intention. The effectiveness of a stylistic device may vary: over time some devices become conventionalized or “trite” (e.g., a sweet smile, sly as a fox, the best pens of the world), losing the freshness that characterizes genuine stylistic innovations such as “his mousing walk.”

Finally, stylistic analysis must also consider convergence, a phenomenon in which two or more expressive means or stylistic devices co-occur within a single fragment of

discourse. The interaction of these elements often produces a cumulative or synergistic effect, significantly intensifying the stylistic impact of the text.

ANSWER THE QUESTIONS:

1. What is the fundamental difference between expressive means and stylistic devices in linguistic stylistics?
2. Why are phonetic expressive means considered particularly effective in conveying emotion or emphasis?
3. Explain the function of the Historical Present as a morphological expressive means.
4. How does the emphatic use of *shall* contribute to expressiveness in speech?
5. In what ways do diminutive suffixes contribute to the emotional coloring of a word?
6. Describe the difference between denotational and connotational meaning and give examples.
7. How do set expressions such as proverbs and idioms enhance the stylistic quality of speech?
8. What is the stylistic function of cleft constructions (e.g., *It was Mr. Smith who...*)?
9. Why does the frequent use of certain stylistic devices lead to their becoming trite?
10. Define the notion of convergence in stylistics and explain its role in textual analysis.

15-Multiple-Choice Tests

1. Expressive means are primarily...

- A) Elements created only by fiction writers
- B) Inherent resources of the language used to intensify meaning
- C) Synonyms of stylistic devices
- D) Always consciously employed

2. Which of the following is a phonetic expressive means?

- A) Metaphor
- B) Whispering
- C) Diminutive suffixes
- D) Archaic vocabulary

3. The Historical Present serves to...

- A) Make speech grammatically incorrect
- B) Create a humorous effect
- C) Describe past events more vividly
- D) Replace the future tense

4. The emphatic use of shall in "He shall do it" expresses...

- A) Uncertainty
- B) Habit
- C) Speaker's determination or coercion

D) Politeness

5. Which suffix is commonly used to create diminutives?

A) -ness

B) -able

C) -y / -ie

D) -ment

6. A word's denotational meaning refers to...

A) Emotional overtones

B) Dictionary definition

C) Slang usage

D) Its poetic connotations

7. Proverbs and sayings contribute to speech by...

A) Obscuring meaning

B) Providing ready-made expressive imagery

C) Making speech excessively formal

D) Creating grammatical ambiguity

8. Which pair contains a neutral and an expressive syntactic version of the same meaning?

A) He left / He is leaving

B) I saw him / Saw him I

C) Mr. Smith came in first / It was Mr. Smith who came in first

D) She worked hard / She works hard

9. A stylistic device is...

A) An automatically formed grammatical pattern

B) A conscious artistic use of language

C) A mistake in communication

D) A type of slang vocabulary

10. In the expression "He enveloped her in a great embrace," the verb envelope functions as...

A) Metonymy

B) Hyperbole

C) Metaphor

D) Irony

11. Which of the following is an example of trite (hackneyed) stylistic device?

A) His mousing walk

B) Sly as a fox

C) A metaphor created for the first time

D) An invented idiom

12. Interjections primarily express...

- A) Logical reasoning
- B) Emotions
- C) Scientific terminology
- D) Formal evaluation

13. When expressive means and stylistic devices occur together in one passage, this phenomenon is known as...

- A) Transformation
- B) Reduction
- C) Convergence
- D) Contrast

14. Which vocabulary layer typically contains emotive meaning?

- A) Scientific terminology
- B) Archaic and poetic words
- C) Neutral words
- D) Technical jargon only

15. Repetition in folk songs is generally NOT considered a stylistic device because...

- A) It has no meaning
- B) It is used unintentionally as part of tradition
- C) It is grammatically incorrect
- D) It always changes the semantic content

UNIT 3 TYPES OF LEXICAL MEANING

The inventory of stylistic devices in a language ultimately derives from the conventionalized use of lexical meanings. Consequently, before we begin examining stylistic devices and their mechanisms, it is necessary first to identify the types of word meanings that operate within them. To do so, we must clarify what constitutes the linguistic unit known as the word. According to linguistic scholars, a word is a linguistic sign that conveys a concept through its form and its meaning. The term concept refers to an abstract, generalized mental representation of phenomena belonging to objective or subjective reality, inclusive of the speaker's impressions, emotional responses, and evaluative attitudes. Word meaning serves as the mechanism by which this conceptual content is materialized linguistically.

Both lexical and grammatical meanings can exhibit polysemy—the capacity of a word to possess multiple, mutually related meanings that develop in semantic evolution. When these meanings remain connected through a discernible associative link, they are interpreted as shades or nuances of a broader semantic structure. However, when semantic divergence progresses so far that the perceived connection between meanings is no longer felt by speakers, the result is the emergence of distinct lexical units—homonyms.

Although the word constitutes the primary medium of representing ideas verbally, it is not the only vehicle through which meaning is communicated. Artistic and symbolic systems—such as sculpture, painting, gesture, music, and various forms of imitation—also convey human experience. When linguistic or non-linguistic signs evoke sensory impressions or figurative associations, these impressions are collectively termed imagery. In verbal art, imagery is predominantly generated through the interaction of different types of meanings.

Within lexical meaning, three principal categories are traditionally distinguished: logical, emotive, and nominal meanings.

a) Logical Meaning

Logical meaning, also referred to as denotative, direct, or referential meaning, identifies the explicit name of an object, concept, or phenomenon. For example, in the words empty, fate, and moon, the logical meanings correspond respectively to “containing nothing,” “the fortune, good or bad, that befalls a person,” and “the natural satellite of the Earth.” These represent primary logical meanings.

Words may also develop secondary logical meanings through metaphorical or metonymic extension. For instance, empty can take on the sense of “lacking significance,” as in empty words, or even “hungry” in colloquial usage. Many stylistic devices—particularly metaphor and metonymy—emerge from the interplay of a word’s primary and secondary logical meanings.

The collection of all meanings recorded in authoritative English and American dictionaries constitutes the semantic structure of the word. The central component of this structure is the lexical meaning proper. Meanings arising only within specific communicative situations—meanings not permanently incorporated into the dictionary record—are termed contextual meanings. These arise exclusively in discourse and disappear when removed from the original context.

Consider the difference in the meaning of presence in the following sentences:

The governor said that he would not allow the presence of federal troops on the soil of his state.

Here, presence retains its dictionary meaning: “the state of being physically present.”

The General has been faced with a problem as old as France's presence in Algeria.

In this sentence, presence acquires a contextual meaning approximating "occupation" or "domination."

When a dictionary meaning and a contextual meaning are invoked simultaneously, the effect is termed an interaction of dictionary and contextual meanings, which plays a crucial role in stylistic coloration.

Because words possess vast potential for semantic development, contextual meanings may eventually stabilize and enter common usage. For example, the word cut originally denoted a physical action or the resulting incision, but later developed the derivative meaning "reduction" (e.g., a cut in prices), which originated as a contextual meaning.

b) Emotive Meaning

The semantic content of a word is not limited to its logical component. Many lexical items also convey emotive—also known as connotative or stylistic—meaning. Unlike logical meaning, emotive meaning does not denote external reality directly; rather, it expresses the speaker's subjective feelings, attitudes, and value judgments concerning objects, events, or interlocutors.

These meanings are often codified in dictionaries and thus form part of a word's overall semantic structure. For example, in Graham Greene's phrase, "I feel so darned lonely," the word darned contributes solely an emotive evaluative tone; its function is expressive rather than referential.

Some words consist almost entirely of emotive meaning and function as interjections, e.g., alas, oh, ah, pooh, gosh. Others, such as Christ, God, goodness gracious, bloody, damn, and similar expletives, frequently operate in purely emotive capacity. The

emotive component may also dominate in otherwise neutral words depending on the communicative context. Shakespeare's humorous apostrophe to a wall—"O sweet, O lovely wall... O wicked wall"—illustrates how contextual use can imbue common nouns with strong emotional coloring.

Large groups of lexical units are characteristically emotive:

Interjections: O!, alas!, hey!, gosh!

Exclamatory expressions: Good! Well! Look out! Hurrah! Heavens!

Oaths and swear words: Upon my word! The devil! Damn!

Emotional intensifiers: awfully, terrific, dreadful, fantastic

In certain contexts, everyday adjectives such as horrible or awfully sweet lose their original logical content and function almost exclusively as emotive amplifiers. Other words with positive or negative evaluative force—love, hate, motherland, hero, traitor, scoundrel—are likewise notable for their inherent emotivity.

Diminutive suffixes also introduce emotive connotations into otherwise neutral nouns, as in booklet, townlet, birdie, or shirtie, where the additional morphological material conveys affection, smallness, or endearment.

In all cases, context plays a decisive role in determining whether a word is activated in its emotive or logical sense.

c) Nominal Meaning

Nominal meaning is characteristic of proper names—words that denote individual entities and are conventionally capitalized. Examples include Longfellow, Black Sea,

and Smith. Although these originally derive from logical meanings, their referential connection often becomes opaque over time.

Proper names may coincide in form with common nouns, producing pairs such as Miss Hope (hope), Mrs. Brown (brown), or Browning (pistol). In some instances, a proper name may evolve into a common noun through the process of semantic generalization. Such transformations typically occur when an individual becomes associated with a particular action, behavior, or role that society eventually treats as a type rather than an instance. The words hooligan (from the Irish surname Houligan) and boycott (from Captain Boycott) are classic examples: their original nominal meanings have faded, leaving only the generalized logical meanings within the language system.

Thus, nominal meanings may develop into full-fledged lexical meanings, contributing to the dynamism of the vocabulary and enriching stylistic possibilities.

ANSWER THE QUESTIONS:

1. Explain the concept of polysemy and its significance in the formation of stylistic devices.
2. How does contextual meaning differ from dictionary meaning, and why is this distinction important in stylistic analysis?
3. Describe the process by which contextual meanings can become conventionalized and eventually included in the semantic structure of a word.
4. What role does the interplay of primary and secondary logical meanings play in the creation of imagery?
5. Define emotive meaning and discuss how it differs from logical (denotative) meaning.

6. Give examples of lexical items that possess purely emotive meaning and explain their stylistic effect in discourse.
7. How can diminutive suffixes introduce emotive meaning into otherwise neutral words? Provide illustrative examples.
8. Discuss the ways in which proper nouns (nominal meanings) may evolve into common nouns and eventually acquire logical meanings.
9. Why is context crucial in determining whether a word is used in its logical or emotive sense?
10. Analyze the role of emotive intensifiers in shaping the speaker's evaluative attitude in literary or spoken communication.

15-Multiple-Choice Tests

1. Polysemy refers to:
 - A) Words that sound alike but have different meanings
 - B) A word having multiple related meanings
 - C) A word used only in one specific context
 - D) The emotional coloring of a word
2. When semantically unrelated meanings emerge from one form, the result is:
 - A) Synonyms
 - B) Homonyms
 - C) Metaphors
 - D) Derivatives

3. Dictionary meanings that appear in all standard lexicons are called:

- A) Contextual meanings
- B) Occasional meanings
- C) Lexical meanings
- D) Emotional meanings

4. Contextual meaning is defined as:

- A) A permanent part of the word's meaning
- B) The emotional value attached to a word
- C) A meaning arising only in a specific situation
- D) A grammatical usage of a word

5. The interaction of dictionary meaning and contextual meaning occurs when:

- A) Only the contextual meaning is perceived
- B) The dictionary meaning is obsolete
- C) Both meanings are sensed simultaneously
- D) The word has only one meaning

6. Logical meaning is also referred to as:

- A) Evaluative meaning
- B) Referential or denotative meaning
- C) Derivative meaning
- D) Ambiguous meaning

7. Which of the following words has purely emotive meaning?

A) Moon

B) Alas

C) Box

D) Reduction

8. Words such as “bloody,” “damn,” and “goodness gracious” function primarily as:

A) Logical markers

B) Grammatical forms

C) Emotive expressions

D) Nominal identifiers

9. Diminutives like "booklet" or "birdie" express:

A) Only logical meaning

B) Contextual meaning

C) Emotive connotations such as affection or smallness

D) Nominal reference

10. Proper nouns correspond to which type of meaning?

A) Logical meaning

B) Nominal meaning

C) Contextual meaning

D) Polysemous meaning

11. The word boycott historically originated from:

- A) A scientific term
- B. A fictional character
- C) A grammatical process
- D) A proper name

12. Which example demonstrates a secondary logical meaning of "empty"?

- A) Empty box
- B) Empty of meaning (senseless)
- C) Empty room
- D) Empty bottle

Correct answer: B

13. Emotive meaning expresses:

- A) Objective reference to reality
- B) The speaker's attitude and feelings
- C) Grammatical relations
- D) Nominal identification

14. The meaning of presence as "occupation" in the phrase "France's presence in Algeria" is an example of:

- A) A dictionary meaning
- B) A nominal meaning

C) A contextual meaning

D) An emotive meaning

15. Imagery in language is produced primarily by:

A) Repetition of consonants

B) Interplay of different types of meaning

C) Only logical meaning

D) Nominal references

UNIT 4 THE LEXICAL STRUCTURE OF STYLISTICS: NEUTRAL, COMMON LITERARY AND COMMON COLLOQUIAL VOCABULARY

A preliminary understanding of any language's vocabulary requires viewing it as a structured system in which all constituent units' function in complex interrelation. The lexical inventory of a language does not exist as a random collection of items; rather, it is an organized whole whose elements are simultaneously interdependent, interconnected, and, to a certain extent, autonomous. Within the broader division of language into colloquial and fictional (or literary) usage, the vocabulary of English is traditionally classified into three principal strata: the literary, the neutral, and the colloquial. Each of these layers is characterized by a particular stylistic orientation. The literary stratum conveys a bookish, elevated tone; the colloquial stratum expresses the informality of everyday spoken interaction; and the neutral stratum is stylistically unmarked, functioning without inherent coloring and operating freely across all communicative domains. Owing to its unrestricted nature, neutral vocabulary constitutes the foundation of language use and permeates all discourse types.

These three vocabulary layers further subdivide into specific categories. The literary stratum, which lacks any local or dialectal limitations, comprises the following segments:

1. common literary words;
2. terminology;
3. poetic diction;
4. archaic vocabulary;
5. barbarisms and foreign lexical items;
6. neologisms.

The **colloquial stratum** includes:

1. common colloquial words;
2. slang;
3. jargonisms;
4. professional or occupational vocabulary;
5. dialectal lexical items;
6. vulgarisms.

The vocabulary shared by the common literary, neutral, and everyday colloquial layers is collectively referred to as Standard English Vocabulary. The specialized categories situated within the literary stratum are considered special literary vocabulary, whereas those within the colloquial stratum are classified as special colloquial or non-literary vocabulary.

a) Neutral Words

Neutral vocabulary, which constitutes the core and the largest portion of English lexical resources, is equally present in both literary and colloquial usage. Because of their broad functional range, neutral words frequently form the basis for synonymic and polysemic relations within the language. While many neutral words are monosemantic in their primary function, the group as a whole lacks any inherent stylistic shading. This distinguishes neutral vocabulary from both literary and colloquial items, each of which carries its own stylistic value.

b) Common Literary Words

Common literary words are typically employed in formal communication, academic writing, and elevated speech. They are distinguished from colloquial vocabulary primarily by their stylistic function. Synonyms within this domain generally differ more in stylistic and ideographic nuance than in semantic substance. Absolute synonyms are exceedingly rare in natural language; therefore, the primary distinction between synonymic pairs is often stylistic. Colloquial synonyms usually carry a greater degree of emotive or expressive coloring, while neutral words remain devoid of emotional connotation. Because the boundaries between common literary, neutral, and common colloquial vocabulary are fluid and overlapping, the neutral lexical layer represents the central core of Standard English. Synonyms derived from this neutral core—whether literary or colloquial—tend to express more specific, differentiated meanings.

c) Common Colloquial Words

Common colloquial vocabulary represents another integral segment of Standard English and is widely used in everyday communication. This category may be subdivided into several groups.

The first group includes words that undergo phonetic modification.

This involves:

- a) phonetic reduction and shortening of word combinations, e.g., *s'long* (so long), *lemme* (let me), *gimme* (give me), *gonna* (going to);
- b) omission of individual sounds, e.g., *'im* (him), *cos* (because), *'ud* (would), *'ave* (have), *'eaven* (heaven), *yeh* (yes).

Such forms often reflect the speech of uneducated or informal conversation: *kin* (can), *yuh* (you), *git* (get), *yer* (your), *tuh* (to). Instances of grammatical deviation also appear: *yuh gotta lawyers?* (Have you got a lawyer?), *hain't yuh?* (haven't you?), *there hain't no rules* (there are no rules).

Children's speech likewise contains numerous reduced forms and diminutive derivatives: *doc* (doctor), *telly* (television), *fridge* (refrigerator), as well as diminutives such as *beastie*, *milkie*, *kissy*, *titter*.

The second group comprises colloquial words whose form and meaning are altered through derivational processes. New lexical items (neologisms) may emerge through suffixes that convey negative or humorous connotation: *noddy* (an idiot), *wordling* (a talkative person), *giglet* (a girl laughing foolishly). Other nouns are created with suffixes denoting characteristic features: *dolly* (a fashionably dressed young woman), *nestling* (a young bird unable to fly).

The third group includes words that acquire context-dependent meanings.

For example:

He was getting along in years → "He was growing old";

I like his get-up → "I like his manner or appearance";

Let me know have you come out → "Let me know the results."

In these cases, verbs such as *get* and *come* do not retain their primary dictionary meanings but instead assume new, contextually defined semantic shades.

ANSWER THE QUESTIONS:

1. How is the vocabulary of a language conceptualized as a system, and why is this systemic view important for linguistic analysis?
2. What are the three main lexical strata of the English language, and how do they differ in stylistic orientation?
3. Why is the neutral vocabulary considered the core of Standard English?
4. What types of words are included in the literary vocabulary, and what distinguishes them from colloquial items?

5.How do stylistic differences shape the relationship between literary, neutral, and colloquial synonyms?

6.In what ways do phonetic reductions contribute to the formation of common colloquial vocabulary?

7.How does children's speech illustrate typical processes of colloquial word formation?

8.What linguistic mechanisms are involved in creating colloquial neologisms with negative or humorous connotations?

9.How do context-dependent shifts in meaning contribute to semantic variation in colloquial speech?

10.What criteria distinguish special literary vocabulary from special colloquial (non-literary) vocabulary?

