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GENESIS AND DEVELOPMENT OF STYLISTIC DEVICES CLASSIFICATIONS

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ANNOTATION

The article discusses the problem of a stylistic device, its innate features and the literary, aesthetic, imagery functions, the example to stylistic convergence is also given. Moreover the classifications of stylistic devices are also investigated. The theories of ancient scholars as well as modern researchers are analyzed and predominant features of the criteria for classification are generalized. The article discusses such antique theories as Aristotle's initial views on Stylistics, observations of the Hellenistic Roman rhetoric system, researches of Dionysius of Halicarnassus and the conclusions concerning the topic are also given. The article also deals with the review of the fundamental theories of modern researchers. I.R.Galperin's, Yu.M. Skrebnyov's, V.A.Kukharenko's, Jochen Lüders' classifications are investigated and the relevant conclusions are given. The research advances the idea of classifying the stylistic devices in the circle of language layers. The phenomenon of creation of the blended group of stylistic devices due to the mixture of the language layers in the process of creating a stylistic device is also observed in the article.

Key words: image, literary device, trope, figure of speech, stylistic device, rhetorical device, stylistic convergence, classifications of stylistic devices.

Феруза Ҳожиева

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СТИЛИСТИК ВОСИТАЛАР ТАСНИФ-ЛАРИ ГЕНЕЗИСИ ВА ТАДРИЖИ

АННОТАЦИЯ

Мақолада стилистик воситалар муаммо-си, жумладан, уларнинг табиати ҳамда ва ба-диий-эстетик, образлилик вазифалари таҳлил этилган ва стилистик конвергенция ҳодисаси кўрсатиб берилган. Стилистик воситалар таснифларига ҳам аҳамият қаратиш барoба-рида антик олимларнинг назариялари ва бу-гунги кунда ушбу соҳада олиб борилаётган тадқиқотлар, стилистик воситалар таснифла-рига асос бўладиган доминант хусусиятлар мақолада ўз аксини топган. Аристотелнинг стилистикага оид қарашлари, Ҳелленик–рим риторик тизимига оид кузатишлар, Ди-онис Ҳалликарнасуснинг соҳа ривожидаги изланишлари каби дастлабки тадқиқотлар ўрганилган, уларга оид мулоҳазалар мақолада ўз аксини топган. Шунингдек, мақолада сти-листика фани доирасида олиб борилган замо-навий фундаментал тадқиқотлар шарҳи ўз ак-сини топган. И.Р. Гальперин, Ю.М.Скребнёв, В.А. Кухаренко, Ё. Людер каби олимларнинг стилистик воситалар таснифига оид назария-лари ёритиб берилган ва тегишли хулосалар чиқарилган. Тадқиқотда стилистик воситa-ларни тил сатҳлари доирасида таснифлаш ғоясининг афзаллиги илгари сурилган ва тил ярусларининг бир-бири билан қоришиши на-тижасида тилда аралаш стилистик воситалар гуруҳининг (масалан лексик-синтактик стили-стик воситалар) юзага келиши кузатилган.

Калит сўзлар: образ, бадиий восита, троп, нутқ фигуралари, стилистик восита, риторик восита, стилистик конвергенция, стилистик воситалар таснифи.

INTORDUCTION

In the theory of literature the terms image, literary device, trope, figure of speech, stylistic device, rhetorical device are used interchangeably to define devices which create transference or awake the readers imagery feelings, emphasize the idea, make the speech more expressive, generally to mean figurative language. There are different terms and different theories to the problem. The most outstanding definitions are the followings:

According to Russian linguist I. R. Galperin's definition "Stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit promoted to a generalized status and thus becoming a generative model. It follows then that a stylistic device as an abstract pattern, a mould into which any content can be poured. (…It) reveals the essence of a phenomenon with the greatest and the most evident…They always carry some kind of additional information, either emotive or logical" [Galperin I.R, 1977; 29-30].

