WAYS OF EXPRESSION OF SIMILE IN THE ENGLISH LANGUAGE AND GENERAL NOTIONS ON STYLISTIC DEVICES

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Abstract: This article describes simile in the English language and gives general notions on stylistic devices; theoretical information represented by the author is proved by means of the examples presented.

Key words: style, correspondence, language, theory, communication, construction, function, meaning, context, transfer, connotation, additional meaning, text.

Annotatsiya: Ushbu maqola ingliz tilida o'xshatishni tavsiflaydi va stilistik qurilmalar haqida umumiy tushunchalarni beradi; muallif tomonidan taqdim etilgan nazariy ma'lumotlar keltirilgan misollar orqali isbotlangan.

Kalit sózlar: uslub, o'xshashlik, til, nazariya, aloqa, qurilish, vazifa, ma'no, kontekst, ko'chirish, konnotatsiya, qo'shimcha ma'no, matn.

Аннотация: В этой статье описывается сравнение в английском языке и даются общие представления о стилистических приемах; теоретическая информация, изложенная автором, подтверждается посредством представленных примеров.

Ключевые слова: стиль, соответствие, язык, теория, коммуникация, конструкция, функция, значение, контекст, передача, коннотация, дополнительный смысл, текст.

Introduction. The word style is derived from Latin word "stylos" which meant a short stick sharp at one and flat at the other used by Romans for writing on wax tablets. Now the word "style" is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition, its also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language, it sometimes refers to more general, Abstract notions thus inevitably becoming vague and obscure, for example, "Style is the man himself", "Style is depth", "Style is deviations", "Style is choice" and others.

All the ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make up utterance emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of the observations are dressed up as epigrams or sententious maxims like the ones quoted above.

Methods of investigation. Some linguists consider that the word "style" and the subject of linguistics confined to the study of the effects of the message, its impact on the reader. Thus Michael Riffatere writes that "Stylistics will be linguistics of the effects of the message, of the output of the act of communication, of its attention – compelling function". This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language being one of the means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication.

Stylistics, sometimes called linguostylistics, is a branch of linguistics which deals with the result of the act of communication, investigating a system of interrelated language means which serve a definite aim in communication. It investigates language potentialities of making the utterance more effective, paying much attention to the analysis of stylistic means of the language, of their nature and functions, their classifications and possible interpretation of the

additional meanings they may carry in a massage.

One of the tasks set before stylistics is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions and evaluation of any breaking away from the established norm, and classification of mistakes and failures in word-coinage.

According to information of Qudrat Musayev stylistics has two separate fields of investigation .

The first field of investigation deals with the system of special language means which serve to achieve the desired effect, called the stylistic means of the language. The stylistic means of the language can be divided into expressive means and stylistic devices.

The second field of investigation of stylistic is certain types of texts, distinguished by different aspects of communication, called functional styles of the language.

Thus stylistics is a linguistic subject that studies the system of stylistic devices and expressive means as well as the functional styles of the language.

The subject of stylistic has so far not been definitely outlined. It will not be an exaggeration to say that among the various branches of General Linguistics the most obscure in content is undoubtedly stylistic. This is due to a number of reasons.First of all there is confusion between style and stylistics. The first concept is so broad that it's hardly possible to regard it as a term. We speak of style in architecture, literature, behavior, linguistics dress and in other fields of human activity.

Even in linguistics the word style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation:

1) The aesthetic function of language,
2) Expressive means in language,
3) Synonymous ways of rendering one and the same idea,
4) Emotional coloring in language,
5) System of special devices called stylistic devices,
6) The splitting of the literary language into separate subsystem called styles,
7) The interrelation between language and thought,
8) The individual manner of an author in making use of language.

The term style is also applied to the teaching of how to write clearly, simply and emphatically. This purely utilitarian approach to the problem of style stems from the practical necessity to achieve correctness in writing to achieve correctness in writing and avoid ambiguity.

These heterogeneous applications of the word style in linguistics have given rise to different points of view as to what is the domain of stylistics. There is widely held view that style is the correspondence between thought and its expression. The notion is based, on the assumption that of the two functions in language: communication and expression of ideas, the latter finds its proper materialization of sentences specially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence uttered may be characterized from two sides:

1) Whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable,

2) whether or not the string of language forms is built a new; is, as it were, an innovation made on the spur of the moment, which requires a definite effort on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

In connection with the second function of language, there arises the problem of the interrelation between the thought and its expression. The expression of the thought, the utterance, is viewed from the angle of the kind of relations there may be between the language units and categories of thinking. The concept of this interrelation has given birth to a number

of well-known epigrams and sententious maxims. Here some which alter ago of the word style.

"Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author."

"….a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience."

"Thought and speech are inseparable from each other. Matter and expression are parts of one: speaking is thinking out into language."(Newman)

"As your idea's clear or else obscure, The expression follows, perfect or impure."(Boileau)

Some linguists consider that the subject of linguistic stylistics is confined to the study of the effects of message, i.e. its impact on the reader or listener. Thus Michael Riffatere said that"Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function."

According to information of both authorsGalperin and Qudrat Musayevstylistics is not only manner of communication or expressing ideas, but also it is the way of how to provide your an idea and thought by using different range of word combination. That's why we can say that language, being one of the means of communication, or, to be exact, the most important means of communication is regarded as an instrument by means of which the actual process of conveying ideas from one person to another is carried out. Stylistics in that case is confined to the study of expressions and thought.

A very popular notion among practical linguists, teachers of language is that style is the technique of expression. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to interest to the reader. Though the last requirement is not among the indispensables, it's still found in many practical manuals on style. Style is this utilitarian sense should be taught, but it belongs to the realm of grammar, and not to stylistics. It is sometimes, and more correctly, called composition. Style as the technique of expression studies the normalized forms of the language. It sets up a number of rules as to how to speak and write, and discards all kinds of deviations as being violations of the norm. the norm itself becomes rigid, self-sustained and, to a very great extent, inflexible.

Herbert Spenser writes:

"… there can be little question that good composition is far less dependent upon acquaintance with its laws, than upon practice and natural aptitude. A clear head, a quick imagination and a sensitive ear, will go far towards making all rhetorical precepts needless. He who daily hears and reads well-framed sentences, will naturally more or less tend to use similar ones."

Belinsky V.G. also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance.

"To language merits belong correctness, clearness and fluency," he states, "qualities which can be achieved by any talentless writer by means of labour and routine, but style – is talent itself the very thought."

In England there are in fact two school of stylistics – the one represented by professor Middleton Murry whom we have already cited and the other, that professor Lucas. Prof. Murry regards style as individual form of expression. Prof. Lucas considers style from the purely practical aspect. He states that the aims of a course in style are:

a) to teach to write and speak well;

b) to improve the style of the writer;

c) to show him means of improving his ability to express his ideas.

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the other hand, and, on the other, the study of each style of language as classified above, i.e. its aim, its structure its characteristic features and the effect it produces, as well as its interrelation with other styles of language. The task we set before ourselves is to make an attempt to single out such problems as are typically stylistics and cannot therefore be

treated in any other branch of linguistic science.

There is no use in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all these discrepancies in the understanding of the word style stem from its ambiguity. But still all the various definitions leave an impression that by and large they all have something in common. All of them point to some integral significance, namely that style is a set of characteristics by which we distinguish members of one subclasses, all of which are members ofthesame general class

Concluding all authors opinion we can say that, the word the style and stylistics are connected with each other, and we can`t separate the word style from stylistics because there are too close by their meaning. If Stylistics is subject, style is its foundation, the main basic of origination.

Results. On the following pages, we will explain some of the most important stylistic devices (also called rhetorical devices or figures of speech) – they are not only useful for analyzing texts, but also for creating your own texts. Stylistic devices make your speeches, essays etc. more interesting and lively and help you to get and keep your reader`s, listener`s attention.

In literature and writing, a figure of speech is the use of any of variety of techniques to give an auxiliary meaning, idea, or feeling. Sometimes a word diverges from its normal meaning, or phrase has specialized meaning not based on the literal meaning of the words in it. Examples are metaphor, simile, or personification. Stylistic devices often provide emphasis, freshness of expression, or clarity. There some example of stylistic devices:

Imagery:Simile – an explicit comparison between two things which are basically quite different using words such as like or as.She walks like angel, I wondered lonely as a cloud. (Wordsworth)

Metaphor – a comparison between two things which are basically quite different without using like or as. While a simile only says that one thing is like another, a metaphor says that one thing is another. All the world`s a stage and all the men and women merely players. (Shakespeare)

Personification – a kind of metaphor in which animals, plants, inanimate objects or Abstract ideas are represented as if they were human beings and possessed human qualities. Necessity is the mother of invention. (Galthworty)

Syneedoche – a figure of speech in which a part of something stands for the whole or where the whole stands for a part. All hands on deck. (Alle Man an Bord)

Symbol – something concrete like a person, object, image, word or event) stands for something Abstract or invisible. The Cross is the symbol of Christianity. The dove symbolizes peace.

Sound: Alliteration –t he repetition of the same consonant sound at the beginning of neighbouringwords.Peter Piper picked a peck of pickled peppers.

Metre – a regular pattern of stressed and unstressed syllables within a line of a poem.