15-Multiple-Choice Tests

1. The neutral stratum of vocabulary is characterized by:

A) Strong emotional coloring

B) Strict literary usage

C) Lack of stylistic coloring

D) Dialectal limitation

2. Which of the following belongs to the literary vocabulary?

A) Slang

B) Poetic words

C) Vulgarisms

D) Dialectisms

3. Which vocabulary stratum has the widest functional range?

A) Literary

B) Colloquial

C) Neutral

D) Dialectal

4. The term “Standard English Vocabulary” includes:

A) Only literary vocabulary

B) Only colloquial vocabulary

C) Neutral, common literary, and common colloquial vocabulary

D) Only academic terminology

5. Which of the following is an example of phonetic reduction in colloquial speech?

A) dolly

B) gimme

C) nestling

D) poetic diction

6. Archaic words belong to which category?

A) Common colloquial vocabulary

B) Special colloquial vocabulary

C) Neutral vocabulary

D) Literary vocabulary

7. Colloquial vocabulary often shows:

A) Elevated, bookish tone

B) Formal structure

C) Violations of grammar rules

D) Use only in written style

8. Which of the following is a characteristic of colloquial neologisms like “noddy” or “giglet”?

A) They are created through borrowing from French

B) They use suffixes with expressive or negative connotations

C) They follow classical derivational rules only

D) They appear only in poetic style

9. The main distinction between literary and colloquial synonyms is usually:

A) Semantic incompatibility

B) Stylistic difference

C) Historical origin

D) Grammatical function

10. Which group of vocabulary lacks inherent stylistic emotiveness?

A) Literary

B) Colloquial

C) Neutral

D. Slang

11. “Fridge”, “telly”, and “doc” illustrate:

A) Jargonisms

B) Dialectal vocabulary

C) Children’s reduced forms

D) Poetic archaisms

12. The phrase He was getting along in years illustrates:

A) Poetic diction

B) Contextual meaning shift

C) Archaic meaning

D) Terminology

13. Which of the following is NOT part of special colloquial vocabulary?

A) Vulgarisms

B) Jargonisms

C) Professional words

D) Terms

14. The word kin (for can) is an example of:

A) Grammatical violation

B) Phonetic deformation

C) Terminology

D) Archaic vocabulary

15. Neologisms in colloquial speech often arise through:

A) Lexical borrowing from Latin only

B) Random errors in children's speech

C) Productive suffixation with stylistic connotation

D) Changes in syntactic structure

UNIT 5 SPECIAL LITERARY VOCABULARY

a) Terms

In the study of linguistics and lexicology, terms are defined as lexical units that designate concepts within specific branches of human knowledge. The formation of terms is typically dynamic, as they are coined freely to respond to emerging scientific and technical developments, and they are readily accepted within specialized fields. Examples of terms include *micro-linguistics*, *phoneme*, *vocalism*, *amplitude*, *charge*, *antibiotic*, and *penicillin*. These lexical items are often linked to distinct scientific or technological domains.

Over time, however, the distinction between technical terms and general vocabulary may blur. Many words that originated as highly specialized terms eventually enter the common lexicon, losing their exclusive technical character—a process which may be termed *determinization*. For instance, the words *television* and *radio* have long since transitioned from technical terminology to routine usage.

Terms may also be employed in literary contexts, particularly in emotive or aesthetic writing, to enhance the vividness and realism of narrative. A notable example is A.J. Cronin's novel *The Citadel*, in which medical terminology such as *dermatitis* and *psoriasis* is used alongside common words that acquire terminological weight within the text, e.g., *blood condition*, *treating*, *locally*, and *dieting*. In literary contexts, terms can assume figurative or emotive meanings, thereby enriching narrative depth and character development. For example, *atomic*, while originally a strictly scientific term in *atomic energy*, *atomic bomb*, and *atomic weight*, gains metaphorical resonance in phrases such as *atomic age* or *atomic music*.

In general, terms are monosemantic and possess a denotatively independent meaning; yet, in literary contexts, they may acquire connotative, figurative, or emotionally colored senses.

Functions of terms:

1. In scientific discourse: to provide precise, unambiguous representation of concepts.
2. In literary or emotive prose: to characterize professions, evoke realism, or enhance stylistic and aesthetic effect.

b) Poetic Words

Poetic words represent a lexical category situated between technical terms and archaic vocabulary. They are primarily associated with literary texts, especially poetry, and are valued for their monosemantic clarity and elevated stylistic tone. Poetic words often preserve older lexical forms, linking them to historical or archaic usages, yet they are primarily utilized for their aesthetic effect. Examples include *steed* (horse), *woe* (sorrow), and *to behold* (to see).

Throughout English literary history, poetic vocabulary has varied in prominence, influenced by movements such as Classicism and Romanticism, which emphasized innovation in literary diction. Poetic words serve multiple stylistic purposes: they establish mood, convey heightened emotion, and occasionally enable satirical effect. While frequent usage may diminish the emotive impact of certain words, they remain an essential resource for the literary elevation of language.

c) Archaic Words

Languages are continually evolving; as new terms enter, older ones often become obsolete. Archaic words are lexical units that have fallen out of common usage or have been modified in form, rendering them largely unrecognizable in contemporary

language. Examples from English include pronouns such as *thee*, *thou*, *thy*, and *thine*, as well as verb forms like *hath* and *makest*.

Archaic vocabulary can be classified into three stages:

1. Obsolescent words: Rarely used but still recognizable (e.g., *thou*, *thy*).
2. Obsolete words: Words that are markedly out of fashion but retain recognition among speakers (e.g., *methinks*, *nay*).
3. Archaic proper: Words that are no longer familiar in Modern English and have either disappeared or evolved substantially from Old English (e.g., *troth*, *losel*).

Archaic words are particularly significant in historical and period literature, where they are used to impart authenticity to dialogue or narrative. Authors such as Walter Scott skillfully integrated archaic elements to evoke historical atmospheres, using only a selective number of outdated words to achieve a realistic effect without overwhelming contemporary readers.

d) Foreign Words and Barbarisms

Another layer of lexical stratification involves foreign borrowings and barbarisms. Barbarisms are words adopted from other languages while preserving their original spelling and pronunciation. They represent a dramatic level of lexical introduction, often retaining their foreign identity. Foreign words, even when integrated into English, frequently maintain terminological or stylistic functions. Examples include *chic* (fashionable), *bon mot* (witty remark), and *adieu* (goodbye).

Barbarisms differ from foreign borrowings in that the latter may become fully assimilated into English vocabulary (e.g., *solo*, *tenor*), while the former remain visually and phonetically foreign. Stylistically, both are used in literary texts to provide local color, characterizing setting, culture, or speaker identity. For instance, in Thackeray's

Vanity Fair, German words like *schinken*, *braten*, and *kartoffeln* are italicized to convey cultural context and authenticity. Similarly, foreign words in dialogue may signal a character's nationality or social background.

e) Neologisms

Neologisms are newly coined words or expressions created to articulate novel concepts or phenomena. They arise from technological, scientific, and cultural innovations or from creative needs in literature. A neologism ceases to be “new” once it becomes standardized in dictionaries or common usage.

Neologisms may be categorized as:

- a) Terminological neologisms: Words created to describe new scientific or technical concepts (e.g., *artificial satellite*, *sputnik*).
- b) Stylistic neologisms: Words coined for expressive, literary, or humorous purposes (e.g., *missileer*, *jacketed*, *jerseyed*).

Common methods of neologism formation include:

- Affixation: e.g., *villagize*, *moisturize*, with suffixes like -ize conveying a formal or bookish tone.
- Compounding and blending: e.g., *musical comedy* → *musicomedy*, *cinema* + *actress* → *cinemactress*, *smog* (smoke + fog).
- Abbreviations and acronyms: Particularly prevalent in scientific discourse, e.g., LASER (*Light Amplification by Stimulated Emission of Radiation*), UNESCO.
- Nonce-words: Created for a singular context or playful effect, often remaining peripheral to standard vocabulary. Examples include playful morphological constructions such as *mother-in-law'ed* or *Do-it-yourself book*.

Neologisms in literature often serve to produce humor, enrich expression, or create vivid stylistic effects. In journalistic contexts, neologisms may emerge rapidly and disappear just as quickly, illustrating the dynamic, context-sensitive nature of modern English lexicon.

ANSWER THE QUESTIONS:

1. What is a term, and what is its primary function in scientific discourse?
2. Explain the process of "determinization" and give an example.
3. How can a term acquire a figurative or emotive meaning in literary texts?
4. What are poetic words, and how do they differ from terms and archaic words?
5. Describe the stylistic functions of poetic words in literature.
6. Define archaic words and explain the three stages of word aging in English.
7. How are archaic words used by authors in historical novels? Give an example.
8. What are barbarisms, and how do they differ from foreign words fully assimilated into English?
9. Explain how neologisms are formed and distinguish between terminological and stylistic neologisms.
10. What role do nonce-words and blends play in modern English, particularly in literary texts?

15-Multiple-Choice Tests

1. Which of the following is an example of a scientific term?
A) Steed
B) Phoneme

C) Methinks

D) Chic

2. Determinization refers to:

A) The process of creating archaic words

B) The adoption of technical terms into common vocabulary

C) The coining of nonce-words

D) The stylistic use of foreign words

3. A term can acquire figurative meaning when:

A) Used strictly in laboratory reports

B) Used in literary or emotive texts

C) Spelled incorrectly

D) Forgotten by speakers

4. Which of the following is a poetic word?

A) Psoriasis

B) Behold

C) Antivirus

D) Sputnik

5. What is the primary function of poetic words?

A) To convey precise scientific meaning

B) To establish mood and emotional effect in literary texts

C) To describe culinary dishes

D) To form acronyms

6. Which of the following is an archaic pronoun?

A) They

B) Thee

C) Her

D) Him

7. Words like troth and losel are examples of:

A) Neologisms

B) Poetic words

C) Archaic proper words

D) Borrowings

8. Barbarisms are characterized by:

A) Full assimilation into English

B) Retaining original foreign spelling and pronunciation

C) Being used only in poetry

D) Being scientific terms

9. Which of the following is a fully assimilated foreign word in English?

A) Tenor

B) Adieu

C) Bon mot

D) Kolkhoz

10. Neologisms are primarily created:

A) To describe obsolete items

B) To express new concepts or innovative ideas

C) To replace archaic words

D) To imitate foreign languages

11. A stylistic neologism is:

A) A word used strictly in technical terminology

B) A word coined for expressive or aesthetic purposes

C) A word that has become archaic

D) A borrowed word

12. Which word formation process combines two words into one new word?

A) Affixation

B) Blending

C) Loan translation

D) Contraction

13. The word smog (smoke + fog) is an example of:

A) Archaic word

B) Poetic word

C) Blend

D) Term

14. Nonce-words are:

A) Words that enter dictionaries immediately

B) Words coined for a single context or temporary effect

C) Words that are borrowed from other languages

D) Words used in scientific terminology

15. Foreign words and barbarisms are stylistically used in literature primarily to:

A) Confuse the reader

B) Provide local color and characterize setting or speakers

C) Replace archaic English words

D) Signal scientific accuracy

UNIT 6 SPECIAL COLLOQUIAL VOCABULARY

In English linguistics, non-literary vocabulary encompasses a broad spectrum of words and expressions that exist outside the conventions of standard literary language. These linguistic forms serve various social, stylistic, and functional purposes and include slang, jargons, professionalisms, dialectal words, and vulgarisms. Each of these layers of vocabulary demonstrates unique features and contributes to the richness and dynamism of English communication.

a) slang

Slang refers to a category of non-literary vocabulary that is characterized by its playful, innovative, and often ironic qualities. It is primarily associated with conversational speech and is known for its expressive and sometimes unconventional use of language. Slang frequently deviates from established grammatical and lexical patterns, making it appear “uncouth” or socially non-standard. Despite these characteristics, slang possesses a remarkable power of expression and is often valued for its vividness, flexibility, and figurative richness.

J. B. Greenough and C. L. Kitteridge describe slang as “a vagabond form of speech, always hanging in the background of the speech but relentlessly thrusting itself into the very highest society,” highlighting its persistent and dynamic presence in language. In lexicographic practice, the abbreviation “sl.” signals that a word or expression is non-literary and colloquial.

Slang can be further classified into subtypes according to social and contextual use: teenage slang, university or student slang, public-school slang, prison slang, war slang, and occupational slang (e.g., legal slang). Examples of slang terms include those referring to money (beans, lolly, brass, dibs, dough), body parts (attic, brainpan, hat, nut, upper storey), and states of intoxication (boozy, cock-eyed, high). Literary authors, such

as J. Galsworthy, have historically employed slang to convey colloquial color, using expressions like ripping, topping, corking, swell, or A-1 in place of “good” or “excellent.”

The functional significance of slang in written texts includes the depiction of character speech, the creation of humorous effects, and the establishment of a particular social or stylistic tone. Illustrative examples include: *bread-basket* (stomach), *cradle-snatcher* (an older man marrying a younger woman), *a big head* (a booster), *go crackers* (go mad), and *old-bob* (a shilling).

Stylistically, slang may manifest in several forms:

1. **Thieves’ cant:** words with secretive or subcultural connotations, e.g., *dirt* (money), *dotty* (mad), *a barker* (gun), *to dance* (to hang).
2. **Conversion-based formations:** nouns converted to verbs or vice versa, such as *agent* (n.) – *to agent* (v.), or *alter* – *to alter*.
3. **Abbreviations:** e.g., *rep* (reputation), *cig* (cigarette), *ad* (advertisement), *sis* (sister), *ma* (mother).
4. **Set colloquial expressions:** e.g., *to go in for*, *in a way*.
5. **Morphosyntactic irregularities:** e.g., *How come?*, *I say*, or double negatives such as *I don’t know nothing*.
6. **Neologisms:** recently coined words not yet incorporated into Standard English; for instance, *kid* (child) was once slang but has since become a standard colloquial term.

Although slang is often perceived as central to colloquial speech, it is subject to overestimation in terms of its social or literary importance. Its primary value lies in its expressivity, vividness, and capacity to enrich informal communication.

b) Jargons

Jargon refers to a specialized set of terms used by members of particular social groups, professions, or activities. Unlike slang, jargon derives from existing vocabulary but applies words with new, context-specific meanings. Jargon is often perceived as complex or obscure by outsiders due to its structural irregularities or precise, field-specific usage.

Social rather than regional in nature, jargon exists across diverse domains, including law enforcement, the military, sports, academia, and other professions. Examples of student jargon include: *exam* (examination), *math* (mathematics), *trig* (trigonometry), *ec* (economics), *big gun* (an influential person), and *egg* (an inexperienced pilot).

Jargons are further distinguished into **common jargons**, which have gradually permeated general usage and are widely understood, and **specialized jargons**, confined to particular occupational groups. Over time, many words that originated as jargon or slang have become standard colloquial terms in English. Examples include *kid*, *fun*, *queer*, *bluff*, and *humbug*. However, certain jargon expressions, such as *soup* and *flannel* for *bread* and *cheese*, remain obscure outside their original social context.

c) Professionalisms

Professionalisms are vocabulary items specific to distinct areas of human activity, particularly trades, occupations, or specialized fields of knowledge. They serve to identify precise concepts, instruments, tools, or techniques and are closely related to technical or scientific terms. While terms often denote new concepts arising from innovation, professionalisms tend to label existing objects, procedures, or roles within a particular professional community.

The function of professionalisms includes establishing a person's professional vocabulary, conveying expertise, and enhancing the accuracy and realism of character

portrayal in literature. Unlike slang, professionalisms are monosemantic and avoid polysemy. Examples across professions include: *tin-fish* (submarine), *block-buster* (a bomb designed to destroy buildings), and *piper* (a pastry decorator using a cream pipe). Medical examples include: *heart man* (cardiologist), *red ink* (blood), *ten bones* (fingers), and *med school* (medical college).

In literature, professionalisms often appear in dialogue or narrative to establish realism and to signal characters' education, social background, or occupational knowledge. Over time, some professionalisms may lose their specialized sense and enter broader colloquial usage.

d) Dialectal words

Dialectal words form part of the non-literary English vocabulary and are region-specific. They are not usually included in standard literary English, though many have been adopted into colloquial usage. Dialectal vocabulary may originate from Scottish, Irish, Northern, Southern, or urban working-class dialects. For instance, Scottish words such as *lass* (girl) and *lad* (boy), Southern dialect forms like *volk* (folk) or *vound* (found), and Cockney expressions such as *cows* (half a note) or *poppy* (money) demonstrate the functional role of dialect in conveying regional color and character traits.

Writers often employ dialectal words for stylistic purposes, particularly to achieve characterization, convey social background, or impart authenticity to speech. However, excessive use of dialectal forms can obscure meaning and interfere with the standardization of English.

e) Vulgar Words

Vulgarisms are words or expressions that belong to non-standard English and are considered coarse, offensive, or socially inappropriate. They differ from colloquialisms in that they are generally avoided in polite or literary speech and are often censored or

euphemized in written records. Vulgarisms serve a primarily emotive function, expressing strong feelings such as anger, frustration, or surprise, similar to interjections.

The intensity of vulgarisms varies, ranging from milder expletives (e.g., *damn*, *bloody*, *son of a bitch*, *to hell*) to highly offensive language, often euphemistically represented by initials (e.g., *d-* for *damn*, *b-* for *bloody*). While coarse language can include grammatical errors, non-standard accent, or intentional word perversions, only overtly offensive words constitute vulgarisms. They are predominantly restricted to emotive or direct speech contexts in literature, highlighting psychological or social intensity rather than contributing to semantic content.

ANSWER THE QUESTIONS:

1. Define slang and explain its main characteristics.
2. How does slang differ from jargon in terms of social and linguistic function?
3. Provide three examples of slang words and their meanings.
4. What is a professionalism, and how does it differ from technical terms?
5. Explain the functional role of dialectal words in literature.
6. What are vulgarisms, and in what contexts are they typically used?
7. How can abbreviations and neologisms be classified within slang?
8. Describe the social and regional aspects of jargon.
9. Explain the term “dejargonized” with an example.
10. Discuss how slang and professionalisms can influence character portrayal in literature.