Austrian linguists Rene Wellek and Austin Warren advance the theory of imagery, asserting that in literature, one of the strongest devices is imagery wherein the author uses words and phrases to create 'mental images' for the reader. Images help the reader to visualize more realistically the author's writings. They 'tickle' and awaken the readers' sensory perceptions, ignite kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations as well [Wellek R. and Warren A., 1956; 187].

Denis Delaney, Ciaran Ward, Carla Rho Fiorina characterize figures of speech in the following way: "A figure of speech is any use of language which deviates from the obvious usage of words in order to achieve a special meaning or effect...The density and originality of a writer's use of figures of speech is part of his characteristic style" [Delaney D. and others, 2003; 2, A5].

T.A.Znamenskaya in her book "Stylistics of the English language" defines the term very briefly "A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalised pattern" [Znamenskaya T.A., 2008; 18].

V.A.Kukharenko discusses the main feature of a stylistic device in the following statement: "The constituting feature of stylistic devices is the binary opposition of two meanings of the employed unit, one of which is normatively fixed in the language and does not depend on the context, while the other one originates within certain context and is contextual" [Kuxarenko V. A.,1971; 23].

So, a stylistic device is a special pattern into which a word or words are put in order to create implied, hidden meaning to reach transference or expressiveness, to make the speech more vivid and impressive. A stylistic device always has some function in the text. It serves aesthetic function such as emphasis or explicitness, or opposites – the aesthetically justified blurring of distinctions or obscurity. It mostly helps the reader to imagine new ideas and visualize more concretely with the help of derivative or connotative image or meaning of a word in a definite context.

MAIN PART

The investigation of the problem of a astylistic device shows that this philological phenomenon is an inseparable part of language learning and interactive speech. We can utilize stylistic devices in our speech unconsciously as well as read the lines of eloquent style in literary pieces. No belles-lettres work can be written without this specific part of the language. It embellishes the language and makes it more expressive. In the following example metaphors play with the reader's imagination and draw the picture of blossoming tree more vividly with the help of words which create additional meaning in the context.

Spring dressed the trees with emeralds and brilliants.

From the sentence the reader can figure out green leaves and blossoms of the trees in the spring with the help of metaphors emeralds (leaves due to their bright green color and shiny view) and brilliants (blossoms due to their white and beautiful view) which help the writer to be more expressive. Here the resemblance of two notions creates metaphors. The word spring is personification, the function of which is to vivify the season, to give the stylistic coloring to the sentence.

The same can be said about the following examples where underlined words have additional meaning. The aim of deviations is to create expressiveness.

"The gushing brook stole its way down the lush green mountains, dotted with tiny flowers in a riot of colors and trees coming alive with gaily chirping birds". [https://www.coursehero.com/file/p5siq62k]

In the example we can see the words in bold have double meaning. The dictionary meaning of them differ from the contextual one. If we search the meaning of the word "steal" (the past tense of which is "stole") we can find out that the word is used to describe the process of taking (something) from someone, etc. without permission or unlawfully, especially in a secret manner but in the context its meaning changes. It creates peripheral or additional meaning of "finding the way", as brook is trying to flow and find out its way down the mountains. The same can be said about the word "dotted". The word dotted means "having dots, especially having a pattern of dots". But in the context the tiny flowers from far look like small dots and mountains seem to be dotted with "riot of colors". The word "riot" has also the double meaning. The nuclear meaning of the word is "unrestrained revelry or rebellion" but in the context it gets peripheral positive meaning of the "colorful". So, a stylistic device deals with the meaning of the word. The speaker or creator of the literary work treats the word with "an instrument" changing its meaning and using some structures or mould can cut or change the initial meaning and create the contextual one to make the speech more expressive and meaningful.

Another example is taken from the novel "The English Patient" by contemporary writer Michael Ondaatje.

"He travelled the path of the bomb fuse again, alongside the mind that had choreographed this, touching all the key points seeing the *X-ray* of it, the band music filling everything else" (Michael Ondaatje).

