

N I G A R V E L I Y E V A

**THEORETICAL ISSUES
OF STYLISTIC LEXICOLOGY**

A Linguistic Approach

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P R E F A C E

Presented to Your attention book is a New Linguistic Approach to English Study as the Prestige of English as a Global Status Language is incontrovertible today. English has spread throughout the world and is diversified in all continents. The number of the English mother-tongue countries and English-speaking countries is large.

As it is well-known: every matter has two sides. It is necessary to mention the fact that the global spread of English is as positive so negative.

In present time English is a driving force in the globalization of the economy, which indirectly causes people to switch to English as a means to improve their lot in life. English dominates the electronic media, too. It is positive. But there is a great number of people who have seen the spread of English not as an unqualified benefit. They consider English as a tool for the destruction of linguistic and cultural diversity. While English looks set to continue as an aid to world-wide communication for the foreseeable future, it is likely, and desirable, that it should not eradicate the splendid diversity of language and culture to be encountered across the globe.

This book is intended for students of Master Level who are interested in the learning of English language. The students will find the fundamentals of the word theory and the main problems associated with English, Azerbaijani and Russian vocabularies, their characteristics and subdivisions. It contains theoretical and language materials of such non-cognate languages as English, Azerbaijani and Russian.

INTRODUCTION

“Excess of funds often spoils the case, bear one thing, but enjoy it skillfully”

Lafontaine

Language is a communication tool, and if so, the words have the meanings which people agreed. This is a partial way to establish communication over the sensory experiences. Without this, there would be the basis for a society in a certain sense. We rely on the intuition of people speaking the same native language with us and the fact that our sensory experience is quite similar to our cards to have a lot in common. In general communication without this would be a hopeless task.

Each of us perceives the world in a unique way. The words themselves are meaningless, and it becomes apparent when we listen to a foreign language, we do not understand. We attach meaning of words by fixing associations between words and objects or experiences of our lives. We do not see the same objects and do not have the same experience. The fact that people really have different questions and meanings enriches and enhances our lives. Word is the basic unit of language.

“Words are not worth anything”, the saying goes, and yet they have the power to cause the sights, sounds and sensations in the imagination of listeners and readers, this is known as a poet and compiler of advertising. Words can tie friendships and destroy them, tear diplomatic ties and provoke battles and wars. Words can immerse us in a good or bad fortune: they are the anchors for a complex range of experiences. So the only answer to the question: “What is really meant by word?” - Is the question: “For whom?”

Subject “Language as a means of communication” promotes the formation of humanitarian human culture in culture and speech communication culture. Forming a culture of speech begins with learning and compliance language. But this is only the first stage of genuine speech culture.

S.I.Ozhegov wrote: “What is the tallest of speech? High of speech - is the ability to properly, accurately and expressively transmit their thoughts through language ...” Possession of the expressive means of language and the ability to use them depending on the situation of communication is the second condition of the culture of speech.

Communication is the process of creating and transmitting important messages in an informal conversation, group interaction or a public speech.

Analyzing the steps in the communication process, it may all seem a bit simplistic and mechanical. However, the concepts used to describe communication are deliberate simplifications, which leave both its content and its subtleties to the imagination. Learning the process of communication you will appreciate its underlying complexity.

Communication process involves participants, context, message channels, the presence or absence of noise and feedback. The transactional model, unlike the linear, recognizes that communication is a simultaneous process and therefore switched both the terms “sender” and “receiver” to “communicator.” It also adds “environment,” which embraces not only physical location, but also personal experiences and cultural backgrounds. In principle, the task of transferring information from one or more people to one or more other people could hardly be simpler. The information just has to be moved from “here” to “there” or “there” to “here”.

The pre-existing knowledge of both parties, the relationship between them, the method and form of delivery of information, the purpose of the communication, the audience for which it is designed and the overall situation in which it takes place, including both local and distant events, also play their part.

Participants are the people involved in the communication process as senders and receivers of messages or recipients. As senders, participants tend to form the messages and pass them through verbal and nonverbal behavior of characters. As recipients, they process messages received and behavioral signals and react to them.

There are the basic elements in terms of one-way communication between one or more people (“the sender”) and one or more other people (“the receiver”). These elements are exactly the same in the case of two-way communication. To reply, the sender and receiver swap roles, but everything else stays the same. In other words, the direction of information flow is different, but the process itself is not.

It is interesting to notice that, although the steps associated with the sender do not all have the same names as the steps associated with the receiver, most of the communication process is nevertheless symmetrical. The receiving part of the process effectively reverses the steps made by the sending part of the process, in order to retrieve the original information.

Factors of communication such as the choice of words, the surrounding words and sentences, various language features, sentence structure, timing, stress, intonation, and the overall structure and organization of the message, all exert an influence on the meaning ultimately attributed to a communication performed using words. So do the individual characteristics of the sender and the receiver, as well as any other messages, often non-verbal, that they are exchanging at or about the same time.

Many of the factors mentioned above influence non-verbal communication, as well as spoken or written communication. In either case, meaning is not, and never can be, fully transferable. The deliberately simplistic representation of the communication process consists of the elements of communication: sender (meaning, information, representation or modality, departure) and receiver (arrival, perception, information, and meaning).

The pragmatic aspect of communication involves the actual meaning ultimately attributed to the received information. This is sometimes called the **impact** which that

information has on the receiver. As we have seen, the same information can have a very different impact on different people.

Regardless of the way in which the processing is done, communication between two or more people always involves three personal aspects in addition to the basic communication process previously described. Firstly, people experience emotions, and their emotions both influence, and are influenced by, the content of the communication. Secondly, people have a tendency to employ two or more means of communication simultaneously, mixing them in real time and also making judgements about the weight they give to each. Thirdly, people have a tendency to start processing, attributing meaning and responding, while they are still in the act of receiving the rest of the message. This all adds to the complexity and richness of interpersonal communication.

Context is physical, social, historical, psychological and cultural environment in which the process of communication has been happened.

Physical context is location, environmental conditions (temperature, lighting, and noise level), the physical distance between the participants and the time of day. Each of these factors may affect the communication. For example, the boss sits at the desk in his office and tells his subordinates - this one context, or the boss is talking to the same people at the round table in the conference – it's a different context.

Social context is destination of events, as well as the existing relationship between the participants. Social context includes the purpose of communication and pre-existing relationship between the participants. That is the situation in which communication occurs event - for a family dinner, at a formal ceremony of marriage, at a business meeting or among family members, friends, acquaintances, colleagues, strangers - affects the content of the messages and how these messages are generated, transmitted are understood. So, people talk differently with the child at the dining table and a client at work.

Historical context – feelings and emotions which are formed by participants in the process of communication affecting the understanding of the current situation.

Historical context includes communication formed between the participants in the previous episodes and communication affecting the understanding of the current situation. For example, one morning Chad Shelby says that he will take the draft report, which they left boss to read. Shelby, coming into the office after lunch, sees Chad and says “Pick up?” Another man heard this conversation will have no idea that it had to take. And Chad says: “He’s on my desk”. Shelby and Chad understood each other, as talked about this before.

Psychological context includes moods and feelings that each of the interlocutors in the dialogue brings. Suppose Corinne stress, it is necessary to finish the report for tomorrow morning. And her husband jokingly tells her to go on courses in typing. Here Corinne can respond angry tirade, although it is usually good-natured. Why? Because the level of stress it creates a psychological context in which she hears the message, but sees it differently.

Cultural context - beliefs, values, attitudes, social hierarchy, religion, the role of groups and the concept of time (Samovar & Porter, 2000). In the USA the dominant ethnic culture is Euro American. Many “white” Americans do not consider themselves to be “ethnic” group, but, as indicated by Sonia Nieto (Nieto, 2000), “We all belong to any ethnic group, no matter whether we identify ourselves as either or not”. As we dominated Euro-American ethnic cultural context, the general premise of the interaction is the assumption that the participants shared beliefs, values and norms inherent in this group of Americans. But the United States is a country of immigrants; its population represents all cultural diversity. As a result, there exists a variety of different cultural backgrounds, and they affect the communication.

The communication process is done by creating, sending or transmitting and receiving messages that include the following elements: meaning, symbols, encoding and decoding, form or organization and feedback.

Message, in its turn, is a combination of values, character encoding or decoding method and form of the organization.

Meaning is your awareness of thoughts and feelings. Meaning is the realization thoughts and feelings by you. You may have some ideas about preparing for the next exam, about the career, the need to raise or lower taxes; you may have feelings of jealousy, anger, love. However, the meaning that exists in your mind cannot somehow magically transfer to your interlocutors. To pass the meaning of something you generate messages consisting of verbal and nonverbal.

Symbols are the words, sounds and actions that express the specific content of values. When you say you choose words that convey meaning. At the same time, your words are accompanied by facial expression, eye contact, gestures and tone of voice - these non-verbal clues also affect the value that derives from the listener you have used symbols. When you listen, and you are also using verbal and non-verbal clues to make sense of what was said.

Cognitive thought process of transformation of ideas and feelings in the symbols and their organization in the form of a message called encoding of the message; a reverse transformation process message in ideas and feelings is called decoding. **Coding** (or **encoding**) is the process of transforming ideas and feelings in words, sounds and actions. **Decoding** is the process of reverse transformation posts in ideas and feelings. Usually, you, probably, do not even think about encoding and decoding process. But if you are having difficulty in communicating, you start to worry about it. For example, if during a performance you notice the grinning face, you can use a different encoding process and pick up other expressions that will be better to give the value, and likewise, have to take care of the decoding process, if what that sentence you encountered an unfamiliar word. If verbal and nonverbal clues are in conflict, the encoding process is complicated. For example, your colleague says: "I am very interested in how you came to this decision", while the other person leans forward and looks at you with interest - is one thing; but if he yawns and looks aside, the decoded value will be different.

Channel is route messages and the means of its transmission. Messages are transmitted through the sensory channels. By direct contact between people used two main channels: the sound (verbal symbols) and visible signals (nonverbal clues).

However, people can communicate and communicate through any of the five sensory channels, so perfume or a firm handshake can be as many bring in value as everything I saw and heard. In general, the more channels used for transmitting messages, the greater the probability that communication will be successful.

Noise is any external, internal or semantic stimulus invading process of information exchange.

External noises are the objects, sounds and other effects of the environment, distracting people from what is said or done. For example, a person gives guidance on the use of the new food processor and radio distracts you that carry your favorite song, it's the outside noise.

Internal noises are the thoughts and feelings that impede communication process. If you ever disconnected from the speech of the interlocutor, immersed in dreams or remembering past conversations, and it was an internal noise.

Semantic noise is meaning inadvertently transmitted by preventing certain characters and decoding accuracy. For example, suppose your friend calls forty years secretary "girl in the office"; you start thinking about that condescending "girl" - the wrong term to refer to a woman of forty, and it may be that, in thought, do not hear the rest of the words of the interlocutor. Disrespect to ethnic groups, cursing and profane language have the same effect.

If the value of the complex, you may need to organize it in sections, or arranged in a particular order. **Form** (or **organization**) **of communication** is especially important if a person says (one) without a break for quite a long period of time, as it happens during a public performance or when you talk about any events colleagues.

Feedback is a reaction to the message. Feedback indicates the person sending the message, whether the message is received, and if so, how it was heard, seen, understood. If verbal or non-verbal response indicates to the sender that the intended meaning was not heard, the initiator may try another way to encode a message, in

particular stressing their understanding of the transmitted values. This re-encoded message is also feedback as recipient replies to the reaction. In any communication process - interpersonal, what is happening in a small group at a public speech - we are trying to cause the maximum possible in this situation feedback.

Linguistics has many sections. One of these sections is *Stylistic Lexicology*. Stylistic Lexicology - is a branch of linguistics that studies the word stock of the language, the system of language styles, linguistic norms, ways of using literary language in different contexts of linguistic communication, in different forms and genres of writing, in various spheres of public life.

Literary language is heterogeneous. It folded and segregated stable speech varieties, each of which serves a particular area of human communication. Dependence of our statements on the conditions and problems of communication are considered by Stylistic Lexicology. It studies the functional styles, i.e. different variants, dialects, sub-dialects, jargons, talkings due to the sphere and the task of communication and language means having additional stylistic coloring.

Word is the main language medium, it is a crucial one. All the various phenomena of the world - objects, their attributes, actions, states - are called by *means of the words*.

The word can fulfill this role as it has a definite meaning, value, called the *lexical meaning*. Thus, to use the word properly in the speech, one need to know its exact lexical meaning (meaning outside the context, i.e. the interpretation of the dictionary), to consider one of the values or different ambiguous word used in the text, and a combination of an ambiguous word with other words. The ambiguity of the word, its ability to be used in a figurative sense is widely used as a stylistic device; enhancing imagery speech allowed to present more accurately describes the phenomenon, bright and clear.

Analyzing the peculiarities of stylistic using of the phraseological units on the material of non-cognate languages, such as: Azerbaijani, English and Russian, we had to explain the essence of Stylistic Lexicology. Investigation, study and systematization

of stylistic devices in the language give the opportunity to say confidently that the Stylistics Lexicology is the science that studies the expressive means of language and modalities in speech and text. It examines the principles and effect of selection and use of lexical, grammatical and other linguistic means to convey thoughts and emotions in different contexts of communication. The idea of distinction of speech and language has helped to identify Stylistic Lexicology as a separate science.

Stylistic Lexicology as a branch of linguistics.

Units of language on different levels are studied by traditional branches of linguistics as phonetics (that deals with speech sounds and intonation), lexicology (treats the words, their meaning and vocabulary structure), grammar (analysis forms of words), and syntax (analysis the function of words in a sentence). These areas of study are more or less clear-cut.

Some scholars claim that Stylistic Lexicology is a comparatively new branch of linguistics. The term “Stylistic Lexicology” really came into existence not too long ago.

Stylistic Lexicology as a linguistic science.

The term “style” originated from the Greek “stylos” and Latin “stulus”, meaning a pointed stick sharp at one end and flat on the other, used for waxing plates and the word “lexicology” derives from the Greek λεξικόν “lexicon”, “lexis” – “speech” and –λογία “-logia” – “the study of”, “logos” – “speech, oration, discourse, study” which means “speech study”. As the term “stylistics” is a broad notion, most linguists define such major types of stylistics, such as: lingua-stylistics, literary stylistics, applied stylistics, contrastive stylistics.

Stylistic Lexicology is a branch of linguistics. All linguistic disciplines study specific subsistence that is the totality of units of different language levels and those relations that exist between these units or their classes (phonemes, morphemes, syntaxemes, and lexemes).

Stylistic Lexicology is a science of functional styles and the expressive potential of a language.

Stylistic Lexicology differs from other linguistic disciplines in several aspects:

- 1) it deals with the units on all language levels;
- 2) it investigates these units from the functional point of view.

Stylistic Lexicology studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

There are two aspects: the language and the speech. **Language** is a system of signs that actually exists only in our minds, abstract. **Speech** is an external use of the language for communication, physical.

Speech is informative and its main purpose is to help the audience understand the stated material. *Task of speaker* with that kind of speech is to present information in such a way as to facilitate its perception, understanding and remembering. To achieve these goals the speaker must learn to use the basic principles of information speech.

You be able to cause the interest of your audience in the most degree, as well as contribute to the understanding and memorization of information you provide, if the following conditions are met:

- 1) you are using a creative approach;
- 2) the audience relates to you with sympathy, respect your credibility and trust you;
- 3) the information is perceived as new;
- 4) the information is perceived as relevant;
- 5) in your speech emphases.

Creativity involves the use of creative imagination when submitting material. Speaker can win the trust of the audience in the event that he or she is competent, attends to the interests and needs of the audience, different positive personal qualities and pleasant demeanor. Information you provide will make an even greater impression if she is unfamiliar audience. Information will be perceived as relevant, if it is vital or important for the audience. Information is best remembered in the case if he or she uses repetition, transitions, associations and humor.

Methods of informing include narration, description, demonstration and definition or determination.

Narration is the message information in the form of a story or history, characterized by a central theme or interchanges and the subject matter of the speech.

Description involves the creation of a vision by reports of the shape, weight, color, composition, age or condition, as well as the relationship between different parts of the object.

Demonstration includes an immediate display of how something performs, produces or how something works. As a complete, so modified demonstration perceived better by using visual aids. Definition of the word or concept usually given through synonyms, antonyms, classification and discrimination, functions or methods of application, as well as through the etymology of the word.

Definition (or **determination**) is better understood when it is illustrated by examples and comparisons.

Stylistics of Language and Stylistics of Speech is a system of signs that actually exists only in our minds, abstract. Speech is an external use of the language for communication, physical. **Stylistics of Language** first explores the specifics of language subsystems, which are characterized by originality dictionary phraseology and syntax. It studies the expressive, emotional and evaluative features characterizing the text. **Stylistics of Speech** examines texts within different sciences and professions, but the studies are not typical features, and deviations. Or **the stylistics of language** analyses permanent or **inherent** stylistic properties of language elements while **the stylistics of speech** studies stylistic properties, which appear in a context, and they are called **adherent**.

Stylistic device can be independent or coincide with the means of language. Under the stylistic device we understand deliberate and conscious gain of any typical structural

or semantic features of a language unit (neutral or expressive), and which reached generalizations and typing that became so generative model.

The main feature of a stylistic device is the intention or focus of using of a particular element, which is opposed to its existence in the system of language. The same stylistic device may not be stylistic: repeat - colloquially brings effect in artistic speech - enhances the effect.

Today a study of the stylistic and expressive art devices used not only in academic, artistic and journalistic style, but also colloquial speech because many stylistic devices in a conversational style demonstrate its true value - brightness, emotion, is very actual sphere of investigation.

In a more detailed study of the stylistic means we have seen that every artistic means of expression have its stylistic value, the role of which varies depending on the style of the text. So, the basic idea of using stylistic devices is hidden in their rational use. The gist of stylistic means, its intentions, the initial meaning inherent by author, identified only in combination with other means.

The problems of research:

1. The object and the matter under study.

Not only may each of these linguistic units (sounds, words and clauses) be charged with a certain stylistic meaning but the interaction of these elements, as well as the structure and the composition of the whole text are stylistically pertinent.

2. The definition of style.

Different scholars have defined style differently at different times. Style is depth, deviations, choice, context style restricted linguistic variation, "style is the man himself" (Georges-Louis Leclerc, Comte de Buffon, 1753).

In 1955 V.V.Vinogradov defined “style as socially determined 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”.

In 1971 I.R.Galperin offered his definition of “style as a system of co-ordinated, interrelated and inter-conditioned language means intended to fulfill a specific function of communication and aiming at a definite effect”. According to Galperin the term “style” refers to the following spheres:

1) the aesthetic function of language, it may be seen in works of art-poetry, imaginative prose, fiction, but works of science, technical instruction or business correspondences have no aesthetic value;

2) synonymous ways of rendering one and the same idea, the possibility of choice of using different words in similar situations is connected with the question of style as if the form changes, the contents changes too and the style may be different;

3) the expressive means in language are employed mainly in the following spheres – poetry, fiction, colloquial speech, speeches but not in scientific articles, business letters and others;

4) emotional coloring in language, very many types of texts are highly emotional – declaration of love, funeral oration, poems (verses), but a great number of texts is unemotional or non-emphatic (rules in textbooks);

5) a system of special devices called stylistic devices, the style is formed with the help of characteristic features peculiar to it. Many texts demonstrate various stylistic features: She wears “fashion” equals what she wears is fashionable or is just the fashion metonymy;

6) the individual manner of an author in making use the individual style of speaking, writing must be investigated with the help of common rules and generalization.

According to Y.M.Screbnev “style is what differentiates a group of homogeneous texts from all other groups... Style can be roughly defined as the peculiarity, the set of specific features of text type or of a specific text”.

3. The number of functional styles.

The authors of handbooks on different languages propose systems of styles based on a broad subdivision of all styles into 2 classes – literary and colloquial and their varieties. These generally include from three to five functional styles.

It is known that I.R.Galperin distinguishes five styles in present-day English: 1) belles-lettres style (poetry, emotive prose, drama); 2) publicistic (oratory and speeches, essay, article); 3) newspaper (brief news items, headlines, advertisements, announcements, editorial); 4) scientific prose; 5) official documents. Important feature of this classification is that he didn't single out a colloquial style, as he considered unprepared and perfunctory. It was created by the work of the author and is the result of creative activity.

I.V.Arnold's system of styles: 1) poetic; 2) scientific; 3) newspaper; 4) colloquial. Singling out a poetic and a scientific style seems valid. But Arnold insists on the validity of the “newspaper style” theory. She says that the specificity of mass media make acknowledgement of newspaper style, as one of functional style.

Y.M.Screbnev's system of styles: number of styles is infinite.

In the handbook by A.N.Morokhovsky, K.A.Vorobyova, K.Y.Likhoshester give following classification of style: 1) official business style; 2) scientific – professional style; 3) publicistic style; 4) literary colloquial style; 5) familiar colloquial style.

M.N.Kozhina lists type - forming and socially significant spheres of communication as follows: 1) official; 2) scientific; 3) artistic; 4) publicistic; 5) of daily intercourse (colloquial). Just as in some of the above classification we can doubt the validity of treating separately (and thus opposing) the artistic (belles-lettres) and the publicistic spheres. Not only writers of poetry or fiction, but publicists and orators as

well make abundant use of ornament and expressive means of language - tropes and figures first and foremost.