15-Multiple Choice Tests

1. Which of the following best defines slang?

- A) Words used exclusively in academic writing
- B) Non-literary vocabulary that is playful, expressive, and often ironic
- C) Vocabulary specific to a profession or trade
- D) Regional variations of English vocabulary

2. The abbreviation “sl.” in a dictionary indicates:

- A) A professional term
- B) A dialectal word
- C) A non-literary, colloquial term
- D) A vulgarism

3. Which of the following is an example of slang for money?

- A) Tin-fish
- B) Beans
- C) Heart man
- D) Ma

4. Jargon is best described as:

- A) Obsolete words no longer in use
- B) Specialized vocabulary used within social or professional groups
- C) Words used only in literature

D) Vulgar or offensive words

5. Which of the following is an example of student jargon?

A) Repts (reputation)

B) Trig (trigonometry)

C) Pip (pastry decorator)

D) Kid (child)

6. Professionalisms are:

A) Monosemantic words specific to a profession or trade

B) Playful and ironic words used in conversation

C) Regional words that indicate dialect

D) Offensive words used for emotive impact

7. Which of the following is a dialectal word of Scottish origin?

A) Lad

B) Tin-fish

C) Booyah

D) Rep

8. Vulgarisms are primarily used to:

A) Introduce technical precision in speech

B) Convey strong emotions such as anger or frustration

C) Teach standard grammar

D) Indicate professional expertise

9. Which of the following is an example of a slang expression for “head”?

A) Brainpan

B) Egg

C) Piper

D) Trig

10. The term “dejargonized” refers to:

A) A slang word that becomes vulgar

B) A jargon word that enters common colloquial usage

C) A dialectal word adopted into standard English

D) A professionalism no longer used

11. Which type of non-literary vocabulary is most closely associated with a particular occupation?

A) Slang

B) Jargon

C) Dialectal words

D) Vulgarisms

12. Which of the following is an example of a professionalism in medicine?

A) Heart man

B) Brass

C) Lolly

D) Kid

13. Slang words can be created by all the following methods EXCEPT:

A) Conversion of nouns into verbs

B) Morphosyntactic irregularities

C) Adoption of regional dialects

D) Use of existing literary terms without modification

14. Which of the following slang expressions means “bored or slow”?

A) To coom

B) Drag

C) Big gun

D) Tin-fish

15. Cockney dialect is particularly associated with:

A) Scottish regional speech

B) Working-class London speech

C) American military slang

D) Medical professional jargon

UNIT7 PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

The stylistic interpretation of a given utterance extends far beyond its mere grammatical structure and denotative meaning. While individual words may inherently carry minimal aesthetic or phonetic appeal, their deliberate arrangement within a sequence of words can generate significant acoustic and stylistic effects. The systematic organization of sounds, when skillfully employed, has the capacity to evoke nuanced emotional responses, highlight particular elements of an utterance, and establish a distinct auditory pattern that enhances the overall expressive impact of the text. The phonetic devices and stylistic techniques examined here serve the purpose of producing a heightened acoustic effect, emphasizing key components of the utterance, and eliciting specific reactions from readers or listeners. Among these devices, euphony occupies a central role, representing the harmonious combination of sounds that produces a pleasing auditory effect. Euphony is frequently achieved through the strategic use of such phonetic stylistic devices as alliteration, onomatopoeia, rhyme, and rhythm. Importantly, the rules governing euphony in prose differ from those in poetry, reflecting the unique functional and aesthetic requirements of each literary genre. Each of these devices operates differently, creating distinct stylistic effects depending on the context and the medium in which they are employed.

a) Onomatopoeia

Onomatopoeia involves the utilization of words or combinations of words whose sounds imitate or evoke natural phenomena. A prime example is found in Shelley's line: "*And the great pines grown aghast,*" where the repeated [g] and [r] sounds mimic the turbulent rustling of the forest in a stormy setting. Onomatopoeia can be categorized into two types: direct and indirect. Direct onomatopoeia pertains to words that explicitly reproduce natural sounds, such as *ding-dang*, *bang*, *cuckoo*, *mew*, or *ping-pong*. These words vary in the degree of their imitative quality and may also acquire transferred or

metaphorical meanings; for instance, the verb *to croak* literally describes the harsh sound of frogs or ravens, yet figuratively it may signify a hoarse human voice, protest, or ominous prediction. Indirect onomatopoeia, occasionally referred to as “echo-writing,” comprises sequences of sounds that resonate with the meaning of the utterance rather than directly imitating an external sound. Edgar Allan Poe’s line “*And the silken, sad, uncertain rustling of each purple curtain*” demonstrates this: the repeated [s] sound evokes the soft, rustling motion of the curtains, blending auditory effect with semantic content. Onomatopoeic words can be classified further into categories: sounds of movement (*bang, boom, rustle, hum, crash, whip*), human communication (*babble, giggle, grumble, murmur, whisper*), animal and insect sounds (*huzz, crackle, crow, hiss, moo, mew, purr, roar*), water sounds (*splash*), and metallic sounds (*clinc, tinkle*).

b) Alliteration

Alliteration is a phonetic stylistic technique characterized by the repetition of initial consonant sounds in successive or closely connected words, thereby generating a musical or rhythmic quality. Examples include phrases such as “*And the day is dark and dreary*”, “*no pay, no play*”, or “*fate and fortune*”. In many instances, alliteration is not employed merely for ornamental purposes but as a means of conveying emotional undertones, which the reader interprets individually. Repetition of specific sounds can evoke complex affective responses such as fear, sorrow, or tension. Historically, alliteration formed a foundational rule in Old English verse, wherein every stressed word in a line often began with the same sound or sound cluster. This principle has endured in folklore and literary tradition, and today alliteration continues to play a prominent role not only in poetry but also in narrative prose, journalistic writing, and common proverbs, serving to draw attention, emphasize key elements, and enhance the musicality of language. Notable examples include titles such as *School for Scandal* and *Sense and Sensibility*, and proverbs like *safe and sound*, *blind as a bat*, or *out of the frying pan into*

the fire. In modern belles-lettres, alliteration is regarded as an emphatic phonetic device, capable of producing strong melodic and emotional effects within a text.

c)Rhyme

Rhyme constitutes the repetition of identical or similar sounds in two or more words, typically arranged at regular intervals within a text. In poetry, rhyming words are conventionally positioned at the ends of lines, as in *play, day, say* or *pleasure, measure*. Rhyme serves multiple stylistic functions, including enhancing memorability, providing aesthetic pleasure, and structuring poetic composition. Rhyme may be categorized according to the similarity of sounds: full rhymes exhibit complete correspondence between vowels and subsequent consonants (*tenderly–slenderly; finding–binding*), whereas incomplete rhymes may involve either consonant or vowel correspondence alone, as in *flesh–fresh* (vowel rhyme) or *worth–forth* (consonant rhyme). Variations in rhyming patterns produce diverse structural effects, including couplets (*aa*), triple rhymes (*aaa*), cross rhymes (*abab*), and frame rhymes (*abba*). Internal rhyme, occurring within a single line, contributes further to the musicality of poetry. Additionally, colloquial rhymes, such as *harum-scarum, lovey-dovey, or mumbo-jumbo*, may serve humorous or characterizing functions, demonstrating rhyme's versatility beyond conventional verse. Overall, rhyme functions as a fundamental organizing principle in poetry, marking line endings, structuring stanzas, and enhancing the text's melodic and mnemonic qualities.

d)Rhythm

Rhythm, a pervasive element in human expression, encompasses the regular alternation of stressed and unstressed syllables in speech or verse. In poetry, rhythm represents an organic reflection of poetic emotion, contributing to the musicality, cadence, and overall aesthetic effect of a composition. The basic rhythmic unit in English verse is the foot, of which there are five primary types: iambus (unstressed–

stressed), trochee (stressed–unstressed), dactyl (stressed–unstressed–unstressed), anapest (unstressed–unstressed–stressed), and amphibrach (unstressed–stressed–unstressed). Examples from canonical authors illustrate the expressive capacity of each foot. While rhythm in verse is systematic and integral to the poetic form, prose may also exhibit rhythmic organization through parallel constructions, repetition, enumeration, or syntactic variation, such as inversion, polysyndeton, or asyndeton. A paradigmatic instance of rhythmic prose is found in Dickens’ opening of *A Tale of Two Cities*: “*It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness...*”, where repeated syntactic structures establish a heightened narrative tension and musicality. Thus, rhythm functions as a stylistic device that reinforces the emotional and aesthetic impact of both verse and prose, reflecting the intrinsic connection between linguistic form and expressive effect.

ANSWER THE QUESTIONS:

1. Define euphony and explain its role in literary texts.
2. What are the two main types of onomatopoeia? Give examples of each.
3. How does alliteration contribute to the stylistic and emotional impact of a text?
4. Differentiate between full rhyme, consonant rhyme, and vowel rhyme. Provide examples.
5. What is internal rhyme, and how does it differ from end rhyme?
6. Explain the function of rhythm in prose versus poetry.
7. List the five basic metrical feet in English verse and give an example of each.
8. How does indirect onomatopoeia differ from direct onomatopoeia?
9. Discuss the stylistic effect of compound and eye rhymes in English literature.

10. Provide examples of alliteration in English proverbs and explain its purpose.

15-Multiple-Choice Tests

1. Euphony is primarily concerned with:

- A) Syntax structure
- B) Semantic meaning
- C) Harmony of sounds
- D) Vocabulary expansion

2. Direct onomatopoeia refers to:

- A) Words imitating natural sounds
- B) Words that produce emotional effect only
- C) Words that create rhythm in prose
- D) Words that rhyme visually

3. Which of the following is an example of direct onomatopoeia?

- A) Murmur
- B) Rustle
- C) Ding-dang
- D) All of the above

4. Indirect onomatopoeia is also called:

- A) Full rhyme
- B) Echo-writing

C) Internal rhyme

D) Alliteration

5. Alliteration involves:

A) Repetition of vowels in consecutive words

B) Repetition of initial consonant sounds in consecutive words

C) Rhyming of the last syllable of lines

D) Alternating stressed and unstressed syllables

6. Which of these titles uses alliteration?

A) Sense and Sensibility

B) To Kill a Mockingbird

C) Pride and Prejudice

D) War and Peace

7. Full rhyme is characterized by:

A) Identical vowel sounds but different consonants

B) Similar consonant sounds but different vowels

C) Likeness of all sounds from the last stressed syllable

D) Visual similarity only

8. Which rhyme type is based on the spelling similarity of words, rather than their sounds?

A) Eye rhyme

B) Compound rhyme

C) Cross rhyme

D) Internal rhyme

9. Cross rhyme follows which pattern?

A) aa

B) aaa

C) abab

D) abba

10. An iambic foot consists of:

A) One stressed syllable followed by one unstressed syllable

B) One unstressed syllable followed by one stressed syllable

C) One stressed followed by two unstressed syllables

D) Two unstressed followed by one stressed syllable

11. The anapestic foot has the following structure:

A) unstressed – stressed

B) stressed – unstressed – unstressed

C) unstressed – unstressed – stressed

D) stressed – unstressed

12. Which device involves the repetition of stressed and unstressed syllables in speech?

A) Alliteration

B) Rhythm

C) Onomatopoeia

D) Rhyme

13. Which of the following is an example of a colloquial rhyme combination?

A) Lovey-dovey

B) Tenderly-slenderly

C) Away-play

D) Flesh-fresh

14. Which stylistic device is often used in newspaper headlines for emphasis and memorability?

A) Rhythm

B) Alliteration

C) Compound rhyme

D) Internal rhyme

15. Indirect onomatopoeia is primarily used to:

A) Imitate exact natural sounds

B) Reflect the emotional or semantic content of the utterance

C) Create visual rhyme patterns

D) Establish meter

UNIT 8 INTERACTION OF DICTIONARY AND CONTEXTUAL LOGICAL MEANINGS

Lexical items, when situated within a particular linguistic context, frequently acquire additional semantic nuances that are not formally documented in standard dictionaries. These emergent meanings are commonly referred to as contextual meanings. Contextual meaning often exhibits a degree of divergence from the dictionary, or canonical, meaning of a word. In certain instances, this divergence is so pronounced that the contextual meaning may even acquire a connotation opposite to that of the original sense. This phenomenon is particularly evident in instances of transferred meaning, wherein a word's meaning shifts or extends from its logical, dictionary-based sense into a contextually determined interpretation.

Transferred meaning can be conceptualized as the dynamic correspondence between the lexical sense of a word as recorded in dictionaries and its contextually induced meaning. Contextual meaning is invariably dependent upon, and emerges from, the logical dictionary meaning, though the degree of conformity may vary significantly. When the shift from dictionary to contextual meaning produces a notable and unexpected transformation in logical interpretation, it is recognized as a stylistic device. Stylistic devices are observed when a single lexical item simultaneously manifests multiple senses, allowing these senses to interact within a communicative context. Over time, frequently used transferred meanings may become conventionalized and incorporated into dictionaries as extended or derivative meanings, reflecting the diachronic evolution of a word. In this respect, transferred adjectives and other derivative forms illustrate how lexical meaning can undergo semantic broadening, crystallizing over prolonged usage into a recognized lexical unit.

The relationship between dictionary (logical) meaning and contextual meaning may operate according to one of three principles: affinity, proximity, or opposition. Stylistic

devices arise based on these underlying relationships. When the relationship is founded upon affinity, the device manifests as a metaphor; when based on proximity, it manifests as a metonymy; and when based on opposition, it manifests as irony. Each of these devices illustrates the interplay between lexical meaning and contextual innovation, generating aesthetic and emotive effects in language.

a) Metaphor

A metaphor is a stylistic device that unites the logical and contextual meanings of a word based on perceived similarity between objects or concepts. For instance, in the line “Dear nature is the kindest mother still”, the abstract entity Nature is equated to a Mother, with the nurturing and caring attributes of a mother metaphorically transferred to the concept of nature. In this way, a metaphor enables readers to perceive two lexical senses simultaneously, enhancing both cognitive understanding and emotional resonance. Metaphoricity is not limited to nouns alone; adjectives, verbs, adverbs, and even prepositions can function metaphorically. For example, in “The leaves fell sorrowfully”, the adverb sorrowfully conveys a metaphoric emotional quality to the falling leaves.

Metaphor is a primary mechanism for semantic innovation, allowing for the creation of new meanings and lexical items. Scholars argue that metaphor underpins the very capacity of language to assign names and conceptual representations to phenomena. Metaphors can be classified according to:

Degree of expressiveness – the intensity and originality of the image;

Structural form – the grammatical or syntactic class in which the metaphor is expressed (e.g., noun, verb, adjective);

Functional purpose – the role of the metaphor in shaping imagery or conveying the author’s emotional stance.

Sources for metaphoric inspiration are diverse, ranging from nature, art, myth, and everyday life to specialized domains such as science and technology. Metaphors may be real (innovative) or conventional (trite). Real metaphors, often called speech metaphors, emerge from the author's unique vision and carry a strong emotive and imaginative impact. Examples include expressions such as "the dark enveloped him", "Mrs. Small's eyes seethed with excitement", or "the words danced". Conventional metaphors, or clichés, are repeatedly used expressions that have entered common linguistic circulation, such as "to cast a look", "flood of tears", or "foot of a bed". While clichés are standardized and predictable, their stylistic potency can sometimes be revived through extended or sustained metaphors, wherein an initial image is elaborated upon with additional supporting images to create a coherent, enriched conceptual framework. For instance, in Dickens' example "The indignant fire, which flashed from his eyes, did not melt the glasses of his spectacles", the extended metaphor combines fire, flashed, and melt, producing a vivid and humorous exaggeration of emotion.

The primary functions of metaphor are twofold: (1) to render the author's thought more concrete, precise, and vivid; and (2) to reveal the author's emotional attitude toward the described phenomenon. Metaphor, therefore, serves as a bridge between cognitive representation and aesthetic expression.

b) Metonymy

Metonymy is a stylistic device in which the contextual meaning of a word is determined by contiguity or proximity, rather than similarity. In metonymy, one entity is used to refer to another closely related entity. Classic examples include "the crown" for a king or queen, or "a glass" for the drink it contains. In literary contexts, words such as "eyes" and "ears" may represent people collectively, as in "A vision of the problem of these placards filled many eyes and ears."

Metonymy, like metaphor, may be classified as genuine or trite. Trite metonymy reflects long-established extensions of meaning that have become lexically fixed and lose much of their emotive or figurative force. Examples include “hands are wanted at the factory” (workers), “fifty sails” (ships), or “to earn one's bread” (to earn a living). Genuine metonymy, by contrast, preserves its expressive and evocative function, enabling authors to create concrete and vivid imagery. For instance, A.Sillitoe’s phrase “old Hitler-faced questioned me again” uses a striking physical characteristic (the moustache) to represent the person, producing a direct and memorable image.

Metonymy operates through multiple relational patterns:

Creator and creation (to read Shakespeare);

Container and contained (the hall applauded);

Material and product (to be dressed in silk);

Part and whole (I have eaten a plate);

Instrument and action/agent (as the sword is the worst argument, so should it be the last).

Unlike metaphor, metonymy cannot be paraphrased into a simile, as its logic relies on real-world association rather than resemblance. Its primary functions include image creation, concretization of abstract ideas, and characterization, particularly when highlighting distinctive features of objects or individuals.

c) Irony

Irony arises when the contextual meaning of a word becomes the opposite of its logical, dictionary-based meaning. In this stylistic device, two meanings coexist in tension, generating a rhetorical or aesthetic effect. For example:

“How nice to cheat your own mother” – the word nice conveys a negative evaluation contrary to its conventional meaning;

“It must be delightful to find oneself in a foreign country without a penny in one’s pocket” – the adjective delightful is used ironically to indicate discomfort or misfortune.

Irony is often marked by intonation in oral speech, emphasizing the disparity between literal and intended meaning. In written discourse, it may be indicated through typographic cues such as italics or quotation marks. While irony shares similarities with humor, its primary function is not to provoke laughter but to convey criticism, sarcasm, mockery, or disapproval. The expressive power of irony stems from the perceived incongruity between the logical expectation and the contextual usage of a word. Sarcasm represents a socially or politically directed form of irony, characterized by bitterness or scorn.

Irony can operate across parts of speech, with nouns, adjectives, and adverbs being particularly susceptible. The nuanced interplay of dictionary and contextual meanings often allows irony to convey subtle shades of meaning, enhancing both emotional depth and rhetorical sophistication.

ANSWER THE QUESTIONS:

1. Define contextual meaning and explain how it differs from dictionary meaning.
2. What is transferred meaning, and how does it relate to stylistic devices?
3. Describe the principle of affinity in relation to stylistic devices.
4. Identify the key characteristics that distinguish a real metaphor from a clichéd metaphor.

- 5.Explain how extended or sustained metaphors function in literary texts.
- 6.Define metonymy and provide three examples of its use in English.
- 7.How does synecdoche relate to metonymy? Give an example.
- 8.Explain the role of irony in conveying meaning opposite to the dictionary definition.
- 9.Differentiate between irony and sarcasm in terms of purpose and tone.
- 10.Discuss the functional roles of stylistic devices in literature and communicative language.

15-Multiple Choice Tests

1.Contextual meaning refers to:

- A) The dictionary meaning of a word
- B) The meaning of a word in a specific context
- C) The historical origin of a word
- D) A grammatical form of a word

2.Transferred meaning occurs when:

- A) A word retains its original dictionary meaning
- B) The contextual meaning is unrelated to the dictionary meaning
- C) The contextual meaning evolves from the dictionary meaning
- D) A word is borrowed from another language

3.Stylistic devices emerge when:

- A) Words are used according to their dictionary meaning only

B) Two lexical senses of a word interact in context

C) Words are used in scientific nomenclature

D) Grammar rules are violated

4. The principle of proximity in stylistic devices underlies:

A) Irony

B) Metonymy

C) Metaphor

D) Hyperbole

5. A metaphor is primarily based on:

A) Opposition of meanings

B) Contiguity between objects

C) Similarity between objects or concepts

D) Literal description

6. Which of the following is an example of a real metaphor?

A) "Cast a look"

B) "Flood of tears"

C) "The words danced across the page"

D) "Foot of a bed"

7. Clichéd metaphors are characterized by:

A) Originality and emotional impact

B) Conventionality and frequent usage

C) Novelty in word formation

D) Ambiguity and irony

8. Which of the following is an example of metonymy?

A) "Nature is the kindest mother"

B) "The crown has decided the policy"

C) "The leaves fell sorrowfully"

D) "How nice to cheat your own mother"

9. Synecdoche is a type of metonymy based on:

A) Similarity of objects

B) Part-whole relationship

C) Oppositional meanings

D) Emotional expressiveness

10. Irony occurs when:

A) The contextual meaning is similar to dictionary meaning

B) The contextual meaning is opposite to dictionary meaning

C) Words are used metaphorically

D) Words are used in scientific context

11. Which part of speech is most often used in irony?

A) Nouns, adjectives, adverbs

- B) Verbs only
- C) Prepositions only
- D) Conjunctions only

12. In written text, irony is sometimes marked by:

- A) Bold letters
- B) Italics or inverted commas
- c) Underlined words
- D) Capitalization of all letters

13. Which of the following is NOT a function of metaphor?

- A) To make thought concrete and clear
- B) To reveal the author's emotional attitude
- D) To establish grammatical correctness
- D) To create imaginative imagery

14. Trite metonymy loses its expressive power because:

- A) It is based on similarity
- B) It has been used extensively and becomes predictable
- C) It is difficult to comprehend
- D) It only occurs in poetry

15. The primary difference between irony and sarcasm is that:

- A) Irony always causes laughter; sarcasm never does

B) Sarcasm is socially or politically aimed; irony is more general

C) Irony relies on contiguity; sarcasm relies on similarity

D) There is no difference

UNIT 9 INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS

In English literature, particularly during the nineteenth century, there has been a pronounced interest in stylistic devices that exploit the interplay between a word's primary and derived (or secondary) meanings. This phenomenon can be largely attributed to the highly developed system of homonymy and polysemy within the English language, which provides authors with an extensive range of semantic possibilities.

