

PRAGMALINGUISTICS, FUNCTIONAL TRANSLATION STUDIES AND INTEGRATION OF LANGUAGE TEACHING PROCESSES



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Section 1: Cognitology and cultural linguistics in modern linguistics.

Section 2: Literary criticism and society.

Section 3: Problems of comparative typology and translation studies, modern problems of philology.

Section 4: Integration of communicative technologies in language learning.



DIFFERENCES BETWEEN LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES IN ENGLISH LANGUAGE

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Abstract: *The article examines the differences between Lexical Expressive Means and Stylistic Devices in the English language.*

Key words: *difference, concept, intensification, resemblance, semantic nature, character, phrase, simultaneous, realization, meanings, logical meaning, literary text, descriptive language*

Аннотация: *В статье рассматриваются различия между лексическими выразительными средствами и стилистическими приемами в английском языке.*

Ключевые слова: *различие, понятие, усиление, сходство, смысловая природа, характер, словосочетание, одновременность, реализация, смыслы, логический смысл, художественный текст, описательный язык*

Words in a context may acquire additional lexical meanings not fixed in the dictionaries, what we call contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. It is the interrelation between two types of lexical meaning: dictionary and contextual.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. When we perceive two meanings of the word simultaneously, we deal with a stylistic device in which the two meanings interact.

Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. Phonetic expressive means include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. Morphological expressive means are emotionally coloured suffixes of diminutive nature: -y (-ie), -let (sonny auntie, girlies). To lexical expressive means belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words always contains at least one neutral synonym.

SD are usually classified into: 1. SD based on the interaction of different types of lexical meaning.

- a) dictionary and contextual (metaphor, metonymy, irony);
- b) primary and derivative (zeugma and pun);
- c) logical and emotive (epithet, oxymoron);
- d) logical and nominative (autonomasia);

2. SD based on the intensification of a feature (simile, hyperbole, periphrasis).

3. SD based on the peculiar use of set expressions (cliches, proverbs, epigram, quotations).

The relation between dictionary and contextual meanings may be maintained along different lines: on the principle of affinity, on that of proximity, or symbol - referent relations, or on opposition. Thus the stylistic device based on the first principle is metaphor, on the second, metonymy and on the third, irony.

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, are quite unpredictable, are called genuine metaphors.

e. g. Through the open window the dust danced and was golden.

Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are trite metaphors or dead metaphors e. g. a flight of fancy, floods of tears.

Trite metaphors are sometimes injected with new vigour, their primary meaning is re-established alongside the new derivative meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word.

e. g. Mr. Pickwick bottled up his vengeance and corked it down.

The verb “to bottle up” is explained as “to keep in check”, to conceal, to restrain, repress. So the metaphor can be hardly felt. But it is revived by the direct meaning of the verb “to cork down”. Such metaphors are called sustained or prolonged. Stylistic function of a metaphor is to make the description concrete, to express the individual attitude.

Metonymy is based on a relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on a proximity.

The proximity may be revealed:

1) between the symbol and the thing it denotes;

e.g. The leaves dropped off his imaginary crown of laurel, he turned to the gale and cried bitterly.

2) in the relations between the instrument and the action performed with this instrument;

e.g. His pen is rather sharp.

3) in the relation between the container and the thing it contains;

e.g. He drank one more cup.

4) the concrete is put for the abstract;

e. g. It was a representative gathering (science, politics).

5) a part is put for the whole;

e.g. the crown - king, a hand - worker.

Metonymy represents the events of reality in its subjective attitude. Metonymy in many cases is trite.

e.g.: “to earn one's bread”, “to keep one's mouth shut”.

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the other opposite is implied.

e.g. Nice weather, isn't it? (on a rainy day).

In conclusion, we can say that Stylistic devices are important in both writing and speech since they add uniqueness to your text by providing clarity, emphasis and freshness of expression. Reading a text with well-placed stylistic devices is more interesting than reading plain text. Stylistics, a branch of applied linguistics, is the study and interpretation of texts of all types and/or spoken language in regard to their linguistic and tonal style, where style is the particular variety of language used by different individuals and/or in different situations or settings.

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УЗБЕКСКИЕ НАЦИОНАЛЬНЫЕ РЕАЛИИ В ПРОИЗВЕДЕНИИ ПИРИМКУЛА КАДЫРОВА «ЮЛДУЗЛИ ТУНЛАР» (ЗВЕЗДНЫЕ НОЧИ) В АНГЛИЙСКОМ ПЕРЕВОДЕ К.ЭРМАКОВА

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***Аннотация:** В данной статье анализируются реалии узбекского народа и их использование в качестве слов, выражающих национальность, в «Юлдузли тунлар» (Звездные ночи) П.Кадырова и их переводе на английский язык (перевод Кароль Эрмаковой).*

***Ключевые слова:** реалия, национальные слова, транскрипция, транслитерация.*

***Annotation:** This article analyzes the realias of the uzbek people and their use as words expressing nationality in P.Kadirov's work "Yulduzli tunlar" (Starry Nights) and the ways in which they are presented in English in Karol Ermakova's translation.*

***Keywords:** realia, national words, transcript, transliteration.*

Национальные слова – это слова, обозначающие верования, обычаи и традиции, которые дороги и ценны в обществе и воплощают в себе такие черты, как уважение к нации, верность убеждениям. Реалии могут формировать нацию и являются символом уникального культурного и исторического наследия народа. Чтобы передать реалии от переводчиков требуется много усилий и труда, не потеряв при этом национальности нации, используя наиболее лучшие методы перевода, без ущерба художественной ценности этого произведения.

Реалии в области переводоведения было изучены учеными-переводчиками С. Влахов и С. Флорин. По их мнению, «Реалия имеет причины национальный оттенок, он часто представляет трудности для перевода».¹

¹ Vlaxov S and Florin S "Neperevodimoe v perevode. Realii". Neopli,2004, p 63

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