Today there are several **problematic aspects**:

Newspaper style as a part of publicist style. That why it can't be individual. It has no situation of communication. Newspaper style to give information, to influence, to represent social, political idea, means of persuasion. It is important to concentrate. That is why the text of newspaper style should be organized in the certain style. It must contain elements of stylistic colored words and have certain graphic organization. The articles contain questions, the sentence interrogative, elliptical construction and direct speech is included. Here belong the uses of political words and expressions, clichés, colloquial words, slang, professionalisms, large amount of stylistic devises, various graphical means. The text of Newspaper style is read by people of different social status.

Belles – Lettres style is so many colored. It includes features of all the styles if it necessary. The author uses professional words of all levels. The basic function is informative and aesthetic.

Poetic style in the past many scholars distinguished this style. Nowadays it included in Belles – Lettres style.

Style of official documents here are included the language of business documents, the language of legal documents, diplomacy, military, the function – to achieve the agreement between contrastive parts; has very strict organization. All the words are used in the dictionary meanings, a large number of abbreviation, terms, and clichés.

Publicistic style in the past it named oratorical style. The aim of the style also influence of public opinion. Brevity of expression, strong logic, strict organization of syntactical structure and a wide system of syntactical connection, the use of colloquial words, neutral, direct address to the audience.

Scientific style is the style of reporting and conveying serious scientific idea. It is connected with oral and written forms. Here are included seminars, sc. Articles, discussions, written form – monograph, brochures, all kinds of academic publications. The aim is to prove a hypothesis, the use of large number of terms, clarity of expression. The use of references, logical connection with the previous one, interdependence the speeches is usually produced in the second person – we.

As it is known language is heterogeneous. Sublanguage is a language subsystem which satisfies the needs and purpose of communication in certain sphere. Functional styles can represent by sublanguage style. There are 2 spheres of communication: official and unofficial which represent different sublanguages. Sublanguages in different spheres:

- 1) Sphere of business, for example: business correspondence, diplomatic correspondence, international treaties, private correspondence;
- 2) Sphere of law or legal documents, for example: civil law, criminal law, settlements;
- 3) Personal documents, for example: certificates, diplomas.

In *diplomatic sphere* language as usual is international. Accordingly this sphere concerns with the written texts, for example: public speeches in the government and so on. The form and condense are equally significant here. Every person must give his ideas in a concrete and thoughtful way, but at the same time these speeches should be artistic and emotive. For instance: “Mr. President! It is natural to mean to indulge in the illusion of hope”.

Legal sphere or *language of law*. Legal terminology is used, for instance, the prosecutor represents the people of the state. There are some specific phrases: “His honour to court! Everybody please rises”.

By the *colloquial sphere* we mean what is slightly lower than neutral. People use them when they don't to be rude, sarcastic or witty. And the speech becomes colloquial

and with a tinge of familiarity. Talking with our friends we don't notice the forms of the sublanguage we employ. But not in the company of strangers it may not be done. Colloquial sphere may contain words belonging to jargonisms, professionalisms, and slang. This speech may be careless, unconventional, for instance: "if I was you, I would... (were)".

The number of sublanguages is not clear at all. Each sublanguage characterizes: 1) non-specific units – neutral; 2) relatively specific may be unknown to people without education, to children and it can be used for different sublanguages, so the meaning is narrower; 3) absolutely specific.

Interrelation of Stylistic Lexicology with other linguistic branches.

As is obvious from the names of the branches or types of stylistic and lexical studies this science is very closely linked to the linguistic disciplines philology students are familiar with: **Phonetics** and **Grammar** due to the common study source.

Stylistic Lexicology interacts with such theoretical discipline as Semasiology, Onomasiology, and Phraseology.

Semasiology is a branch of linguistics whose area of study is a most complicated and enormous sphere that of meaning. The term "semantics" is also widely used in linguistics in relation to verbal meanings. "Semasiology" in its turn is often related to the theory of signs in general and deals with visual as well as verbal meanings. Meaning is not attached to the level of the word only, or for that matter to one level at all but correlates with all of them - morphemes, words, phrases or texts. This is one of the most challenging areas of research since practically all stylistic effects are based on the interplay between different kinds of meaning on different levels. Suffice it to say that there are numerous types of linguistic meanings attached to linguistic units, such as grammatical, lexical, logical, denotative, connotative, emotive, evaluative, expressive and stylistic.

Syntagmatic Semasiology deals with stylistic functions of relationship of names in text. It studies types of linear arrangement of meanings, singling out, classifying, and describing what is called “figures of co-occurrence” (or figures of replacement). There are 3 types of semantic interrelations: figures of identity, figures of inequality, and figures of contrast. Semantic figures of co-occurrence – figures of inequality: specifiers, climax, anti-climax.

Onomasiology (or Onomatology) is the theory of naming dealing with the choice of words when naming or assessing some object or phenomenon. In stylistic analysis we often have to do with a transfer of nominal meaning in a text (antonomasia, metaphor, metonymy, etc.) The theory of functional styles investigates the structure of the national linguistic space - what constitutes the literary language, the sublanguages and dialects mentioned more than once already.

Phraseology is the study of set or fixed expressions, such as idioms, phrasal verbs, and other types of multi-word lexical units, often collectively referred to as phrasemes, in which the component parts of the expression take on a meaning more specific than or otherwise not predictable from the sum of their meanings when used independently.

The term “phraseology” is derived from Greek φράσις “phrasis” which means “way of speaking” and -λογία “-logia” – “study of”. It is a scholarly approach to language which developed in the twentieth century. It took its start when Charles Bally’s notion of “locutions phraseologiques” entered Russian lexicology and lexicography in the 1930-s and 1940-s and was subsequently developed in USSR and other Eastern European countries. From the late 1960-s on it established itself in East German linguistics but was also sporadically approached in English linguistics. The earliest English adaptations of phraseology are by U.Weinreich (1969) within the approach of transformational grammar, I.V.Arnold (1973), and Lipka (1974).

In Great Britain as well as other Western European countries, phraseology has steadily been developed over the last twenty years. The activities of the European Society of Phraseology (EUROPHRAS) and the European Association for

Lexicography (EURALEX) with their regular conventions and publications attest to the prolific European interest in phraseology. Bibliographies of recent studies on English and general phraseology are included in W.Welte (1990) and specially collected in A.P.Cowie and P.Howarth (1996) whose bibliography is reproduced and continued on the internet and provides a rich source of the most recent publications in the field.

Phraseological unit - is a system of words a meaning of which can't be guessed from the meaning of its components (A.V.Kunin). Each phraseological unit is characterized by a certain degree of cohesion. Phraseological units are characterized by the following features: 1) stability; 2) semantic integrity; 3) ready-made structure which can't be changed or substituted.

Y.M.Screbnev differentiate all phraseological units by the following way:

1) ***formal or bookish phraseological units***, for example: "the knight of the Quill" - a writer; "a heart of oak" - brave, courageous; "Achilles hill" - the most weakness place;

2) ***neutral phraseological units*** are units which are devoid of any emotiveness, for example: "by hook or by crook" - by all means; "for good and for all" - forever;

3) ***familiar colloquial phraseological units***, for example: "have bats in one's belfry" - to be mad; "a pretty kettle of fish" - funny story; "to rain cats and dogs" - the troubles come down; "to be one's cups" - "to be high" or "to be lit" in the meaning of "to be drunk"; "small fry" - underling;

4) ***slangish phraseological units***, for example: "to drop off the hooks" - "to kick the bucket" - "to hop the twig" in the meaning of "to die".

I.V.Arnold classifies phraseological units into:

1) ***usual phraseological units*** that are fixed in the dictionaries;

2) ***occasional phraseological units*** that is creation of different authors. They are contextual predetermined. They appeared as a result of some change in usual units. These changes are the following:

a) ***prolongation***, for example: “To be born with a silver spoon in one’s mouth” (usual phraseological unit) – “Little George was born with a silver spoon in a mouth *which was curly and large*” (prolongation);

b) ***substitution***, for example: “All the world and his wife (usual phraseological unit) – “All the world and his *mistress* were at the party” (substitution);

c) ***insertion***, for example: “To turn one’s nose at sb. (usual phraseological unit) – “She turned her *well-shaped* nose at him” (insertion).

A.V. Kunin differentiate phraseological units in such way:

1) ***stylistically neutral*** are units which are devoid of any emotiveness, for example: “by hook or by crook”, “for good and for all”;

2) ***emotive phraseological units*** contain some kind of attitude towards this and that subject, for example: “as welcome as flower in May”;

3) ***expressive phraseological units*** are characterized by some degree of expressiveness, for example: “He is dead nuts on this girl = He is full of love”;

4) ***stylistically marked phraseological units*** are those which are referred either to the formal or non-literary informal styles (jargon, slang, vulgarisms, etc.), for example: “the debt of nature” = death; “a Gordian knot” = complicated problem; “to go to Canossa” = to recant, to demean;

5) ***elevated phraseological units***, for example: “to breath one’s last”; “to fiddle while Rome burns”.

Within elevated phraseological units A.V.Kunin distinguishes:

a) *archaic phraseological units*, for example: “the iron in one’s soul”; “to play upon advantage” ;

b) *poetic phraseological units*, for example: “of high account”; “most and the least”;

6) *foreign phraseological units – barbarisms*, for example: “a la carte”, “a la mode”, “beaumonde”, “ad patress”, “ad verbum”.

All sorts of proverbs and sayings may undergo some changes. L.A. Barkova made a research in which she studied pragmatic effect of using phraseological units in commercial advertisements, for example: “the other side of the medal” (usual phraseological unit) – the other side of the metal (ads.), so far so good (usual phraseological unit) – sofa so good (ads.).

Stylistic Lexicology and relations to cognate disciplines.

Stylistic Lexicology studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

According to the type of stylistic research we can distinguish literary stylistics and lingua-stylistics. They have some meeting points or links in that they have common objects of research. Consequently they have certain areas of cross-reference. Both study the common ground of:

- 1) the literary language from the point of view of its variability;
- 2) the idiolect (individual speech) of a writer;
- 3) poetic speech that has its own specific laws.

The points of difference proceed from the different points of analysis. While lingua-stylistics studies:

1. Functional styles (in their development and current state).

2. The linguistic nature of the expressive means of the language, their systematic character and their functions.

Types of Stylistic Lexicology research: 1) Literary Stylistics; 2) Linguistic Stylistics; 3) Comparative Stylistics; 4) Decoding Stylistics; 5) Functional Stylistics; 6) Stylistic Phonetics; 7) Stylistic Grammar.

Literary stylistics is focused on: 1) the composition of a work of art; 2) various literary genres; 3) the writer's outlook.

Literary stylistics will inevitably overlap with areas of literary studies such as the theory of imagery, literary genres, the art of composition, etc.

In "The Cambridge Encyclopedia of Language", D. Crystal observes that, in practice, most stylistic analysis has attempted to deal with the complex and "valued" language within literature, i.e. "literary stylistics". He goes on to say that in such examination the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its "deviant" and abnormal features, rather than the broader structures that are found in whole texts or discourses. For example, the compact language of poetry is more likely to reveal the secrets of its construction to the stylistic than is the language of plays and novels.

Literary Stylistics is not homogeneous, it is heterogeneous. In accordance with ultimate analysis of three underlying factors of literary stylistics are distinguished:

1) If the aim of stylistic analysis is to bring out the writer's intention, it is called ***stylistics by the author*** or **Generic Stylistics**. Such stylistic analysis normally proceeds from the study of non-textual reality (extra-linguistic reality). That is the writer's biographical, social, economical and political factors, which in direct or indirect way shaped the views of the author and the peculiarities of his creative work. Generic analytics is represented by a number of schools and trends, such as: logical analytics, psychological analytics, etc.

2) If the focal point of stylistic analysis is the reader's comprehension of the words of imaginative literature it is called *stylistics by the reader* or **Stylistics of Perception**.

This type is also represented by a number of trends – the linguistics by L.V.Scherba, M.Riffater and the stylistics of decoding elaborated by I.V.Arnold.

In terms of information theory the author's style may be named the stylistics of encode – the language being viewed as the code to shape the information into the message and the supplier of information respectively, the author is the encoder (addresser). The audience in this case plays the part of the decoder of the information contained in the message and the problem connected with the adequate reception of the message without any information losses and deformation that is with adequate decoding other concern of decoding stylistics.

Applied Stylistics focuses on the study of contextually different varieties of language especially with reference to the style of literary and non-literary texts.

Stylistics proceeding from the norms of language usage at the given period of time and teaching these norms to language speakers especially to the ones dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc. is called **Practical Stylistics**.

The origin of **Lingua-Stylistics** is associated with the French linguist Charles Bally. According to his views, he defines stylistics as a science, which aims at describing all devices which serve expressiveness.

Linguistic Stylistics investigates distinctive features of different literary trends and genres, individual styles of different authors and extra-linguistic factors, which help to shape them, literary norms of a given period, as well as stylistics and aesthetic evaluation of the works of men of letters (writers).

Comparative (or Contrastive) Stylistics is connected with the contrastive study of more than one language. It analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures and is obviously

linked to the theory of translation. It investigates stylistic systems of two or more languages in comparison.

Decoding Stylistics in many ways borders culture studies in the broad sense of that word including the history of art, aesthetic trends and even information theory. A comparatively new branch of stylistics is the decoding stylistics, which can be traced back to the works of L.V.Shcherba, B.A.Larin, M.Riffaterre, R.Jacobson and other scholars of the Prague linguistic circle. A serious contribution into this branch of stylistic study was also made by I.V.Arnold. Each act of speech has the performer, or sender of speech and the recipient. The former does the act of encoding and the latter the act of decoding the information. If we analyze the text from the author's (encoding) point of view we should consider the epoch, the historical situation, the personal political, social and aesthetic views of the author. But if we try to treat the same text from the reader's angle of view we shall have to disregard this, background knowledge and get the maximum information from the text itself (its vocabulary, composition, sentence arrangement, etc.) The first approach manifests the prevalence of the literary analysis. The second is based almost exclusively on the linguistic analysis. Decoding stylistics is an attempt to harmoniously combine the two methods of stylistic research and enable the scholar to interpret a work of art with a minimum loss of its purport and message.

Functional Stylistics. In terms of Functional Stylistics the literary standard of the English language, like that of any other language is not a homogeneous phenomenon. In the course of its historical development the standards of English literary language has fallen into several sub-systems, which has its own peculiarities.

Special mention, should be made of functional stylistics which is a branch of lingua-stylistics that investigates functional styles, that is special sublanguages or varieties of the national language such as scientific, colloquial, business, publicist and so on. However many types of stylistics may exist or spring into existence they will all consider the same source material for stylistic analysis sounds, words, phrases,

sentences, paragraphs and texts. That's why any kind of stylistic research, will be based on the level-forming branches that include:

Stylistic Phonetics or Phonostylistics is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).

Stylistic Grammar consists of stylistic morphology and stylistic syntax.

Stylistic Morphology is interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verb, etc.

Stylistic Syntax is one of the oldest branches of stylistic studies that grew out of classical rhetoric. The material in question lends itself readily to analysis and description. Stylistic syntax has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton), figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from paragraph onwards.

According to Ukrainian linguist Alex Morokovskiy in the most general way the object of style may be defined.

The communicative and nominative resources of the language system, the principles of the selection and uses of language means for transmitting information, thoughts, feelings and emotions with the aim of achieving definite pragmatic results in different spheres of human verbal communication.

Stylistic Lexicology, its subject and object.

Stylistic Lexicology 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. the expressive means in language (aim to effect the reader or listener);
3. synonymous ways of rendering one and the same idea (with the change of wording a change in meaning takes place inevitably);
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.

It's essential that we look at the object of stylistic study in its totality concerning all the above-mentioned problems.

Accordingly we may specify the subject of Stylistic Lexicology as two functional styles of language and on the other is the expressive means and style devices.

It is common knowledge that the richness and the emotive dynamic force of any language are directly connected with the subjective skills of using the potential of linguistic units. English like any other language has its own stylistic traits and the stylistic devices widely current to serve different purposes in acts of communication.

The representatives of psychological Prague school of linguists (Vilem Mathesius, Miroslaw Buchek, Bohuslav Havranek) and others focused their adequate functioning as the crucial linguistic factor. Thus, they laid the foundation of functional stylistics, which has become acknowledged scientific discipline.

Different kinds of actual human verbal communication find their immediate linguistic expression on the phonetic, morphological, syntactical and lexico-semantic levels. The above-mentioned sub-sequence may be called functional levels of language.

We shall follow the understanding of functional style formulated by I.R.Galperin and acknowledged by A.M.Kucharenko.

Functional style may be perceived as a system of coordinated, interrelated and inter-conditioned language means intended to fulfill a specific function of communication aiming at a definite effect and characterized by common functional and communicative areas of usage. Each functional style makes a deliberate choice and use of certain language means and stylistic devices, the proper combination of which shapes it as an independent hope, a system having its specific distinctive feature, by which it can be recognized, i.e. the basic stylistic maker of the “scientific prostyle” is special terminology. Each function statement is a relatively stable system at the given period of time in the development of thought it is liable to historical changes as any other social phenomenon.

Within English literary language a number of functional styles may be distinguished. To them belong: the scientific prose style, the publicistic style, the newspaper style, the belles-lettres style (or belletristic style). Each of the enumerated styles is exercised in two forms: written and oral, for instance, an article and a lecture are examples of the two forms of the scientific style. News broadcast of the radio and TV or newspaper information, material of the newspaper and essays and publications – all the above mentioned styles are styled out within the literary type of language. Their functioning is characterized by the intentional approach of the speaker to the choice of language means, suitable for a particular communicative situations and the official, formal, preplanned nature of the latter.

The colloquial type of language on the contrary is characterized by unofficial and spontaneous characteristics of the communicative situation. Sometimes the colloquial type of speech is called the colloquial style; in particular this style is recognized by Arnold and Marakovskiy. Still we must bear in mind that a style of speech manifests a conscious mindful effort in choosing and giving preference to certain means of expression for the given communicative circumstances, while colloquial speech is shaped by the immediacy of the communicative situation, there also exists a strong

tendency to treat colloquial speech as an individual language system with its independent set of language units and rules of their connection.

The survey of different functional styles would be incomplete without regarding the notions of **expressive means** and stylistic.

According to I.R.Galperin, expressive means of the language are units of different language levels: phonetic, morphological, word-building, syntactic, lexical, phraseological, which serve the purpose of logical and emotional intensification of the utterances. For example:

1) Phonetic expressive means (pitch, melody, sentence and word stress, pausation, drawling of certain syllables, whispering, sing-song manner of speech.

2) Morphological expressive means include the use of auxiliary verbs with the modal shade of meaning.

3) Syntactic expressive means, for example, the emphatic word order (in came Mr. Pickwick).

4) Word building expressive means, for example, diminutive suffixes: -y; -ie (granny, girlie).

5) Lexical expressive means include interjections, words with stylistic connotation, for example, house (neutral) – abode (bookish) – cot (poetic) – den (colloquial).

6) Phraseological units – proverbs, sayings, etc.

Stylistic device is a conscious and intentional literary use of the language in which the most essential feature of language forms (both structural and semantic) are raised to the generalized level and thereby present a generative model. In other words, a stylistic device is a generalized pattern, which activates a conscious and intentional intensification of a certain property of a language unit, designed to achieve a particular artistic effect. For example: the girl (resembles) is like a fresh rose; the boy is strong like an old oak.

Object of investigation of Stylistic Lexicology is stylistic neutrality, stylistic colouring, denotation and connotation (inherent and adherent).

Speaking of the notion of style and stylistic colouring we cannot avoid the problem of the norm and neutrality and stylistic colouring in contrast to it. Most scholars abroad and in this country giving definitions of style come to the conclusion that style may be defined as deviation from the lingual norm. It means that what is stylistically conspicuous, stylistically relevant or stylistically coloured is a departure from the norm of a given national language. (G.Leech, M.Riffaterre, M.Halliday, R.Jacobson and others).

There are authors who object to the use of the word “norm” for various reasons. Thus, Y.M.Skrebnev argues that since we acknowledge the existence of a variety of sublanguages within a national language we should also acknowledge that each of them has a norm of its own. So, Y.M. Skrebnev claims there are as many norms as there are sublanguages. Each language is subject to its own norm. To reject this would mean admitting abnormality of everything that is not neutral. Only ABC-books, and texts for foreigners would be considered “normal”. Everything that has style, everything that demonstrates peculiarities of whatever kind would be considered abnormal, including works by Dickens, Twain, O’Henry, Galsworthy and so on. For all its challenging and defiant character this argument seems to contain a grain of truth and it does stand to reason that what we often call “**the norm**” in terms of stylistics would be more appropriate to call “neutrality”. Since style is the specificity of a sublanguage it is self-evident that non-specific units of it do not participate in the formation of its style; units belonging to all the sublanguages are **stylistically neutral**. Thus, we observe an opposition of stylistically coloured specific elements to stylistically neutral non-specific elements.

The stylistic colouring is nothing but the knowledge where, in what particular type of communication, the unit in question is current. Howard M. Mims of Cleveland State University did an accurate study of grammatical deviations found in American English that he terms vernacular (non-standard) variants. He made a list of 20

grammatical forms which he calls relatively common and some of them are so frequent in every-day speech that you hardly register them as deviations from the norm. The majority of the words are neutral.

Stylistically coloured words, such as “bookish, solemn, poetic, official or colloquial, rustic, dialectal, vulgar” have each a kind of label on them showing where the unit was “manufactured”, where it generally belongs. Within the stylistically coloured words there are 15 another opposition between formal vocabulary and informal vocabulary. These terms have many synonyms offered by different authors. Roman Jakobson described this opposition as casual and non-casual, other terminologies name them as bookish and colloquial or formal and informal, correct and common.