Polysemy refers to the capacity of a single lexical item to possess multiple meanings that are semantically related. These derivative or secondary meanings are inherently connected to the primary or root meaning of the word, forming what are often referred to as bound logical meanings when they appear in dictionaries alongside the primary sense. In contrast, some derivative meanings exist freely in contemporary English and are not lexically bound to the dictionary entry of the word. It is important to note, however, that polysemy is largely context-dependent: in everyday communication, the multiplicity of meanings tends to disappear unless the speaker intentionally manipulates the word for specific stylistic or expressive purposes. Context typically narrows the semantic range, producing a singular, definitive meaning within the communicative situation.

Consider the following illustration: *“Massachusetts was hostile to the American flag, and she would not allow it to be hoisted on her State House.”* In this sentence, the word “flag” is employed in its primary, literal sense when combined with the verb “to hoist,” referring to the physical act of raising a flag. Simultaneously, it acquires a derivative or contextual meaning when used in the phrase “was hostile to,” where the word signifies allegiance, respect, or symbolic representation rather than a literal object. This dual application exemplifies the intricate functioning of polysemy in literary contexts.

Beyond polysemy, English literary practice frequently employs devices such as **zeugma** and **pun**, which create stylistic effects by juxtaposing multiple senses of a single word.

Zeugma is characterized by the simultaneous realization of two meanings of a polysemous word within a single sentence. Typically, one meaning is literal, while the other is figurative or transferred. For example: *“It is not linen you are wearing out but human creature’s life!”* Here, the verb “to wear out” operates on two levels: literally, as in the wearing out of fabric, and figuratively, referring to the exhaustion or depletion of human vitality. Zeugma is particularly prevalent in emotive and poetic English writing, serving as a sophisticated mechanism to preserve the integrity of the primary meaning while introducing a secondary, often figurative sense.

Pun, another closely related stylistic device, similarly relies on the coordination of multiple meanings. Unlike zeugma, however, a pun functions independently of the immediate sentence structure and does not necessarily rely on a verb to link the meanings. Instead, it often requires a broader textual or situational context for its realization. For instance, in Mark Twain’s work, the statement *“Bow to the board”* exemplifies a pun: the word “board” simultaneously refers to a governing body and a piece of furniture, creating a humorous ambiguity that spans the larger narrative context. The pun can also manipulate prepositional phrases, causing a deliberate confusion of attributes and objects to enhance comic effect. An illustrative example comes from O. Henry:

“Did you hit a woman with the child?”

“No, Sir, I hit her with the brick.”

Here, the preposition “with” is pivotal in producing semantic ambiguity, which is subsequently clarified, generating humor.

Authors sometimes resolve potential confusion by providing narrative clarification, as demonstrated in the following example from Th. Smith:

“I was such a lonesome girl until you came,” she said. “There is not a single man in all this hotel that’s half alive.”

“But I am not a single,” Mr. Topper replied cautiously.

“Oh, I don’t mean that,” she laughed. “And anyway, I hate single men, they always propose marriage.”

In this excerpt, the word “single” simultaneously conveys two meanings: “bachelor” and “alone” or “lonely.” The narrative context eventually clarifies the intended meaning, allowing readers to appreciate the dual semantic play.

In summary, the intricate use of polysemy, zeugma, and pun demonstrates the richness of English literary language, particularly in the nineteenth century. These devices exploit the multiplicity of meaning inherent in words to create stylistic complexity, humor, or emotive impact, while simultaneously relying on context to guide interpretation. Their effectiveness lies in the careful balancing of literal and figurative senses, enabling writers to manipulate language in subtle yet profound ways.

ANSWER THE QUESTIONS:

1. What is polysemy in the context of English literature?
2. How do primary and secondary meanings of a word differ?
3. In what way does context influence polysemy in everyday communication?
4. What stylistic effect does the sentence “Massachusetts was hostile to the American flag” demonstrate?
5. Define zeugma and give an example of how it operates in English literature.

6. How does a pun differ from zeugma in its reliance on sentence structure?
7. In the O. Henry example “Did you hit a woman with the child? — No, Sir, I hit her with the brick,” which linguistic element produces ambiguity?
8. How do authors clarify dual meanings in narrative texts?
9. Why was the nineteenth century particularly notable for the use of polysemy in English literature?
10. What is the main function of combining literal and figurative senses in stylistic devices like zeugma and pun?

15-Multiple Choice Tests

1. What does polysemy refer to?
 - A) The use of metaphor in literature
 - B) The capacity of a word to have multiple related meanings
 - C) The ambiguity created by sentence structure
 - D) The exclusive literal meaning of a word
2. Which of the following is an example of polysemy?
 - A) “Flag” referring to both a physical banner and symbolic allegiance
 - B) A word repeated for emphasis
 - C) Onomatopoeic words like “buzz”
 - D) A word with only a single meaning
3. Context typically affects polysemy by:

- A) Expanding the number of meanings
- B) Narrowing the semantic range to one intended meaning
- C) Creating new unrelated words
- D) Eliminating all figurative senses

4. Zeugma is best defined as:

- A) A pun that relies on broader narrative context
- B) The simultaneous realization of two meanings of a word in a sentence
- C) The use of rhyme in poetry
- D) A word used only in literal sense

5. In the sentence “It is not linen you are wearing out but human creature’s life,” the verb “to wear out” is:

- A) Literal only
- B) Figurative only
- C) Both literal and figurative
- D) Neither literal nor figurative

6. The main difference between a pun and zeugma is:

- A) A pun depends on sentence structure, zeugma does not
- B) Zeugma depends on sentence structure, a pun may not
- C) Puns are always humorous, zeugma is not
- D) Zeugma is only found in poetry

7. In the O. Henry example, ambiguity is caused by:

- A) The verb tense
- B) The preposition “with”
- C) The adjective “lonesome”
- D) The noun “child”

8. Which narrative strategy helps clarify multiple meanings?

- A) Ignoring secondary meanings
- B) Providing contextual or narrative explanation
- C) Using only literal senses
- D) Avoiding polysemous words

9. Why did nineteenth-century English literature favor polysemy?

- A) The language had limited vocabulary
- B) Homonymy and polysemy were highly developed
- C) Authors disliked figurative language
- D) Words had only one fixed meaning

10. A pun can create a stylistic effect by:

- A) Using rhyme
- B) Exploiting multiple meanings of a word
- C) Limiting words to their literal meaning
- D) Using complex sentence structures only

11. In the dialogue example with “single,” what are the dual meanings?

- A) Alone and wealthy
- B) Bachelor and alone
- C) Single and married
- D) Independent and lonely

12. The sentence “Massachusetts was hostile to the American flag” demonstrates:

- A) Pun
- B) Zeugma
- C) Polysemy in context
- D) Literal meaning only

13. Which of the following is NOT a feature of polysemy?

- a) Multiple related meanings
- b) Context-dependent interpretation
- c) Completely unrelated meanings
- d) Potential for stylistic effect

14. Which device links literal and figurative senses within one sentence?

- A) Pun
- B) Zeugma
- C) Metaphor
- D) Hyperbole

15. The effectiveness of polysemy, pun, and zeugma lies in:

- a) Using rare words only
- b) Balancing literal and figurative meanings
- c) Avoiding ambiguity
- d) Simplifying language

UNIT 10. INTERACTION OF LOGICAL AND NOMINAL MEANINGS

Antonomasia

Antonomasia is a sophisticated figure of speech characterized by the interplay between a word's rational (denotative) and nominal (onomastic or proper-name) meanings. Similar to other stylistic devices that exploit the semantic interactions of words, antonomasia requires the simultaneous enactment of both levels of meaning. The mere presence of one meaning—whether rational or nominal—without the interplay of the other does not constitute a figure of style. Antonomasia has historically been employed predominantly within the belles-lettres style, particularly in narrative, dramatic, and emotive literary genres, where it serves to convey subtle nuances of character, social commentary, and moral evaluation.

In practical application, antonomasia often manifests in the form of tell-tale or token names, where an individual's most salient traits or habits are encoded within a proper name. For instance, in English literature, names such as Mr. Sparkish, a man overly concerned with fashion and personal appearance (contrasting with the adjective sparkle), or Sir Fidget, indicative of restlessness and impatience, illustrate the device. Occasionally, capitalization serves as the sole marker of antonomasia, as in Lord Nobody or Dr. Goodfeel, where the names themselves implicitly convey the key characteristic traits of the figures they designate.

Antonomasia is closely aligned with the literary use of epithets, as both devices aim to underscore predominant qualities of a character. By appending a descriptive attribute to a name, authors provide readers with immediate insight into the nature, temperament, or social role of a character. Examples in historical and political contexts include The Iron Duke (Arthur Wellesley, the first Duke of Wellington) and The Iron Lady (Margaret

Thatcher, former Prime Minister of the United Kingdom), where the epithet encapsulates the individual's defining qualities in a concise, symbolic form.

The device is not limited to English literature. In Russian and Uzbek literary traditions, antonomasia has been widely used by classic writers to depict the psychological, moral, or social characteristics of literary heroes. Russian examples include Korobochka and Sobakevich, while Uzbek literature features figures such as Tantiboyvachsha and Zargarov, illustrating the universality and adaptability of the device across cultures. Despite its historical significance, antonomasia has seen a decline in contemporary usage, yet its literary impact remains undeniable.

One of the most exemplary uses of antonomasia can be observed in Byron's *Don Juan*, where proper names are often supplemented with explanatory remarks, as in:

Sir John Pottle-deep, the mighty drinker

The sage Miss Reading

Sir Henry Silvercup, the great race-winner

Such explanatory additions revive the rational meaning inherent in proper names, thereby emphasizing the dynamic interplay between logical and nominal senses.

Antonomasia can also function metonymically, whereby an object, person, or place becomes a referent for a broader concept. For instance:

A product may be named after its inventor, manufacturer, or place of origin, such as Bordeaux wine from the Bordeaux region in France.

The surname of an artist may describe their work, as in a Titian-haired girl, referencing the red-haired women depicted in Titian's paintings.

Iconic locations may stand metonymically for institutions: Wall Street for the U.S. financial sector, the White House for the executive office of the U.S. President, the Pentagon for the U.S. Department of Defense, and Downing Street for the British Prime Minister's office.

Another manifestation is metaphorical antonomasia, often verging on cliché, where a proper name conveys a widely recognized set of traits: calling someone a “Sherlock Holmes” implies sharp observational skills, whereas “Romeo and Juliet” signifies romantic love between young people.

The significance of antonomasia in literature extends beyond mere labeling; it contributes to the interpretive depth of a narrative. In Shakespeare's *Hamlet*, for instance, the name Fortinbras, the Prince of Norway, encodes a dual semantic reading: fort (“a fortified building”) and brass (from French, meaning “arm”), collectively suggesting the necessity for a strong and courageous ruler to safeguard the realm. This demonstrates how names themselves can serve as narrative devices, enriching the reader's comprehension of character and thematic intent.

Scholars distinguish two principal types of antonomasia based on the relationship between nominal and logical meanings:

Antonomasia based on the interaction between nominal and contextual logical meanings: In this type, a proper name functions as a common noun, highlighting certain inherent traits of the person it denotes. For example, Othello may signify a jealous individual, and Don Juan represents a lovesick figure. O. Henry's statement, “Every Caesar has his Brutus,” employs the proper names of historical figures to encapsulate the dynamics between characters. Overuse of this type often renders it trite, as repeated employment can denominalize the proper noun, reducing its originality.

Antonomasia based on the interaction between logical and contextual nominal meanings: Here, common nouns are transformed into proper names in a creative, often humorous or satirical manner. For instance, Charles Dickens names a boastful, talkative character Mr. Jingle in *The Pickwick Papers*, evoking the incessant ringing of a bell to signify the character's verbosity. Similarly, in Sheridan's works, characters such as Mr. Backbite, Mr. Snake, and Mr. Carefree exemplify the satirical potential of this type of antonomasia, which allows authors to render social critique with subtlety and wit.

Antonomasia constitutes a powerful literary device capable of illuminating the essential qualities of characters, events, and social phenomena. Its capacity to intertwine nominal and rational meanings enriches narrative texture, provides interpretive cues, and amplifies the expressive potential of literary texts. While its prominence has diminished in contemporary literature, its historical and aesthetic significance within the canon of belles-lettres remains substantial.

ANSWER THE QUESTIONS:

1. Define antonomasia and explain its main stylistic function in literature.
2. How does antonomasia differ from a regular proper name?
3. What is the relationship between antonomasia and epithets?
4. Provide an example of a metonymic antonomasia and explain its meaning.
5. Explain the role of antonomasia in Byron's *Don Juan*.
6. How can common nouns be transformed into proper names in the context of antonomasia?
7. Distinguish between the two main types of antonomasia based on the interplay of nominal and logical meanings.

8. Why is overuse of proper nouns as common nouns considered trite in literature?

9. Give examples of historical or political figures whose nicknames are formed using antonomasia.

10. Discuss the significance of antonomasia in interpreting Shakespeare's Hamlet, specifically the character Fortinbras.

15-Multiple Choice Tests

1. Antonomasia is primarily based on:

A) Sound patterns of words

B) The interplay between rational and nominal meanings

C) Sentence structure

D) Punctuation

2. Which of the following is an example of antonomasia?

A) Mr. Sharp

B) Quickly

C) Table

D) Happiness

3. Antonomasia is most commonly used in which literary style?

A) Scientific writing

B) Belles-lettres

C) Technical manuals

D) Journalism

4. Which of the following describes metonymic antonomasia?

- A) Using a proper name to signify a character's main trait
- B) Using a product, place, or person to signify a broader concept
- C) Using punctuation to emphasize meaning
- D) Using figurative adjectives

5. "The Iron Lady" referring to Margaret Thatcher is an example of:

- A) Metaphorical antonomasia
- B) Epistemic ambiguity
- C) Token or tell-tale name
- D) Denotation

6. In Byron's Don Juan, "Sir Henry Silvercup, the great race-winner" demonstrates:

- A) Overuse of clichés
- B) Explanatory antonomasia
- C) Scientific classification
- D) Epistolary style

7. Which of the following is true about the relationship between antonomasia and epithets?

- A) Both focus on sound effects only
- B) Both stress the predominant qualities of a person
- C) Epithets are unrelated to character traits

D) Antonomasia is a synonym for metaphor

8. “A Titian-haired girl” is an example of:

A) Nominal antonomasia

B) Metonymic antonomasia

C) Common noun usage

D) Irony

9. The proper name “Othello” used to indicate a jealous person represents:

A) Trite antonomasia

B) Novel linguistic invention

C) Metaphorical antonomasia

B) Denotation

10. Which of the following best describes the second type of antonomasia?

A) Proper nouns used as common nouns in a trite manner

B) Common nouns transformed into proper names creatively

C) Epithets derived from adjectives

D) Scientific naming of species

11. Examples of antonomasia in Russian literature include:

a) Korobochka, Sobakevich

b) Sherlock Holmes, Romeo

c) Mr. Jingle, Mr. Backbite

d) White House, Wall Street

12. Why is the name Fortinbras in Hamlet considered an example of antonomasia?

A) It refers to a historical figure

B) Its meaning reveals the character's strength and bravery

C) It is a common English name

D) It is a metaphor for revenge

13. Which type of antonomasia is often trite due to overuse?

A) Contextual nominal meaning-based

B) Metonymic

C) Proper names used as common nouns

D) Metaphorical

14. "Every Caesar has his Brutus" exemplifies:

A) Proper noun antonomasia

B) Satirical antonomasia

C) Metaphorical antonomasia

D) Historical antonomasia

15. Which of the following statements is true?

A) Antonomasia is exclusively used in Russian literature

B) Antonomasia clarifies hidden meanings in stories or plays

C) Antonomasia is purely phonetic

D) Antonomasia always creates irony

Answer: b) Antonomasia clarifies hidden meanings in stories or plays

UNIT 11 STYLISTIC USE OF SET EXPRESSIONS

In addition to individual lexical items, speakers frequently employ larger linguistic units composed of multiple words, which function as a single, cohesive semantic and syntactic entity. Such multi-word units, commonly referred to as set expressions, are not spontaneously created in the act of speech production; rather, they are pre-formed and readily available for communicative use. Set expressions stand in contrast to free phrases and semi-fixed combinations, which exhibit varying degrees of lexical flexibility and structural regularity.

Free combinations are characterized primarily by their syntactic and grammatical properties. They allow substitution of individual components without significant alteration of meaning. For instance, the verb phrase to cut can be combined freely with nouns such as bread or cheese, resulting in expressions like to cut bread or to cut cheese. Similarly, to eat bread represents a standard free combination, illustrating the unrestricted interchangeability of constituent words.

In contrast, semi-fixed combinations exhibit certain lexico-semantic constraints, which limit the range of permissible lexical items within a given structural pattern. For example, the verb go may be conventionally paired with the preposition to and a subsequent noun devoid of an article, as observed in go to school, go to market, or go to court. These patterns demonstrate partial fixedness, wherein the combinatorial potential is restricted by idiomatic and semantic considerations.

Fixed expressions, in turn, possess distinctive properties that reinforce their stability. These include euphonic qualities, figurative imagery, and connotative significance. Many fixed expressions are rhythmical and may incorporate devices such as alliteration, rhyme, contrast, or pun. Critically, the substitution of any element within these expressions is impermissible, as doing so would compromise both their semantic

integrity and expressive effect. Examples include the man in the street, heads or tails, to hope for the best, busy as a bee, fair and square, and tit for tat. In these cases, the holistic meaning and stylistic impact of the expression are contingent upon the preservation of its conventional form.

From a stylistic perspective, the euphonic and connotative qualities of fixed expressions enhance their emotive and emphatic potential. For instance, in O'Flaherty's *Tommy* would come back to her safe and sound, the phrase safe and sound conveys reassurance more effectively than the literal synonym uninjured. Any alteration of the expression would diminish its expressive power.