The episode with a bomb from the novel takes the reader's attention by its tense

moment. The main hero Kip has found a bomb and is trying to work out which wire to cut in order to defuse it. So the sentence is embellished with a metaphor to create more vivid description of the scene. In the phrase "he travelled the path of the bomb fuse" the reader can feel that the word combination "travel the path" is not in its direct meaning. If we cut the word combination from the context it may have the meaning of "walking along the path". But in the given context it changes its primary meaning as here it denotes Kip's observing the wires of the bomb to find a very wire which can be detonator of the bomb. The word "choreographed" has the meaning of "planning". The word "X-ray" has the meaning of "imaginative inner side of the wires".

So from the detailed analysis of the words with double meanings we can state that the words are not always used in their primary meaning, but in the process of speech we can create images to awaken the sense perceptions and to play with our mental abilities.

Speaking about SDs we must also mention the cases when two or more SDs meet at one point, in one utterance. Such clusters of SDs are called *stylistic convergence.* Together, each SD adds its expressivity to that of the others. In general, the effects of these SDs converge into one especially striking emphasis.

The study of the innate nature of a stylistic device is clearly defined in the following statement by a contemporary researcher. "We can find examples of figurative in the majority of literary works. This is both because there are so many literary devices that qualify as figurative language and also because the human mind responds well to different types of figurative language. Indeed, many studies have shown that figurative language comes naturally to children and that it helps them understand new concepts. Therefore when authors use examples of figurative language, they are trying to provide fresh or unique ways of explaining things. However, they are also triggering a very important part of the human mind and creating new synapses" [Saidova M.U., 2019; 1-3].

Thus, we may draw the conclusion, that a stylistic device or a figure of speech is a special pattern into which we put words in their transferred meaning or a special structure to create special effect on the reader. The meaning of the word can be realized in the context where the word stands.

Classifications of Stylistic Devices. Ancient classifications.

T.A. Znamenskaya in her book "Stylistics of the English Language" [Znamenskaya T.A., 2008; 214] thoroughly investigates the ancient classifications of stylistic devices. The scholar peeps into history of the first attempts of regrouping the rhetorical devices and convincingly demonstrates the unique researchers of Greek and Roman orators. Therefore, it is possible to state that the attempts of ancient rhetoric schools serve as a source or "initial spring" for modern classifications. The problems of language in antique times became a concern of scholars because of the necessity to comment on literature and poetry. This necessity was caused by the fact that mythology and lyrical poetry was the study material on which the youth was brought up, taught to read and write and generally educated. Analysis of literary texts helped to transfer into the sphere of oratorical art the first philosophical notions and concepts.

The first linguistic theory called sophistry appeared in the fifth century BC oration played a paramount role in the social and political life of Greece so the art of rhetoric developed into a school.

Antique tradition ascribes some of the fundamental rhetorical notions to the Greek philosopher **Gorgias** (483-375 BC). Together with another scholar named **Trasymachus** (459-400 BC) they created the first school of rhetoric, whose principles were later developed by **Aristotle** (384-322 BC) in his books "Rhetoric" and "Poetics".

"Aristotle differentiated literary language and colloquial language. This first theory of style included 3 subdivisions: the choice of words, word combinations, figures

1. **The choice of words** included lexical expressive means such as foreign words, archaisms, neologisms, poetic words, nonce words and metaphor.

2. **Word combinations** involved 3 things:
a) order of words;
b) word-combinations;
c) rhythm and period (in rhetoric, a complete sentence).

3. **Figures of speech**. This part included only 3 devices used by the antique authors always in the same order.
a) antithesis;
b) assonance of colons;
c) equality of colons" [Znamenskaya T.A., 2008; 40] (A colon in rhetoric means one of the sections of a rhythmical period in Greek chorus consisting of a sequence of 2 to 6 feet).

Later contributions by other authors were made into the art of speaking and writing so that the most complete and well developed antique system, that came down to us is called the **Hellenistic Roman rhetoric system**. It divided all expressive means into three large groups: Tropes, Rhythm and Types of Speech.