In surveying the units commonly called neutral can we assert that they only denote without connoting? That is not completely true. If we take stylistically neutral words separately, we may call them neutral without doubt. But occasionally in a certain context, in a specific distribution one of many implicit meanings of a word we normally consider neutral may prevail. Specific distribution may also create unexpected additional colouring of a generally neutral word such **stylistic connotation** is called **occasional**.

Stylistic connotations may be inherent or adherent. Stylistically coloured words possess **inherent** stylistic connotations. Stylistically neutral words will have only **adherent** (occasional) stylistic connotations acquired in a certain context.

Stylistic Lexicology function notion.

Like other linguistic disciplines stylistics deals with the lexical, grammatical, phonetic and phraseological data of the language. However there is a distinctive difference between Stylistic Lexicology and the other linguistic subjects. As Stylistics does not study or describe separate linguistic units like phonemes or words or clauses as

such, it studies their stylistic function. Stylistic Lexicology is interested in the expressive potential of these units and their interaction in a text. Stylistic Lexicology focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context.

It is necessary to mention that Stylistic Lexicology interprets the opposition or clash between the **contextual meaning of a word and its denotative meanings**.

Accordingly Stylistics is first and foremost engaged in the study of connotative meanings. In brief the semantic structure (or the meaning) of a word roughly consists of its grammatical meaning (noun, verb, adjective) and its lexical meaning. Lexical meaning can further on be subdivided into denotative (linked to the logical or nominative meaning) and connotative meanings. **Connotative meaning** is only connected with extralinguistic circumstances such as the situation of communication and the participants of communication.

A word is always characterized by its denotative meaning but not necessarily by connotation. The four components may be all present at once, or in different combinations or they may not be found in the word at all. Connotative meaning consists of four components: 1) emotive; 2) evaluative; 3) expressive; 4) stylistic.

Emotive connotations express various feelings or emotions. Emotions differ from feelings. Emotions like joy, disappointment, pleasure, anger, worry, surprise are more short-lived. Feelings imply a more stable state, or attitude, such as love, hatred, respect, pride, dignity, etc. The emotive component of meaning may be occasional or usual (that is inherent and adherent). It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings like anger or fear, because the latter are a special vocabulary subgroup whose denotative meanings are emotions. They do not connote the speaker's state of mind or his emotional attitude to the subject of speech.

The evaluative component charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude in relation to the object of

speech. Very often this component is a part of the denotative meaning, which comes to the fore in a specific context. The verb “to sneak” means “to move silently and secretly” usually for a bad purpose. This dictionary definition makes the evaluative component bad quite explicit. Two derivatives “a sneak” and “sneaky” have both preserved a derogatory evaluative connotation. But the negative component disappears though in still another derivative sneakers (shoes with a soft sole). It shows that even words of the same root may either have or lack an evaluative component in their inner form.

Expressive connotation either increases or decreases the expressiveness of the message. Many scholars hold that emotive and expressive components cannot be distinguished but I.A.Arnold maintains that emotive connotation always entails expressiveness but not vice versa. To prove her point she comments on the example by A.Hornby and R.Fowler with the word “thing” applied to a girl. When the word is used with an emotive adjective like “sweet” it becomes emotive itself: “She was a sweet little thing”. But in other sentences like “She was a small thin delicate thing with spectacles”, she argues, this is not true and the word “thing” is definitely expressive but not emotive. Another group of words that help create this expressive effect are the so-called “**intensifiers**” - words like “absolutely, frightfully, really, quite”, etc.

A word possesses **stylistic connotation** if it belongs to a certain functional style or a specific layer of vocabulary (such as archaisms, barbarisms, slang, jargon, etc). Stylistic connotation is usually immediately recognizable. I.R.Galperin operates three types of lexical meaning that are stylistically relevant - logical, emotive and nominal. He describes the stylistic colouring of words in terms of the interaction of these types of lexical meaning. Y.M.Skrebnev maintains that connotations only show to what part of the national language a word belongs - one of the sub-languages (functional styles) or the neutral bulk. He only speaks about the stylistic component of the connotative meaning.

In its turn Lexicology studies the words which basic division is: formal, informal and neutral.

Formal words are poetic words, archaic words, bookish words, barbarisms or foreign words, neologisms, special terms.

Poetic words constitute the highest level of the scale. Every poetic word pertains to the uppermost part of the scheme; it demonstrates the maximum of aesthetic value.

Archaic words are also stylistically heterogeneous. They are usually thought to pertain to the upper strata of vocabulary. These words are practically unknown to the public at large, for instance: “thou, thee, knight”.

Bookish words are the words thus called are used as their name shows, in cultivated spheres of speech: in books or in such types of oral communication as public speeches, official negotiations, and so on. Bookish words are either formal synonym of ordinary neutral words. For example: “Commence and begin, respond and answer, individual and man”.

Barbarisms or foreign words. Words originally borrowed from a foreign language are usually assimilated into the native vocabulary, so as not to differ from its units in appearance or in sound. For instance: from French “bouquet, garage”; Italian “dolce-far-niente” in the meaning of “pleasant relaxation in carefree idleness” or Latin “alter ego” in the meaning of “a close friend who thinks or feels similarly to the way you think or feel”.

Neologisms or new creations. A neologism seems to the majority of language users, a stranger, a new comer and hence a word of low stylistic value, although the intention of the speaker may be quite opposite.

Special terms. This word-class constitutes the actual majority of the lexical units of every modern language serving the needs of a highly developed science and technology. In special professional spheres the term performs no expressive or aesthetic function whatever. In non professional spheres (imaginative prose, newspaper texts, everyday speech) popular terms are of the first (minimal) or the second (medial) degree

of elevation. The use of special non-popular terms, unknown to average speaker, shows a pretentious manner of speech, lack of taste or tact.

Informal words. Here belong colloquial words, jargon words, slang, and vulgar words.

Colloquial words demonstrate the minimal degree of stylistic degradation. They are words with a tinge of informality or familiarity about them. There is nothing ethically improper in their stylistic colouring, except that they cannot be used in formal speech, for example: “drifter” - a person without steady job, “gaffer” - grandfather.

Jargon words appear in professional or social groups as informal. Jargon can be subdivided into two groups. One of them consists of names of objects, phenomena, and processes characteristic of the given profession – not the real denominations, but rather nicknames as opposed to the official terms used in this professional sphere. For example, in soldiers jargon the expression “picture show” is current, which has nothing to do with the cinema, but denotes a purely military concept for which there is an official word – the word “battle”.

The other group is made up of terms of the profession used to denote non-professional objects, phenomena, and processes, for instance: “big gun” means the important person. Every professional group has its own jargon. We distinguish students’, musicians’, lawyers’, soldiers jargon and so on.

Slang is part of the vocabulary consisting of commonly understood and widely used words and expression of humorous or derogatory character – intentional substitutes for neutral or elevated words and expressions.

Analyzing the etymology of the word “slang” it is necessary to mention that in its earliest attested use (1756) the word “slang” referred to the vocabulary of “low or disreputable” people. By the early nineteenth century, it was no longer exclusively associated with disreputable people, but continued to be applied to language use below the level of standard educated speech. The origin of the word is uncertain, although it

appears to be connected with Thieves' cant. A Scandinavian origin has been proposed (compare, for example, Norwegian "slengenavn", which means "nickname"), but is discounted by the Oxford English Dictionary based on "date and early associations".

Slang consists of a lexicon of non-standard words and phrases in a given language. Use of these words and phrases is typically associated with the subversion of a standard variety, such as Standard English and is likely to be interpreted by listeners as implying particular attitudes on the part of the speaker. In some contexts a speaker's selection of slang words or phrases may convey prestige, indicating group membership or distinguishing group members from those who are not a part of the group, for example, food: "chuck, chow, hash"; money: "jack, tin, brass, oof" and so on.

Few linguists have endeavored to clearly define what constitutes slang. Attempting to remedy this, Bethany K. Dumas and Jonathan Lighter argue that an expression should be considered "true slang" if it meets at least two of the following criteria:

- 1) it lowers, if temporarily, "the dignity of formal or serious speech or writing"; in other words, it is likely to be considered in those contexts a "glaring misuse of register";
- 2) its use implies that the user is familiar with whatever is referred to, or with a group of people who are familiar with it and use the term;
- 3) it's a taboo term in ordinary discourse with people of a higher social status or greater responsibility;
- 4) it replaces "a well-known conventional synonym", this is done primarily to avoid discomfort caused by the conventional synonym or discomfort or annoyance caused by having to elaborate further.

Michael Adams remarks that "slang is liminal language... it is often impossible to tell, even in context, which interests and motives it serves... Slang is on the edge". Slang dictionaries, collecting thousands of slang entries, offer a broad, empirical window into the motivating forces behind slang.

While many forms of language may be considered “sub-standard”, slang remains distinct from colloquial and jargon terms because of its specific social contexts. While considered inappropriate in formal writing, colloquial terms are typically considered acceptable in speech across a wide range of contexts, while slang tends to be considered unacceptable in many contexts. Jargon refers to language used by personnel in a particular field, or language used to represent specific terms within a field to those with a particular interest.

Although jargon and slang can both be used to exclude non-group members from the conversation, the intention of jargon is to optimize conversation using terms that imply technical understanding. On the other hand, slang tends to emphasize social and contextual understanding. The expression “down size” is an example of jargon, while the adjective “gnarly” is an example of slang. “Down size” originated from 1990’s era corporate jargon, as a euphemistic way to talk about layoffs. “Gnarly”, by contrast, originates from off-roaders, talking about the most treacherous area of a mountain, which likely would have gnarls of some kind, but was extended by this same group to mean any kind of intense or particularly daring act. While colloquialisms and jargon may seem like slang because they reference a particular group, they do not fit the same definition, because they do not represent a particular effort to replace standard language. Colloquialisms are considered more standard than slang, and jargon is often created to talk about aspects of a particular field that are not accounted for in the standard lexicon.

Karl McHale notes that it is often difficult to differentiate slang from colloquialisms and even more standard language, because slang generally becomes accepted into the standard lexicon over time. Words such as “spurious” and “strenuous” were once slang, though they are now accepted as standard, even high register words. The literature on slang even discusses mainstream acknowledgment of a slang term as changing its status as true slang, because it has been accepted by the media and is thus no longer the special insider speech of a particular group. Nevertheless, a general test for whether a word is a slang word or not is whether it would be acceptable in an academic or legal setting, as both are arenas in which standard language is considered

necessary and or whether the term has been entered in the Oxford English Dictionary, which some scholars claim changes its status as slang.

We distinguish several examples of slang: 1137 speak; Argot; Bargoens; Caló (Chicano); Cant; Cockney rhyming slang; Fala dos Arxinas; Fenya; Gayle language; Glossary of jive talk; IsiNgqumo; Klezmer-loshn; Language game; Lavender linguistics; Lunfardo; Nadsat; Pig Latin; Polari; Rotwelsch; Rövarspraket; Lazăr Șăineanu; Shelta; Thieves' cant; Verlan.

Considering the formation of slang we must note that it is often difficult to collect etymologies for slang terms, largely because slang is a phenomenon of speech, rather than written language and etymologies which are typically traced via corpus.

Eric Partridge, cited as the first to report on the phenomenon of slang in a systematic and linguistic way, postulated that a term would likely be in circulation for a decade before it would be written down. Nevertheless, it seems that slang generally forms via deviation from a standard form. This "spawning" of slang occurs in much the same way that any general semantic change might occur. The difference here is that the slang term's new meaning takes on a specific social significance having to do with the group the term indexes.

Coleman also suggests that slang is differentiated within more general semantic change in that it typically has to do with a certain degree of "playfulness." The development of slang is considered to be a largely "spontaneous, lively, and creative" speech process.

Still, while a great deal of slang takes off, even becoming accepted into the standard lexicon, much slang dies out, sometimes only referencing a group. An example of this is the term "groovy" which is a relic of 1960's and 70's American "hippy" slang. Nevertheless, for a slang term to become a slang term, people must use it, at some point in time, as a way to flout standard language. Additionally, slang terms may be borrowed between groups, such as the term "gig" which was originally coined by jazz musicians in the 1930s and then borrowed into the same hippy slang of the 1960s.

Generally, slang terms undergo the same processes of semantic change that words in the regular lexicon do.

Slang is usually associated with a particular group and plays a role in constructing our identities. While slang outlines social space, attitudes about slang partly construct group identity and identify individuals as members of groups. Therefore, using the slang of a particular group will associate an individual with that group.

Using Silverstein's notion of different orders of indexicality, it can be said that a slang term can be a second-order index to this particular group. Employing a slang term, however, can also give an individual the qualities associated with the term's group of origin, whether or not the individual is actually trying to identify as a member of the group. This allocation of qualities based on abstract group association is known as third-order indexicality.

As outlined by Elisa Mattiello in her book "An Introduction to English Slang: A Description of Its Morphology, Semantics, and Sociology", a term "slang" can take on various levels of identification. Giving the examples of the terms "foxy" and "shagadelic," Mattiello explains that neither term makes sense given a standard interpretation of English:

a) foxy, although clearly a "denominative adjective" from its "-y" suffix, does not make sense semantically, as it is a synonym with sexy and has nothing to do with foxes;

b) "shagadelic" is a combination of a slang term with a slang suffix and therefore is considered an "extra-grammatical" creation;

c) "Hadi" - a slang word original from Malaysia and quite commonly used in Asia- is described by the Malays as someone "completely misreading the situation and responding in an inappropriate manner". This slang is synonymous with the term "off dei";

d) similarly, the word "Jigentak" is used to replace any words that are difficult to pronounce or stuck in a stutter. This word "Jigentak" meaning can be anything and it is

common in the Malay culture. For example, “This food is Jigentak” also means “This food is delicious”;

e) Cha-Cha, or in Mandarin represent the letter “X” or unknown. It is used when a word to describe is unknown while reading or pronouncing. For an example, “This car has the capability to reach 180KM/H in 10 Seconds”. If this sentence is written in Mandarin, It would be difficult to pronounce some characters and it will be replaced with Cha-Cha. “This car has the Cha-Cha, to reach 180KM/H in 10 Cha-Cha”.

Nevertheless, Matiello concludes that those agents who identify themselves as “young men” have “genuinely coined” these terms and choose to use them over “canonical” terms like “beautiful” or “sexy”, because of the indexicalized social identifications the former convey.

In terms of *first and second order indexicality*, the usage of speaker-oriented terms by male adolescents indicated their membership to their age group, to reinforce connection to their peer group, and to exclude outsiders.

In terms of *higher order indexicality*, anyone using these terms may desire to appear fresher, undoubtedly more playful, faddish, and colourful than someone who employs the Standard English term “beautiful”. This appearance relies heavily on the hearer’s third-order understanding of the term’s associated social nuances and presupposed use-cases.

Often, distinct subcultures will create slang that members will use in order to associate themselves with the group, or to delineate outsiders. Slang terms are often known only within a clique or in-group. For example, “Leet” (“Leetspeak” or “1337”) was originally popular only among certain Internet subcultures, such as software crackers and online video games. During the 1990s, and into the early 21st century, however, “Leet” became increasingly more commonplace on the Internet, and it has spread outside Internet-based communication and into spoken languages. Other types of slang include SMS language used on mobile phones, and “chat speak”, for example:

“LOL”, an acronym meaning “laughing out loud” or “laugh out loud” or ROFL, “rolling on the floor laughing”, which are widely used in instant messaging on the Internet.

As subcultures are also often forms of counterculture and counterculture itself can be defined as going against a standard, it follows that slang has come to be associated with counterculture.

Vulgar words. This stylistically lowest group consists of words which are considered too offensive for polite usage. Objectionable words may be divided into two groups: lexical and stylistic vulgarisms.

To the first group of **lexical vulgarisms** belong words expressing ideas considered unmentionable in civilized society. Quite unmentionable are so-called “**four-letters words**”.

The second group – **stylistic vulgarisms** are words and phrases the lexical meanings of which have nothing indecent or on the whole, improper about them. Their impropriety in civilized life is due solely to their stylistic value – to stylistic connotation expressing a derogatory attitude of the speaker towards the objects of speech. For example: “old bean” - old man, “smeller” - nose, “pay dirt” - money and the like.

In the study of language and literary style, a **vulgarism** is an expression or usage considered non-standard or characteristic of uneducated speech or writing. In colloquial or lexical English, “vulgarism” or “vulgarity” may be synonymous with profanity or obscenity, but a linguistic or literary vulgarism encompasses a broader category of perceived fault not confined to scatological or sexual offensiveness. “Vulgarity” is generally not used in this more restricted sense. These faults may include errors of pronunciation, misspellings, word malformations, and malapropisms.

The English word “vulgarism” derives ultimately from Latin “vulgus” - “the common people”, often as a pejorative meaning “the unwashed masses, undifferentiated herd, a mob”. In classical studies, Vulgar Latin as the Latin of everyday life is conventionally contrasted to Classical Latin, the literary language exemplified by

the “Golden Age” canon (Cicero, Caesar, Vergil, and Ovid, among others). This distinction was always an untenable mode of literary criticism, unduly problematic, for instance, the so-called “Silver Age” novelist Petronius, whose complex and sophisticated prose style in the “Satyricon” is replete with conversational vulgarisms.

Vulgarism has been a particular concern of British English traditionalists. In the 1920-s, the English lexicographer Henry Wild defined “vulgarism” as a peculiarity which intrudes itself into Standard English, and is of such a nature as to be associated with the speech of vulgar or uneducated speakers.

The origin of pure “vulgarisms” is usually that they are importations, not from a regional but from a class dialect in this case from a dialect which is not that of a province, but of a low or uneducated social class. ... A vulgarism is usually a variety of Standard English, but a bad variety.

The moral and aesthetic values explicit in such a definition depend on class hierarchy viewed as authoritative. For instance, the “misuse” of the aspirate “dropping your aitches” has been considered a mark of the lower classes in England at least since the late 18th century, as dramatized in “My Fair Lady”. Because linguistic vulgarism betrayed social class, its avoidance became an aspect of etiquette.

In 19th-century England, books such as “The Vulgarisms and Improperities of the English Language” (1833) by W.H. Savage reflected upper-middle-class anxieties about “correctness and good breeding”.

Vulgarisms in a literary work may be used deliberately to further characterization. “Vernacular” and “vernacular language” are terms used to refer to the native language or native dialect of a specific population, especially in the context of a second or foreign language that is more widely spoken, such as a national or standard language, or a lingua franca.

The use of “vernacular” is not recent. In 1688, James Howell wrote: “Concerning Italy, doubtless there were divers before the Latin did spread all over that Country; the

Calabrian, and Apulian spoke Greek, whereof some Relicks are to be found to this day; but it was an adventitious, no Mother-Language to them: 'tis confess'd that Latium itself, and all the Territories about Rome, had the Latin for its maternal and common first vernacular Tongue; but Tuscany and Liguria had others quite discrepant, viz. (videlicet - namely) the Hetruscane and Mesapian, whereof though there be some Records yet extant; yet there are none alive that can understand them: The Oscan, the Sabin and Tusculan, are thought to be but Dialects to these".

Here vernacular, mother language and dialect are already in use in a modern sense. According to Merriam-Webster, "vernacular" was brought into the English language as early as 1601 from the Latin "vernaculus" - "native" which had been in figurative use in Classical Latin as "national" and "domestic", having originally been derived from "vernus" and "verna", a male or female slave respectively born in the house rather than abroad. The figurative meaning was broadened from the diminutive extended words "vernaculus", "vernacular". Varro, the classical Latin grammarian, used the term "vocabula vernacular", "termes de la langue nationale" or "vocabulary of the national language" as opposed to foreign words.

In some disciplines, such as Linguistic Anthropology, the term "vernacular" is falling out of usage and has come to be identified as an offensive term. "Dialect" or "dialect variation" is more appropriate in context, as the word "vernacular" comes from the Latin "vernaculus" - "domestic, native" which in turn comes from the Etruscan "verna" - "home-born slave, native". Thus, the term "vernacular" is in some ways intrinsically tied to Colonialism and to a lesser extent, slavery, these being why the term is slowly falling out of favor.

In general linguistics, a "vernacular" is contrasted with a "lingua franca", a third-party language in which persons speaking different vernaculars not understood by each other may communicate. For instance, in Western Europe until the 17th century, most scholarly works had been written in Latin, which was serving as a lingua franca. Works written in Romance languages are said to be in the vernacular. The "Divina

Commedia”, the “Cantar de mio Cid”, and The Song of Roland are examples of early vernacular literature in Italian, Spanish, and French, respectively.

In Europe, Latin was used widely instead of vernacular languages in varying forms until c. 1701, in its latter stage as New Latin.

In religion, Protestantism was a driving force in the use of the vernacular in Christian Europe, the Bible being translated from Latin into vernacular languages with such works as the Bible in Dutch: published in 1526 by Jacob van Liesvelt; Bible in French: published in 1528 by Jacques Lefevre d'Étaples or Faber Stapulensis; German Luther Bible in 1534 (New Testament 1522); Bible in Spanish: published in Basel in 1569 by Casiodoro de Reina - Biblia del Oso; Bible in Czech: Bible of Kralice, printed between 1579 and 1593; Bible in English: King James Bible, published in 1611. Bible in Slovene, published in 1584 by Jurij Dalmatin. In Catholicism, vernacular bibles were later provided, but Latin was used at Tridentine Mass until the Second Vatican Council of 1965. Certain groups, notably Traditionalist Catholics, continue to practice Latin Mass.

In India, the 12th century “Bhakti” movement led to the translation of Sanskrit texts to the vernacular.

In science, an early user of the vernacular was Galileo, writing in Italian c. 1600, though some of his works remained in Latin. A later example is Isaac Newton, whose 1687 “Principia” was in Latin, but whose 1704 “Opticks” was in English. Latin continues to be used in certain fields of science, notably binomial nomenclature in biology, while other fields such as mathematics use vernacular.