Within the category of set expressions, several subtypes are distinguished, each with unique linguistic and stylistic properties:

a) Clichés

Clichés represent the earliest recognized class of set expressions. Traditionally defined as overused, hackneyed expressions that have lost their original novelty and creative force, clichés are often regarded as stylistically trite. Examples include rosy visions of youth, astronomical figures, and the irony of fate. However, it is important to note that not all frequently used word pairs constitute clichés. Genuine clichés are those expressions whose novelty has faded and which, through repetitive usage, have become tiresome to language-conscious individuals. Linguistic scholar R. Altic emphasizes that clichés emerge when a word pragmatically demands another, such that the second half of a familiar expression can be anticipated with certainty. Consequently, distinguishing between true clichés and standard idiomatic expressions requires careful attention to the author's intention and contextual deployment.

b) Proverbs and Sayings

Proverbs and sayings constitute another major class of set expressions. These linguistic units are distinguished by their conciseness, figurative meaning, and encapsulation of collective social experience. Proverbs are typically epigrammatic, metaphorical, and rhythmically structured, offering generalized wisdom and enduring relevance. Examples include Better late than never, Out of sight, out of mind, and A great ship asks deep waters. Proverbs may be slightly adapted for stylistic or contextual purposes, as in Marriages are made in Heaven versus Divorces are made in Heaven. Sayings, while similar to proverbs, are less complete in their expression of thought, e.g., To fish in troubled waters or To kill two birds with one stone. Both proverbs and sayings often employ alliteration, rhyme, and rhythmic patterning to enhance euphony and memorability, such as Cool as a cucumber or A friend in need is a friend indeed. They function as tools for character speech individualization and as concise, emotionally resonant elements of narrative discourse.

c) Epigrams

Epigrams are compact literary expressions, often attributed to individual authors such as writers, philosophers, or scientists. Unlike proverbs, which are products of collective cultural memory, epigrams are author-specific and may carry a literary, “bookish” quality. They are generally brief, clever, and rhythmically or rhetorically structured, encapsulating general truths in memorable form. For example: A little learning is a dangerous thing (A. Pope) or A thing of beauty is a joy forever (Keats). Epigrams retain their semantic independence when removed from their original context, and frequent use may transform an epigram into a proverb-like expression. Additionally, epigrams often converge with other stylistic devices, including simile, metaphor, irony, litotes, repetition, enumeration, and periphrasis, thereby amplifying their rhetorical and aesthetic impact.

d) Quotations

Quotations involve the verbatim reproduction of an utterance from a source, usually accompanied by reference to its origin. They function as a means of enhancing textual meaning by juxtaposing the quoted content with the surrounding discourse, thereby creating dual significance—the original meaning and the applicative meaning in the new context. Quotations are often demarcated graphically using inverted commas, italics, or other typographical devices and may range in length from a single sentence to an extended passage. The stylistic value of quotations lies in their ability to confer authority, illustrate points, or enrich narrative with culturally or historically significant material.

e) Allusions

Allusions refer indirectly to historical, literary, mythological, biblical, or cultural facts and are distinct from quotations in that no explicit source attribution is provided. Successful comprehension of allusions requires shared knowledge between author and reader. Allusions may be succinct, consisting of single words or short phrases (Henry VIII, Waterloo), or sustained, incorporating multiple narrative elements (e.g., Byron's humorous reinterpretation of the biblical dove from Noah's Ark). Allusions serve stylistic purposes such as comparison, clarification, or humor, and their effectiveness depends on the reader's familiarity with the alluded content.

f) Decomposition of Set Expressions

Finally, a notable stylistic phenomenon involves the decomposition of fixed expressions, wherein the literal meanings of individual components are revived, creating a humorous or emphatic effect. Skilled writers manipulate set expressions by extending or modifying them to foreground the literal sense of constituent words, as in Little John had been born with a silver spoon in his mouth, which was rather curly and large

(Galsworthy). Such strategies highlight the interplay between literal and idiomatic meaning, often producing comedic or ironic effects. Violations or creative recombinations of set expressions, including proverbs, may similarly generate humor or stylistic nuance, as exemplified by Wodehouse's reworking of Hard work never killed anyone into a playful inversion.

In summary, set expressions encompass a wide spectrum of linguistic phenomena, ranging from clichés, proverbs, and sayings to epigrams, quotations, and allusions. Each category is characterized by varying degrees of fixedness, stylistic function, and expressive potential. Their study illuminates not only the structural and semantic properties of language but also its aesthetic and communicative dimensions, demonstrating the interplay between conventionality, creativity, and meaning in both spoken and written discourse.

ANSWER THE QUESTIONS:

1. What is a set expression in linguistic terms?
2. How do free combinations differ from semi-fixed combinations?
3. What are the defining features of fixed expressions?
4. Give an example of a cliché and explain why it is considered a cliché.
5. How do proverbs and sayings differ in terms of completeness of thought?
6. What is the main characteristic that distinguishes epigrams from proverbs?
7. How do quotations function stylistically in text?
8. What is the difference between an allusion and a quotation?
9. Explain the phenomenon of decomposition of set expressions and its stylistic purpose.

10. Why is it important to preserve the conventional form of a fixed expression in communication?

15-Multiple Choice Tests

1. Which of the following is an example of a free combination?

A) To hope for the best

B) To cut bread

C) Busy as a bee

D) Tit for tat

2. Semi-fixed combinations are characterized by:

A) Complete lexical flexibility

B) Fixed phonetic form but free meaning

C) Lexico-semantic constraints limiting word choice

D) Literal meaning only

3. Which of these is a fixed expression?

A) Go to school

B) To eat bread

C) Fair and square

D) To cut cheese

4. What feature distinguishes a cliché from other set expressions?

A) It is rhythmical and euphonic

B) It is overused and has lost novelty

C) It is author-specific

D) It is always metaphorical

5. Which of the following is an example of a proverb?

A) Cool as a cucumber

B) Better late than never

C) Heads or tails

D) Out of sight, out of mind (as a saying)

6. Which is true about sayings?

A) They are author-specific

B) They convey collective wisdom in complete thought

C) They are less complete than proverbs

D) They are always literal

7. Epigrams are usually:

A) Overused and cliché

B) Brief, clever, and attributed to an individual author

C) Collective folk wisdom

D) Entirely free combinations

Answer: b) Brief, clever, and attributed to an individual author

8. Quotations differ from allusions in that they:

- A) Are brief and indirect
- B) Reproduce the original words verbatim with source attribution
- C) Are metaphorical expressions
- D) Are never used in narrative discourse

9. Allusions are effective only if:

- A) The literal meaning is obvious
- B) The reader has shared knowledge of the reference
- C) They rhyme or alliterate
- D) They include author attribution

10. The stylistic purpose of decomposing set expressions is to:

- A) Make the text more predictable
- B) Revive the literal meaning of words for humorous or emphatic effect
- C) Remove rhythm and rhyme
- D) Turn proverbs into clichés

11. Which of the following set expressions relies heavily on rhythm and euphony?

- A) Go to market
- B) Busy as a bee
- C) To cut cheese
- D) Out of sight, out of mind

12. Which of the following is true about fixed expressions?

- A) Substituting words rarely affects meaning
- B) They are pre-formed and cannot be altered without losing meaning
- C) They are created spontaneously in speech
- D) They are always literal

13. An example of decomposition of a set expression is:

- A) Heads or tails
- B) Little John had been born with a silver spoon in his mouth, which was rather curly and large
- C) Better late than never
- D) Fair and square

14. Which set expression type is author-specific and can become proverb-like over time?

- A) Clichés
- B) Epigrams
- C) Sayings
- D) Allusions

15. Which of the following demonstrates a semi-fixed combination?

- A) Go to court
- B) Heads or tails
- C) Tit for tat
- D) Busy as a be

UNIT 12 BILINGUALISM AND MULTILINGUALISM

Bilingualism refers broadly to the capacity of an individual to communicate in two distinct languages. Within this broad conceptualization, a distinction is often made between balanced or “ideal” bilinguals—individuals whose proficiency in both languages approximates that of a native speaker—and other bilinguals, whose abilities may vary along a continuum of linguistic competence. The notion of an ideal bilingual is largely theoretical, as very few individuals achieve equal mastery of two languages. In practical terms, bilingualism encompasses a wide spectrum of proficiency levels, reflecting differences in linguistic competence, communicative contexts, and exposure.

While oral proficiency constitutes the core of bilingualism, literacy skills may be considered separately under the concept of biliteracy, which emphasizes reading and writing abilities in more than one language. Bilingualism is, in fact, a subset of multilingualism, which imposes no limit on the number of languages an individual can acquire. Within multilingual contexts, the sequence and rate of language acquisition produce important distinctions. Linguistic literature typically identifies the first language or mother tongue as the initial language acquired during early childhood. Individuals who acquire two languages simultaneously from birth are termed simultaneous bilinguals, whereas those who learn a second language after establishing the first are categorized as sequential bilinguals. Sequential bilingualism is further divided into early (acquired in childhood or adolescence) and late (acquired after adolescence) stages.

The context in which languages are learned further informs typologies of bilingualism. Informal bilinguals acquire languages in naturalistic environments such as home or community settings, following a process analogous to mother tongue acquisition. In contrast, formal bilinguals typically acquire languages through structured educational settings or institutionalized instruction. These distinctions can be extended from

individuals to collectives, giving rise to the concepts of bilingual or multilingual communities and states. The demographic composition of such communities—referred to as language diversity—typically includes both monolingual and bilingual speakers, although the relative proportions of these groups vary across contexts. For example, it is theoretically possible, though unusual, to find a multilingual community in which members are monolingual in distinct languages, whereas more commonly, multilingual communities feature individuals proficient in multiple languages. In sociopolitical contexts, language groups may be classified according to relative power dynamics as majority-language groups or minority-language groups.

Global Linguistic Diversity and Demography

The linguistic diversity of the world is intimately connected to both population growth and the number of extant languages. Historical population trends illustrate dramatic increases over the past two millennia: from approximately 300 million at the time of Christ to an estimated one billion by 1804, two billion by 1927, and six billion by the close of the twentieth century, with projections suggesting a global population of ten billion by the twenty-third century. The distribution of large national populations has also shifted; for instance, only four countries had populations exceeding 100 million in 1950, increasing to eleven by 2003, with projections indicating eighteen such countries by 2050. Historically, India, China, and the United States have consistently represented the top three most populous nations.

Population growth, however, has not been evenly distributed geographically. In 1750, 64% of the world population resided in Asia, 21% in Europe, 13% in Africa, and 2% in the Americas. By 1950, Asia's share had declined by nearly ten percentage points, Africa's by approximately four points, while Europe remained stable at 22%, and the Americas' share increased to 14%, distributed roughly evenly between North and South America. Looking further ahead, projections for 2150 suggest continued shifts: Europe's

and North America's population shares are expected to decrease substantially, Africa's share will approximately double, and Latin America's share will increase modestly. These demographic changes significantly influence the number and distribution of speakers of particular languages, while urbanization and migration trends increase the likelihood of language contact and multilingual interactions. By the mid-twentieth century, more than half of the global population resided in urban centers, and by the end of the century, approximately 4% of individuals were living outside their country of birth.

Countries

Language	Hub	Number	First Language
Chinese (Mandarin)	China	16	874
<u>Hindi</u>	India	17	366
English	<u>United Kingdom</u>	104	341
Spanish	<u>Spain</u>	43	322–358
Bengali	<u>Bangladesh</u>	9	207
Arabic			207
Portuguese	<u>Portugal</u>	33	176
Russian	<u>Russia</u>	30	167
Japanese	<u>Japan</u>	26	125
German	<u>Germany</u>	40	100

Source: Data from McGeeveran, pp. 626–627

The total number of languages in the world has been difficult to estimate, partly due to divergent definitions of what constitutes a distinct language. Scholars have suggested that the historical number of languages that have emerged and subsequently disappeared ranges between 30,000 and 500,000, reflecting both the high rate of language loss and the ephemeral nature of many linguistic systems. Only a small subset of languages, such as Basque, Egyptian, Chinese, Greek, Hebrew, Latin, Persian, Sanskrit, and Tamil, have endured for over two millennia. Contemporary estimates place the number of living oral languages at approximately 6,800, with the inclusion of manually signed languages potentially increasing the total to 12,000.

Among the world's languages, Mandarin Chinese, English, Hindi, Spanish, and Arabic have the largest numbers of native speakers. Globally, the majority of languages are spoken by relatively small populations. Approximately 95% of languages have fewer than one million native speakers, with the median language spoken by 5,000–6,000 individuals in the early twenty-first century. About 5,000 languages are spoken by fewer than 100,000 people, and over 3,000 by fewer than 10,000. Some 1,500 languages, along with most sign languages, are spoken by fewer than 1,000 individuals.

Scholars such as Ranka Bjellać-Babić have suggested that a language requires a minimum speaker base of approximately 100,000 individuals to ensure its continuity. Consequently, an estimated ten languages were lost annually at the beginning of the twenty-first century. Michael Krause has projected that between 50% and 90% of the world's languages may disappear within the twenty-first century, due to both voluntary abandonment and coercive suppression by dominant nation-state policies. Historical examples of language loss include the impact of European colonial expansion, which led to the extinction of at least 15% of languages present at the onset of the colonial

period. Heritage languages are often replaced by second languages, which may evolve into international, regional, or national languages.

Language vitality is influenced not only by the size of the speaker population but also by processes of expansion and language revitalization. Medium-sized languages may sustain or even increase their number of speakers through the absorption of individuals who would otherwise have maintained their ancestral languages. Conversely, new languages may emerge through processes such as dialect differentiation, pidginization, and creolization, or through deliberate revival efforts, as exemplified by the restoration of Hebrew as a modern, fully functional language in Israel.

Bilingualism and multilingualism, set within the broader context of global linguistic diversity, demonstrate complex interactions between individual competencies, social structures, demographic trends, and historical processes. Understanding these dynamics is critical not only for linguistic scholarship but also for the formulation of policies aimed at preserving endangered languages and promoting effective multilingual communication.

ANSWER THE QUESTIONS:

1. Define bilingualism and explain the difference between an ideal bilingual and other bilinguals.
2. What is biliteracy, and how does it relate to bilingualism?
3. Distinguish between simultaneous and sequential bilinguals.
4. How does the context of language acquisition differentiate informal and formal bilinguals?
5. What are the main distinctions between majority-language and minority-language groups in multilingual communities?

6. Which countries have consistently been the most populous historically, and how does this affect linguistic distribution?
7. Explain the significance of urbanization and migration on multilingual interactions.
8. Approximately how many living languages exist today, and how many of these are orally spoken?
9. What factors contribute to language loss, and how many languages are estimated to disappear annually in the early twenty-first century?
10. How can medium-sized languages sustain or increase their speaker populations?

15- Multiple Choice Tests

1. Bilingualism is best defined as:
 - A) The ability to read and write in two languages
 - B) The ability to communicate in two languages
 - C) The ability to speak multiple dialects of the same language
 - D) The ability to learn languages quickly
2. An ideal bilingual:
 - A) Learns two languages sequentially in adulthood
 - B) Achieves native-like proficiency in both languages
 - C) Speaks two languages casually, without literacy skills
 - D) Only uses one language in formal settings
3. Biliteracy refers to:

- A) Mastery of oral skills in two languages
- B) Mastery of reading and writing in two languages
- C) Understanding multiple dialects
- D) Learning a second language after adolescence

4. Sequential bilinguals:

- A) Acquire both languages from birth
- B) Learn a second language after establishing the first
- C) Only learn languages in formal educational settings
- D) Cannot achieve native-like proficiency in either language

5. Informal bilinguals acquire languages primarily through:

- A) Formal classroom instruction
- B) Institutionalized training programs
- C) Naturalistic home or community environments
- D) Reading and writing exercises only

6. Formal bilinguals typically:

- A) Learn languages in natural settings
- B) Acquire languages through structured educational settings
- C) Achieve perfect native-like fluency only
- D) Only speak one language fluently

7. The estimated number of living oral languages in the world is:

- A) 500
- B) 6,800
- C) 12,000
- D) 30,000

8. The five languages with the largest numbers of native speakers include:

- A) Chinese, English, Hindi, Spanish, Arabic
- B) French, German, Portuguese, Japanese, Russian
- C) Tamil, Greek, Hebrew, Basque, Sanskrit
- D) Italian, Dutch, Bengali, Urdu, Korean

9. Approximately what percentage of the world's languages have fewer than 1 million speakers?

- A) 50%
- B) 75%
- C) 95%
- D) 20%

10. Languages may disappear due to:

- A) Voluntary abandonment
- B) Suppression by dominant nation-state policies
- C) Both A and B

D) None of the above

11. Simultaneous bilinguals:

A) Learn two languages at the same time from birth

B) Learn a second language after adolescence

C) Only speak one language fluently

D) Learn languages exclusively in school

12. A language requires a minimum speaker base of approximately how many individuals to ensure continuity?

A) 10,000

B) 50,000

C) 100,000

D) 1,000,000

13. Examples of languages that have endured for over two millennia include:

A) Basque, Chinese, Latin, Hebrew

B) English, Hindi, Spanish, Arabic

C) Japanese, Portuguese, Russian, German

D) Swahili, Malay, Thai, Korean

14. Language vitality can be increased through:

A) Expansion and revitalization efforts

- B) Ignoring minority languages
- C) Abandoning ancestral languages
- D) None of the above

15. The majority of global languages are spoken by:

- A) Large populations over 10 million
- B) Small populations under 100,000
- C) Medium populations around 1 million
- D) Everyone equally

UNIT 13 INTERACTION OF LOGICAL AND EMOTIVE MEANINGS

The emotive dimension of language, often referred to as the emotional coloring of words, plays a fundamental role in the study of stylistics. The emotive meaning of a lexical item can be most clearly discerned when contrasted with its neutral counterpart, highlighting the stylistic significance of emotionally charged words and constructions. When positioned alongside neutral expressions, such emotionally-laden linguistic units immediately convey their expressive potential, allowing the reader to apprehend the writer's or speaker's intended attitude more vividly. Within this framework, interjections, epithets, and oxymorons emerge as key devices that facilitate the communication of subjective evaluation and emotional nuance.

a) Interjections

Interjections are lexical items employed to convey strong feelings, and they function as conventionalized symbols of human emotion within a language. They express a wide range of affective states, including regret, sorrow, despair, astonishment, and surprise, and are therefore considered expressive linguistic devices. Unlike full sentences, interjections are individual words or phrases that carry an inherently emotive sense and often require intonation for proper realization. The prosody with which an interjection is articulated depends on the semantic and syntactic context of the surrounding sentence, allowing the speaker's emotional stance to be dynamically modulated. For instance, in Rudyard Kipling's line, "Oh, where are you going, all you Big Steamers?" the interjection "Oh" serves as an introductory element while simultaneously conveying affective nuance.

Interjections are generally classified into primary and derivative types. Primary interjections, such as Oh! Ah! Bah! Pooh! Gosh! Hush! Alas!, are typically devoid of rational meaning and exist primarily as affective markers. By contrast, derivative

interjections—examples include Good gracious! Dear me! God! Heavens! Come on! Look here! By the Lord! God knows! Bless me!—retain a vestige of their logical sense, though it is often subordinated to the emotive function. Additionally, certain adjectives and adverbs can assume the role of interjections when used to intensify emotion, e.g., awful! terrible! great! wonderful! splendid! fine!, wherein they depart from their literal semantic content and serve primarily as affective intensifiers.

Interjections are further distinguished by stylistic register. Some exhibit a neutral character (thus, therefore, ah, bah), others a bookish tone (alas, Lo, Hark), and yet others a colloquial flavor (gosh, why, well). Notably, these classifications are not rigid; a given interjection may be considered bookish, colloquial, or neutral depending on scholarly perspective. Interjections are indispensable in stylistics as markers that signal an emotionally charged utterance, enhancing the reader's understanding of the communicative purpose and affective orientation of the author.

b) Epithets

The epithet is a stylistic device grounded in the interplay of emotive and logical meaning. It reflects the personal emotional attitude of the author or speaker toward the object described. Epithets may consist of a single word, a compound, or an extended phrase. Simple epithets, typically adjectives, include examples such as iron hate or silver hair, while compound epithets combine multiple adjectives or adjectival elements, as in heart-burning smile, cat-like eyes, or fairy-like work. Phrase epithets, a particularly distinctive feature of English, precede the noun and enable the expression of subjective evaluation with compositional economy, e.g., a life-and-death struggle or all's-well-in-the-end adventures.

