

Stylistic use of Various Types of Lexical Meanings

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ABSTRACT

Word formation, as the process of creating new words by the author in order to attract attention or to show a distinctive feature of the speech of a certain hero, was not found in the course of research in the stories of Katherine Mansfield.

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There is an interesting combination of words like wasps-waving, study-English and others in a number of expressions, which is a kind of manifestation of expressiveness at this level.

It is the language in which the author writes that shows the very nature of the writer. That is why, speaking about the means of expressiveness, it is impossible to ignore those means that are implemented at the lexical level.

Speaking about stylistic techniques based on the interaction of dictionary and contextual subject-logical meanings, the author often uses such stylistic means as metaphor, metonymy and irony.

Analysis. Katherine Mansfield's stories often trace the theme of wealth and poverty, injustice in life. The author often uses various means of expression in such episodes in order to make the text the most emotional and expressive.

“But now that she had frightened those little rats of Kelveys and given Kezia a good scolding, her heart felt lighter”. This example illustrates the use of metaphor, describing the heroines. The author calls the two sisters rats, thereby showing their social status in society. Girls are too poor and have a bad reputation, they are outcasts of society. Gray, inconspicuous, they fled from the house of the rich like rats¹.

In the sentence “*She saw a little creature, no older than herself who shivered as though she had just come out of the water*”². Using the adjective little in combination with creature, the author describes a girl. The word “creature”, which translates as creation, creation is more often used with animals. Using such an expression in this context, the author conveys the image of a girl, that little fragile creature who has nothing, not a penny, nor a full life that should be given to such a young and beautiful person like her.

¹ Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.12

² Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.33

Another example of a metaphor would be the expression “dead silence”- “Dead silence”³.

Such a phenomenon as irony occupies a special place in the work of Katherine Mansfield. In almost every one of her works, the author treats her characters ironically, she likes to make fun of them slightly or just joke about their actions.

*“So they were the daughters of a washerwoman and a gaol bird. Very nice company for other people's children!”*⁴. In this example, the combination of very nice suggests a positive connotation, while the author conveys the negative sides. It is here that the essence of irony is seen, that is, the interaction of subject-logical and contextual meanings, which are based on the relation of the opposite. Irony conveys the author's attitude to the facts of reality and its purpose, in this case, to make the text more emotional. The author also resorts to such a graphic means as a rhetorical exclamation, which makes the text more expressive.

The second group of stylistic means includes stylistic techniques based on the interaction of subject-logical and nominal meanings.

The most striking example is the main characters in the story “Sun and Moon”. The siblings Moon and Sun are a clear example of such a stylistic device as antonomasia. As we know, the moon is a celestial body, a cold white color. Its glow is not real, it's just a transformation of sunlight. She is small and fragile, like the heroine of the story. Katherine Mansfield calls her heroine by that name for a reason, because her behavior, her emotions and feelings are fake, just attracting the attention of the public. What not to say about her brother the Sun, whose experiences are very deep. The author builds the image of his heroes and by external signs. The Sun is a big, clumsy boy, and the Moon is small, agile and fragile. The writer draws the reader's attention to the color, using only white colors in the description of the Moon's clothes, and uses a brighter palette for the Sun, adding both yellow and red colors to white. It is also important to note that, despite the fact that the two main characters are siblings, they are absolutely opposite. These two images are based on such a stylistic phenomenon as the antithesis. They are completely opposite, their actions and even desires.

*“Moon laughed, too; she always did the same as other people. But Sun didn't want to laugh”*⁵.

Details play a huge role. To emphasize them, Katherine Mansfield uses bright, colorful definitions, which are commonly called epithets.

*“...two silver lions', `tiny birds', `winking glasses and shining plates and sparkling knives and forks - and all the food”*⁶. Such a stylistic means of expression creates an atmosphere of beauty and celebration.

An epithet is a stylistic device based on the interaction of subject-logical and emotional meanings. Katherine Mansfield often uses such a stylistic means in order to convey the mood to the reader.

*“...as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lacquer furniture, her gold cushions and the primrose and blue rugs”*⁷.

Thanks to the epithets, the reader can reproduce in his imagination the wealth, comfort and luxury of a noble lady's room, which the author of the story wanted to convey.

Another means belonging to this group is the stylistic means oxymoron.

*“I want to see how the men are getting on with the marquee. They're such awfully nice men”*⁸.