In diplomacy, French displaced Latin in Europe in the 1710s, due to the military power of Louis XIV of France.

Certain languages have both a classical form and various vernacular forms, with two widely used examples being Arabic and Chinese. In the 1920s, due to the May Fourth Movement, Classical Chinese was replaced by written vernacular Chinese.

As a low variant in diglossia, the vernacular is also often contrasted with a liturgical language, a specialized use of a former lingua franca. For example, until the 1960s, Roman Rite Roman Catholics held Masses in Latin rather than in vernaculars; to this day the Coptic Church holds liturgies in Coptic, not Arabic; the Ethiopian Orthodox Church holds liturgies in Geez though parts of Mass are read in Amharic.

Similarly, in Hindu culture, traditionally religious or scholarly works were written in Sanskrit (long after its use as a spoken language) or in Tamil in Tamil country. Sanskrit was a lingua franca among the non-Indo-European languages of the Indian subcontinent and became more of one as the spoken language, or “Prakrit”, began to diverge from it in different regions. With the rise of the “Bhakti” movement from the 12th century onwards, religious works were created in the other languages: Hindi, Kannada, Telugu and many others. For example, the Ramayana, one of Hinduism's sacred epics in Sanskrit, had vernacular versions such as “Ranganadha Ramayanam” composed in Telugu by Gona Buddha Reddy in the 15th century; and “Ramacharitamanasa”, a Hindi version of the Ramayana by the 16th-century poet Tulsidas.

These circumstances are a contrast between a vernacular and language variant used by the same speakers. According to one school of linguistic thought, all such variants are examples of a linguistic phenomenon termed diglossia - “split tongue”, on the model of the genetic anomaly. In it, the language is bifurcated, i.e. the speaker learns two forms of the language and ordinarily uses one but under special circumstances the other. The one most frequently used is the low (L) variant, equivalent to the vernacular, while the special variant is the high (H). The concept was introduced to linguistics by Charles A. Ferguson (1959), but Ferguson explicitly excluded variants as divergent as dialects or different languages or as similar as styles or registers. “H” must not be a conversational form; Ferguson had in mind a literary language. For example, a lecture is delivered in a different variety than ordinary conversation. Ferguson’s own example was classical and spoken Arabic, but the analogy between Vulgar Latin and Classical Latin is of the same type. Excluding the upper-class and lower-class register aspects of

the two variants, Classical Latin was a literary language; the people spoke Vulgar Latin as a vernacular.

Joshua Fishman redefined the concept in 1964 to include everything Ferguson had excluded. Fishman allowed both different languages and dialects and also different styles and registers as the “H” variants. The essential contrast between them was that they be “functionally differentiated”; that is, “H” must be used for special purposes, such as a liturgical or sacred language.

David Fasold expanded the concept still further by proposing that multiple “H” exist in society from which the users can select for various purposes. The definition of an “H” is intermediate between Ferguson’s and Fishman’s. Realizing the inappropriateness of the term diglossia (only two) to his concept, he proposes the term “broad diglossia”.

Within sociolinguistics, the term “vernacular” has been applied to several concepts. Context, therefore, is crucial to determining its intended sense.

As an informal register, in variation theory, pioneered by William Labov, “language is a large set of styles or registers from which the speaker selects according to the social setting of the moment”. “The vernacular is the least self-conscious style of people in a relaxed conversation”, or “the most basic style”; that is, a casual variety used spontaneously rather than self-consciously, informal talk used in intimate situations. In other contexts the speaker does conscious work to select the appropriate variations. The one he can use without this effort is the first form of speech acquired.

As a non-standard dialect, in another theory, the vernacular is opposed to the standard. The non-standard varieties thus defined are dialects, which are to be identified as complexes of factors: “social class, region, ethnicity, situation, and so forth”. Both the standard and the non-standard language have dialects, but in contrast to the standard, the non-standard have “socially disfavored” structures. The standards are primarily written, but the non-standard are spoken. An example of a vernacular dialect is African American Vernacular English.

As an idealization, a vernacular is not a real language but is “an abstract set of norms”. There are known first vernacular grammar. Vernaculars acquired the status of official languages through metalinguistic publications. Between 1437 and 1586, the first grammar of Italian, Spanish, French, Dutch, German and English were written, though not always immediately published. It is to be understood that the first vestiges of those languages preceded their standardization by up to several hundred years.

Irish. “Auraicept na n-Éces” is a grammar of the Irish language which is thought to date back as far as the 7th century: the earliest surviving manuscripts are 12th-century.

Welsh. The so-called “Grammar Books of the Master-poets” (Welsh: “Gramadegau’r Penceirddiaid”) are considered to have been composed in the early fourteenth century, and are present in manuscripts from soon after. These tractates draw on the traditions of the Latin grammars of Donatus and Priscianus and also on the teaching of the professional Welsh poets. The tradition of grammars of the Welsh Language developed from these through the Middle Ages and to the Renaissance.

Italian. Italian appears before standardization as the “lingua Italica” of Isidore and the “lingua vulgaris” of subsequent medieval writers. Documents of mixed Latin and Italian are known from the 12th century, which appears to be the start of writing in Italian.

The first known grammar of a Romance language was a book written in manuscript form by Leon Battista Alberti between 1437 and 1441 and entitled “Grammatica della lingua Toscana”, “Grammar of the Tuscan Language”. In it Alberti sought to demonstrate that the vernacular – here Tuscan, known today as modern Italian - was every bit as structured as Latin; He did so by mapping vernacular structures onto Latin.

The book was never printed until 1908. It was not generally known, but it was known, as an inventory of the library of Lorenzo de’ Medici lists it under the title “Regule lingue Florentine” (“Rules of the Florentine language”). The only known

manuscript copy, however, is included in the codex, Reginense Latino 1370, located at Rome in the Vatican library. It is therefore called the “Grammatichetta vaticana”.

More influential perhaps were the 1516 “Regole grammaticali della volgar lingua” of Giovanni Francesco Fortunio and the 1525 “Prose della volgar lingua” of Pietro Bembo. In those works the authors strove to establish a dialect that would qualify for becoming the Italian national language.

Spanish. Spanish, more accurately, “la lengua castellana” has a development chronologically similar to that of Italian: some vocabulary in Isidore of Seville, traces afterward, writing from about the 12th century, and standardization beginning in the 15th century, coincident with the rise of Castile as an international power. The first Spanish grammar by Antonio de Nebrija (“Tratado de gramática sobre la lengua Castellana”, 1492) was divided into parts for native and non-native speakers, pursuing a different purpose in each: Books 1–4 describe the Spanish language grammatically in order to facilitate the study of Latin for its Spanish speaking readers. Book 5 contains a phonetical and morphological overview of Spanish for non-native speakers.

French. French as Old French emerged as a Gallo-Romance language from Vulgar Latin during late antiquity. The written language is known from at least as early as the 9th century. That language contained many forms and it is still identifiable as Latin. Interest in standardizing French began in the 16th century. Because of the Norman conquest of England and the Anglo-Norman domains in both northwestern France and Britain, English scholars retained an interest in the fate of French as well as of English. Some of the numerous 16th century surviving grammars are: John Palsgrave, “L’esclaircissement de la langue francoyse” (1530; in English); Louis Meigret, “Tretté de la grammaire françoize” (1550); Robert Stephanus: “Traicté de la grammaire françoise” (1557).

German. The development of a standard German was impeded by political disunity and strong local traditions until the invention of printing made possible a “High German - based book language”. This literary language was not identical to any specific

variety of German. The first grammar evolved from pedagogical works that also tried to create a uniform standard from the many regional dialects for various reasons. Religious leaders wished to create a sacred language for Protestantism that would be parallel to the use of Latin for the Roman Catholic Church. Various administrations wished to create a civil service, or chancery, language that would be useful in more than one locality. And finally, nationalists wished to counter the spread of the French national language into German-speaking territories assisted by the efforts of the French Academy.

With so many linguists moving in the same direction a standard German “Hochdeutsche Schriftsprache” did evolve without the assistance of a language academy. Its precise origin, the major constituents of its features, remains uncertainly known and debatable.

Latin prevailed as a *lingua franca* until the 17th century, when grammarians began to debate the creation of an ideal language. Before 1550 as a conventional date “supraregional compromises” were used in printed works, such as the one published by Valentin Ickelsamer “Ein Teutsche Grammatica” 1534. Books published in one of these artificial variants began to increase in frequency replacing the Latin then in use. After 1550 the supraregional ideal broadened to a universal intent to create a national language from Early New High German by deliberately ignoring regional forms of speech, which practice was considered to be a form of purification parallel to the ideal of purifying religion in Protestantism.

In 1617, the Fruitbearing Society, a language club, was formed in Weimar in imitation of the Accademia della Crusca in Italy. It was one of many such clubs; however, none became a national academy. In 1618–1619 Johannes Kromayer wrote the first all-German grammar. In 1641 Justus Georg Schottel in “Teutsche Sprachkunst” presented the standard language as an artificial one. By the time of his work of 1663, “ausführliche Arbeit von der teutschen Haupt-Sprache”, the standard language was well established.

Dutch. A sermon of 1275 AD by Berthold von Regensburg made the earliest known distinction between the speech of the “Niderlender” and that of the “Oberlender”. The “Niderlender”, or speakers of Low German, were anyone living in the lowlands from the Baltic Sea to the Netherlands, while the “Oberlender”, who spoke High German, lived in more elevated terrain. The first known such distinction was made in Dutch – a Low German variant in a printed book of 1482, which mentioned “nederlantsche” and “oberlantsche sprake”, still with the same ranges, with the meaning of “neder duutsche” and “hoghen duutsche”. Martin Luther, however, a generation later, used “Niderlender” to mean the population of the Burgundian Netherlands, a small state consisting of several lowland counties ruled by the Duke of Burgundy since its creation by Charles the Bald of the Holy Roman Empire in 843. By that time also northern Germany was using *düdesch* for their variant as opposed to *duutsch* in the Low Countries. The southerners referred to their speech as “*diutesch*”.

In the 16th century, while Martin Luther was working out a compromise High German for his translation of the Bible, the so-called “*rederijkerskamers*”, “chambers of rhetoric”, learned literary societies founded throughout Flanders and Holland from the 1420s onward, first attempted to impose a Latin structure on Dutch, on the presumption that Latin grammar had a “universal character”. However in 1559 Jan van den Werve published his grammar “*Den schat der Duytsscher Talen*” in Dutch and so did Dirck Volckertszoon Coornhert - “*Eenen nieuwen ABC of Materi-boeck*” in 1564. The Latinizing tendency changed course with the joint publication in 1584 by De Eglantier, the rhetoric society of Amsterdam, of the first comprehensive Dutch grammar, “*Twe-spraack vande Nederduitsche letterkunst/ ófte Vant spellen ende eyghenscap des Nederduitschen taals*”. Hendrick Laurenszoon Spieghel was a major contributor but others contributed as well.

A Sociolinguistic Approach to Modern English.

Modern English is considered to have begun at a conventional date of about 1550, most notably at the end of the Great Vowel Shift (for example, “*bot*”, the footwear, more as in “*boat*” to “*boot*”). It was created by the infusion of Old French into Old

English after the Norman Conquest of 1066 AD and of Latin at the instigation of the clerical administration. While present-day English-speaking students may be able to read Middle English authors such as Chaucer with some schooling, Old English is much more difficult.

Middle English is known for its alternative spellings and pronunciations. The British Isles, although geographically limited, have always supported populations of widely variant dialects as well as a few different languages. Being the language of a maritime power, English was of necessity formed from elements of many different languages. Standardization has been an ongoing issue. Even in the age of modern communications and mass media, according to one study, "... although the Received Pronunciation of Standard English has been heard constantly on radio and then television for over 60 years, only 3 to 5% of the population of Britain actually speaks RP ... new brands of English have been springing up even in recent times ..." What the vernacular would be in this case is a moot point: "... the standardization of English has been in progress for many centuries".

Modern English came into being as the standard Middle English, i.e. as the preferred dialect of the monarch, court and administration. That dialect was East Midland, which had spread to London where the king resided and from which he ruled. It contained Danish forms not often used in the north or south, as the Danes had settled heavily in the midlands. Chaucer wrote in an early East Midland, Wycliffe translated the New Testament into it and William Caxton, the first English printer, wrote in it. Caxton is considered the first modern English author. The first printed book in England was Chaucer's "Canterbury Tales", published by Caxton in 1476.

The first English grammars were written in Latin, with some in French. After a general plea for mother-tongue education in England: "The first part of the elementary", published in 1582 by Richard Mulcaster, William Bullokar wrote the first English grammar to be written in English: "Pamphlet for Grammar", followed by "Brief for Grammar", both in 1586. Previously he had written "Book at Large for the Amendment of Orthography for English Speech" (1580) but his orthography was not generally

accepted and was soon supplanted, and his grammar shared a similar fate. Other grammars in English followed rapidly: Paul Greaves' "Grammatica Anglicana", 1594; Alexander Hume's "Orthographie and Congruitie of the Britain Tongue", 1617, and many others. Over the succeeding decades many literary figures turned a hand to grammar in English: Alexander Gill, Ben Jonson, Joshua Poole, John Wallis, Jeremiah Wharton, James Howell, Thomas Lye, Christopher Cooper, William Lily, John Colet and so on, all leading to the massive dictionary of Samuel Johnson.

Basic levels of investigation in Stylistic Lexicology.

It is necessary to note that Stylistic Lexicology studies different levels of language units. Generally speaking, the word "level" became very popular in twentieth century science and even in political phraseology, for example: "Prime Minister level", "on the highest level". In linguistics the word "level" is used in collocations like "language level", "speech level", "observation level", "construct level", "prosodic level", "phraseological level", "the level of the principal parts of the sentence", and even "stylistic level", proposed by I.R. Galperin.

The term "level" as applied to language is more appropriate when used in the sense implied by the French linguists Emile Benveniste, who used it to characterize the hierarchical structure of language itself, not the arbitrary aspects of research. Y.S. Maslov employs the term "tier" – "ярус" instead of "level".

The smallest or shortest unit of language is the "phoneme". The sequence of phonemes making units of higher ranks represents *the phonemic level*. One or several phonemes combined constitute a unit of a higher level.

The second level - that of morphemes, or *the morphemic level*.

One or usually more than one morpheme makes a word, a "lexeme" – hence, *the lexical level*.

One or usually more than one word make an utterance, or in traditional terminology, a sentence, hence, *the sentence level*.

Word combinations are best treated as not forming an independent level for two reasons:

1) functionally, they do not differ from words, because they name without communicating;

2) one word does not make a word combination, whereas one word can make an utterance, for instance: “Out!”, “Why?”, “Winter”.

We could go on singling out “paragraph level” and even “text level” paying homage to the now fashionable text linguistics but for the fact that not every text is divided into paragraphs, although every paragraph or every text is divisible into sentences.

Each level consists of units of the neighboring lower level with nothing besides a sentence consists only of words; a word is divided into morphemes or sometimes coincides with one; a morpheme contains nothing but phonemes or is represented by one of them, as in make “-s”, read “-er”, pen “-s”.

Summing up, we must say that the first meaning of the word level suggests the idea of horizontal layers - subdivisions of some structure. And, indeed, when we come to inspect language, we discover that language presents a hierarchy of level, from the lowest up to the highest. And each level is described by what we named above a “level discipline” – phonetics, morphology, syntax, stylistics. Of course, to these the modern text linguistics may be added.

Investigating the special features of stylistic using of the phraseological units on the material of non-cognate languages, such as: Azerbaijani, English and Russian, we had to explain the stylistic using of ways, such as metaphor, personification, allegory, and metonymy.

The stylistic forms signifying the expressiveness we name “**tropes**”. “Tropes” are the words used in a figurative sense to create an image. Trope is a rhetorical figure of speech that consists of a play on words, i.e. using a word in a way other than what is considered its literal or normal form. “Tropes” come from the Greek word “tropos” which means a “turn”.

We can imagine a trope as a way of turning a word away from its normal meaning, or turning it into something else. Speech full of such tropes is called **metalogic**. It is used in oral speech, journalism and literature. To the main tropes relate metaphor, metonymy, synecdoche, personification, oxymoron, periphrasis, simile, allegory, epithet, hyperbole, meiosis, ipitota, paraphrase, aksitaron, allusion, irony, comparison, etc.

Tropes, word or expression used in a figurative sense, which is based on an unnamed comparison with any other object on the basis of their common trait. The term belongs to Aristotle and is linked to his understanding of art as an imitation of life. However Aristotle’s metaphor actually almost is indistinguishable from hyperbole (exaggeration) of synecdoche, from a simple comparison or impersonation and assimilation.

In the European philological tradition there have always existed phenomena regarded as lingua-stylistic concepts proper. “Tropes” which are based on the “transfer” of meaning, when a word or combination of words and is used to denote an object which is not normally correlated with this word; and “Figures of speech” whose stylistic effect is achieved due to the unusual arrangement of linguistic units, unusual construction or extension of utterance. Tropes and figures are organized into levels:

1) Phonetic device - alliteration, assonance – repetition of the same sound, for example: “A university should be a place of light, of liberty, and of learning”. They produce effect of euphony;

2) Graphical device – graphon;

3) Lexical device – interrelation of different meaning of one word of connotative meanings of different words. Metaphor – the use of words or word combinations in transferred meanings by way of similarity or analogy, for example: “Art is a jealous mistress”, metonymy, antonomasia, hyperbole, zeugma, pan, and oxymoron;

4) Syntactical device – is based on the arrangement of the members of the sentence, on the completeness-incompleteness of sentence structure. Inversion, detachment, ellipsis, polysyndeton, syndeton, rhetorical question;

5) Lexico-syntactic device, for example: simile, litotes.

Figures of Replacement - Tropes are divided into two classes: figures of quality and figures of quantity. Figures of quality which are metaphor, metonymy, irony. Figures of quantity which are hyperbole or overstatement, i.e. exaggeration and meiosis or understatement, i.e. weakening.

“**Metaphor**” is derived from Greek. It means “Μεταφορά” - “transfer” - is the transfer of title from one object to another based on their similarities - figurative meaning. It can form as a result of the functions and associations’ similarity, i.e. metaphor is transference of names based on the associated likeness between two objects, on the similarity of one feature common to two different entities, on possessing one common characteristic, on linguistic semantic nearness, on a common component in their semantic structures. For instance: “pancake” for the “sun” (round, hot, yellow), “silver dust” and “sequins” for “stars”. Sometimes the basic meaning is the basis for several postponements meanings, but the type of metaphor distinguished at which the transfer of meaning from the range of phenomena peculiar to man, in the world of inanimate objects. Such metaphors are called tropes. Metaphor can have a character assessment. Metaphors differ in the degree of sharing in the language and stylistic role in speech, for instance: “Lit East new dawn”.

The expressiveness is promoted by the implicit simultaneous presence of images of both objects – the one which is actually named and the one which supplies its own “legal” name, while each one enters a phrase in the complexity of its other

characteristics. The wider is the gap between the associated objects the more striking and unexpected – the more expressive – is the metaphor. Metaphor is a trope which consists in the use of words in transferred meanings by way of similarity or analogy. For instance: “Merry larks are ploughmen’s cloaks” (Shakespeare). “His voice was a dagger of corroded brass” (S. Lewis). “They walked alone, two continents of experience and feeling, unable to communicate” (W.S.Gilbert).

Metaphors, like all SDs can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called *genuine metaphors*. Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are trite metaphors, or *dead metaphors*. Their predictability therefore is apparent and they are usually fixed in dictionaries as units of the language (I.R. Galperin). *Prolonged metaphor* is a group (cluster) of metaphors, each supplying another feature of the described phenomenon to present an elaborated image (V.A.Kukharenko).

The constant use of a metaphor, i.e. a word in which two meanings are blended, gradually leads to the breaking up of the primary meaning. The metaphoric use of the word begins to affect the dictionary meaning, adding to it fresh connotations or shades of meaning. But this influence, however strong it may be, will never reach the degree where the dictionary meaning entirely disappears.

In all cases, metaphor is the transfer of meaning from one word to another on the basis of similarity of various attributes of objects: the color, shape, volume, destination, position etc. There are various kinds of metaphor: dry, shaped, individually-author’s.

Dry metaphors lost imagery and symbols and perceived as direct objects. Dry metaphors - these are metaphors that are not perceived as imaginative, thus they differ from the poetic, for example: “back of the chair, the door handle”. Each such metaphor is indicated in the dictionaries as an independent meaning.

Shaped metaphors are common-poetic, fulfilling the characterizing function. Author's metaphors are the words that are used in an indirect sense. Generally-poetic metaphors - here the image is clearly felt in the language. They are fixed in the dictionaries, but are labeled "figurative".

Individually-author metaphors - these metaphors are created by artists for a particular word speech situation, for instance: "Я хочу под синим взглядом слушать чувственную вьюгу" – "I'd like blue to listen to sensual tempest". In the dictionaries are not recorded.

Open metaphor – are the metaphors, the use of which often entails stringing new metaphors related within the meaning of the first, for example: "Отговорила роща золотая берёзовым, весёлым языком..." - "golden grove birch, said with funny language ..."

George Lakoff considers that metaphors as linguistic expressions are possible precisely because there are metaphors in the conceptual system of a person. But, for example, George Lakoff and M. Johnson define two types of metaphors, considered relatively to time and space: the ontological, that is a metaphor, associate with activity motions – personification, allowing to see the events, actions, emotions, ideas, etc., as some substance (the mind is an entity, the mind is a fragile thing), and oriental, or oriented or orientation, that is a metaphor, not a defining concept in terms of another, but organizing the entire system of concepts in relation to each other (up and down, front and back, in and out, near for, etc., happy is up, sad is down; conscious is up, unconscious is down). But there is another type of metaphor structural. Examples of structural metaphors: "argument is war, life is a journey", etc.