Epithets may also appear in reversed forms, where two nouns are connected via an of-phrase, such as the shadow of a smile or a devil of a job. Frequently, epithets are

combined into sequences or strings, providing a multi-faceted description of the object: old, musty, fusty, narrow-minded, clean, and bitter room. Another stylistic variation is the transferred epithet, which attributes a human-like quality to an inanimate object, as in sick chamber, sleepless pillow, or merry hours.

Over time, some epithets lose their emotive impact and become conventionalized or clichéd, e.g., bright smile, happy ending, or lucky break. Folk and literary traditions contain numerous rigid or language epithets, such as golden hair, sweet smile, dark forest, or bright sun, which have become part of the linguistic system itself. Crucially, epithets should not be conflated with logical attributes, which denote objective characteristics of a noun, e.g., green meadows, white snow, or round table. While logical attributes are evaluatively neutral, epithets are inherently subjective and evaluative, imbuing the object with the author's personal appraisal.

Semantically, epithets can be divided into connected and unconnected types. Connected epithets describe inherent properties of the object (dark forest, cautious attention, red sunset), whereas unconnected epithets introduce qualities not intrinsic to the object, thereby creating a striking or unexpected effect (elegant books, heart-burning smile, voiceless sands). Habitual collocations often generate even-word epithets, which are idiomatic and conventionalized, e.g., bright face, sweet smile, unearthly beauty, pitch darkness. Epithets evolve over time, with older terms fading into obsolescence and being replaced by new expressions that reflect contemporary emotional sensibilities. Overall, epithets function as a key stylistic mechanism for signaling the author's subjective and evaluative stance toward the described phenomena.

c) Oxymorons

The oxymoron, like the epithet, relies on the interaction of logical and emotive meanings. It juxtaposes two contradictory ideas to reveal a complex or paradoxical

quality of a single object or situation. Examples include a beautifully ugly face, a faithful traitor, low skyscraper, sweet sorrow, and horribly beautiful. Typically, one component conveys an objectively verifiable quality, while the other communicates the author's subjective evaluation.

The stylistic potency of an oxymoron diminishes if the primary logical meaning of the qualifying term is weakened or lost. Common expressions such as awfully nice, awfully glad, or terribly sorry no longer function as true oxymorons, since the modifiers serve merely as intensifiers and have lost their inherent contradiction. Poets and stylisticians often seek to generate novel oxymoronic effects by combining words in unanticipated contexts, as in Byron's peopled desert or populous solitude. An authentic oxymoron inherently conveys the tension between conflicting ideas and, unlike conventional phrases, rarely recurs in identical form, preserving its freshness and originality. Structurally, oxymorons are commonly realized as adjective-noun or adverb-adjective combinations, reinforcing the union of opposites while communicating a nuanced, subjective assessment.

In sum, interjections, epithets, and oxymorons collectively constitute a rich repertoire of emotive stylistic devices in English. They allow authors to encode emotional nuance, evaluative judgment, and subjective perspective within the lexicon, thereby enhancing the expressive potential of literary and spoken discourse. Each device operates within a continuum of conventionality, from rigid and language-bound forms to novel and inventive expressions, reflecting both historical usage patterns and the creative ambitions of the author.

ANSWER THE QUESTIONS:

1. What is the primary function of interjections in English stylistics?
2. How do primary interjections differ from derivative interjections?

3. Give an example of an adjective functioning as an interjection.
4. Define an epithet and explain its stylistic significance.
5. What is the difference between connected and unconnected epithets?
6. Explain the concept of a transferred epithet with an example.
7. How does an oxymoron convey emotive or evaluative meaning?
8. Why do common expressions like “awfully nice” fail to function as true oxymorons?
9. List three stylistic registers in which interjections may appear.

10. What is the main difference between logical attributes and epithets?

15-Multiple Choice Tests

1. Which of the following is a primary interjection?
 - A) God knows!
 - B) Alas!
 - C) Look here!
 - D) Come on!
2. Which interjection is derivative?
 - A) Ah!
 - B) Oh!
 - C) Good gracious!
 - D) Bah!

3. Which of these adjectives can function as an interjection?

A) Awful!

B) Green

C) Big

D) Narrow

4. An epithet is primarily used to:

A) Describe objective qualities of a noun

B) Convey the author's personal emotional attitude

C) Indicate grammatical tense

D) Connect two clauses

5. Which of the following is an example of a connected epithet?

A) Elegant books

B) Dark forest

C) Heart-burning smile

D) Voiceless sands

6. Which of the following is an example of a transferred epithet?

A) Silver hair

B) Sick chamber

C) Iron hate

D) Heart-burning smile

7. Which is an authentic oxymoron?

- A) Awfully nice
- B) Sweet sorrow
- C) Terribly sorry
- D) Awfully glad

8. Why are expressions like “awfully nice” no longer true oxymorons?

- A) They are adjectives
- B) The contradiction is lost; they function as intensifiers
- C) They are poetic devices
- D) They are conventional epithets

9. Which of the following is a colloquial interjection?

- A) Gosh
- B) Alas
- C) Lo
- D) Hark

10. Which of these is a bookish interjection?

- A) Hush
- B) Lo
- C) Bah
- D) Well

11. An unconnected epithet is characterized by:

- A) Describing inherent qualities of a noun
- B) Introducing qualities not intrinsic to the object
- C) Being purely logical
- D) Being grammatically incorrect

12. Which of the following is an example of a compound epithet?

- A) Iron hate
- B) Heart-burning smile
- C) Sweet smile
- D) Dark forest

13. Which part of speech is most commonly used in epithets?

- A) Nouns
- B) Verbs
- C) Adjectives
- D) Adverbs

14. Which stylistic device combines contradictory ideas to create expressive effect?

- A) Interjection
- B) Epithet
- C) Oxymoron
- D) Metaphor

15. Which sequence of epithets demonstrates a multi-faceted description?

A) Old, musty, fusty, narrow-minded, clean, and bitter room

B) Bright sun

C) Awfully glad

D) Sweet smile

UNIT 14 INTENSIFICATION OF A CERTAIN FEATURE OF A THING OR PHENOMENON

In the study of stylistics, one encounters a range of devices through which authors foreground particular features of the objects, ideas, or phenomena they describe. Among these devices, there exists a distinctive category in which a seemingly minor or transient attribute of an object is deliberately highlighted and elevated to a position of central importance. This mechanism differs fundamentally from other stylistic processes that rely on the simultaneous interaction of multiple lexical meanings within a context. In this third category, the emphasized quality, though it may appear trivial at first glance, is deliberately magnified by the author to serve as a defining or distinguishing characteristic.

a) Simile

One of the most prominent devices in this category is the simile, which functions to clarify, intensify, or illuminate a particular aspect of the concept being conveyed. As V. G. Belinsky aptly noted, “One learns best by simile.” It is important to distinguish simile from ordinary comparison, as the two processes operate according to different principles. Ordinary comparison involves placing two objects from the same general category on a metaphorical scale in order to assess their similarities or differences. For example, in the sentence, “The boy seems as smart as his mother,” the comparison focuses on a shared attribute—intelligence—between two objects of the same class, namely human beings.

In contrast, a simile connects objects from heterogeneous categories, establishing an analogy through a single shared attribute while leaving other features aside. For instance, Byron’s line, “Maidens, like moths, are ever caught by glare,” juxtaposes the concept of maidens with that of moths, drawing attention to the shared vulnerability to temptation.

In this case, the intensified characteristic is more pronounced in the comparative element (“moths”) than in the object being described (“maidens”). Similes, therefore, not only reveal a specific property of the subject but also present it in an unexpected and novel manner, creating a fresh perspective for the reader.

Similes can be constructed based on various linguistic categories, including adjectives, adverbs, and verbs, and they frequently employ structural markers such as like, as, as if, and seem to signal the analogical relationship. Extended similes, or those that are syntactically integrated into a larger narrative context, often function as prolonged metaphors, reinforcing the cognitive association between the compared objects. For example, in Maugham’s description, “His mind was restless, but it worked perversely and thoughts jerked through his brain like the misfirings of a defective carburetor,” the author establishes an analogy between the erratic functioning of the brain and mechanical failure. Likewise, Galsworthy’s sentence, “It was that time of year when the country seems to swoon from its own loveliness,” employs the term seems to create a half-metaphorical simile that conveys a human-like quality in the landscape.

Despite their illustrative power, many similes have become conventionalized and are now regarded as clichés—for instance, expressions likening human qualities to animal traits (e.g., “shrewd like a fox” or “blind like a bat”). These overused forms often retain only a faint connection to their original analogical intent, functioning merely as stylistic embellishments rather than genuine figurative devices.

b) Periphrasis

Periphrasis is another prominent stylistic device, characterized by the renaming of an object through a descriptive phrase that conveys a particular attribute or property. Unlike simple synonyms, which can be understood independently of context, periphrastic expressions often require situational or textual context for accurate interpretation. For

instance, Dickens employs periphrasis to describe a mother as “what can never be replaced,” a formulation whose meaning is clear only within the narrative framework. Similarly, Byron’s “the hoarse, dull drum” operates as a metonymic periphrasis for war, emphasizing the evocative power of the expression rather than its literal referent.

Periphrasis can serve multiple functions, ranging from poetic and aesthetic purposes to rhetorical elaboration. It can highlight a specific feature of an object, create nuanced or ironic descriptions, or lend an air of formal elegance to prose. However, periphrasis may also become excessive or redundant, leading to inflated or pompous expressions that lack communicative efficiency. Critics such as V. G. Belinsky have observed that overuse of periphrasis can obscure meaning, overwhelm readers, and reduce stylistic clarity, particularly when employed by writers who favor elaborate, convoluted sentences. Dickens, despite occasionally indulging in verbose periphrasis, skillfully manipulates it to convey subjective evaluations, humor, or moral commentary.

Stylistically, periphrasis may be classified into logical and figurative forms. Logical periphrasis highlights inherent or transient properties of an object—for example, “instruments of devastation” for pistols, or “most forgivable of human frailties” for love. Figurative periphrasis, by contrast, relies on metaphor or metonymy, as in Dickens’ “the punctual servant of all work” for the sun or Shakespeare’s “In disgrace with fortune and men’s eyes” for misfortune. The distinguishing characteristic of periphrasis lies in its syntactic structure: it always involves a multi-word combination, rather than a single lexical unit, which sets it apart from conventional figurative language.

c) Euphemism

A specific subset of periphrasis is euphemism, in which an offensive or unpleasant term is replaced by a milder, more socially acceptable expression. Euphemisms perform a dual function: they mitigate potential discomfort or offense, and they often convey

cultural or moral values embedded within language. For instance, the word die has generated numerous euphemistic alternatives, such as pass away, expire, or join the majority, while colloquial variants like kick the bucket serve a more humorous or informal function.

Euphemisms are dynamic and context-dependent, often evolving in response to social norms, taboos, or professional conventions. In parliamentary and political discourse, euphemisms are deployed strategically to obscure, soften, or manipulate meaning. For example, Sir Winston Churchill's use of the phrase "purveyor of terminological inexactitudes" in place of "liar" demonstrates how euphemism can convey an insult without breaching formal decorum. Similarly, terms such as undernourishment of children or building labor reserves can mask more severe realities such as starvation or unemployment, illustrating the rhetorical power of euphemistic language.

Euphemisms can also serve as literary devices, as seen in Galsworthy's *The Silver Spoon*, where indirect expressions provide a socially sanctioned or diplomatically palatable description of morally objectionable behavior. These expressions reflect the interplay between linguistic creativity, social norms, and cognitive perception, demonstrating the semiotic and cultural dimensions of euphemistic usage. Over time, however, euphemisms may lose their figurative force and become conventionalized, merging with the referent they were intended to obscure.

ANSWER THE QUESTIONS:

1. What is the main feature of the stylistic category where a seemingly minor attribute of an object is emphasized?
2. How does a simile differ from an ordinary comparison?
3. Which linguistic markers are commonly used to signal a simile?

4. What is an extended simile, and how does it function in literature?
5. Why do some similes become clichés over time?
6. What is periphrasis, and how does it differ from a simple synonym?
7. How can periphrasis serve rhetorical or aesthetic purposes?
8. Distinguish between logical and figurative periphrasis with examples.
9. What is a euphemism, and what dual functions does it perform?
10. Give an example of how euphemisms can evolve in response to social norms or taboos.

15-Multiple-Choice Tests

1. What distinguishes the stylistic category described at the beginning of the text?
 - A) It emphasizes minor attributes as central features.
 - B) It relies on multiple lexical meanings interacting simultaneously.
 - C) It only highlights negative traits.
 - D) It uses metaphors exclusively.
2. Which of the following best describes a simile?
 - A) A comparison of objects from the same category.
 - B) A connection between objects from different categories based on one shared attribute.
 - C) A metaphor without a linking word.
 - D) A description of an object using multiple adjectives.

3. Which of these is a common structural marker of a simile?

- A) like
- B) although
- C) because
- D) unless

4. In the sentence “His mind was restless, but it worked perversely and thoughts jerked through his brain like the misfirings of a defective carburetor,” what type of device is used?

- A) Metaphor
- B) Extended simile
- C) Euphemism
- D) Logical periphrasis

5. Why do some similes become clichés?

- A) They lose their original analogical novelty.
- B) They are too complex for readers to understand.
- C) They always describe negative qualities.
- D) They rely solely on adjectives.

6. Periphrasis can be best described as:

- A) A direct synonym for an object.
- B) A renaming of an object using a descriptive phrase.
- C) An exaggeration of an object’s traits.

D) A humorous metaphor.

7. Which of the following is an example of figurative periphrasis?

A) “Instruments of devastation” for pistols

B) “The punctual servant of all work” for the sun

C) “Most forgivable of human frailties” for love

D) “The boy seems as smart as his mother”

8. How can excessive periphrasis negatively affect writing?

A) It can obscure meaning and reduce stylistic clarity.

B) It always creates humor.

C) It eliminates the need for adjectives.

D) It makes language less formal.

9. Euphemisms are primarily used to:

A) Emphasize the negative aspects of a subject.

B) Replace offensive terms with milder expressions.

C) Create clichés.

D) Only describe human qualities.

10. Which of the following is an example of a euphemism for “die”?

A) Expire

B) Blind like a bat

C) The misfirings of a defective carburetor

D) Instruments of devastation

11. Why are euphemisms considered dynamic?

A) They evolve according to social norms and taboos.

B) They never change once established.

C) They are only used in poetry.

D) They always exaggerate reality.

12. Which author is cited as using periphrasis to describe a mother as “what can never be replaced”?

A) Byron

B) Dickens

C) Maugham

D) Galsworthy

13. In Galsworthy’s sentence, “It was that time of year when the country seems to swoon from its own loveliness,” the term “seems” signals:

A) Ordinary comparison

B) Half-metaphorical simile

C) Euphemism

D) Figurative periphrasis

14. Which of the following is an example of euphemism in political discourse?

A) “Kick the bucket”

B) “Undernourishment of children”

C) “Shrewd like a fox”

D) “Thoughts jerked through his brain like the misfirings of a defective carburetor”

15. The primary difference between logical and figurative periphrasis is:

A) Logical periphrasis uses metaphors; figurative uses only adjectives.

B) Logical highlights inherent or transient properties; figurative relies on metaphor or metonymy.

C) Logical is always humorous; figurative is serious.

D) Logical periphrasis is shorter than figurative periphrasis.

UNIT 15 UNFAMILIAR LANGUAGES

Did you know that certain communities communicate entirely through whistling? At first glance, this may seem unusual, even extraordinary; however, whistle-based communication represents one of the oldest and most fascinating forms of human language. Indeed, it is a legitimate linguistic system. Language, in its various manifestations, serves as the foundation of human communication, enabling individuals to convey ideas, emotions, and cultural knowledge. Beyond its communicative function, language also reflects the cultural identity, belief systems, and traditions of the communities in which it is spoken.

Across the globe, thousands of languages exist, each representing a unique cultural heritage. Nevertheless, a significant number of these languages are under threat of extinction. The decline of linguistic diversity has profound implications for both cultural preservation and the study of human cognition. The quest to explore lesser-known or “obscure” languages thus becomes a compelling endeavor for linguists, anthropologists, and language enthusiasts alike. Identifying the single most unfamiliar language is challenging, particularly because many languages are endangered or spoken by very small populations. Consequently, attention is often directed toward cataloging and understanding a range of lesser-known languages rather than isolating one definitive example.

Interest in language learning continues to grow worldwide, fueled by curiosity and the recognition of linguistic diversity as a valuable human resource. According to research compiled by Ethnologue, there are currently 7,159 languages in active use across the globe. Among these, Papua New Guinea stands out as the most linguistically diverse nation, with an astonishing 840 distinct languages spoken within its borders. Such diversity underscores the importance of documenting and preserving linguistic variation, not only for practical communication but also for cultural and academic purposes.

Despite this richness, the reality of linguistic endangerment is striking. Approximately 40% of the world's languages are considered endangered, many of them with fewer than 1,000 active speakers. Moreover, only 23 languages account for half of the global population's linguistic usage, highlighting the dominance of a relatively small number of languages in comparison to the vast majority of lesser-spoken tongues. This imbalance emphasizes the difficulty of pinpointing a single "most obscure" language, yet it also motivates further study of the world's rare and hard-to-learn languages.

For scholars, language learners, and professionals requiring certified translation services, the exploration of rare or endangered languages presents both an intellectual challenge and a practical necessity. Understanding these languages not only broadens our knowledge of human communication but also contributes to the preservation of invaluable cultural heritage that might otherwise be lost.

WORLD'S MOST UNFAMILIAR LANGUAGES

diverse nation, with an estimated 840 distinct languages spoken within its borders. Despite this incredible diversity, linguistic homogeneity is also evident, as just 23 languages account for the speech of approximately 50% of the global population. Alarming, about 40% of all living languages are endangered, with fewer than 1,000 active speakers, highlighting the urgent need for documentation and preservation.

While it is difficult to designate a single “most obscure” language due to the sheer number of critically endangered tongues, certain languages stand out for their unusual features and extreme rarity. The following discussion presents a selection of some of the world’s lesser-known and most linguistically intriguing languages, which offer unique insights into human cognition, communication, and culture.

Silbo Gomero is a whistled language indigenous to the island of La Gomera in the Canary Islands, Spain. Unlike conventional spoken languages, Silbo Gomero relies entirely on whistled tones to convey linguistic information, effectively translating Spanish phonemes into melodic variations. Vowels are represented by pitch, with ‘i’ corresponding to the highest frequency and ‘o’ to the lowest, while consonants are communicated through combinations of breaks, duration, and intensity. Once facing extinction, the language experienced a revival in the 1990s, and today it continues to serve as a functional means of communication, demonstrating the adaptability and resilience of human language.

Rotokas, spoken in the Bougainville region of Papua New Guinea, is notable for its extraordinarily limited phonemic inventory, comprising only 12 phonemes—the smallest known among world languages. Despite its phonetic simplicity, Rotokas possesses a full grammatical structure and expressive potential, making it an attractive subject of study for linguists interested in minimalistic yet fully functional linguistic systems. Its speaker population remains small, estimated at roughly 4,000 individuals.