The group "tropes" mostly includes stylistic devices which deal with semantic features of the words (metaphor, synecdoche, metonymy, epithet, periphrasis, hyperbole, antonomasia and so on) whereas the group "rhythm" includes the devices which combine syntactic features of the stylistic deviations (doubling, polysyndeton, anaphora, enjambment, asyndeton, zeugma, chiasmus, ellipsis, antithesis, equality of colons, anastrophe (inversion)). The group "Types of speech" investigates plain and eloquent style of the language.

Two centuries later Greek rhetorician and historian **Dionysius of Halicarnassus** who lived in Rome in the 1st century BC wrote over twenty books, most famous of which are "On Imitation", "Commentaries on the Ancient Orators" and "On the Arrangement of Words". The latter is the only surviving ancient study of principles of word order and euphony.

For the Romans a recommended proportion for language units in verse was two nouns and two adjectives to one verb, which they called "the golden line".

Gradually the choices of certain stylistic features in different combinations settled into three types – plain, middle and high.

The origins of the rhetoric study displays that in ancient times the schools of oration had a great influence on the development of not only verbal art, but also it was important to know and analyze the theory, the innate nature of the word. How the semantic and structural properties of the word and sentence influenced the speech and literary work. Now we can state that those findings now serve as a basis for the modern classifications.

Modern classifications. Nowadays there exist different classifications of stylistic devices and all of them involve a great measure of the same elements. They differ often only in terminology and criteria of classification.

The classification suggested by **Ilya Galperin** is simply organised and very detailed. His book "Stylistics" published in 1971 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic Stylistic Devices. The first group mostly deals with phonetic potential of the language and different aesthetic functions of the sounds are discussed here.

I.R. Galperin collected such devices as *onomatopoeia, alliteration, rhyme* and *rhythm* to the first group "Phonetic Stylistic Devices".

2. Lexical Stylistic Devices. This group is comprised of four subgroups. Here the scholar highlights the lexical potential of the language and mostly pays attention to the semantic features of the words in different combinations within the context.

The **first** subgroup is "Intentional mixing of the stylistic aspect of words". Here the scholar discusses a stylistic device which is called *bathos*.

The **second** subgroup consists of the *metaphor, metonymy, irony, zeugma, pun, interjections* and *exclamatory words, epithet, oxymoron, antonomasia* and is named as "Interaction of different types of lexical meanings".

The **third** subgroup includes such devices as *simile, periphrasis, euphemism, hyperbole* and is entitled as "Intensification of certain features of a thing or phenomenon".

The **fourth** subgroup "Peculiar use of set expressions" includes such devices as *cliché, proverbs and sayings, epigrams, quotations, allusions, decomposition of set phrases*.

3. Syntactical Stylistic Devices. I.R. Galperin's third group of stylistic devices is also subdivided into four. The devices included into this group conjure up the readers mind with the help of syntactic potential of the language and here different syntactical structures create the intensity and expressiveness.

The **first** subgroup includes *stylistic inversion, detached construction, parallel construction, chiasmus, repetition, enumeration, suspense, climax, antithesis* and they form the group entitled "Compositional patterns of syntactical arrangement".

The **second** subgroup "Particular ways of combining parts of the utterance" includes *asyndeton, polysyndeton, the gap-sentence link*.

The **third** subgroup consists of *ellipsis, aposiopesis, question-in-the-narrative, represented speech* and entitled as "Particular use of colloquial constructions".

The **fourth** subgroup is "Stylistic use of structural meaning" is comprised of

rhetorical questions and *litotes*.

Another classifications of stylistic devices is given in the book "Fundamentals of English Stylistics" [Skrebnyov M.Y., 1994, 221] by **Yuriy Skrebnev** published in 1994.

Y.M. Skrebnev explores the levels of the language and regards all stylistically relevant phenomena according to this level principle. He also uniquely singles out one more level. In addition to phonetics, morphology, lexicology and syntax he adds semasiology (or semantics). Here the groups of stylistic devices are five which he observed more precisely in paradigmatic stylistics (of units) and syntagmatic stylistics (of sequences).

