
METHODS OF TEACHING STYLISTIC DEVICES AT A SECONDARY SCHOOLS

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Annotation.

This article is devoted to theory of stylistic devices. It is necessary to distinguish between a stylistic use of a language unit, which acquires a stylistic meaning, and a stylistic device.

Key words.

stylistic device, feature, language, meaning, linguistics, structure.

Аннотация.

Данная статья посвящена теории стилистических приемов. Следует различать стилистическое употребление языковой единицы, приобретающей стилистическое значение, и стилистический прием.

Ключевые слова.

стилистический прием, признак, язык, значение, языкознание, структура.

Annotatsiya.

Ushbu maqola stilistik vositalar nazariyasiga bag'ishlangan. Til birligining uslubiy ma'no kasb etuvchi uslubiy qo'llanilishi bilan uslubiy vositani farqlash zarur.

Kalit so'zlar.

stilistik qurilma, xususiyat, til, ma'no, tilshunoslik, struktura.

Stylistic devices are literary model in which semantic and structural features are blended so that a stylistic device represents a generalized pattern. Different scholars have defined style differently at different times. Out of this variety we shall quote the most representative ones that scan the period from the 50ies to the 90ies of the 20th century.

In 1955 the Academician V.V.Vinogradov defined style as "socially recognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language or another..." [1, 73]. In 1971 Prof. I.R.Galperin offered his

definition of style "as a system of interrelated language means which serves a definite aim in communication." [2, 18].

According to Prof. Y.M.Skrebnev, whose book on stylistics was published in 1994, "style is what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts)... Style can be roughly defined as the peculiarity, the set of specific features of a text type or of a specific text." [3]. All these definitions point out the systematic and functionally determined character of the notion of style.

The authors of handbooks on German (E. Riesel, M. P. Brandes), French (Y. S. Stepanov, R. G. Piotrovsky, K. A. Dolinin), English (I. R. Galperin, I. V. Arnold, Y. M. Skrebnev, V. A. Maltsev, V. A. Kukharenko, A. N. Morokhovskiy and others) and Russian (M. N. Kozhina, I. B. Golub) stylistics published in our country over the recent decades propose more or less analogous systems of styles based on a broad subdivision of all styles into two classes: literary and colloquial and their varieties. These generally include from three to five functional styles.

Since functional styles will be further specially discussed in a separate chapter at this stage we shall limit ourselves to only three popular viewpoints in English language style classifications.

Prof. Y.M.Skrebnev suggests a most unconventional viewpoint on the number of styles. He maintains that the number of sublanguages and styles is infinite (if we include individual styles, styles mentioned in linguistic literature such as telegraphic, oratorical, reference book, Shakespearean, short story, or the style of literature on electronics, computer language, etc.) [3]. Of course the problem of style definition is not the only one stylistic research deals with. Stylistics is that branch of linguistics, which studies the principles, and effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication. Therefore it is concerned with such issues as

- 1) the aesthetic function of language;
- 2) expressive means in language;
- 3) synonymous ways of rendering one and the same idea;
- 4) emotional colouring in language;
- 5) a system of special devices called stylistic devices;
- 6) the splitting of the literary language into separate systems called style;
- 7) the interrelation between language and thought;
- 8) the individual manner of an author in making use of the language [3].

These issues cover the overall scope of stylistic research and can only be representative of stylistics as a discipline of linguistic study taken as a whole. So it should be noted that each of them is concerned with only a limited area of research:

1. The aesthetic function of language is an immanent part of works of art - poetry and imaginative prose but it leaves out works of science, diplomatic or commercial correspondence, technical instructions and many other types of texts.

2. Expressive means of language are mostly employed in types of speech that aim to affect the reader or listener: poetry, fiction, oratory, and informal intercourse but rarely in technical texts or business language.

3. It is due to the possibility of choice, the possibility of using synonymous ways of rendering ideas that styles are formed. With the change of wording a change in meaning (however slight it might be) takes place inevitably.

4. The emotional colouring of words and sentences creates a certain stylistic effect and makes a text either a highly lyrical piece of description or a satirical derision with a different stylistic value. However not all texts eligible for stylistic study are necessarily marked by this quality.

5. No work of art, no text or speech consists of a system of stylistic devices but there's no doubt about the fact that the style of anything is formed by the combination of features peculiar to it, that whatever we say or write, hear or read is not style by itself but has style, it demonstrates stylistic features.

Extra handouts: Exercise 1. Identify the onomatopoeic word(s) in the following sentence:

Let us all clap to this achievement and cheer our approval of the new team leader.

- a) cheer
- b) clap
- c) cheer, clap
- d) None

Hint: Onomatopoeic words are words that describe the sound. Their meanings are usually ones that describe the exact sound that action makes.

Exercise 2. Complete answer:

Onomatopoeia is the process of creating a word that phonetically imitates, resembles, or suggests the sound that it describes. Such a word itself is also called an onomatopoeia. It is usually used as a figure of speech for emphatic effects. However, it can be used in everyday life as well.

Exercise 3. Look at the given sentence, there is only one subject that can make a sound i.e. 'us'.

Now, we know what we are looking for, and we know the meaning of 'onomatopoeia'. Let's look at the given options:

a. cheer - The word 'cheer' refers to '. It describes a sound. This word describes the sound that the subject

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Now, we know what we are looking for, and we know the meaning of 'onomatopoeia'. Let's look at the given options:

a. cheer - The word 'cheer' refers to '. It describes a sound. This word describes the sound that the subjects were made to celebrate. However, it is not the only onomatopoeic word. This is not the required answer. So, this is an incorrect option.

b. clap - The word 'clap' refers to '. It describes a sound, as well. This word describes the sound that the subjects made to celebrate. However, it is not the only onomatopoeic word. This is not the required answer. So, this is an incorrect option.

c. cheer, clap - Both of these words refer to sounds that were made by the subject of the sentence in order to celebrate. This makes them both onomatopoeic words. This is the required answer. So, the correct answer is "Option c".

d. None of the above - This is an incorrect option because we already found the correct option from the choices given above.

Note:

Make sure to look for words that denote and describe some form of sound. Look through the given options and pick out the option that best resembles onomatopoeic words.

Thus speaking of stylistics as a science we have to bear in mind that the object of its research is versatile and multi-dimensional and the study of any of the above-mentioned problems will be a fragmentary description. It's essential that we look at the object of stylistic study in its totality.

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