Source domain is a realm with the help of which the imaginary and verbal representation is made. Taken from the Source Domain images and words are applied to a Target Domain.

Unlike George Lakoff, who in his work "The Contemporary Theory of Metaphor" says about how to create metaphors and composition of this means of artistic

expression, we distinguish different types of metaphors: *nominative metaphor*, consisting in the replacement of one other descriptive meanings and serving as a source of homonyms; *figurative metaphor*, serving to the development of figurative meanings and synonymous means of language; *cognitive metaphor*, arising as a result of shift in compatibility of predicate words (transfer meaning) and creating polysemy; *generalizing metaphor* (as the last result of cognitive metaphor), erasers in the lexical meaning of the word boundaries between logical order and stimulate the emergence of logical polysemy.

Antonomasia is a variant of metaphor, a trope which consists in the use of a proper name to denote a different person who possesses some qualities of the primary owner of the name, for example: “Every Caesar has his Brutus” (O’Henry).

“**Metonymy**” is derived from Greek. It means “rename” - is the transfer of title from one object to another based on their adjacency. Contiguity is the spatial and temporal. Metonymy is dry - no imagery. Metonymy is a transference of names based on contiguity (nearness), on extra-linguistic, actually existing relations between the phenomena (objects), denoted by the words, on common grounds of existence in reality but different semantic. For example: “cup” and “tea” in “Will you have another cup?” Metonymy occurs in words, which are called material and products made from this material. The result is a Disambiguation – Polysemy of the terms. For example: “Фарфор и бронза на столе; шипенье пенистых бокалов; Шопен громыхал у заката” - “Porcelain and bronze are on the table, hissing of foam glasses; Chopin thundered at sunset”.

For instance: “Во глубине сибирских руд Храните гордое терпенье”. In this example “сибирских руд” is metaphor, “гордое терпенье” is personification. “Не пропадёт ваш скорбный труд И дум высокое стремление”. In this example “дум высокое стремление” is metaphor. “Несчастья верная сестра, Надежда...Разбудит...” - here “верная сестра, Надежда” is metonymy. “Придёт желанная пора... Любовь и дружество... Дойдут... Доходит мой свободный глас” – is metaphor. “Сквозь мрачные затворы оковы тяжкие, темницы” is metonymy.

As all metonymy of Pushkin is mostly copyrights, there are no analogs or equivalents in the target language, as there are no analogues and equivalents of Pushkin himself in any culture in the world. Interpreter has to create metonymy for the target language.

Thus, metonymy is similar to synecdoche, but instead of a part representing the whole, a related object or part of a related object is used to represent the whole. Often it is used to represent the whole of an abstract idea. For example: the phrase “The king’s rifles stood at attention,” uses “rifles” to represent infantry”. The word “crown” may be used metonymically to refer to the “king” or “queen”, and at times to “the law of the land”.

Synecdoche is to replace the plural by singular, used instead of the name of the whole, instead of the total private and vice versa. For instance: “...И на русского солдата брат француз, британец брат, брат поляк и все подряд” – “... And Russian soldier brother Frenchman, Briton brother, brother Pole and everyman” - instead of the plural. In language there is the phenomenon of dry synecdoches, which are used for official purposes and have no imagery. Synecdoches may be dry and imaginative. As the result of the transport the words will have an additional meaning that is assigned by speech practice. The unity of semantic structure is characteristic for polysemy of the words. Words in a figurative sense fulfill the nominative function, although figurative meanings are always secondary. Examples: Part used instead of the whole - “Turning our long boat round on the last morning required all hands on deck” (hands = people). Whole used instead of a part - “Troops halt the drivers” (troops = soldiers). Specific term used instead of a general one - “Kashmir is their Maui, Aspen and Palm Springs all rolled into one”. General term used instead of a specific one - “The animal came closer” (animal = a certain dog, horse, snake, crocodile). Material used instead of the product - “She wore gold around her neck” (gold = chain).

Thus, synecdoche occurs when a part of something is used to refer to the whole. Many examples of synecdoche are idioms, common to the language. for example: “Workers can be referred to as “pairs of hands”, a vehicle as one’s “wheels”

or mounted infantrymen as “horse”, the latter appearing to be singular but actually employing the generic plural form: “Napoleon deployed two thousand horse to cover the left flank”.

The polysemantic words have phenomena as the development of mutually exclusive concepts, when the new meaning goes far and becomes opposite. It is called the internal antonymy. The text of this phenomenon is used to create emotion and comic effect. From the general language’ metaphors, metonymies and synecdoches, we notice an individual-author’s. They occur in a particular context, in order to give expression. These are trails. These words are used in a figurative sense to create an image. A speech, full with trails is called metalogical.

Researching the peculiarities of stylistic using of the phraseological units on the material of Azerbaijani, English and Russian we notice the fact of **polysemy**. In investigated non-cognate languages there are the words which have only one meaning and we call them monosemantic, unambiguous. Here belong terms and borrowings. In the process of its development, the words take on added importance. There is a semantic relationship between the polysemy of the words. This provides a basis to consider it not the separate words, but different meanings of a single word.

The meanings of polysemy of the words form a semantic unity, which is called “*the semantic structure of the word*”. We distinguish a primary meaning - it is the least context-constructed meaning of the word. In the historical development the primary meaning progressively may become secondary. Depending on what feature and basis there is the transfer of the name, the meaning of the word is expanded. There are three types of polysemy: metaphor, metonymy, and synecdoche, which we describe before.

Impersonation is empowering of inanimate signs to human properties. Undeveloped impersonation within one sentence is a personification. Expanded - the basis of the entire message (poem).

Personification is a metaphor that involves likeness between inanimate and animate objects. For example: “Bakının şimal qapısı”, “the face of London”, “the pain

of ocean”. Personification expresses attribution of human characteristics to animals, inanimate objects or abstractions. Personification, as a variant of metaphor, is a trope in which an “animate” or human feature is ascribed to an inanimate object or to an abstract concept, for example: “a cold, unseen stranger”. Animals, inanimate objects or abstractions are represented as having human characteristics (behaviour, feelings, character etc.). Personification can make a narration more interesting and lively. Examples: “Why these two countries would remain at each other’s throat for so long. I closed the door, and my stubborn car refused to open it again. The flowers nodded their heads as if to greet us. The frogs began their concert. The wind whistled through the trees”. (Wind cannot whistle, humans whistle.)

The term “**Oxymoron**” is derived from the Greek which means “clever – silly” or “sharply dull” that shows the logical structure of the figure it denotes. It is a stylistic figure, which combines contrasting to the meaning the words, creating new concepts or representations. Oxymoron is a combination of two semantically contradictory notions that help to emphasize contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity. For instance: “a pleasantly ugly face”, “beautiful tyrant”, “fiend angelical”, “sweet sorrow”, “and nice rascal”, “pleasantly ugly face”. Examples of an oxymoron found in many verses of Russian poets, for instance: “горький мёд, приятно уродливое лицо, красивый тиран, ангельский злодей, горечь радости, карликовый великан” or in Azerbaijani “acı bal, gözəl meymun, yaxşı qaniçən, mələk üzlü şeytan, sevincin acısı, cırtdan boyda pəhləvan”.

One can ask: What you need to know about this phenomenon, if you teach a foreign language? That there is an oxymoron, that they help us to understand similarities and differences, as languages and cultures. That it used by those who speak the language at a high level. For example: “Сладостные мучения испытал он, изгнанник, вернувшись в Россию. Тревожно-радостное ожидание сменилось в нем спокойной уверенностью в завтрашнем дне.” (Н. Кривцов).

Oxymoron serves to implement the emotional coloring of the text. Oxymoron as well as lipogrammy, commonly used for brighter characteristics describing the subject,

the phenomena of life environmental facts. They are rare met. However, the rarity of their use does not detract from their great expressive power. This depends mainly on what oxymorons can sometimes reveal internal contradictions, which are characterized by inconsistency underlined merged into a single value.

Oxymoron ascribes some feature to an object incompatible with that feature. It is a logical collision of notional words taken for granted as natural, in spite of the incongruity of their meanings. The most typical oxymoron is an attributive or an adverbial word combination, the members of which are derived from antonymic stems or, according to our common sense experience, are incompatible in other ways, i.e. express mutually exclusive notions. It is considered by some that an oxymoron may be formed not only by attributive and adverbial, but also by predicative combinations, i.e. by sentences. In certain cases oxymoron displays no illogicality and, actually, no internal contradictions, but rather an opposition of what is real to what is pretended.

Climax (or Gradation). The Greek word “climax” means “ladder”. The Latin “gradation” means “ascent, climbing up”. These two synonymous terms denote such an arrangement of correlative ideas, notions expressed by words, word combinations, or sentences in which what precedes is less than what follows. Climax consists of arranging words, clauses, or sentences in the order of increasing importance, weight or emphasis. For example: “What differences if it rained, hailed blew, snowed, cycloned?” Thus, the second element surpasses the first and is in its turn, surpassed by the third, and so on. To put it otherwise, the first element is the weakest, though not necessarily weak; the subsequent elements gradually increase in strength, the last being the strongest. Gradation - is a gradual increase, this arrangement of words in a sentence, the expressions in the order of increasing value. Gradation is strengthening of words, their values due to the effect, knots. For example: “*Сладостные мучения* испытал он, изгнанник, вернувшись в Россию. *Тревожно-радостное* ожидание сменилось в нем спокойной уверенностью в завтрашнем дне.” (Н. Кривцов). “*Не жалею, не зову, не плачу*, Всё пройдет, как с белых яблонь дым”. (С.А.Есенин). “...и снова

начинал сеять дождь... сперва тихо, осторожно, потом всё гуще и наконец превращался в ливень с бурей и темнотою” (И.А.Бунин).

Anti-climax (or **Bathos**). The device thus called is characterized by some authors as “back gradation”. As its very name shows, it is the opposite to climax, but this assumption is not quite correct. It would serve no purpose whatever making the second element weaker than the first, the third still weaker, and so on. A real anti-climax is a sudden deception of the recipient: it consists in adding one weaker element to one or several strong ones, mentioned before. Anti-climax instead of a few elements growing in intensity without relief there unexpectedly appears a weak or contrastive element that makes the statement humorous or ridiculous. For example: “The woman who could face the very devil himself or a mouse – goes all to pieces in front of a flash of lightning”. The recipient is disappointed in his expectations: he predicted a stronger element to follow; instead, some insignificant idea follows the significant one (ones). Needless to say, anti-climax is employed with a humorous aim. For example, in “It’s a bloody lie and not quite true”, we see the absurdity of mixing up an offensive statement with a polite remark.

Lipogrammy as one of the most obscure to the reader formal restrictions create harmony and beauty of sound, the selection of sounds, and the most appropriate emotional mood of segment speech.

In the example “low skyscraper” (O.Henry) the first component actually loses its main subject - Boolean value and a means of expression of the subjective attitude of the author to describe the subject. Here the word “low” has subject-logical value, and expresses the value the author’s attitude to the subject “skyscraper”. However, subject-Boolean value of determination in an oxymoron is not always completely fades. The effect of oxymoron combinations is based on this.

If the subject-Boolean value was completely lost, we would have a combination of similar such as “awfully nice” – “ужасно хороший” – “dəhşətli yaxşı”, “terribly glad to

see you” – “ужасно рад видеть Вас” – “dəhşətli dərəcədə şadam Sizi görməyə”, где “awfully, terribly” are the words only with emotional value.

In English poetry and prose the using of oxymoron was wide. In the XVI century E. Spencer wrote: “And painful pleasure turns to pleasing pain” – “И болезненное удовольствие поворачивается к приятной боли” – “Dəhşətli ləzzət xoş bir ağrıya çevrilir”.

William Shakespeare, for example, was a great lover to play with words. In “A Midsummer Night’s Dream” the speech of his hero was full of similar expressions - oxymoronic words, such as: “A *tedious brief* scene of young Pyramus. And his love This by; *very tragical mirth*. Merry and tragical! Tedious and brief! *That is hot ice* and *wondrous strange* snow”. “A tedious brief” - утомительное резюме – yorucu nəticə, “very tragical mirth” - утомительная радость – yorucu sevinc, “that is hot ice” - горячий лёд – isti buz, “wondrous strange” - поразительный странный – şoka salan təəccüblü.

Oxymoron for its meaning has peculiar value. Violation of lexical compatibility in the case of an oxymoron is not caused by lack of semantic reconciliation, but by contrast, for instance, such pairs as “faith – unfaithful” (верный – неверный; etibarlı - etibarsız), “falsely – true” (ложно – верно; yanlış - doğru), “rapture – distress” (экстаз – бедствие; ekstaz – bədbəxtçilik) - have common seme but simultaneously contain and seme opposed. Both words “rapture” and “distress” express very powerful experience, but in the first case “delight” - emotion is highly enjoyable, and the second word expresses the highest degree of suffering. “Старишься, подруга дорогая? Не беда. Вот будет ли такая Молодая старость у других!”

For example: Tennyson’s “Idylls of the King” has two oxymorons. “And faith unfaithful kept him falsely true” - И неверная вера держала его, ложно истинные – İnanırcı olmayan bir inam onu saxlayırdı, yanlış-doğru.

Oxymorons are used with the purpose to draw attention deliberately to a contradiction. Physicist Richard Feynman, for example, in his lectures on physics, chapter names: “Dry water” - Сухая вода – Quru su.

Producers of various films are often used deliberately an oxymoron in the title, for example: “Deafening Silence” - “Оглушительная Тишина” – “İnsanı Kar Edən Sakitlik”, “Forward Retreats” – “Вперёд Отступает” – “İrəli Çəkilir”, “Accidentally on Purpose” – “Случайно Нарочно” – “Bilərkədən Təsadüf”, “Living Dead” – “Проживание Мёртвого” – “Diri Ölü”, “Stupid Smart” – “Глупый Умный” – “Gic Bic”, “True Lies” – “Правдивая Ложь” – “Həqiqətə Bənzəyən Yalan”, “Endless Stalemate” – “Бесконечный Тупик” – “Sonu Olmayan Dalan”, “Ordinary Miracle” – “Обыкновенное Чудо” – “Sadə Möcüzə”, “Widely Closed Eyes” – “Широко Закрытые Глаза” – “Çox Bağlı Gözlər”, “Walking in the Clouds” - “Прогулка в Облаках” - “Buludlarda gəzinti”, “Swab come out of Fog” - “Вышел ёжик из тумана” - “Dumandan çıxan kirpi” and others.

There was a case when the translator refused to work in the famous film with Sylvester Stallone “Oscar”. Doctor Pull says one of the gangsters that he used the wonderful oxymoron. Gangster offended, so as not knowing the meaning of the word “oxymoron”, he thought that the doctor called him “moron”, i.e. “дебил” – “səy”.

There are commonly-used oxymorons, as: “living dead” – “живой труп” – “diri ölü”, “voluntary-forced” – “добровольно-принудительный” – “kөнüllü-məcburi”, “devilishly good” – “чертовски хорош ” – “şeytan kimi şirin”, “beautiful disaster” – “ужасно красив” – “dəhşətli gözəl”.

One can easily find oxymorons in the materials of journalistic genre. Oxymorons are used often in the title, because here they are most successfully cope with their function - to shock, to attract and hold the attention. For instance: “The strategy of artful honesty” - “Стратегия хитрой честности” – “Bic düzlüyün strateqiyası” – the title of the article “Smart Money”.

There are also speech (original) oxymorons, in which the main subject-Boolean value determination interacts with its contextual emotional value and emotional significance is easily combined with subject-logical and, therefore, does not contradict the combination of logical comprehension. On the other hand, connecting with the subject-logical value of determiners, the very subject-Boolean meaning determining allocated more specific and gives the impression of an internal sense of contradiction. For example, following the above lines show particularly clearly mutually exclusive subject-logical meaning of the words “silent” and “thunder”, combined in one phrase: “I have but one simile, and that’s a blunder, for wordless woman, which is *silent thunder*” (G.Byron). - “Я имею только одно сравнение, и это - грубая ошибка, для бессловесной женщины, которая является *тихим громом*”. - “Mən yalnız bir müqayisə deyə bilərəm, və o da – dinməz qadın üçün böyük səhvdir, o qadın – sakit şimşəkdir”.

Nevertheless, oxymoron is found not only in our speech, in poetry, but also in paintings, drawings and other graphic works. In oxymoron words are pulled together for the first time, because such a combination makes both components simultaneously detect two different types of meanings: **subject-logical** and **emotional**. If such simultaneous realization of the meanings is not present, the mutual exclusion of logical concepts creates an oxymoron and is seen as a logical fallacy.

Periphrasis is a device which, according to Webster’s dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. For example: “The lamp-lighter made his nightly failure in attempting to brighten up the street with gas”. = lit the street lamps (Dickens).

Antonomasia is also a variant of periphrasis, a figure of speech which names a familiar person in an indirect way, for example: “the Maid of Orleans” (for Jean of Arc), “the day that comes between a Saturday and Monday”.

Simile is an imaginative comparison of two unlike objects belonging to two different classes on the grounds of similarity of some quality. The easiest stylistic

device to find is a simile, because you only have to look for the words “as” or “like”. A simile is a comparison used to attract the reader’s attention and describe something in descriptive terms. For instance: “O qonçaya bənzərdir”. - “She is like a rose”. - “Она словно нераскрывшийся бутон розы”. **Direct comparison** - Two things are compared directly by using “like” (A is like B.). Other possibilities are for example: A is (not) like B; A is more/less than B; A is as ... as B; A is similar to B; A is ..., so is B; A does ..., so does B. Examples: “My friend is as good as gold. Concrete box-style buildings are spreading like ink-blots. The rabbit-hole went straight on like a tunnel. Personality is to a man what perfume is to a flower” (Charles Schwab). “From up here on the fourteenth floor, my brother Charley looks like an insect scurrying among other insects.” (“Sweet Potato Pie”, Eugenia Collier). “The beast had eyes as big as baseballs and teeth as long as knives”. “She put her hand to the boy’s head, which was steaming like a hot train”.

The notion “**allegory**” was first attested in English in 1382. Some sources consider that the word “allegory” comes from Latin “allegoria”, but others said that it was the latinisation of the Greek “ἀλληγορία” - “veiled language, figurative”, is derived from old Greek, from “ἄλλος” “allos”, “another, different” + “ἀγορεύω” - “agoreuo”, “to harangue, to speak in the assembly” and that from “ἀγορά” – “agora” – “assembly”.

Allegory means “circumlocation” - comparison of artistic ideas (concepts) through a particular artistic image or dialogue, i.e. the expression of abstract concepts. Allegory is a literary device in which characters or events in a literary, visual, or musical art form represent or symbolize ideas and concepts.

As trope, allegory is used in verse, parables, morality. It originated on the basis of mythology is reflected in folklore and has been developed in the art. The main way is to generalize the image allegory of human concepts; presentation revealed in images and the behavior of animals, plants, mythological and fairy-tale characters, inanimate objects that take on a figurative meaning. For example: Justice - Themis (woman with weights). Or in Russian: “Грустит соловей у поверженной розы,

надрывно поёт над цветком. Но лёт и садовое пугало слёзы, любившее розу тайком” (Айдын Ханмагомедов, “Две любви”).

Allegory is the artistic separation of foreign concepts through specific representations. Religion, love, soul, justice, strife, glory, war, peace, spring, summer, autumn, winter, death, etc. are portrayed and presented as living beings. Accompanying these beings quality and appearance borrowed from the actions and consequences of the fact that corresponds to these concepts apart. For example, the separation of the battle and the war is denoted by military instruments, seasons - with the help of their respective flowers, fruits or occupation, impartiality - through scales and blindfold death - by clepsydra and braids. For instance: То с трепетным вкусом, то друга в объятьях душа, как лилия с маком, целуется с сердцем душа” (Айдын Ханмагомедов, “Поцелуйный каламбур”).

Allegory has been used widely throughout the histories of all forms of art. A major reason for this is its immense power to illustrate complex ideas and concepts in ways that are easily digestible and tangible to its viewers, readers, or listeners. An allegory conveys its hidden message through symbolic figures, actions, imagery, and events. Allegory is generally treated as a figure of rhetoric. A rhetorical allegory is a demonstrative form of representation conveying meaning other than the words that are spoken.

As a literary device, an allegory in its most general sense is an extended metaphor. One of the best known examples is Plato’s “Allegory of the Cave”. In this allegory, there are a group of people who have lived chained to the wall of a cave all of their lives, facing a blank wall. The people watch shadows projected on the wall by things passing in front of a fire behind them and begin to ascribe forms to these shadows. According to the allegory, the shadows are as close as the prisoners get to viewing reality.

Obviously, allegory lacks the total plastic brightness and fullness of artistic creations, in which the concept and the image completely coincide with each other and

produced creative imagination inseparable, as if fused by nature. Allegory straddles originating from reflection concept and cleverly devised his individual shell and because of this incompleteness remains cold.

Allegory, matching rich presentation, the method of the Eastern peoples, in Oriental art occupies a prominent place. On the contrary, it is alien to the Greeks in their strange gods ideal, understood and imagined as living individuals. Allegory appears here only in Alexandria, when there is a natural formation of myths and makes noticeable impact eastern views. Her reign in Rome is more noticeable.