Awfully and nice have opposite meanings, but in combination they are linked into one concept. It is important to note that when using an oxymoron, the first component actually loses its main subject-logical meaning. In this context, awfully nice is more likely to translate not terribly beautiful, but

³ Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P. 9

⁴ Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.5

⁵ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.166

⁶ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.168

⁷ Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.30

⁸ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.70

incredibly beautiful. The use of this technique is justified by the author's desire to convey a more vivid characteristic feature, the individuality of the action heroes.

The use of interjections in the text is also a vivid example of the interaction of subject-logical and emotional meanings. It is through interjections that the author conveys the emotions and experiences of the characters. Such interjections as Bah!, Ah! Express feelings of delight. Or, for example, *"Oh!Oh!Oh! It was a little house!"*⁹. Surprise is clearly evident in the context. The emotion of laughter is often conveyed by the interjection ha-ha-ha!. The author also uses a huge number of interjections to convey feelings such as aggression, regret, disgust.

*"Ooh! Cried Kezia, flinging up her arms"*¹⁰ -- regret.

*"Ugh! What an ugly, cold room..."*¹¹ -- disgust.

*"Oh, damn! Oh, blast!" said Stanley, who had butted into a crisp white shirt only to find..."*¹² -- swearing, expression of aggression.

*"'Pooh,' scoffed Pip"*¹³ -- the expression of laughter.

*"The carriage swung down the hill, bumped, shook.'Yi-ip.' shouted the driver"*¹⁴ -- swearing, expression of aggression.

Also, such an interjection as *Sh-h* calls for silence. *"Sh-h. Go to sleep"*¹⁵.

The author draws the reader's great attention to interjections related to the concept of God, heavenly powers, and heaven. Katherine Mansfield uses in her speech such interjections as Good heavens!, Good God! And others.

The last stylistic means related to this group is hyperbole, which Katherine Mansfield also does not bypass. The most striking examples are the description of one of the main characters in the story "Sun and Moon".

*"He's a perfect little ton of bricks!"*¹⁶. The boy had a thick build, clumsy and clumsy. Using hyperbole, the writer conveys the image of the hero, thereby focusing attention on his appearance.

Stylistic techniques for describing phenomena and objects

Comparison is a fairly frequent phenomenon that Katherine Mansfield uses in her stories. Especially often we can trace the presence of this stylistic means in the descriptions. Most often, comparisons are implemented using words such as: as, as like, such as, as if, seem and others.

*"She seemed to stagger like a child, and the thought came and went through Rosemary's 5 mind..."*¹⁷.

In this passage, the author compares a girl with a child. A common sign of comparison is clumsiness, slowness of movement, uncertainty.

Describing the preparations for the evening in the story "Sun and Moon", the author uses comparisons to convey the beauty of "the flower pots looked like funny awfully nice hats nodding up the path", "there was a man helping in a cap like a blancmange ...". The same stylistic phenomenon is used to show a big noisy party, which took place that evening "there was a loud, loud noise of clapping from downstairs, like when it rains". Also in this fragment we see a repetition - loud, loud, which conveys to the reader a mood of celebration and fun.

⁹ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.166

¹⁰ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.18

¹¹ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.200

¹² Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.26

¹³ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.44

¹⁴ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.216

¹⁵ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.22

¹⁶ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.171

¹⁷ Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.31

It must be said that Katherine Mansfield's texts are literally parsed into quotations. All of them are absolutely unique and contain stylistic phenomena that adorn language and speech. Examples containing comparisons include the following.

Describing nature, the author conveys the beauty of the sea: "Black Sea, black as velvet"¹⁸.

"All the same, we cling to our last pleasures as the tree clings to its last leaves"¹⁹.

"I believe that people are like portmanteaux-packed with certain things, started going, thrown about, tossed away, dumped down, lost and found, half emptied suddenly, or squeezed fatter than ever, until finally the Ultimate Porter swings them on to the Ultimate Train and away they rattle"²⁰.

"His stout back was solid as wood"²¹.

Stylistic use of phraseological units

Each stable expression carries a certain emotional load in itself. Phraseological turns allow you to briefly convey the necessary information, making speech the most compact. For example, in the story "A Cup of Tea", the author begins the narrative with a description of the main character's appearance as follows: "Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces...But why be so cruel as to take anyone to pieces?"²². Paying attention to rhetorical questions, which are a kind of expression of the author's thought, one cannot lose sight of such a combination as *take smb to pieces*, a stable expression, in Russian, the equivalent of which will be "to sort out the bones". Such a combination carries a negative connotation and means a discussion of the negative aspects of a person, his shortcomings. It is important to note that Katherine Mansfield does not accidentally repeat this turn, emphasizing it in her speech, conveying a note of morality at the expense of phraseology.