Michif represents another rare linguistic phenomenon, with fewer than 1,000 active speakers among the Métis communities of Canada and parts of North Dakota. Michif is a hybrid language, blending elements of Cree, an indigenous North American language, with French, reflecting the historical interactions of European fur traders and indigenous peoples. Despite its limited number of speakers, Michif continues to be taught in local schools, preserving both cultural heritage and linguistic knowledge.

Pirahã, the last surviving dialect of the Mura language family in Brazil, is characterized by a remarkably small phonemic inventory of 10–12 sounds. The language exhibits unique semantic features, including the absence of fixed terms for colors and numerical concepts, reflecting the Pirahã people's focus on immediate experience and practical reality rather than abstract or historical knowledge. Remarkably, despite having only about 380 speakers, Pirahã is considered relatively straightforward for language learners due to its limited phonology.

Taushiro, spoken in isolated regions of Peru, is critically endangered, with only a single remaining fluent speaker. This language, largely lost due to the encroachment of Spanish and generational language shift, is the focus of active preservation efforts, including documentation and educational initiatives aimed at revitalizing cultural knowledge and linguistic heritage.

Tanema, similarly endangered, survives among a small population without official recognition. Community-led initiatives, including intergenerational teaching programs and cultural festivals, seek to revitalize this language and promote awareness of its historical and cultural significance.

Ongota, once spoken in Ethiopia, became functionally extinct with the passing of its last fluent speaker in 2008. Although revival efforts are underway, the lack of proficient

speakers poses significant challenges to full restoration, highlighting the fragility of human linguistic diversity.

Archi, spoken in a cluster of villages in the Archi region of Russia, stands out for its extreme phonological and morphological complexity. With 28 vowel phonemes, up to 82 consonants, and a verb system featuring approximately 1.5 million forms, Archi illustrates the tremendous structural richness possible in human language. Its endangered status underscores the necessity of thorough documentation.

Njerep, a member of the Mambiloid branch of the Benue-Congo language family in Nigeria, survives in only four speakers, primarily for the purpose of secretive communication. In Cameroon, the language is already extinct. Anthropological projections suggest that, without intervention, Njerep is unlikely to endure beyond the next few decades.

Liki, spoken in the Papua region of Indonesia, now counts merely 11 active speakers out of a population of 320. Historically more prevalent, the language's decline reflects broader sociolinguistic pressures and the dominance of widely spoken languages in the region.

The linguistic landscape of the world is marked by both astonishing diversity and profound vulnerability. While dominant languages facilitate global communication, the loss of minority languages represents an irreplaceable depletion of human knowledge, cultural expression, and historical insight. Efforts to document, preserve, and revitalize these endangered languages are essential, not only for the communities that speak them but for humanity's broader understanding of its own cognitive and cultural capacities. By examining these unusual and rare languages, scholars and enthusiasts alike gain valuable perspectives on the intricate relationship between language, culture, and identity.

ANSWER THE QUESTIONS:

1. What is the primary function of language according to the text?
2. Which country has the highest linguistic diversity in the world?
3. Approximately what percentage of the world's languages are considered endangered?
4. What is Silbo Gomero, and how does it differ from conventional spoken languages?
5. Which language has the smallest known phonemic inventory?
6. How is Michif a hybrid language, and which communities speak it?
7. What is unique about the Pirahã language in terms of semantics?
8. Which language currently has only a single remaining fluent speaker?
9. How many vowel phonemes and consonants does the Archi language have?
10. What are the main reasons for the decline of rare languages worldwide?

15-Multiple Choice Tests

1. What is the estimated number of living languages in the world today?

A) 5,000

B) 7,159

C) 6,200

D) 8,500

2. Which country is considered the most linguistically diverse?

A) Indonesia

B) India

C) Papua New Guinea

D) Nigeria

3. What proportion of the global population speaks only 23 languages?

A) 25%

B) 50%

C) 40%

D) 60%

4. Silbo Gomero represents a language that is communicated through:

A) Body gestures

B) Written symbols

C) Whistles

D) Sign language

5. How are vowels represented in Silbo Gomero?

A) Through length of whistle

B) Through pitch frequency

C) Through consonant combinations

D) Through hand movements

6. How many phonemes does Rotokas have?

A) 10

B) 12

C) 15

D) 20

7. Michif combines elements of which two languages?

A) Cree and English

B) Cree and French

C) French and Spanish

D) Cree and Spanish

8. Which language lacks fixed terms for colors and numbers?

A) Rotokas

B) Pirahã

C) Taushiro

D) Silbo Gomero

9. Which critically endangered language is spoken by only one remaining fluent speaker?

A) Archi

B) Taushiro

C) Liki

D) Ongota

10. Which language has a verb system with approximately 1.5 million forms?

- A) Archi
- B) Rotokas
- C) Njerep
- D) Michif

11. Njerep is primarily used for:

- A) Educational purposes
- B) Secretive communication
- C) Trade
- D) Religious ceremonies

12. How many active speakers does Liki currently have?

- A) 11
- B) 50
- C) 320
- D) 150

13. Ongota became functionally extinct in which year?

- A) 2000
- B) 2008
- C) 2010
- D) 2015

14. Which language is considered relatively easy to learn despite having very few speakers?

A) Rotokas

B) Pirahã ✓

C) Taushiro

D) Archi

15. The preservation of endangered languages is important because:

A) It helps dominant languages grow

B) It maintains cultural heritage and human knowledge

C) It makes translation easier

D) It increases global communication efficiency

Glossary:

Acromonogram – a lexico-compositional device, syllabic word or rhyme repetition at the junction of lines.

Allegory (Gr. Allegoria) – Aesopian language, the description of a phenomenon concealed in the description of another one, a device in fiction, a presentation of an abstract idea in the form of a concrete image, “a life picture”, an illustrative picture (e.g., a fable character).

Alliteration– repetition of consonants or vowels at the beginning of neighbouring words.

Allusion (L. Alludere, to mention, to hint) – a poetic reference, on the basis of mythology, literature.

Anaphora (Gr. Anaphora) – a stylistic device, repetition of word or phrases at the beginning of succeeding syntactical constructions.

Anadiplosis– lexical repetition at the juncture of lines in a stanza or sentences.

Antithesis (Gr. antithesis) – a stylistic figure of contrast, a compositional device in text arrangement in belles-lettres non belles-lettres genres based on the opposition of meaning.

Antonomasia (Gr. Antonomasia) – a stylistic device, close to metonymy, based on the a) interchange of a proper name by periphrasis or an epithet (e.g. the Great Admiral (about Nelson) or b) the use of a proper name for the sake of generalization (e.g. Napoleon of the criminal world).

Anticlimax – a stylistic device, contrastive to gradation, i.e. gradual decrease in emotional and compositional dynamics of the plot development in fiction.

Apokoinu construction – a blend of two sentences into one when the connecting element is omitted (e.g. *I'm the first one saw her* – the double syntactical function of the predicative of the first sentence “the first one”, performing also the function of the subject of the second sentence).

Apophasis (Gr. apophasis, negation) – a stylistic device, based on concealing the real cause of communication (e.g. *I shan't speak about your being rude but lying is quite out of the question*).

Aposiopesis (Gr. aposiopan to keep silence) – a stylistic device of a sudden pause, break in speech.

Apostrophe (Gr. epi, above, strepho, to address) – a stylistic device of intentional deviation from the narration, with the purpose of address to a living being or a thing, for the sake of emphasis.

Assonance– repetition of stressed vowels within the word combination or at its end as a type of incomplete rhyme because of impossibility or unwillingness of a speaker to go on speaking.

Asyndeton– omission of conjunctions and connecting elements in a complex syntactical structure.

Authology– the use of stylistically neutral words in their direct meanings.

Bathos (Gr. Bathos, depth) – a stylistic device of style denigration, a shift from elevated to low styles.

Burden (Fr. Refrain) – a phrase, poetic line or strophe, reiterating in different text positions of a work of art.

Caesura (L. caesura, division, stop) – cutting, rhythmical pause in the middle of verse line, often coinciding with poetic pause (e.g. *I shot an arrow into the air*).

Chiasmus (Gr. Chiasmus, reverse, cross composition) – reverse parallelism, a stylistic figure of inversion in the second part of rhetorical period or syntactic construction.

Climax (Gr. climax) – the highest point in the dynamics of narration, a peak of emotional, artistic and esthetic tension.

Collision (L. collision, a blow, a clash) – a conflict, a clash of actors in a work of art.

Consonance – coincidence of the repeated consonants.

Caricature (It. caricatura, a funny picture) – a comic description or a picture, breaking the proportions, characteristics of a portrayed object, event or phenomenon grotesquely.

Catharsis (Gr. katharsis, purification) – a strong emotional impact (fear, admiration, pathos... shared by the reader) which results in a certain psychological state of purification, elevation.

Detachment – a syntactical stylistic device, a certain degree of syntactical independence and consequently emphasis, acquired by a member of the sentence in positions, high lightened due to stress and intonation, as well as punctuation.

Dissonance – coincidence of unstressed vowels and consonants while the stressed vowels are different.

Ellipsis (Gr. ellipsis, omission) – omission of one of the main members of the sentence for the sake of emphasis (it should be differentiated from structural ellipsis of the conversational style, used for the sake of compression and to avoid repetition).

Emphasis – a particular (logic, emotional) significance of one or several elements, achieved by phonetic (intonation, stress), lexical (connotation, pragmatic lexical component, irregular semantics), syntactic (special constructions, inversion, parallelism) or compositional means (advancement).

Epigraph (Gr. epi, on, grapho, to write) – a small quotation preceding a text or its part.

Epilogue – a concluding part of a literary work, usually cut off in time from the final events of the narration.

Epistolary genres – literary works written in a letter form.

Epithet – a stylistic device, a word or a phrase, expressing a property or characteristics of a thing, phenomenon, presented in an imaginative form and reflecting a subjective, emotional attitude.

Euphemism – a stylistic device, containing a substitute of an unpleasant, forbidden by the etiquette, insulting, derogative word by a neutral or more pleasant word or expression.

Euphony (or instrumentation) – phonetic arrangement of the text creating a certain tonality; euphony as sound harmony (in its narrow sense).

Exposition – events preceding the dramatic collision and the climax, part of the literary composition of a work in fiction.

Framing – repetition of a word, a phrase or a sentence in the beginning and in the end of a semantic group, a sentence, a line, stanza, paragraph, a whole text.

Gradation – a compositional device based on the increase of emotional and compositional dynamics in a work of fiction.

Grotesque – a device of fantastic comic exaggeration which results in breaking the real form of existence for a certain object.

Imagery – a system of images in a work of art.

Inversion – a stylistic device of placing a word or a phrase into an unusual syntactical position, as a rule for the sake of expressiveness; emphatic inversion should be

distinguished from grammatical inversion, i.e. a change of a traditional model of syntactical structure to reveal a change in grammatical meaning or function.

Irony – a stylistic device, based on an implicit contrastive change in the meaning of a word, a sentence, a part of text, while.

Litotes / understatement) – a stylistic device, based on the emphatic decrease or indication of a scarce amount of positive quality against the evidently negative background.

Metaphor – a stylistic device, a figurative stylistic nomination, a transfer of meaning based on **similarity** of two objects (i.e. a word or a phrase denoting a certain object is used as a name of another on the basis of their similarity); simple and sustained metaphors, genuine and trite metaphors (e.g. *Sometimes too hot the eye of heaven shines*).

Metre (metron, measure) – a certain rhythmic model, determined in poetry by the character and quantity of feet in a line and produced by the currency and interchange of syntactic structures in prose.

Metonymy – a stylistic device, a figurative stylistic nomination, transfer of meaning based on contiguity, when a word or a phrase denoting one object is used to denote another one on the basis of their contiguity (the relations of material and object, author and work, container and contents, sign and object of nomination, instrument and action, object and its function, part and whole – synecdoche as a type of metonymy) etc.(e.g. *Sceptre and crown must tumble down / And in the dust be equal made / With the poor crooked scythe and spade*).

Onomatopoeia – sound-imitation, a phonetic stylistic device, nomination (e.g. *kou-kou, rustle, bah*) based on imitation of some quality of an object.

Oxymoron – a stylistic device, stylistic nomination assigning a non-compatible property to an object (*e.g., eloquent silence, terribly beautiful*).

Outcome (Fr. denouement) – events in the works of art, immediately following culmination, slump of tension.

Paradox – a statement containing a contradiction, its interpretation results in ambiguity or or polysemantic interpretation (*e.g., Wine costs money, blood does not cost anything*).

Parallelism – a syntactical stylistic device, based on similarity of constructions, in the neighboring or correlated context, bringing in a combination of words and sentences, equivalent, complimentary or opposed in sense / as a rule, the term” syntactical parallelism” is used; a compositional device based on topical repetition or dubbing a plot development line in a work of art / the story by O` Henry “The Roads We Take”.

Paronomasia – similarity in sounding of contextually connected words (*e.g., raven – raving – ravin’ – never*).

Parenthesis – an inserted word, sentence, explanatory or characterizing, a syntactical insertion.

Parcellation – a syntactical expressive stylistic device, graphic and syntactic separation due to which a syntactical construction becomes formally independent.

Periphrasis – a phrase or a sentence, substituting one word; logical, euphemistic and figurative periphrases.

Personification – a stylistic device, nomination, when a name of an animate thing is given to an inanimate object for the sake of expressiveness, figurativeness, intensification, emotions (*e.g., Love is not **Time**’s fool*).

Plot – a narrative development of the text.

Polysyndeton – repetition of conjunctions and connecting elements in a complex syntactical structure.

Prologue – an introductory part of a literary work.

Prosody – a system of the phonetic language means, including intonation, stress, timbre, rhythm, tempo, pauses, also metre, rhyme in the poetic works.

Pun – a comic playful use of a word or a phrase based on semantic ambiguousness, polysemy (e.g., *There isn't a **single** man in the hotel*).

Represented Speech – a style of narration presenting words and thoughts of a character in the name of the author; in contrast to direct or indirect speech characteristics of grammatical or formal differentiation no identification of a change of communicative roles of an author or a character is given.

Rhythm – recurrence of stressed and unstressed syllables as well as repetition of images, notions, connotations; phonetic repetitions as the basis of rhythm in poetry, syntax as the basis of rhythm in prose.

Rhetorical question – a stylistic syntactic device, a question in form, not demanding an answer, a statement in contents.

Rhyme – a sound repetition (full or partial) in the ultimate positions of a poetic line.

Rhyming – a stylistic device of sound or word repetition in the end of poetic lines or their relatively complete rhythmical parts.

Semantically false chain – a semantically alien element in a chain of elements, imposing a second contextual meaning on the central word.

Simile – an imaginative comparison, introduced by the conjunctions as...as, like, as if, as though, and disguised metaphors by the verbs “to seem”, “to recollect”, “to resemble”, “to remind”.

Summary – a brief presentation of the contents of a literary or publicist text, concise in form, language compression as a basic compositional principle.

Suspense (the effect of deceived expectancy) – the effect of tense anticipation created by the quality of predictability created by different devices, e.g., separation of the subject and the predicate, introduction of a parenthesis, etc., the device contrary to *the effect of replenished expectancy*.

Transposition – the use of a certain language form in the function of some other language form. Syntactic transposition (e.g., the use of one communicative type of the sentence in the function of another).

Tropes – stylistic devices, as a rule composed on the specific language models (allegory, allusion, antonomasia, epithet, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, periphrasis, personification, simile, synecdoche, zeugma).

Violation (decomposition) of phraseological units – an intentional decomposition of the formal characteristics or idiomaticity of phraseological units (e.g., *Little Jon was born with a silver spoon in his mouth which was rather curly and large*).

Zeugma – the use of a word in the position of grammatical dependence on two elements, due to which different meanings of the word are revealed (e.g., *Everything was common here: opinions, the table and tennis rackets*).

ANSWER KEYS:

UNIT 1

1.B 2. C 3. C 4.B 5. B 6. C 7. C 8. D 9. B 10.B 11. B 12. B 13. C 14.B 15. C

UNIT 2

1.B 2. B 3.C 4.C 5.C 6. B 7. B 8.C 9. A 10. C 11. B 12. B 13. C 14.B 15. B

UNIT 3

1.B 2. B 3. C 4.C 5. C 6. B 7.B 8. C 9. C 10. B 11. D 12. B 13. B 14. C 15. B

UNIT 4

1.C 2. B 3. C 4.C 5. B 6.D 7. C 8.B 9. B 10. C 11. C 12. B 13.D 14. B 15.C

UNIT 5

1. B 2.B 3. B 4. B 5.B 6. B 7. C 8. B 9. A 10. B 11. B 12.B 13. C 14. B 15. B

UNIT 6

1.B 2. C 3. B 4. B 5.B 6. A 7.A 8. B 9. A 10. B 11. B 12. A 13. D 14. B 15.B

UNIT 7

1.C 2. A 3. D 4. B 5. B 6.A 7. C 8.A 9. C 10. B 11. C 12. B 13. A 14. B 15. B

UNIT 8

1.B 2. C 3. B 4. B 5. C 6. C 7. B 8. B 9. B 10. B 11.A 12. B 13.C 14. B 15.B

UNIT 9

1.B 2. A 3. B 4. B 5. C 6. B 7.B 8. B 9. B 10. B 11. B 12. C 13. C 14.B 15. B

UNIT 10

1. B 2. A 3.B 4. B 5. C 6. B 7. B 8. B 9. A 10. B 11. B 12. B 13. C 14. A 15. B

UNIT 11

1.B 2.C 3. C 4. B 5. B 6. C 7. B 8. B 9. B 10. D 11. B 12. B 13. B 14. B 15. A

UNIT 12

1.B 2. B 3. B 4. B 5. C 6. B 7. B 8. A 9. C 10.C 11. A 12. C 13. A 14. A 15. B

UNIT 13

1.B 2. C 3. A 4. B 5. B 6. B 7. B 8. B 9. A 10. B 11. B 12. B 13. C 14. C 15. A

UNIT 14

1.A 2. B 3. A 4. B 5. A 6. B 7. B 8. A 9. B 10. A 11. A 12.B 13. B 14. B 15. B

UNIT 15

1. B 2. C 3. B 4. C 5. B 6. B 7. B 8. B 9.B 10. A 11. B 12. A 13. B 14. B 15. B

O‘ZBEKISTON RESPUBLIKASI
MAKTABGACHA VA MAKTAB TA’LIMI VAZIRLIGI HUZURIDAGI
IXTISOSLASHTIRILGAN TA’LIM MUASSASALARI AGENTLIGI
IS’HOQXON IBRAT NOMIDAGI NAMANGAN DAVLAT CHET TILLARI
INSTITUTI



STILISTIKA VA MATN TAXRIRI
faninnig
fan o‘quv dasturi

4-kurs uchun

Bilim sohasi: 1000000 – Xizmatlar sohasi
Ta’lim sohasi: 110000 – Xizmatlar
Ta’lim yo‘nalishi: 61010500–Gid hamrohligi va tarjimonlik
faoliyati (Ingliz tili)

Namangan-2025

Fan/modul kodi SMT2808		O'quv yili 2025/2026	Semestr 7-8		ECTS-Kreditlar 9
Fan/modul turi Tanlov		Ta'lim tili Ingliz			Haftadagi dars soatlari 4
1	Fanning nomi	Ma'ruza	Seminar	Mustaqil ta'lim (soat)	Jami yuklama (soat)
	Stilistika va mat taxriri	60	60	150	270

I. FANNING MAZMUNI

Fanni o'qitishdan maqsad – Fanni o'qitishdan maqsad talabalarni til to'g'risidagi asosiy nazariy tushunchalar, chet tilini o'rganishning asosiy uslub va yondashuvlari, tilni ilmiy bilimlar tizimida tutgan o'rni va ahamiyati bilan tanishtirish, ularga til sathlarining nutqiy muloqot jarayonida kuzatiladigan asosiy qonuniyatlarini o'rgatishdan iborat.