Iambik – an unstressed syllable followed by stressed one. The _way a_crow,Shook _down on _me, Tthe _dust of the _snow (Frost)

Onomatopoeia – the use of words which imitate the sound they refer to. The cuckoo whizzed past the buzzing bees.

Rhyme – the use ofwords which end with the same sounds, usually at the end of lines. Tiger! Tiger! burning bright.

Structure: Anaphora – the reception of a word or several words at the beginning of successive lines, clauses and sentences. "To raise a happy, healthy, and hopeful child, it takes family; it takes teachers; it takes business people."

Parallelism – the similarity of syntactical structure in neighbouring phrases, clauses,

sentences or paragraphs. "Let every nation know that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assire the survival and the success of liberty." (George Washington)

Triple – a kind of parallelism where words, phrases or sentences are arranged in groups of three (rule of three). Government of the people, by the people and for the people.

Climax – a figure of speech in which a series of words or expressions rises step by step, beginning with the least important and ending with the most important. The term may also be used to refer only to the last item in the series. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. (Verdauen)

Anticlimax – the sudden fall from an idea of importance or dignity to something unimportant or ridiculous in comparison, especially at the end of a series. The bomb completely destroyed the cathedral, several dozen houses and mydustbin.

Enumeration – the listing of words or phrases. It can stress a certain aspect e.g by giving a number of similar or synonymous adjectives to describe something. Many workers find their labor mechanical, boring imprisoning, stultifying and repetitive.

Miscellaneous: Allusion – a reference to a person, work of art, event etc. Allusions require a common cultural experience shared by the writer and the reader. The old man and the computer. (Ernest Hemingway)

Euphemism – hiding the real nature of something unpleasant by using a mild or indirect term form it. "He has passed away" instead of he has died.

Hyperbole – also overstatement: deliberate exaggeration. Its purpose is to emphasize something or to produce a humorous effect. I'm so hungry I could eat a horse.

Understatement – the opposite of hyperbole; the deliberate presentation of something as being much less important, valuable etc. than it really is. "These figures are a bit disappointing" instead of "… are disastrous" (catastrophic)

Irony – saying opposite of what you actually mean do not use "ironic" in the vague sense of "funny, humorous". Teacher: "You are absolutely the best class I have ever had". Actual meaning: "the worst class".

Satire – a kind of text which criticizes certain conditions, events or people by making them appear ridiculous. Satirical texts often make use of exaggeration, irony and sarcasm.

Paradox – a statement that seems to be self-contradictory or opposed to common sense. On closer examination it mostly reveals some truth. Its awfully hard work doing nothing. (Oscar Wilde)

Oxymoron – a condensed form of paradox in which two contradictory words are used together. Sweet sorrow, wise fool, "o hateful love/o loving hate" (Romeo and Juliet)

Pun – a play on words that have the same sound but different meanings. "Is life worth living?" –"It depends on the liver."

Rhetorical question – a question to which the answer is obvious and therefore not expected. In reality rhetorical questions are kind of statement. Don't we all love peace and hate war?

Linguistic nature and stylistic functions of Simile in the English language - The intensification of some feature of concept in question is realized in a device called Simile. Ordinary comparison and simile must not be confused. They represent two diverse processes.

A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike metaphor a simile draws resemblance with the help of the words "like" or "as". Therefore, it is a direct comparison.

Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To a simile is to characterize one object by bringing it into contact with another object belonging to entirely different class of things. Comparison takes into consideration all properties of two objects, stressing the one that is compared. Simile excludes all the properties of the two objects, stressing the one that

is compared. Simile excludes all the properties of the two object except one which is made common to them. For example, "The boy seems to be as clever as his mother" is ordinary comparison. "Boy" and "mother" belong to the same class of objects human beings and only one quality is being stressed to find resemblance. But in the sentence:

"Maidens, like month, are ever caught by glare" (Byron), we have a smile.

"Maidens" and "month" belong to heterogeneous classes of objects and Byron has found the concept month to indicate one of the secondary features of the concept maiden, i.e., to be easily lured. Of the two concepts brought together in the simile – one characterized (maidens), and the other characterizing (months) – the feature intensified will be more inherent in the latter than in the former. Moreover the object characterized is seen in quite a new and unexpected light, because the writer, as it were, imposes this feature on it.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it, the simile gives rise to a new understanding of the object characterizing as well as of the object characterized.

The properties of an object may be viewed from different angles, for example, its state, its actions, manners, etc. Accordingly, similes may be based on adjective - attributes, adverb - modifiers, verb - predicates, etc.

Similes have formal elements in their structure: connective words such as like, as, such as, as if. Here are some examples of similes taken from various sources and illustrating the variety of structural designs of this stylistic devise.