But most of all she reigned in the poetry and art of the Middle Ages to the end of the XIII century, at the time of fermentation, when naive fantasy life and the results of scholastic thinking and mutually contiguous as possible, try to get into each other. So - most of the troubadours, Wolfram von Eschenbach, Dante. "Feuerdank", Greek poem XVI century, which describes the life of the Emperor Maximilian, is an example of allegorical epic poetry.

Allegory has particular application in the animal epic. It is very natural that various art consist essentially different relationship to allegory. It is hardest to avoid it for modern sculpture. As always doomed to image individual, they are forced to give as often allegorical isolation that could give Greek sculpture in the form of individual and complete lifestyle of God.

An allegory is a symbolism device where the meaning of a greater, often abstract, concept is conveyed with the aid of a more corporeal object or idea being used as an example. Usually a rhetoric device, an allegory suggests a meaning via metaphoric examples. For example: "Faith is like a stony uphill climb: a single stumble might send you sprawling but belief and steadfastness will see you to the very top".

There are several types of allegory. Northrop Frye discussed what he termed a "continuum of allegory", a spectrum that ranges from what he termed the "naive allegory" of "The Faerie Queen", to the more private allegories of modern paradox literature. In this perspective, the characters in a "naïve" allegory are not fully three-

dimensional, for each aspect of their individual personalities and the events that befall them embodies some moral quality or other abstraction; the allegory has been selected first, and the details merely flesh it out.

Many ancient religions are based on astrological allegories, that is, allegories of the movement of the Sun and the Moon as seen from the Earth. Examples include the cult of Horus / Isis.

Classical allegory. In classical literature two of the best-known allegories are the Cave in Plato's Republic (Book VII) and the story of the stomach and its members in the speech of Menenius Agrippa (Livy ii. 32). In Late Antiquity Martianus Capella organized all the information a fifth-century upper-class male needed to know into an allegory of the wedding of Mercury and Philologia, with the seven liberal arts as guests. Capella's allegory was widely read through the Middle Ages. Other early allegories are found in the Hebrew Bible, for instance in the extended metaphor in Psalm 80 of the Vine, which is Israel and Ezekiel 16 and 17.

Medieval allegory. Medieval thinking accepted allegory as having a reality underlying any rhetorical or fictional uses. The allegory was as true as the facts of surface appearances. Thus, the bull *Unam Sanctam* (1302) presents themes of the unity of Christendom with the pope as its head in which the allegorical details of the metaphors are adduced as facts on which is based a demonstration with the vocabulary of logic: "Therefore of this one and only Church there is one body and one head - not two heads as if it were a monster... If, then, the Greeks or others say that they were not committed to the care of Peter and his successors, they necessarily confess that they are not of the sheep of Christ". In the late 15th century, the enigmatic *Hypnerotomachia*, with its elaborate woodcut illustrations, shows the influence of themed pageants and masques on contemporary allegorical representation, as humanist dialectic conveyed them. The denial of medieval allegory as found in the 11th-century works of Hugh of St. Victor and Edward Topsell's "History of Four-Footed Beasts" (London, 1607, 1653) and its replacement in the study of nature with methods of categorization and mathematics by such figures as naturalist John Ray and the

astronomer Galileo is thought to mark the beginnings of early modern science. The novel by John Bunyan's "Pilgrim's Progress in the Heavenly Country" (1678) was written in the form of an allegory.

Modern allegory. Since meaningful stories are nearly always applicable to larger issues, allegories may be read into many stories, sometimes misinterpreting their author's intent. For instance, many people have suggested that "The Lord of the Rings" is an allegory for the "World Wars". If the requirement of realism is set aside, allegory can often be easily seen. Some examples of this are: the works of Bertolt Brecht; some works of science fiction and fantasy, such as "The Chronicles of Narnia" by C.S. Lewis and "A Kingdom Far and Clear: The Complete Swan Lake Trilogy" by Mark Helprin. In the form of an allegory is Vladimir Vysotsky's song "Truth and Lies" (1980).

There are several groups of notions: Vigilance (Crane, lamp, dragon with apples of the Hesperides); Poverty (Latin Inopia, as a flaw - the old woman lowered the hand holding the stone that symbolizes the spirit, as the vow of religious orders - a young woman in rags); Gratitude (figure encountered with the Truth); Fidelity (key, dog); Retribution (Nemesis with a rope and a vase); Time (Janus - two of his face represent the past and future, of the symbolism of Prudence); Folly (Latin Stultitia, motley, buffoon); Art, painting and sculpture - monkey (Ars simia naturae – "Art - monkey nature"); Truth (nude, met with gratitude); Cruelty (Latin - Crudelitas, as evil figures attacking the infant); Life - in the allegory of human life Janus takes three yarn Moira; Punishment as Fate – Judith; Meekness (lamb); Sloth (Latin Acedia, Pigritia); Love (Heaven and earth), also there as a Christian virtue; Peace (dove, burning armor, weapons, or contrary to their wagon wheels, a meeting with the figure of Justice); Innocence (lamb); misfortune of treacherous men women - Judith, Aristotle and Campaspe, Tomiris; Despair (hang woman); Obedience - one of vows of religious orders (camel, the yoke); Physical strength (Hercules) and Moral; Wisdom (Minerva); Humility (lamb, Judith); Consent (pair of doves, facing each other), Patience (lamb, ox); Cowardice (lat. Ignavia); Convenient case (balance on the edge of the blade falling on

his forehead curl); Chastity - (Latin Castitas, tower, trampling underfoot the Boar - lewdness, veil -veil on his face, doves ermine fur in triumph Chastity shield to protect from the arrows of Cupid).

Human three centuries: The Golden Age (people in “Eden” without tools; woman crowned with flowers and olive branch hive); Silver Age (farmers, the figure of Justice, a woman with an armful of plowshares and ears), Iron Age (warriors attacking women and children, robbery, fire the city, and a woman with a weapon and a shield with a snake with a human face - symbol of falsity).

Seven liberal Arts: Grammar, Logic (Aristotle, scales, blossomed branch lizard); Rhetoric (shield), Arithmetic and Geometry (abacus); Music (viola); Astronomy; Philosophy - the description of Boethius scepter. The books, usually two: *Moralis* and *Naturalis* “Moral law” and “Natural law”, a crown. The scroll inscription is *Causarum Cognitio*. Clothing can be decorated with flowers at the bottom, in the middle of the fish at the top of the stars: an allusion to the three branches of philosophy (moral, natural and nature contemplation = 3 elements Earth, Water, Air). One can stand on the ball to indicate its dominance over the World.

Seven Deadly Sins: Pride (Latin “*Superbia*”, rider falling from his horse, a female figure with a lion and an eagle, a peacock and a mirror); Envy (Latin “*Invidia*”, excruciating heart by snake); Gluttony; Fornication (Lust) - Debauchery, Anger, Greed (money bag, purse, chest harpy golden apples or balls); Discouragement .

The Four Seasons: Winter, Spring (Latin “*Primavera*” - lovers), Summer (Flora) Autumn (grapes).

Four parts of the world: Asia (camel), Europe (weapon); America (head, pierced with a spear, at the feet of women warriors); Africa.

Epithet is an adjective or an adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject. For instance: “silvery laugh” – “серебристый смех” – “gümüşü” və yaxud “kişmişi gülüş”, “a thrilling tale”

– “волнующий/захватывающий рассказ” – “qəlbə toxunan hekayə”, “a sharp smile” – “острая улыбка” – “sarkastik təbəssüm”, “a penetrating look” – “проникающий взгляд” – “adamı deşən baxış”.

Epithet always has an emotional hue. It characterizes the object by a definite artistic way, describing its peculiarities, for example: “a wooden table” – “деревянный стол” – “taxta masa” – is the only description, expressing a denotation to the object’s material.

Epithet is colorful definition in a figurative sense: amplifier - sign of indication on the content in a particular word; qualifier - sign of indication of the content in the certain meaning; concrete – sign of indication of concretization, but differs from defining of the word, for example: “ölüb sabaha qalıb - all skin and bone - живой труп”.

Semantics-oriented epithet classification by linguist Y.M.Screbnev: 1) metaphorical epithet (lazy road, ragged noise, pearly teeth, coral lips, ivory neck, hair of golden wire, an angry sky, the howling storm, laughing valleys, surly sullen bells, унылая пора, спор – это война); 2) metonymical (brainy fellow); 3) ironic.

Structural characteristics of epithets: 1) preposition, one-word epithet (a nice way); 2) postposition, one-word or hyperbaton (the eyes watchful); 3) two-step (immensely great); 4) phrase (a go-to-hell look); 5) inverted (a brute of a dog, a monster of a man).

Hyperbole is an exaggeration of sizes and phenomena. Hyperbole is a stylistic device in which emphasis is achieved through deliberate exaggeration. Hyperbole is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. It does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. Deliberate exaggeration is used sparingly, as hyperbole effectively draws the attention to a message that you want to emphasize. Hyperbole is a trope which consists in a deliberate exaggeration of a feature essential to an object or phenomenon, for example: “Her family is one aunt about a thousand years old”. “My vegetable love

should grow faster than empires. (A.Marvell). “I was so hungry, I could eat an elephant”. “I have told you a thousand times”. “I was scared to death when he entered the room” (J.D.Salinger).

Understatement – is **weakening or softens statement**. A statement is deliberately weakened to sound ironical or softened to sound more polite. Understatement is a common feature of the English language, especially British English, used in everyday-life situations. For instance: “I know a little about running a company”. A successful businessman might modestly say. “I think we have slightly different opinions on this topic”. Instead of – “I don’t agree with you at all”. Understatement is counterpart of hyperbole.

Litotes is diminution (simplicity) which denies the characteristic untypical subject (weakening of approval). Litotes is a form of understatement which uses the denied opposite of a word to weaken or soften a message. Litotes, as a variant of periphrasis, is a figure of speech which consists in the affirmation of the contrary by negation. For example: “The wedding was no distant event”. “That’s not bad”. – Instead of - “That’s good / great”. “Boats aren’t easy to find in the dark”. - Instead of “Boats are hard / difficult to find in the dark”.

Meiosis is a reduction, a figurative expression. Meiosis deliberately expresses the idea, there less important than the action is. Meiosis is dealt with when the size, shape, dimensions, characteristic features of the object are intentionally underrated. It does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. For Example, “The wind is rather strong” instead of “There’s a gale blowing outside”. “She wore a pink hat, the size of a button” (J.Reed).

Paraphrase is derived from old Greek “παράφρασις“, which means “additional manner of expression” or descriptive phrase or paraphrase of the text in your own words. The act of paraphrasing is also called “paraphrasis”.

Paraphrases are called different types of text processing (in particular, the literary work): detail description of concise text, breviary large text (adaptation), a simplified summary of the difficult-to-understand text with a brief explanation, arranged in prose into poetry, prose poems in the arrangement. Paraphrase, as is a restatement of the “*verbum dicendi*” meaning of a text or passage using other words, may also be called a partial retelling of the text.

Paraphrase is called, in particular, special, academic type of comment to the theoretical text, which is close to the text of the original presentation with an explanation. This type of comment Greek commentator of Aristotle was invented by Themisto. His paraphrases intended to read them in parallel with the relevant texts of Aristotle.

A paraphrase typically explains or clarifies the text that is being paraphrased. For example, “The signal was red” might be paraphrased as “The train was not allowed to pass because the signal was red”. A paraphrase is usually introduced with - a declaratory expression to signal the transition to the paraphrase. For example, in “The signal was red, that is, the train was not allowed to proceed,” the “that is” signals the paraphrase that follows.

A paraphrase does not need to accompany a direct quotation, the paraphrase typically serves to put the source’s statement into perspective or to clarify the context in which it appeared. A paraphrase is typically more detailed than a summary. One should add the source at the end of the sentence, for example: When the light was red trains could not go.

Paraphrase may attempt to preserve the essential meaning of the material being paraphrased. Thus, the (intentional or otherwise) reinterpretation of a source to infer a meaning that is not explicitly evident in the source itself qualifies as “original research”, and not as paraphrase.

Unlike a **metaphrase**, which represents a “formal equivalent” of the source, a paraphrase represents a “dynamic equivalent” thereof. While a metaphrase attempts to

translate a text literally, a paraphrase conveys the essential thought expressed in a source text, if necessary, at the expense of literality. The term is applied to the genre of Biblical paraphrases, which were the most widely circulated versions of the Bible available in medieval Europe. Here, the purpose was not to render an exact rendition of the meaning or the complete text, but to present material from the Bible in a version that was theologically orthodox and not subject to heretical interpretation, or, in most cases, to take from the Bible and present to a wide public material that was interesting, entertaining and spiritually meaningful, or, simply to abridge the text.

The phrase “in your own words” is often used within this context to imply that the writer has rewritten the text in their own writing style - how they would have written it if they had created the idea.

As an example of paraphrases-adaptations one can notice the intended for children high-volume edition of the works of art. There are retellings of “1001 Nights”, “Don Quixote” by M. de Cervantes, “Robinson Crusoe” by D.Defoe, “Gargantua and Pantagruel” Francois Rabelais.

Foreshadowing is when the author drops clues about what is to come in a story, which builds tension and the reader's suspense throughout the book. For example: “The boy kissed his mother and warmly embraced her, oblivious to the fact that this was the last time he would ever see her”.

Allusion is a reference to a mythological, literary or historical fact. For instance: “The software included a Trojan Horse” – allusion on the Trojan horse from Greek mythology. “The Scrooge Syndrome” – allusion on the rich, grieve and mean Ebenezer Scrooge from Charles Dicken’s “Christmas Carol”. “Plan ahead. It was not raining when Noah built the Ark” (Richard Cushing) – allusion on the biblical Ark of Noah. Many allusions on historic events, mythology or the bible have become famous idioms. “To meet one’s Waterloo” – allusion on Napoleons defeat in the Battle of Waterloo. “To wash one’s hands of it” – allusion on Pontius Pilatus, who sentenced Jesus to death, but washed his hands afterwards to demonstrate that he was not to blame for it. “To be

as old as Methuselah” - allusion on Joseph’s grandfather, who was 969 years old according to the Old Testament. “To guard something with Argus’ eyes” - allusion on the giant Argus from Greek mythology, who watched over Zeus’ lover Io.

The poem of P.Vyazemskiy “Bareheaded Head” where playful girl allusive compared with Pushkin poetry and her muse: “Все в ней так молодо, так живо, Так не похоже на других, Так поэтически игриво, Как Пушкина веселый стих. Она дитя, резвушка, мальчик, Но *мальчик*, всем знакомый нам, Которого лукавый *пальчик* *Грозит* и смертным, и богам”.

To render the right translation of allusions also need background knowledge and at least minimal knowledge. To find the correct equivalent for the title of the article “Much Ado About Nothing” or phrases from the magazine notes: “What’s in a name, you might ask?”, you need to recognize them as quotes and apply to classic translations of primary sources at least. And then there will be equivalents “by themselves”.

Irony is derived from the Greek which means “a sham, a mockery”. In Stylistics it is a special kind of a subtle mockery, covered by exterior courtesy. This stylistic device is also called antiphrasis. Irony is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa. The context varies from the minimal – a word combination to the context of a whole book. For example: “It must be delightful to find oneself in a foreign country without a penny in one’s pocket”. Irony is a subtle of meaning.

Irony can be of three kinds: verbal, dramatic and situational.

Verbal irony is a type of irony when it is possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning, in whose meaning we can trace the contradiction between the said and implied. Shortly speaking this is the simplest form of irony, in which the speaker says the opposite of what he or she intends. There are several forms, including euphemism, understatement, sarcasm, and some

forms of humor. For instance: “His argument was as clear as mud”. “The thieves robbed the police station”. “The two identical twins were arguing. One of them told the other: You’re ugly”. “She turned with the sweet smile of an alligator” (J.Steinbeck).

Dramatic irony happens when a reader or viewer knows more information than a character in book or in a movie. Dramatic irony is when the reader knows something important about the story that one or more characters in the story do not know. For example, in Shakespeare’s “Romeo and Juliet”, the drama of Act V comes from the fact that the audience knows Juliet is alive, but Romeo thinks she’s dead. If the audience had thought, like Romeo, that she was dead, the scene would not have had anywhere near the same power. Likewise, in Poe’s “The Tell-Tale Heart”, the energy at the end of the story comes from the fact that we know the narrator killed the old man, while the guests are oblivious. If we were as oblivious as the guests, there would be virtually no point to the story. The way to remember the name is that dramatic irony adds to the drama of the story.

Situational irony is when the author creates a surprise that is the perfect opposite of what one would expect, often creating either humor or an eerie feeling. Situational irony is a kind of joke that is against you or situation. For example, in Steinbeck’s novel “The Pearl”, one would think that Kino and Juana would have become happy and successful after discovering the “Pearl of the World”, with all its value. However, their lives changed dramatically for the worse after discovering it. Similarly, in Shakespeare’s *Hamlet*, the title character almost kills King Claudius at one point, but resists because Claudius is praying and therefore may go to heaven. As Hamlet wants Claudius to go to hell, he waits. A few moments later, after Hamlet leaves the stage, Claudius reveals that he doesn’t really mean his prayers - “words without thoughts never to heaven go”, so Hamlet should have killed him after all. The way to remember the name is that it’s for an ironic situation.

Comparison is a figure of speech in which the likeness of one thing or another phenomenon placed on any common basis for them. The purpose of comparison is

identifying new object comparison, important subject of discourse properties. The essence of this stylistic device is clear by its name.

In comparison it is necessary to allocate: compare objects (object reference), a subject that is a comparison (comparison tool), and their common attribute (basis of comparison, a comparative indication, from Lat. “*tertium comparationis*”). One of the distinctive features of the comparison is to mention both compared subjects with a common symptom, which is not always mentioned.

Comparison is a figurative expression, built on a comparison of objects or concepts having a common feature. The other trails are frequently used. It is not necessarily the use of conjunction “how” for the comparison.

When two languages exist independently of the individual, it has the ability to say one, draw the words from the dictionary of different language that seem to him necessary, but of all the foregoing, it follows that if it borrows the words, the concepts or shades of color from another language, it deems finally appropriate for any reason. It is very often the case of borrowing.

It is necessary, when it is a completely new concept - any subject invention, idea, etc., and it may be the case even where the knowledge of the language from which the borrowing is minimal. Or translator is able to use this artistic technique as a comparison. But sometimes it can interfere with reception comparison interpreter adequately convey the meaning of the utterance. Nevertheless, it helps to compare and establish similarities or differences. It should be noted that comparing the IL due to its semantic structure, almost always the result of tracing, and hence the absolute voice embodiments: “The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sundials and brick walks and burning gardens – finally when it reached the house drifting up the side in bright vines as though from the momentum of its run”. - “Зелёный газон начинался почти у самой воды, добрую четверть мили бежал к дому между клумб и дорожек, усыпанных кирпичной крошкой, и, наконец,

перепрыгнув через солнечные часы, словно бы с разбегу взлетал по стене вьющимися виноградными лозами”.

Receiving comparisons often causes problems because what is acceptable in one language may not be properly interpreted in another language. Translators are often faced with the translation of comparison in the process of interpretation of idioms. For example: “as plain as the noise on your face” is translated as “как дважды два” – “gün kimi aydın”.

Two concepts, usually belonging to different classes of phenomena, are compared to each other for any one of the features, and it receives a formal comparison of expression in the form of words such as: as, such as, as if, like, seem, etc. The obligatory condition for stylistic mean of comparison is the similarity of any single trait with complete divergence of other traits. Moreover, the similarity usually is seen in those terms, the symptoms that are not essential, characteristic of both compared objects (phenomena), but only for one of the members of the comparison. For example: “The gap caused by the fall of the house had changed the aspect of the street as the loss of a tooth changes that of a face”. The only feature common to these two different concepts “street” and “face” is empty space. Naturally, that empty space - between houses - is not a feature of the notion “street”; equally it is not a feature, characteristic of the concept “person”. Random sign is raised to the status of a significant comparison.

There are different types of comparisons: *syndetical and asyndetical*.

Comparisons in the form of comparative turnover derived by the unions “as if, like, exactly”. For example: “Man is stupid, like a pig, and cunning as the devil”. – “Мужик глуп, как свинья, а хитёр, как чёрт”. – “Eşşək kimi key, şeytan kimi bıcıdır”.

In syndetical comparison may be deliberate use of repeated conjunctions. For example: “И цветы, и шмели, и трава, и колосья, И лазурь, и полуденный зной...” И.А. Бунин. “И убьёт, и зальёт, и прозрачно бежит, Только волей своей дорожит. Так рождается звон для грядущих времён, Для теперешних бледных племён”. (К.Д.Бальмонт). “Пока жили французы в суходольском доме, дом

сохранял еще жилой вид. При бабушке еще были в нем и господа, и хозяева, и власть, и подчинение, и парадные покои, и семейные, и будни, и праздники”.

Comparisons formed by the promotion of a noun in the instrumental case. For example: “He goes a peacock”. – “Он ходит гоголем”. – “Хоруз kimi gəzir”.

Asyndetical comparison is in the form of a proposal from the compound nominal predicate. For instance: “My home - my castle”. – “Мой дом - моя крепость”. – “Mənim evim – mənim qalamdır”. In comparison may be deliberate omission of connecting words, conjunctions, which gives utterance rapidity saturation impressions within the overall picture. Such a construction of the speech in which intentionally skipped alliances between members of a simple sentence or between parts of a complex sentence in order to give utterance dynamism. For example: “Швед, русский колет, рубит, режет, бой барабанный, клики, скрежет, гром пушек, топот, ржанье, стон...”(А. С.Пушкин). “Сгнивший, серо-голубой от времени балкон, с которого, за отсутствием ступенек, надо было спрыгивать, тонул в крапиве, бузине, бересклете”.