Another example of phraseology is the expression to emerge from shelter in the following context: "*There are moments, terrible moments in life, when one emerges from shelter and looks out, and it's awful*"²³. Translating this expression into Russian, we select the most appropriate phraseology "to get out of your shell". That is, to get out of something comfortable, which subsequently portends to face certain kinds of difficulties that did not exist before.

As we can see, phraseological turns make speech the most compact, thereby not overloading it with complex turns, making replicas easy to perceive and understand.

Syntactic stylistic means characteristic of Katherine Mansfield's stories

Moving from word to sentence, it is important to note that the achievement of expressiveness does not occur at the expense of any one expressive means, but a number of means interacting in the text simultaneously. Consequently, the analysis of a literary and artistic work is investigated as a single system consisting of elements interacting with each other.

At the syntactic level, where a sentence is a unit of study, we look at the concept of expressiveness, synthesizing all levels of the language. Katherine Mansfield pays special attention to syntax.

Stylistic inversion

Here is an example of the following sentence: "Back came Stanley girl with a towel, glowing and slapping his things"²⁴.

Paying attention to the word order, we see that the predicate is in the first place, and the subjects after it,

¹⁸ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.185

¹⁹ Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.45

²⁰ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.63

²¹ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.214

²² Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.24

²³ Mansfield K. The Doves' Nest and Other Stories. London: Co. LTD, 1923. P.26

²⁴ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.25

in the second. This word order, from the point of view of grammatical norms of the English language, is considered incorrect. However, it is precisely this arrangement of the sentence members that is transmitted by the author for the purpose of surprise, in order to emphasize the actions of the hero.

Another example would be the first sentence in the story "The Wind Blows". The author uses inversion in the beginning as a transfer of the mood, the emotional state of the hero. Using a dash to help, highlighting the word dreadfully meaningful in the sentence, intriguing the reader from the very first word.

"Suddenly-dreadfully-she wakes up"²⁵.

Being a deviation from the norm, inversion, one way or another, attracts the reader's attention, allowing you to highlight those words and elements in the sentence that are the most important and significant.

Another similar example would be the following sentence, which also sets the mood:

"And then at the first beam of sun the birds began"²⁶.

Convergence and deceived expectation

The phenomenon of convergence and deceived expectations belong to the types of nomination. This was described in the first chapter of the work. As already noted, the phenomenon of expressiveness is realized through the interaction of several expressive means.

"Oh! Oh! Oh! It was a little house. It was a little pink house with white snow on the roof and green windows and a brown door and stuck in the door there was a nut for a handle....Two silver lions with wings had fruit on their backs, and the salt cellars were tiny birds drinking out of basins"²⁷.

To consider the example in more detail, it is necessary to make some explanations to the passage. The main characters are brother and sister. They are watching the feast that takes place in their house. Everyone was diligently preparing for the banquet. In this context, the author conveys the emotions of children, how they admire the beauty and elegance of the table set for guests.

We see that convergence in this case is achieved by a whole set of stylistic means. This is a rhetorical exclamation, the use of interjections (Oh! Oh! Oh), repetition (It was a little house. It was a little pink house), the use of epithets (silver lions, tiny birds) to give the mood of celebration and celebration. Great importance is given to the color scheme. Katherine Mansfield uses white and pink colors in her descriptions, which are associated with beauty, cleanliness, and an atmosphere of comfort.

The phenomenon of deceived expectations is a common technique used by the author in order to give the work the effect of surprise, capturing the reader, causing emotions of delight and surprise. So the story "The Doll's House" turns into an unpredictable remark of a girl who has just been kicked out of the house of the rich because of her poverty. The expectation that two sisters, hiding resentment, will say something sad or instructive that would touch the reader's heart. The author turns the picture over, unexpectedly for everyone, admiration sounded in the girl's speech, which makes the most powerful impression.

"She put out a finger and stroked her sister's quill; she smiled her rare smile. "I seen the little lamp," she said, softly. Then both were silent once more"²⁸.

That little light bulb in the posh dollhouse that the rich sisters boasted about at school was really a luxury beyond the reach of the poor Kelvie sisters. Despised by society, the writer reveals the inner world of the heroines, their strength of spirit, will, sincere kindness, the opportunity to enjoy every moment of life without hiding resentment against people who do not perceive them as individuals.

Conclusion. The sentences in Katherine Mansfield's stories are distinguished by a special structure, an intentional rearrangement of significant elements, which allows you to distribute semantic loads in the sentence according to the author's goals.

²⁵ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.111

²⁶ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.24

²⁷ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.166

²⁸ Mansfield K. Bliss and other stories. England: Penguin Books, 1972. P.13

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