"His mind was restless, but it worked perversely and thoughts jerked through his brain like the misfiring of a defective carburetor." (Maughman).

The structure of this simile is interesting, for it sustained. Let us analyse it. The word 'jerked' in the micro contex, i.e., in combination with 'thoughts' is a metaphor, which led to the simile 'like the misfiring of defective carburettor' where the verb to jerk carries its direct logical meaning. So linking notion is the movement jerking which brings to the authors minda resemblance between the working of the man's brain and the badly working , i.e., misfiring carburettor in other words, it is action that is described by means of a simile.

Another example:

"It was that moment of the year when the countryside seems to faint from its own loveliness, from the intoxication of its scents sounds". (J. Galtworthy)

This is an example of a simile which is half of metaphor. If not for the structural word 'seems' we would call it a metaphor. Indeed, if we drop the word 'seems' and say, "the countryside faints from…," the clue-word 'faint' becomes a metaphor. But the word 'seems' keeps apart the notions of stillness and fainting. It is a simile where the second member – human being –is only suggested by the word faint.

The semantic nature of the simile - forming elements seem and as if is such that they only remotely suggest resemblance. Quite different are the connectives like and as. These are more categorical and establish quite straightforwardly the analogy between the two objects in question.

Sometimes the simile – forming like is placed at the end of the phrase almost merging with it and becoming half suffix, for example:

"Emily Barton was very pink, very Dresden- china -shepherdess like."

In simple non-figurative language, it will assume the following form:

"Emily Barton was very pink, and looked like a Dresden-china-shepherdess."

Similes may suggest analogies in the character of actions performed. In this case the two members of the structural design of the simile will resemble each other through the actions they perform.Thus:

"The Liberals have plunged for entry without considering its effects, while the Labour

leaders like cautious bathers have put a timorous toe into the water and promptly withdrawn it".

The simile in this passage from newspaper article 'like cautious bathers' is based on the simultaneous realization of the two meanings of the word 'plunged'. The primary meaning 'to throw oneself into the water' – prompted the figurative periphrasis 'have put a timorous toe into the water and promptly withdrawn it' standing for 'have abstained from taking action.

In the English language there is a long list of hackneyed similes pointing out the analogy between the various qualities, states or actions of a human being and the animals supposed to be the bearers of the given quality, etc., for example:

Treacherous as a snake, sly as a fox, busy as a bee, industrious as an ant, blind as a bat, faithful as a dog, to work like a horse, to be led like a sheep, to fly like a bird, to swim like a duck, stubborn as a mule, hungry as a bear, thirsty as a camel, to act like a puppy, playful as a kitten, vain as a peacock, slow as a tortoise and many other the same type.

These combinations, however, have ceased to be genuine similes become clichés in which the second component has become merely an adverbial intensifier. Its logic meaning is only vaguely perceived.

A simile is a common literary device. It's a statement that demonstrates similarities between two people or things. Similes are often confused with metaphors. A metaphor shows the meaning of the one thing by pointing out something it resembles. A simile is easy to spot because its typically includes the comparison words "like" or "as".

A metaphor is relation between the dictionary and contextual logical meanings based on the affinity or similarity or certain properties or features of the two corresponding concepts. Thus in

"Dear Nature is the kindest Mother still." (Byron, "Childe Harold")

No explanatory words are used. Nature is likened to a Mother in her attitude to man. The action of nursing is implied but not directly stated.

In the following example, however, an explanation is given:

"The indicators became enemies if they lagged behind his wish: dear and reliable friends when they showed what he wanted."

The explanatory words "if they….", "when they…" help the reader to decipher the true meaning of the metaphor.

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.

The metaphor is well - known semantic way of building new meanings and new words. "Its due to metaphor" according the remark of Quintilian, "that each thing seems to have its name in language." Even language has been figuratively defined as a dictionary of faded metaphor.

So I have been mentioned the difference between simile and metaphor, We can say that a metaphor shows the meaning of the one thing by pointing out something it resembles. A simile is easy to spot because its typically includes the comparison words "like" or "as".

From the above discussion, we can infer the function of similes both in our everyday life as well as in literature. Using similes attracts the attention and appeals directly to the senses of listeners or readers encouraging their imagination to comprehend what is being communicated. In addition, it inspires life-like quality in our daily talks and in the characters of fiction or poetry. Simile allows readers to relate the feelings of a writer or a poet to their personal experiences. Therefore, the use of similes makes it easier for the readers to understand the subject matter of a literary text, which may have been otherwise too demanding to be comprehended. Like metaphors, similes also offer variety in our ways of thinking and offers new perspectives of viewing the world.

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