Ushbu maqsadga erishish uchun fan talabalarda tilning ichki tuzilmasi, til qatlamlari birliklarini ilmiy asosda tadqiq etish ko'nikmalarini shakllantirish hamda ularning bir biri bilan o'zaro munosabatlari to'g'risida ilmiy nazariy tushunchalarga ega bo'ishlarini ta'minlash vazifalarini bajaradi.

Fanning vazifalari – Ushbu fan tilning fonetik jihatlari, Grammatik strukturasi, tilning lug'at tarkibi, til birliklarining semantik xususiyatlari, frazeologik brikmalari, so'z yasash usullari til lug'at tarkibining etimologiyasi, lug'atshunoslik, til birliklarining shakllanishi va rivojlanishining umumiy qonuniyatlari kabi masalalarni qamrab oladi. Talabalarni nazariy fonetika, nazariy grammatika, leksikologiya, o'rganilayotgan til tarixi, stilistika kabi aspektlarning ilmiy asoslari va filologik fanlar o'rtasidagi o'rtasidagi o'rni to'g'risidagi bilimlar bilan qurollantiradi.

II. ASOSIY NAZARIY QISM (ma'ruza mashg'ulotlari)

2.1 FAN TARKIBIGA QUYIDAGI MAVZULAR KIRADI

1-mavzu

The object and aims of Stylistics

Tilshunoslikning bo'limi bo'lib, aloqa harakatining natijasi bilan shug'ullanadi, muloqotda ma'lum bir maqsadga xizmat qiluvchi o'zaro bog'liq til vositalari tizimini tadqiq qiladi. U nutqning ta'sirchanligini oshirishning til imkoniyatlarini o'rganadi, tilning stilistik vositalarini, ularning

tabiati va funktsiyalarini tahlil qilishga, ularni tasniflash va xabarda olib kelishi mumkin bo'lgan qo'shimcha ma'nolarni mumkin bo'lgan talqin qilishga katta e'tibor beradi.

2-mavzu

Expressive means and Stylistic devices, Types of lexical meaning

O'sha fonetik morfologik shakllar, leksik, frazeologik va sintaktik shakllar, ohang, ohang, urg'u, pauza, shivirlash kabi ma'nolarni bildiradi. So'z tushunchani, turli ma'nolar orasidagi bog'lanishni ifodalovchi til belgisi bo'lib, bizda turli xil so'zlar - omonimlar mavjud., Tasvir asosan turli ma'nolarning o'zaro ta'sirida hosil bo'ladi.

3-mavzu

Types of Lexical Meaning.

Bir qator stilistik vositalar leksik ma'nolarning o'ziga xos ishlatilishiga asoslanadi. Shuning uchun stilistik vositalarda uchraydigan so'zlarning ma'no turlarini aniqlash kerak.

4-mavzu

The lexical structure of stylistics Neutral, Common Literary and Common Colloquial Vocabulary.

Har qanday tilning lug'at tarkibi haqida aniq tasavvurga ega bo'lish uchun uni elementlar bir-biri bilan bog'langan, o'zaro bog'liq va shu bilan birga mustaqil tizim sifatida taqdim etish kerak.

5-mavzu

Special Literary Vocabulary

Terminlar - bu maxsus bilim sohalari haqidagi tushunchalarni bildiruvchi so'zlar. Odatda atama juda oson ishlab chiqiladi va oson qabul qilinadi; yangi tangalar eskirganlarini osongina almashtiradi.

6-mavzu

Special Colloquial Vocabulary

Argo deganda ba'zi narsalarga yangi nomlar yaratish uchun ishlatiladigan adabiy bo'lmagan so'zlarni tushunamiz. Og'zaki nutqda qo'llaniladigan jargon katta ifoda kuchiga ega. Bu asosan istehzoli so'zlar. Ko'pincha jarangli so'zlar biroz qo'pol eshitiladi. Slang tilning o'rnatilgan me'yoridan chetga chiqishdan boshqa narsa emas.

7-mavzu

Phonetic expressive means and stylistic devices

Fonetik ekspressiv vositalar va stilistik vositalar ma'lum akustik effekt yaratish, nutqqa urg'u berish va o'quvchi yoki tinglovchida his-tuyg'ularni uyg'otish uchun ishlatiladi.

8-mavzu

Interaction of Dictionary and Contextual Logical Meanings

Kontekstdagi so'zlar lug'atlarda belgilanmagan qo'shimcha leksik ma'nolarga ega bo'lishi mumkin, ular kontekst ma'nolari deb ataladi. Kontekst ma'nosi ba'zan lug'at ma'nosidan shu darajada chetga chiqadiki, yangi ma'no hatto birlamchi ma'noning teskarisiga aylanadi. Biz ko'chirilgan ma'nolar bilan shug'ullanganimizda shunday bo'ladi.

9-mavzu

Interaction of Primary and Derivative Logical Meanings

Bir so'zning asosiy va hosilaviy (ikkilamchi) ma'nolarining o'zaro ta'siriga asoslangan stilistik vositalar ingliz badiiy adabiyotida, ayniqsa XIX asrda juda mashhur: ingliz polisemiyasi va omonimiyasining yuqori darajada rivojlangan tizimi bu haqiqatni tushuntiruvchi asosiy omillardan biridir.

10-mavzu

Interaction of Logical and Nominal Meanings

Stilistikada so'zning emotsional ma'nosi yoki hissiy rangi katta rol o'ynaydi. So'zning emotsional ma'nosini uning neytral ma'nosi bilan solishtirganda aniq tushunish mumkin. Hissiy so'zlar va konstruksiyalarning stilistik ahamiyati hissiy bo'lmagan so'z va konstruksiyalarga qarama-qarshi qo'yilganda osongina seziladi.

11-mavzu

Stylistic Use of Set Expressions

Alohida so'zlar bilan bir qatorda, so'zlovchilar bir nechta so'zlardan tashkil topgan kattaroq bloklardan foydalanadilar - yaxlit holda ishlaydigan so'z birikmalari. So'zlarga o'xshash so'z birikmalari nutqda yaratilmaydi, balki muloqot harakatiga tayyor holda kiritiladi. Bunday so'z birikmalari to'plamli iboralar deyiladi.

12-mavzu

Bilingualism and Multilingualism

Adabiy tilning har bir uslubi o‘zaro munosabati shu uslubga xos bo‘lgan til vositalari guruhidan foydalanadi. Har bir uslub bir yoki bir nechta etakchi xususiyatlar bilan tan olinishi mumkin. Masalan, maxsus terminologiyadan foydalanish ilmiy nasr uslubining leksik xususiyatidir.

[*https://courses.warwick.ac.uk/modules/2021/FP062-0](https://courses.warwick.ac.uk/modules/2021/FP062-0)

13-mavzu

Interaction of Logical and Emotive Meanings

Stilistikada so'zning emotsional ma'nosi yoki hissiy rangi katta rol o'ynaydi. So'zning emotsional ma'nosini uning neytral ma'nosi bilan solishtirganda aniq tushunish mumkin. Hissiy so'zlar va konstruksiyalarning stilistik ahamiyati hissiy bo'lmagan so'z va konstruksiyalarga qarama-qarshi qo'yilganda osongina seziladi

14-mavzu

Intensification of a Certain Feature of a Thing or Phenomenon

Ba'zan alohida sabablarga ko'ra narsaning xususiyatlaridan biri eng muhim qilib qo'yiladi, u eng muhim darajaga ko'tariladi. O'xshatish, perifriza, evfemizm kabi uslubiy vositalar shu guruhga kiradi.

15-mavzu

Unfamiliar Languages

Ma'lumki, gap va uning turlarini o'rganish, ayniqsa, gapning turli qismlari o'rtasidagi munosabatlarni o'rganish uzoq tarixga ega. Zamonaviy grammatikalarda gap a'zolari o'rtasidagi munosabatlarning o'ziga xos xususiyatlari hisobga olingan, ammo gapdan kattaroq nutq birliklarini o'rganish hali ham ko'plab tilshunoslar tomonidan e'tibordan chetda qolmoqda.

[*https://courses.warwick.ac.uk/modules/2021/FP062-0](https://courses.warwick.ac.uk/modules/2021/FP062-0)

III Stilistika va matn taxriri fanidan ma'ruza mashg'ulotlarining mavzulari

7- Semestr		
Ma'ruza		
1	The object, methods and aims of stylistics	2
2	Expressive Means and Stylistic Devices	2
3	Types of Lexical Meaning	2
4	The lexical structure of stylistics : Neutral, Common Literary and Common Colloquial Vocabulary	2
5	Special Literary Vocabulary	2
6	Special Colloquial Vocabulary	2
7	Phonetic expressive means and stylistic devices	2
8	Interaction of Dictionary and Contextual Logical Meanings	2

9	Interaction of Primary and Derivative Logical Meanings	2
10	Interaction of Logical and Nominal Meanings	2
11	Stylistic Use of Set Expressions	2
12	Bilingualism and Multilingualism (* https://courses.warwick.ac.uk/modules/2021/FP062-0)	2
13	Interaction of Logical and Emotive Meanings	2
14	Intensification of a Certain Feature of a Thing or Phenomenon	2
15	Unfamiliar Languages (* https://courses.warwick.ac.uk/modules/2021/FP062-0)	2
	Jami:	30

3.1 Stilistika va matn taxriri fanidan seminar mashg'ulotlarining mavzulari

7- Semestr		
Seminar		
1	The object, methods and aims of stylistics	2
2	Expressive Means and Stylistic Devices	2
3	Types of Lexical Meaning	2
4	The lexical structure of stylistics : Neutral, Common Literary and Common Colloquial Vocabulary	2
5	Special Literary Vocabulary	2
6	Special Colloquial Vocabulary	2
7	Phonetic expressive means and stylistic devices	2
8	Interaction of Dictionary and Contextual Logical Meanings	2
9	Interaction of Primary and Derivative Logical Meanings	2
10	Interaction of Logical and Nominal Meanings	2
11	Stylistic Use of Set Expressions	2
12	Bilingualism and Multilingualism (* https://courses.warwick.ac.uk/modules/2021/FP062-0)	2
13	Interaction of Logical and Emotive Meanings	2
14	Intensification of a Certain Feature of a Thing or Phenomenon	2
15	Unfamiliar Languages (* https://courses.warwick.ac.uk/modules/2021/FP062-0)	2
	Jami:	30

3.2 Stilistika va matn taxriri fanidan ma'ruza mashg'ulotlarining mavzulari

8- Semestr		
1	Introduction.	2
2	The objects, methods and aims of stylistics.	2
3	Expressive means of stylistics .	2
4	Main layers and classification of vocabulary in stylistics.	2

5	Functions of terms in the language of science.	2
6	Stylistic functions of words.	2
7	Stylistic functions of expressive means and S.D..	2
8	Modern English equivalents of archaic words.	2
9	Interaction of Dictionary and Contextual Logical Meanings	2
10	Primary and Derivative Logical Meanings	2
11	Logical and Nominal Meanings	2
12	Stylistic Use of Set Expressions	2
13	The Belles-Lettres Style	2
14	Interaction of Logical and Emotive Meanings	2
15	Problems Concerning the Composition	2
Jami:		30

3.3 Stilistika va matn taxriri fanidan seminar mashg'ulotlarining mavzulari

8- Semestr	
Introduction.	2
The objects, methods and aims of stylistics.	2
Expressive means of stylistics .	2
Main layers and classification of vocabulary in stylistics.	2
Functions of terms in the language of science.	2
Stylistic functions of words.	2
Stylistic functions of expressive means and S.D..	2
Modern English equivalents of archaic words.	2
Interaction of Dictionary and Contextual Logical Meanings	2
Primary and Derivative Logical Meanings	2
Logical and Nominal Meanings	2
Stylistic Use of Set Expressions	2
The Belles-Lettres Style	2
Interaction of Logical and Emotive Meanings	2
Problems Concerning the Composition	2
Jami:	30

IV Mustaqil ta'limni tashkil etish

Mustaqil ish mavzulari fan o'qituvchisi va talabalar tomonidan ishlab chiqiladi. Mavzular talabani mustaqil bilim olishga ongli ravishda yo'naltirishi

lozim. Kafedra mutaxassislari tomonidan har bir mavzu bo'yicha talabanning mustaqil o'qib o'rganishiga doir vazifa va topshiriqlar ishlab chiqiladi va ularni bajarish uchun aniq ko'rsatmalarmisollar yordamida beriladi. Tilni o'rganish jarayonida talaba interfaol usullar vositasida mustaqil ta'lim olishga rag'batlantiriladi va mustaqil fikrlash talab qilinadi.

Mustaqil ta'lim uchun quyidagi mavzular va faoliyat turlari tavsiya etiladi:

4.1 Mustaqil ta'lim uchun tavsiya etiladigan mavzular:

7-8 Semestr		
1	Comparative study of functional styles	6
2	Language features and functions of special literary words	6
3	Language features and functions of colloquial words	6
4	Comparative study of metaphor,metonymy	6
5	Comparative study of epithet, oxymoron hyperbole	6
6	Lingua-cultural peculiarities of antonomasia, simile	6
7	Lingua-cultural peculiarities of periphrasis, Litotes	6
8	Comparative study of Repetition	6
9	Lingua-cultural peculiarities of Rhetorical Question	6
10	Lingua-cultural peculiarities of Phonetic SD	6
11	Compositional Patterns of Syntactical Arrangement	6
12	Stylistic Use of Set Expressions	6
13	Stylisic usage of synonyms	6
14	Stylisic usage of idioms	6
15	Stylisic usage of proverbs	6
16	Stylisic usage of word-formation patterns	6
17	Stylistic role of foreign words in literary texts	6
18	Convergence of stylistic devices in literary texts	6
19	The language of poetry	6
20	Poetic details in the literary text	6
21	Stylisic usage of opposite meaning	6
22	Use metaphor in stories	6
23	Use Metonymy in poems	6
24	Use contrast in articles	6
25	Use apithet	6
	Jami:	150

V TA'LIM TEXNOLOGIYALARI VA METODLARI:

. ma'ruzalar;

- . interfaol keys-stadilar;
- . seminarlar (mantiqiy fiklash, tezkor savol-javoblar);
- . guruhlarda ishlash;
- . taqdimotlar tayyorlash va namoyish qilish;
- . individual loyihalar;
- . jamoa bo'lib ishlash va himoya qilish uchun loyihalar.

VI KREDITLARNI OLISH UCHUN TALABLAR:

Talabalar bilimni baholashda nazorat turlari bo'yicha baholar umumiy bahoga foiz hisobida quyidagicha taqsimlanadi:

1. **Davomat – 10 foiz;**
2. **Taqdimot/loyiha – 10 foiz;**
3. **Mustaqil ta'lim – 10 foiz;**
4. **Oraliq nazorat(lar)ga – 20 foiz;**
5. **YAkuniy nazorat – 50 foiz.**

Yuqoridagi baholash tizimida fanning xususiyatidan kelib chiqqan holda, kafedra tomonidan ma'ruza, amaliy, seminar hamda laboratoriya mashg'ulotlari uchun belgilanadi.

Davomat, taqdimot, mustaqil ta'limga ajratilgan foizlar **(30 foiz) joriy nazorat**, ma'ruza mashg'ulotlaridagi **oraliq nazorati** uchun **(20 foiz)** va **yakuniy nazorat** uchun **(50 foiz)** olinadi.

Ma'ruza dars mashg'ulotlari mavjud bo'lmagan fanlardan umumiy baholarni foizlarda taqsimlanganda amaliy mashg'ulotlari uchun **50 foiz** va yakuniy nazoratlar uchun 50 foiz miqdorida olinadi.

Yuqoridagi jadval ma'lumotlarida berilgan **5 baho** minimum 4,46dan maksimum 5,0 bahogacha, **4 baho** minimum 3,46dan maksimum 4,45 bahogacha, **3 baho** minimum 3,0dan maksimum 3,45 bahogacha bo'lgan oraliqdagi baholar koeffitsientlari fanlarning xususiyatidan kelib chiqqan holda baholarning o'sish shkalasiga qarab fan o'qituvchilari tomonidan baholash mezonlari ishlab chiqiladi.

Baholarni konvertatsiya qilish jadvali (5 ballik tizimdan foizga)

№	5 balli	100% shkala	Baho
1.	5,00 — 4,96	100	5 baho
2.	4,95 — 4,91	99	
3.	4,90 — 4,86	98	
4.	4,85 — 4,81	97	
5.	4,80 — 4,76	96	
6.	4,75 — 4,71	95	
7.	4,70 — 4,66	94	
8.	4,65 — 4,61	93	
9.	4,60 — 4,56	92	
10.	4,55 — 4,51	91	
11.	4,50 — 4,46	90	
12.	4,45 — 4,41	89	4 baho
13.	4,40 — 4,36	88	
14.	4,35 — 4,31	87	

15.	4,30 — 4,26	86	
16.	4,25 — 4,21	85	
17.	4,20 — 4,16	84	
18.	4,15 — 4,11	83	
19.	4,10 — 4,06	82	
20.	4,05 — 4,01	81	
21.	4,00 — 3,96	80	
22.	3,95 — 3,91	79	
23.	3,90 — 3,86	78	
24.	3,85 — 3,81	77	
25.	3,80 — 3,76	76	
26.	3,75 — 3,71	75	
27.	3,70 — 3,66	74	
28.	3,65 — 3,61	73	
29.	3,60 — 3,56	72	
30.	3,55 — 3,51	71	
31.	3,50 — 3,46	70	
32.	3,45 — 3,41	69	3 baho
33.	3,40 — 3,36	68	
34.	3,35 — 3,31	67	
35.	3,30 — 3,26	66	
36.	3,25 — 3,21	65	
37.	3,20 — 3,16	64	
38.	3,15 — 3,11	63	
39.	3,10 — 3,06	62	
40.	3,05 — 3,01	61	
41.	3,00	60	
42.	3,0 dan kam	60 dan kam	2 baho

100-90%-5 baho; 89-70%-4 baho; 69-60%-3 baho; 59-0 %-2 baho.

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AXBOROT MANBALARI

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www.dissorg.com

NamDCHTI o‘quv-uslubiy kengashining 2025-yil, ___ avgust __ sonli majlisida muhokama qilingan va tasdiqlangan.

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*Izoh: Mazkur fanning dasturi top 300 talikka kiruvchi (University of Warwick universitetining English Language fani o‘quv dasturiga muvofiq tuzilgan).

University of Warwick 2025-yilda QS World University Rankings ro‘yxatida 68-o‘rinda, THE da 106 o‘rin, ARWU da 150 o‘rinda joylashgan.

*<https://courses.warwick.ac.uk/modules/2021/FP062-0>