Denying comparison. For instance: “The attempt - not torture”. – “Попытка - не пытка”. – “Cürətli şəhər alar, cürətsiz küncdə qalar”.

Dealing with the stylistic usage of the phraseological means of the language we come to the conclusion that in rich phraseology of Azerbaijani, English and Russian languages laid great synonymous possibility serving as the basis for its stylistic use. Many phraseological units are synonymous with single words: “öpmək - duz kimi yalamaq – to shower kisses, caresses upon someone – облизать / осыпать поцелуями, ласками (целовать)”; “yatmaq - yuxuya getmək (mürgüləmək) – to have a nap (to sleep) – дремать / клевать носом / зажимать (уснуть)”; “hırləndirmək - od vurmaq (bir kəsi qəzəbləndirmək) – to drive someone into a rage / to infuriate someone – приводить в ярость (разгневать, разозлить); “baha - dədəsinin qiymətinə - od bahasına (çox baha) – to be through one’s nose / ever so much expensive (to become

dearer) – втридорога / ужасно дорого / за цену золота (неимоверно, крайне дорого)”.

Such idioms are distinguished by their **colloquial-vernacular character**. Phraseological units form a series of ideographic synonyms, for example: “canfəşanlıq eləmək – 1. (çox sevinmək) – to be pissing oneself (in raptures over smth.) / to be shitting bricks / to have kittens – кипятком писать (впадать в крайнее возбуждение, приходить в восторг); 2. (bir şeyi etməyə can atmaq) – to champ at the bit – грызть удила (очень стараться что-либо сделать, проявляя при этом нетерпение) / засучив рукава (интенсивность); 3. (bir şeyi əldə etmək üçün heç nəyi əsirgətmək) – to lay oneself out to do smth. / to break one’s neck trying to do smth. / to work oneself to a frazzle / to try one’s damndest / to turn oneself inside out to do smth. / to strain every nerve to do smth. / to lay oneself out to do or to get smth. / to do one’s damndest (to overdo smth., to be overzealous) – разбиваться (расшибиться) в лепёшку / разбиться в доску / не покладая рук (без устали, воодушевленно). Another example: “duza qoymaq – 1. (bilərəkdən bir işin həllini uzatmaq) – to shelve smth. / to put smth. off / to keep putting smth. off / to postpone smth. indefinitely / Cf. to pigeon-hole smth. – откладывать в долгий ящик / отложить в дальний ящик / мариновать (сознательно задерживать, надолго откладывать решение); 2. (ehtiyac olmadan bir şeyi saxlamaq) – to keep smth. unnecessarily – хранить без надобности.”

Stylistic synonyms are: “çəzmək / dünyasını dəyişmək / haqq dünyaya getmək (ölmək) - to turn up one’s toes / to hop the twig / to kick up the daisies / to go belly up / to go to heaven (to die) - приказать долго жить / ноги протянуть / копыта отбросить / загнуть салазки / сыграть в жмурки / заказать жить (умереть).

We also must notice stylistic usage of figures of speech, such as: graduation, assonance, alliteration, inversion.

The term “**stylistic figures**” is derived from the Latin, which means “shape, image” - a special stylistic turns, almost beyond the necessary standards. They are used by writers and poets in particular to artistic expression. These figures include inversion,

antithesis, oxymoron, default, ellipse, syllepsis, solecism, anacoluthon, chiasmus, epiphora, anaphora, merism and others.

Studying sayings we also pay attention to alliteration. **Alliteration** is a literary device where words are used in quick succession and begin with letters belonging to the same sound group. Whether it is the consonant sound or a specific vowel group, the alliteration involves creating a repetition of similar sounds in the sentence. Alliteration is a figure of speech which consists in the repetition of the same sound in words in close succession, usually in the stressed syllables, for example: “the , the , the”. Alliterations are also created when the words all begin with the same letter. Alliterations are used to add character to the writing and often add an element of “fun” to the piece. Alliteration is the repetition of consonant sounds at the beginning of words. For example: “The **w**icked **w**itch of the **w**est **w**ent her own **w**ay”. - The “w” sound is highlighted and repeated throughout the sentence. “...**m**any a **m**an is **m**aking friends with death / Even as I speak, for **l**ack of **l**ove **a**lone”. (Edna St. Vincent Millay’s Sonnet 30). Alliteration is used by an author to create emphasis, to add beauty to the writing style, and occasionally to aid in shaping the mood.

Parceling it means cutting. Proposal divided to intonation and meaningful speech units following one after another pause after separation; intentional crushing proposals into meaningful semantic parts. For example: “Жил в Германии хрупкий болезненный юноша. *Заикался от неуверенности. Избегал развлечений. И только за роялем он преображался. Звали его Моцарт.*” (С. Довлатов). “И шёл ты с женщиной – не отрекись. Я всё заметила – не говори. *Блондинка. Хрупкая. Её костюм был черный. Английский*”. (Северянин).

Default is a figure of speech consists in the fact that the author deliberately not fully expresses the idea, providing the reader to guess about the unspoken. For instance: “Мне снилось северное море, Лесов пустынные края... Мне снилась даль, мне снилась сказка, Мне снилась молодость моя”. “Но и тут не дрогнул ни один мускул на лице *жизни*... Смирись, смирись! И ты смирился”. (И. А. Бунин).

Pun. This term is synonymous with the current expression “play upon words”. The semantic essence of the device is based on polysemy or homonymy. It is an elementary logical fallacy called “quadruplication of the term”. The general formula for the pun is as follows: “A equals B and C”, which is the result of a fallacious transformation (shortening) of the two statements “A equals B” and “A equals C” (three terms in all). For instance: “Is life worth living? It depends on the *liver*”. Alongside the English term “pun”, the international - originally French, term “calembour” is current, confer the Russian “каламбур”.

Zeugma. As with the pun, this device consists in combining unequal, semantically heterogeneous, or even incompatible, words or phrases. Zeugma is a kind of economy of syntactical units: one unit (word, phrase) makes a combination with two or several others without being repeated itself: “She was married to Mr. Johnson, her twin sister, to Mr. Ward; their half-sister, to Mr. Trench”. The passive-forming phrase “was married” does not recur, yet is obviously connected with all three prepositional objects. This sentence has no stylistic colouring, it is practically neutral. For instance: “She dropped a tear and her pocket handkerchief.” (Dickens).

Tautology pretended and tautology disguised. Is a repetition of one and the same word or idea within a sentence or a figure syntactic unit. Tautology pretended, for example, “For East is East”, “Befehl ist Befehl”, “на войне как на войне” and tautology disguised, for instance, “Heads, I win, tails, you lose” – дублирование идеи.

Pleonasm. Using more words that required in order to express an idea, being redundant. Normally a vice, it is done on purpose on rare occasions for emphasis. For example: “We *heard* it with our own *ears*.”

By **inversion** is meant an unusual order of words chosen for emphasis expressiveness. The notion of stylistic inversion is broader than the notion of inversion in grammar, where it generally relates only to the position of subject and predicate. Thus, in stylistics it may include the postposition of an adjective in an attributive phrase. For example: “Little boy blue, come blow your horn”. In poetic language,

accordingly, secondary members (object, attribute, adverbial modifier) may stand before the main members. As for the position of the predicate before subject, there are two cases: full and partial inversions. For instance: “On goes the river and out past the mill” (Stevenson). “So absurd did his story sound that at first nobody believed him. So great was our surprise that we were utterly speechless. So greatly had he suffered that death came as a relief. Such self-confidence did he feel that he ignored all our warnings”. This type of inversion can also be found in subordinate clauses of hypothetical condition, especially in rather formal usage. For instance: “Were we to withdraw our support, the enemy would defeat them within two weeks”. (= If we were ...). “Не долги летние ночи! Ослепительно яркое *вырвалось из печи пламя*” (Н. Гладков). “Был летний светозарный полдень, Был жаркий день, и озарён, Весь лес был солнцем, и от солнца Весёлым блеском напоён”.

Subject-verb inversion is normally limited. The clause opens with an adverbial, especially one of place or direction. This adverbial often links the clause explicitly to the preceding text. The opening element may also be a subject complement linked to the preceding text. The verb phrase consists of a single verb, in the past or present tense. The verb is an intransitive verb of position (“stand, lie”) or of motion (“come, go, fall”). It may also be a copular verb “be”. The verb has less weight than the subject which, through subject-verb inversion, is usually given end-focus. In informal speech, subject-verb inversion generally occurs only after “here” and “there”.

Antithesis means a contrasting relationship between two ideas. This phenomenon is incomparably more frequent than oxymoron. The term “antithesis” is derived from Greek “anti” - “against” and “thesis” - “statement” which has a broad range of meanings. It denotes any active confrontation, emphasized co-occurrence of notions, really or presumably contrastive. Antithesis emphasizes the contrast between two ideas. The most natural, or regular expression of contrast is the use of antonyms. We have already seen it: best - worst, wisdom – foolishness, light - darkness, everything - nothing. Antithesis is not only an expressive device used in every type of emotional speech (poetry, imaginative prose, oratory, colloquial speech), but also, like any other

stylistic means, the basis of set phrases, some of which are not necessarily emphatic unless pronounced with special force. The structure of the phrases or clauses is usually similar in order to draw the reader's or listener's attention directly to the contrast. For example: "That's one small step for a man, one giant leap for mankind" (Neil Armstrong). "To err is human, to forgive, divine" (Pope). "It is easier for a father to have children than for children to have a real father" (Pope).

Euphemism is used to express a mild, indirect, or vague term to substitute for a harsh, blunt, or offensive term. Euphemism is often contrasted with dysphemism. Some euphemisms intend to amuse, while others intend to give positive appearances to negative events or even mislead entirely. For example: "*Going to the other side* for death, *Do it* or *come together* in reference to a sexual act. *Passed away* for die. *On the streets* for homeless. *Adult entertainment* for pornography. *Comfort woman* for prostitute. *Between jobs* for unemployed".

Dysphemism is the use of a harsh, more offensive word instead of one considered less harsh. Dysphemism is often contrasted with euphemism. Dysphemisms are generally used to shock or offend. For instance: "*Snail mail* for postal mail, *Cancer stick* in reference to a cigarette. *Egghead* for genius. *Worm food* for dead. *Pig* for policeman. *Bullshit* for lies. *Dead tree edition* for the paper version of a publication that can be found online. *Fag* for homosexual man".

Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. The role of borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now form part of the rank and file of the English vocabulary. It the science of linguistics, in particular its branch etymology, that reveals the foreign nature of this or that word. But most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words which retain their foreign appearance to a greater or lesser degree. These words, which are called barbarisms, are, like archaisms, also considered to be on the outskirts of the

literary language. Most of them have corresponding English synonyms; e.g. *chic* (=stylish); *bon mot* (=a clever witty saying); *en passant* (= in passing); *ad infinitum* (= to infinity) and many other words and phrases. It is very important for purely stylistic purposes to distinguish between barbarisms and foreign words proper. Barbarisms are words which have already become facts of the English language.

A **winged word** is a special part of the phraseological fond of the language. As it known each translator needs broad, encyclopedic knowledge of cultural and cross-cultural nature, allowing adequate translation when transferring realities of the picture of the world, which has historically been in the original language of a linguistic community. It is necessary to mention that during training of translation, both oral and written; we must pay special attention to the so-called winged words and expressions. The latter are means of imaginative literary speech of an educated man, and give it expressiveness and originality of the author. Difficulty of translating winged words lies primarily in the fact that background knowledge is necessary for an adequate translation of most winged words that would help to correctly perceive and adequately convey the cultural, literary, historical allusions and emotional associations that cause the carrier of the original language translatable strings.

Of course, unfortunately, quite frequent inevitable “loss” in translation and is not always possible, even highly educated translator preserve and pass on all the connotations of the translation, but the aim must be to the maximum extent to master those background knowledge of cultural and cross-cultural plan that helped to achieve the highest possible translation equivalence.

As it is known, the main source of winged words and expressions are ancient mythology, history, the Bible, literature, theater, cinema, and in the modern world - television (including - cartoons) and other types of media. The winged words also include popular quotes of scientists, historical figures, politicians. Some of them have become a kind of cliché:

“The die is cast! - Жребий брошен! - Püşk atılıb!”;

“Honesty is the best policy. - Честность - лучшая политика. Ən böyük bəclik - düz danışmaqdır.”;

“Knowledge itself is power. - Знание – сила. - Bilik – qücdür.” (Fr. Bacon);

“Time is money. - Время – деньги. - Vaxt – qızıldır.” (Benjamin Franklin);

“To err is human . - Ошибаться свойственно человеку. - Səhv etmək insana xasdır.”, etc.

To predict the longevity of winged words is difficult, but some of them included in the annals of language. So, for example, in 1958 for saying the then Prime Minister of Great Britain on the difficult political environment, when he actually removed from office of all members of the cabinet, (and that in itself is a prime example of British art “understatement”), in which he defined the situation as “a little local difficulty”, stuck to “disaster, crisis, the extent of which are downplayed”.

The famous definition of Mao Zedong, allegedly dangerous opponent who drags seem formidable - a “paper tiger” – “бумажный тигр” – “kağızdan olan pələng” entered into all languages of the world.

Inscription in the office of President Truman’s “the buck stops here” – “беру всю ответственность на себя; bütün məsuliyyəti öz üzərimə götürürəm” became a popular expression meaning “take full responsibility” (cf. Russian “I am responsible for all – “я отвечаю за все” or in Azerbaijani “hər şeyə görə mən cavab verirəm”), the phrase is taken from the card game of poker: “buck - stamp indicating transition move to another player (“to pass the buck” - pass move to another player); “killing fields” - news popular expression, first used to refer to mass graves of victims of the Khmer Rouge under Phnom Penem, after the release of the film of the same name (1984) , rooted in the English and came to mean any mass graves or places of mass destruction humans.

Historic phrases become winged words related to human history, relatively easily recreated in translation, as in the target language, usually fixed a kind of “translation cliché”, set to be learned every literate interpreter. For example, the expression “to cross the Rubicon” (to take the plunge) - “перейти Рубикон” (сделать решительный шаг)” - “Rubikonu keçmək” (ciddi qərar qəbul etmək, hərəkət etmək), borrowed from Plutarch and other ancient authors of transient Julius Caesar the Rubicon when he disobeyed orders to disband legions and entered into open conflict with the Senate.

The words accredited to Madame de Pompadour, Louis XV’ favourite, “Après nous, le deluge” came in English “After us, the deluge”, in Russian – “После нас хоть потоп!”, in Azerbaijani “Bizdən sonra cəhənnəm olsun!, Cəhənnəmə ki!”; Catch phrase “Know thyself!” - “Познай самого себя!” – “Özünü dərk et!” is the inscription on an ancient Greek temple of Apollo at Delphi. It is often attributed to Chilo of Sparta, as well as other ancient Greek sages.

Some historical phrases are not known to carriers of Azerbaijani and Russian languages and historical facts related to them are of a little familiar, or not familiar at all, while in English they are very commonplace. Such phrases that have not equivalents in target language are caused for difficulties in the process of understanding. For example, the statement of the leader of the English bourgeois revolution of the XVII century Oliver Cromwell, addressed his troops before crossing the river to attack the royal army, “keep your powder dry” – in the meaning of “держите порох сухим” – “tütünü quru saxlayın” in the modern language is used metaphorically in the sense of “be prepared for the unexpected, be prepared for the urgent need for action”, etc.

The equivalents “God helps those who help themselves” – “На бога надейся, а сам не плошай” – “Səndən hərəkət, Allahdan bərəkət” seem to be the best, but such a transfer may not be adequate in all contexts and situations.

Some of the more relevant are the following options (albeit with the loss of emotional expressiveness): “be alert, be ready, to take precautionary”. Perhaps in the case where it is necessary to emphasize just historical and emotionally expressive

connotations in translation might be appropriate phrase from the Soviet song “We are peaceful people, but our train was standing on the siding” (especially in a situation where the author remarks trying to make a joke or irony). The cases of particular difficulty are those when eventually historical catch phrase undergoes certain rethinking and changing its stylistic coloration. Thus, the phrase-instruction of Victorian mothers to their daughters before the wedding night “Lie back and think of England!” in modern language used jokingly in a situation where in order to achieve high goals, you need to sacrifice his own comfort, to make certain sacrifices, patience and etc. This catch phrase in some contexts is quite adequate (albeit with the loss of “a bed” connotations) can be translated Russian proverb, “Терпи, казак, атаманом будешь”. / Терпение и труд всё перетрут. / Терпеть - не беда, было бы что ждать. – “Be patient, Cossack - Ataman will”. – Patience and hard work can do anything. / Cf. Constant dropping wears away (will wear away) a stone. / Elbow grease gives the best polish. – “Səbr (səbir) ilə halva bişər, ey qora, səndən, bəsləsən atlas olar tut yarpağından.” ya da “Yüzə dözən, yüz birə dözər”.

Napoleon’s phrase “Not tonight, Josephine”, he said, denying conjugal affection Josephine on the eve of the decisive battle, used humorously as a waiver in any situation, for example, a playful rejection of the invitation to visit. In this case, difficult to choose the equivalent to this expression, and an interpreter is just a failure to convey the idea “только не сегодня” – “bu gün yox”. For instance: “Care for a drink?” - “Not today, Josephine.”

Sometimes not only serious historical catch phrases and the phrases subjected playful reinterpretation are very popular, but also “**bloopers**” (“ляпы – ağzından təsadüfi çıxan sözlər”) of the politicians and historical figures, some of whom were not only the media domain, but also used in the spoken language, for example: “Before I start speaking, I’d like to say something”.

Of course, this lexicon is primarily exposed to “obsolete”, but requires study, especially those who are engaged in translation in social and political activities. This so-called “**malapropisms**” (named of character in the play Sheridan “The Rivals” Mrs.

Malapropos which was famous for the fact that confused “similar” words than achieved comic effect in her speech), for example, it could use the word “allegory” instead “alligator”, etc. In modern language to malapropisms include not only such clause, but meaningful “bloopers”. For example, Bush’s phrase – “Read my lips. No new taxes” has become a political and commercial slogan.

A large layer of winged words are so-called **Biblicisms**. In case of a match fixing of certain biblical characters and scenes in the metaphorical use in the original language and the target language, the task of the translator is simplified - in this case only need to know the appropriate equivalents: “Peace be to this house!” - “Мир этому дому!” - “Sağ-salamat qalın!”; “Prodigal son” – “Блудный сын” – “Gəzəgən oğul” (“ayağısürüşkən, şorgöz” mənasında); “to kill the fatted calf” – “заклать жирного тельца”, etc. However, one of the difficulties of translation Biblicisms is commonly used in varying degrees of certain Biblicisms in different languages.

So, thanks to the epigraph to the novel by Lev Tolstoy’s “Anna Karenina”, which “pass” on the school curriculum, the majority of Russian speakers known quote from the Bible, “Мне отмщение, и аз воздам”, while the English equivalent phrase “Vengeance is mine, I will repay” not a winged phrase.

Conversely, the expression “by the rivers of Babylon we sat down and wept” (the longing of the Jews in Babylonian captivity) is used metaphorically about the sad state of mind (perhaps the “Update” in the English language due to the popularity hit 70-s); while, as in Russian biblical expression “на реках вавилонских там о седоком и плакохом” is uncommon archaism.

The expression “No peace for the wicked” widely used in the modern vernacular, usually jokingly - about a very busy people; and in the Russian equivalent of the corresponding - “Нет мира нечестивым” is uncommon.

Another difficulty may be different reinterpretation of the same biblical story and update different moments in it different “parting” accents in Russian and English languages. So, the story of Cain and Abel, in the Russian language entrenched as a

“winged” the phrase “Where is your brother, Cain?”, and in English – “I am not my brother’s keeper” – “I’m not my brother’s keeper. – “Я не сторож брату моему” – “Qardaşıma mühafizə deyiləm”.

World literature is an inexhaustible source of winged words and expressions, from those that have become “internationalized”: Knight of the Sorrowful Countenance – the Knight of the rueful countenance (“Don Quixote” by Cervantes), from Russia with Love - (the title of one novels of Fleming’s superspy James Bond 007); knight without fear and reproach - knight without fear and reproach (Bayard); “Elementary, my dear Watson” (Conan Doyle) to “purely English”: Ask Jew! (A popular phrase in a series of stories about Wodehouse’s Wooster and his judgment and resourceful servant Jew, who knows all the answers): What will Mrs. Grundy say? (Mrs. Grundy - character comedy T.Mortona “Speed the plough” - a walking embodiment of morality) - What will people say? (some dictionaries as translation options are offered in this case, the phrase “What’s going to say Princess Mary Alekseyevna?”, but not in all contexts, and seems to be adequate situations quote from A. Griboyedov “Woe from Wit”); “For your eyes only” - the name of one of the many novels of Fleming’s James Bond - used metaphorically to mean “strictly secret; just between us”; “Dr. Livingstone, I presume?” - A phrase uttered by journalist Henry Stanley, met in the wilds of Africa, Dr. Livingstone - missionary and traveler, in search of which an expedition Stanley - used humorously unexpected meeting with two acquaintances, or at the first meeting of people who have heard a lot about each other.

There are cases when some figurative sayings and words (in particular, proper names that are used metaphorically) were prepared as a rebirth thanks to adaptations of novels, etc.

It’s funny that, for example, today’s young speakers Uncle Scrooge is the epitome of greed rather than through Dickensian literary hero (“Christmas carols”), but because of the popular cartoon about ducklings and their tight-fisted uncle Scrooge; Tweedledum and Tweedledee - an ironic expression D.Vayroma (1692-1713) to refer to the two rival British music schools in the first half of the 18th century, between which

really was no difference in principle, and which began to be used in the sense of “doubles, two things or two concepts, the difference between them is in name only” - once again became popular thanks to the book L.Kerolla “Alice in Wonderland”, where he gave the names of these two funny characters (in Russian translation – “Tra-la-la”, and “Tru-la-la”).