Syntagmatic stylistics	**Paradigmatic stylistics**
Stylistic Phonetics	
Stylistic Morphology	
Stylistic Lexicology	
Stylistic Syntax	
Stylistic Semasiology	

In 1971 another classification is suggested by **Valeriya Kukharenko** in her manual "Seminars in Style" [Kuxarenko V. A., 1971; 184]. Her classification is also level-oriented. Here the scholar demarcates the groups according to their phonetic, lexical, syntactical and lexico-syntactical features, thus dividing stylistic devices into four groups. But further distinction [Kuxarenko V. A., 2000; 184] by her is different from initial one. She explores the stylistic devices according to their phonetic, morphological, semantic, lexical, syntactical features. Syntactical level is divided into pure syntactical and lexico-syntactical group of devices.

The following table clearly demonstrates V.A. Kukharenko's later classification.

	Language levels	Stylistic devices
1.		
	Phono-graphical level	Onomatopoeia, alliteration, assonance, graphon, graphical means.
2.	Morphological level	Morphemic repetition, occasional words.

3.	Lexical level	Stylistic differentiation of the vocabulary (Lexical property of language):
		Neutral, literary (terms, archaisms, historical words, poetic words), colloquial words (slang, jargonism, vulgarism, dialectal words).
		Semantic property of language:
		Metaphor, metonymy, synecdoche, play on words (pun, zeugma, violation of phraseological units, semantically false chains, and nonsense of non-sequence), irony, antonomasia, epithet, hyperbole, understatement, oxymoron.
4.	Syntactical level	Syntactical stylistic devices: One-word sentences, rhetorical question, types of repetition, parallel constructions, chiasmus, inversion, suspense, detachment, ellipsis, one-member sentences, apokoinu constructions, break, polysyndeton, asyndeton, attachment.
		Lexico-syntactical Stylistic Devices: Antithesis, climax, anticlimax, simile, litotes, periphrasis.

The contemporary researches in the field of stylistics demonstrate that nowadays the scholars' interests are not reduced. M.U. Saidova in her article "Lexical Stylistic Devices and Literary Terms of Figurative Language" tried to investigate Classification made by German linguist Jochen Lüders which was suggested in 2013. In his classification "He distinguished them into four types: *imagery stylistic devices* where *simile, metaphor, synecdoche, personification* and *symbol; sound stylistic devices* where *alliteration, onomatopoeia, metre, iambic, rhyme; structure stylistic devices – anaphora, parallelism, triple, climax, anticlimax, enumeration* were included and *miscellaneous stylistic devices* contain *allusion, euphemism, hyperbole, understatement, irony, satire, paradox, oxymoron, pun* and *rhetorical questions*" [Saidova M.U., 2019, 1-3].

The study of stylistic devices and the scholars' attempt of regrouping them shows that this field of linguistics is in the process of its development. New forms of expressing figurative language are appearing and accordingly new ideas of their research are coming to existence.

RESULTS

A stylistic device is a verbal tool or structural formula which serves to create imaginative picture of words depending on context and due to the structural features can be regrouped taking into consideration the language layers. Contemporary researches show that the level oriented study of stylistic devices according to their morphological, lexical, phonetic, semantic, syntactic, and combination of both semantic and syntactic features shows that study of the stylistic devices has not been completed yet. The scholars have not come to one consensus as the criteria for classifying figurative

language does not include all features of the poetic language. The scholars demarcate the devices according to the language layers but there are some points where some of the stylistic devices possess double feature. They may have both semantic and syntactic features. For this reason it is better to find the junctures and regroup them in the blend of language layers. For instance, semantic and syntactic features of simile, climax, bathos, antithesis, litotes, allusions, periphrasis make them binary. For this reason it is better to investigate stylistic devices based on the level oriented approach and to find the points of blending. To the above mentioned groups of Stylistic devices we can add Blend of Stylistic semasiology and stylistic syntax and to elicit this group as an independent one from syntactical stylistic devices.

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