A similar “update” comes from Shakespeare’s brave new world (“Tempest”), due to the fact that these lines did Aldous Huxley called his dystopian novel Brave new world, 1932 (in Russian translation – “Brave New World”), and now it is a popular expression used generally - ironically - to describe the real or imaginary society whose citizens are deprived of real freedom, as described in the novel. Some of the “paradoxes” of Oscar Wilde (“I can resist everything except temptation”) and Bernard Shaw (“There are two tragedies in life. One is not to get your heart’s desire. The other is to get it”) are also winged words for each educated native speaker.

Works of William Shakespeare as an inexhaustible source of winged words and expressions, many of which are so firmly established in the English language that even native speakers do not always know that they use “**Shakespearisms**”.

For example, the world’s mine oyster (which I with sword will open) – “in front of me all roads are open, I can go wherever I want” - a line from “Merry Wives of Windsor”, to shuffle off this mortal coil ... - leave the mortal world (When we have shuffled off ... “When we cast off the mortal veil...” - of “Hamlet”; strange bedfellows - unexpected partners. For instance: “They made strange bedfellows when they agreed to work together against the government. (Misery acquaints a man with strange bedfellows...)” of “The Tempest”, etc.

Interestingly, that along with the winged words of Shakespeare, which roughly coincide predominantly in English and Russian (Something is rotten in the state of Denmark is “something amiss in the Danish kingdom” - about corruption, unfavorable political environment; “All the world’s a stage, and all the men and women merely players” - “whole world is a theater, and the people in it are the actors” - about human

insincerity and “conditionality” life situations, etc.), rather large number of mismatches in the commonplace in general, or in the frequency parse, in particular.

So, English became the cruise line “I am a man more sinned against, than sinning!” (King Lear); “Lead on, Macduff!” (Macbeth); parting is such sweet sorrow (Romeo and Juliet), etc.; while equivalents became a catch phrase in the translation of “Have you prayed at night, Desdemona?” (Othello), “In the world there are many such, Horatio ...” (Hamlet); “Shoes she had not wear ...” (Hamlet) “What’s he to Hecuba? That she to him?” (Hamlet) in the original language are not winged.

Poetic lines also often become a popular expression - either as direct quotations “The days of our youth are the days of our glory”, “She walks in beauty ...” (Byron); or shaped processing received a new shade of meaning: for example, the string Congreve (1695) “... you must not kiss and tell ...” was the basis for the winged word “kiss-and-tell”, which is approximately from the 1970s used to mean “revelations about intimate relationships with celebrities (which are usually printed in the tabloid press)”.

Popular line of children’s poems (nursery rhymes), fairy tales, names of the characters of fairy tales, poems, cartoons and comics that are used metaphorically, also belong to the winged: Jack Horner - naughty boy who considers himself a “good boy”, smug boy rhyme: “Little Jack Horner Sat in a corner, Eating a Christmas pie; He put in his thumb And he pulled out a plum, And said, ‘What a good boy am I!’” (Confer: “özün özünü tərif etməsən heç kəs tərif etməz”); “Jack and Jill” - characters of children’s poem - in the figurative use (usually - joking) “any man and woman”; D’oh! – now fashionable expression of annoyance when making a slip or error of the popular American cartoon series “The Simpsons”.

By the way, is well-known expression, as “to keep up with the Joneses” – “to be the Joneses” dates back to the popular comic book series A.Momanda cartoonist, which was printed in the New York “Globe” from 1913 to 1940. For instance: “The couple next door is very conscious of their social position. They’ve got a new car, a modern kitchen...They don’t really need them. They’re just keeping up with the Joneses”.

Some lines are also becoming popular songs winged words “Diamonds are the best girl’s friends” – “Лучшие друзья девушек - бриллианты” – “Хanımların ən yaxşı dostları – briliantlardır”, as well as phrases from popular movies - “I’m all right, Jack” of movie of the same name the saying selfish man who is only interested in their own welfare, and all the rest - do not care. For example: “He’s a selfish devil. His attitude is that of “I’m all right, Jack” and, of course, strings, and comments and “buzzwords” of popular television shows, radio programs, television series. “Yeah, that’s the ticket! - from the TV show – “this is what we need!” “A cup of coffee? Yeah, that’s the ticket!”; “Just what the doctor ordered” - what the doctor ordered in the meaning “what you need”.

A few stand out so-called **spoonerisms** (named lecturer Dr. Spooner), some of which temporarily or permanently become humorous sayings (lack of pies-pack of lies; fighting a liar-lighting a fire, etc.), as well as examples of rhyming slang (loaf of bread-head; Barnaby Rudge - character eponymous novel by Charles Dickens - judge; Lady Godiva (historical personality -fever; Ghunga Dhin - hero and R. Kipling’s poem of the same movie -chin).

Exploring different kinds of rich allusions, winged words and expressions beyond the scope of an interpreter and is relevant in the process of learning the basics of practical translation in the field of intercultural and professional communication. They are, as it were, part and parcel of the English word-stock, though they remain on the outskirts of the literary vocabulary.

Foreign words, though used for certain stylistic purposes, do not belong to the English vocabulary. They are not registered by English dictionaries, except in a kind of addenda which gives the meanings of the foreign words most frequently used in literary English.

Barbarisms are generally given in the body of the dictionary. In printed works foreign words and phrases are generally italicized to indicate their alien nature of their

stylistic value. Barbarisms, on the contrary, are not made conspicuous in the text unless they bear a special load of stylistic information.

There are foreign words in the English vocabulary which fulfill a terminological function. It is evident that barbarisms are a historical category. Many foreign words and phrases which were once just foreign words used in literary English to express a concept non-existent in English reality, have little by little entered the class of words named barbarisms and many of these barbarisms have gradually lost their foreign peculiarities, become more or less naturalized and have merged with the native English stock of words. Conscious, retrograde, spurious and strenuous are words in Ben Jonson's play "The Poetaster" which were made fun of in the author's time as unnecessary borrowings from the French. With the passing of time they have become common English literary words. The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative. In passages of other kinds units of speech may be based which will arouse only a vague conception in the mind of the reader.

The significance of such units however is not communicative, the author does not wish them to convey any clear cut idea but to serve in making the main idea stand out more conspicuously. Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech. The use of a word, or a phrase, or a sentence in the reported speech of a local inhabitant helps to reproduce his actual words, manner of speech and the environment as well.

A specific arrangement of sentence members is observed in **detachment**, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident". "I have to beg you for money. Daily". Both "ingloriously" and "daily" remain adverbial modifiers; occupy their proper normative

places, following the modified verbs, but-due to detachment and the ensuing additional pause and stress-are foregrounded into the focus of the reader's attention.

Chiasmus is a figure of speech in which words, grammatical constructions, or concepts are repeated in reverse order, in the same or a modified form. In other words, the clauses display inverted parallelism. For instance: "He knowingly led and we followed blindly. Swift as an arrow flying, fleeing like a hare of raid". "Bad men live that they may eat and drink, whereas good men eat and drink that they may live" (Socrates, V-th century B.C.).

Merism is a figure of speech by which something is referred to by a conventional phrase that enumerates several of its constituents or traits. For example: "Hook, line and sinker" – "to swallow something hook, line and sinker" means to swallow it completely. "High and low" – "to search high and low" means to look for something everywhere. "Lock, stock and barrel" referring to the different parts of a gun. As merism it refers to the whole of any object. "Young and old" describing all the population. "Flesh and bone" referring to the body. "Search every nook and cranny" – search everywhere. "Sun, sea and sand" referring to a holiday destination.

It is necessary to mention that stylistic elements are widely used in literature and writing. **The stylistic elements** are the use of any of a variety of techniques to give an auxiliary meaning, idea or feeling to the literal or written. **A figure of speech** is any way of saying something other than the ordinary way.

Figurative language is language using figures of speech.

1. Figures, which are based on repetition. It is the most ancient figures.

Anaphora is a figure of beginning successive sentences, syntagms, lines, etc. with the same sounds, morphemes, words, or word-combinations, for example: "you, sir, are an unnatural, ungrateful, unlovable boy". Anaphora or unity of command is the repetition of sounds or words in the early passages of which is saying. These may be audio and lexical. For example: "Я стою у высоких дверей, Я слежу за работой

твоей.” (М.А.Светлов). “Я свой привет из тихих деревень Шлю девушка и юношам-поэтам: Пусть встретит жизнь их ласковым приветом, Пусть будет светел их весенний день, Пусть их мечты развеет белым цветом!” (И.А. Бунин).

Epiphora is the repeating of the words or passages at the end of the utterance. In verse it can be combined as anaphora so epiphora. For example: “Милый друг, *и в этом тихом доме* лихорадка бьёт меня. Не найти мне места *в тихом доме* возле мирного огня!” (А.А. Блок). “Не станет нас! А миру хоть бы что. Исчезнет след! А миру хоть бы что. Нас не было, а он сиял и будет!”

Anadiplosis is a repetition in which the end of one syntactical construction is doubled due to repeat it in the beginning of the following construction.

Parallelism is the repetition of grammatical structures adjacent to emphasize their unity and imagery. **Syntactical parallelism** is the same (parallel) building located near several sentences, paragraphs. For example: “Уланы с пестрыми значками, Драгуны с конскими хвостами.” (М.Ю. Лермонтов). “Опускалось солнце далеко за садом, в море хлебов, наступал вечер, мирный и ясный, куковала кукушка в Трошином лесу, жалобно звенели где-то над лугами жалейки старика-пастуха Степы... Филин сидел и ждал ночи”.

Antithesis is the opposition, based on parallelism. Antithesis means contrasting relationship between two ideas. Antithesis emphasizes the contrast between two ideas. The structure of the phrases / clauses is usually similar in order to draw the reader’s or listener’s attention directly to the contrast. For instance: “That’s one small step for a man, one giant leap for mankind” (Neil Armstrong). “*Богатый* и в будни *пирует*, а *бедный* и в праздник *горюет*”.

Overlay is a compound of which cannot be united, zeugma.

2. Figures, which are constructed on changing of the parts inside the syntactical constructions. Inversion is based on the change of arrangement of parts within the syntactical construction. Its objective is increased an expression and expressive speech.

Parenteza (inset) - the figure is the fact that the sentence is grammatically broken, since the proposal includes an additional message.

Parenthesis means additional **information**. The normal progression of a sentence is interrupted by extra information or explanations enclosed in commas, brackets or dashes. The extra information can be a single word, a phrase or even a sentence. Depending on the importance attached to it, additional information can be enclosed in brackets, commas or dashes. For examples: “We (myself, wife Lorraine and daughters Caroline and Joanna) boarded our boat “Lynn”, a Duchess class vessel barely a year old, at Black Prince Holiday’s Chick boatyard”. “Connor, Amy’s boyfriend, bought the tickets”. “The boats have remarkably few controls and we were given a thorough briefing about “driving” ours – along with advice on mooring, lock operation and safety considerations – by Pauline, who even set off with us for a few minutes to ensure we were confident”.

3. Figures, which are related to the change in volume of the utterance.

Ellipsis is a skip of unimportant words to strengthen the role of the rest. Ellipsis or elliptical construction is the omission of a word or words or a part of a sentence that follows logically. It is typical of oral speech. It refers to constructions in which words are left out of a sentence but the sentence can still be understood. Ellipsis helps us avoid a lot of redundancy. In fact there is a lot of redundancy in language and it can be surprising how much can be left out without losing much meaning, particularly when there are contextual clues as to the real meaning. Some examples of ellipsis are listed below: “Lacy can do something about the problem, but I don’t know what (she can do.) She can help with the housework; Nancy can (help with the housework), too. John can speak seven languages, but Ron can speak only two (languages)”. The words between parentheses can be omitted and the sentences can still be meaningful. “Кто куда, а я – в сберкассу!” (В.В.Маяковский). “Ты открыл утром глаза, переполненный жаждою счастья. И с детской доверчивостью, с открытым сердцем кинулся к жизни: скорее, скорее!”

Ellipsis is a deliberate omission of at least one member of the sentence. For instance: “What! all my pretty chickens and their dam at one fell swoop?” (W.Shakespeare). “In manner, close and dry. In voice, husky and low. In face, watchful behind a blind”. (Ch.Dickens). “His forehead was narrow, his face wide, his head large, and his nose all one side” (Ch.Dickens).

Aposiopesis means stopping abruptly and leaving a statement unfinished. By I.R.Galperin’s opinion “aposiopesis is a stopping short for rhetorical effect”. Used mainly in the dialogue or in the other forms of narrative imitating spontaneous oral speech because the speaker’s emotions prevent him from finishing the sentence (V.A.Kucharenko). For example: “You just come home or I’ll ...” “Good intentions, but ...”

Default is that the author has deliberately not fully expresses the idea, provides the reader to think through the statement.

Apokoinu is the omission of coordinative or subordinate words. It is typical of spontaneous or illiterate speech. The term “apokoinu” is derived from Greek which means “with a common element”. The examples of apokoinu constructions: “There was a door led into the kitchen”. (Sh. Anderson). “He was the man killed that deer”. (R.Warren). “There was no breeze came through the door”. (E.Hemingway). “I bring him news will raise his dropping spirits”. (O.Jespersen).

Adoption is characterized by what the speaker emphasizes that sent the message is well known.

Apostrophe is a figure of speech which consists in addressing an absent, dead or invented person, as well as animals and things.

Parallel construction is a figure based on the use of the similar syntactic pattern in two or more sentences or syntagmata, for example: “When the lamp is shattered.... When the cloud is scattered...”.

4. Rhetorical figures to emphasize the expressive speech: 1) a rhetorical question is used to strengthen the approval; 2) a rhetorical appeal - is emphatic appeal to someone or somewhere to enhance expression; 3) rhetorical exclamation is an emotive proposal.

Rhetorical question is not placed in order to obtain an answer to it, and to draw the reader's attention. For instance: "Знаете ли вы украинскую ночь? О, вы не знаете украинской ночи!" (Н.В.Гоголь). "Пока дети были малы, на первом месте был как будто Петр Кириллыч. Но что он мог? Кто кем владел: он дворовыми или дворовые им?"

Rhetorical appeal is a stylistic figure, consisting underlined address to anyone or anything to enhance the expressiveness of speech. Rhetorical appeal are not so much for naming the addressee speech how to express their attitude to this or that object, giving it a characteristic more expressiveness. For instance: "Цветы, любовь, деревья, праздность. Поля! Я предан вам душой". Шуми, шуми, *послушное ветрило*, волнуйся подо мной, *угрюмый океан*. (А.С.Пушкин).

Rhetorical exclamation is the construction of speech in which a form approved by the exclamations of a particular concept. Rhetorical exclamations reinforce the message expression of feelings. For instance: "Как холодно, росисто, и как хорошо жить на свете! Хороша и мелкопоместная жизнь!" (И.А.Бунин). "Эх, тройка! Птица тройка!" (Н. В. Гоголь).

It is necessary to mention that semantic figures of co-occurrence are: 1) figures of identity (here belong: simile; quasi-identity; replacers); 2) figures of inequality (here belong: specifics; climax; anti-climax; pun; zeugma; tautology; pleonasm); 3) figures of contrast (here belong: oxymoron; antithesis).

In Stylistic Lexicology we distinguish syntactical stylistic devices with redundant elements. There are: asyndeton, polysyndeton, anadiplosis (or catch repetition), anaphora, epistrophe (or antistrophe, or epiphora), symploce, amplification, prolepsis, hypophora, erotesis, and repetitions.

Asyndeton is a deliberate omission of conjunctions, cutting off connecting words. It helps to create the effect of terse, energetic, active prose (V.A.Kucharenko). Asyndeton consists of omitting conjunctions between words, phrases, or clauses. In a list of items, asyndeton gives the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account. For example: “Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered” (Galsworthy).

Polysyndeton is a figure of speech which consists in the combination of Homogeneous parts of sentence by mean of the same conjunction, for example: “and of the golden lyre, And of the golden hair...” Polysyndeton is the use of conjunction between each word, phrase, or clause, and it thus structurally the opposite of asyndeton. The rhetorical effect of polysyndeton, however, often shares with that of asyndeton a feeling of multiplicity, energetic, enumeration and building up. Polysyndeton is a repeated use of conjunctions. It is used to strengthen the idea of equal logical or emotive importance of connected sentences (V.A. Kucharenko). For example: “By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed” (A.Tolkien).

Anadiplosis (or **catch repetition**) is repeating the last word of one phrase, clause, or sentence at or very near the beginning of the text. It can be generated in series for the sake of beauty or to give a sense of logical progression (...a, a...). For example: “Pleasure might cause her *read*, *reading* might make her know, ...”

Anaphora is the repetition of the same word or words at the beginning of successive phrases, clauses or sentences, commonly in conjunctions with climax and with parallelism (a..., a...). For example: “Slowly and grimly they advanced, *not knowing what* lay ahead, *not knowing what* they find at the top of the hill”.

Epistrophe (also called **antistrophe** or **epiphora**). Forms the counterpart to anaphora, because the repetition of the same word or words comes at the end of

successive phrases, clauses, or sentences (...a, ...a). For example: "I wake up and *I'm alone* and I walk round Warley and *I'm alone*; and I talk with people and *I'm alone* and I look at his face when I'm home and it's dead" (J.Braine).

Symploce. Combining anaphora and epiphora, so that one word or phrase is repeated at the beginning and another word or phrase is repeated at the end of successive phrases, clauses or sentences (a...b, a...b). For example: "*To think clearly and rationally* should be a major goal for *man*, but *to think clearly and rationally* is always the greatest difficulty faced by *man*."

Amplification. Involves repeating a word or expression while adding more detail to it, in order to emphasize what might otherwise be passed over. For example: "*Pride - boundless pride* is the bone of civilization".

Prolepsis is the use of co-referential pronoun after a noun or a proper name. Typical of spontaneous speech. For example: "*John, he* doesn't like loud music".

Hypophora consists of raising one or more questions and then proceeding to answer them, usually at some length. A common usage is to ask the question at the beginning of a paragraph and then use that paragraph to answer it.

Erotesis (or rhetorical question). Differs from hypophora in that it is not answered by the writer, because its answer is obvious or obviously desired, and usually just a 'yes' or 'no'. It is used for effect, emphasis or provocation, or for drawing a conclusionary statement from the facts at hand. For example: "For if we lose the ability to perceive our faults, what is the good of living on?"

Cultural frame is a data structure designed to represent a stereotyped situation "[Minsky 1978, p. 254]. More detail we can say that the frame is a conceptual structure for declarative knowledge representation of typed thematically unified situation containing slots interconnected certain semantic relations (А.Н. Баранов, Введение в прикладную лингвистику).

We also must mention that there are different types of repetition.

Repetition is an expressive means of language used when the speaker is under the stress of strong emotion. It shows the state of speaker. As a repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which repeated unit occupies in the sentence (utterance) repetition is classified:

anaphora - the beginning of two or more successive sentences (clauses) is repeated – a..., a..., a... The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background textile non-repeated unit, which, through its novelty, becomes foreground;

epiphora - the end of two or more successive sentence (clauses) is repeated- ..a,...a,...a. The main function of epiphora is to add stress to the final words of the sentences;

framing - the beginning of the sentence is repeated in the end, thus forming the “frame” for the non- repeated part of the sentence (utterance)-a..a. The function of framing is to elucidate the notion mentioned in the beginning of the sentence;

catch repetition (anadiplosis or linking or reduplication) the end of one clause (sentence) is repeated in the beginning of the following one -...a, a... it makes the whole utterance more compact and complete. Framing is most effective in singling out paragraphs;

chain repetition presents several successive anadiplosis- ..a, a...b, b...c, c. The effect is that of the smoothly developing logical reasoning;

ordinary repetition has no definite place in the sentence and the repeated unit occurs in various positions- ...a, ...a..., a.../ ordinary repetition emphasizes both the logical and emotional meanings of the reiterated word;

successive repetition is a string of closely following each other reiterated units- ..a, a, a... this is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

Lexical repetition is a repetition of the same words, phrases with the help of which the text is allocated a key concept. For instance: “И вот мама приготовила на *три* дня *три* обеда, *три* завтрака и *три* ужина и показала мальчикам, как их нужно разогревать”. (Е. Шварц). “Заботиться о чистоте стало некому, и тёмные бревенчатые стены, темные полы и потолки, темные тяжелые двери и притолоки, старые образа, закрывавшие своими суздальскими ликами весь угол в зале, скоро и совсем почернели”.

Synonym repetition. The repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance. There are two terms frequently used to show the negative attitude of the critic to all kinds of synonym repetition:

a) **pleonasm** - the use of more words in a sentence than are necessary to express the meaning; redundancy of expression;

b) **tautology** - defined as the repetition of the same statement; the repetition of the same word or phrase or of the same idea or statement in the other words; usually as a fault of style.

Resuming our investigation we come to conclusion that in non-cognate languages, i.e. Azerbaijani, English and Russian the stylistic using of the phraseological units, which are lexically indivisible totality, holistic meaningfully, reproduced in the form of ready speech units is wide-spread in different styles of speech: belles-lettres style (poetry, emotive prose, drama), in colloquial everyday speech, in professional fields, in literary speech, in diplomacy, in fiction, in journalism, publicist (oratory and speeches, essay, article), newspaper (brief news items, headlines, ads, editorial), scientific prose due to their expressive power by means of various stylistic means.

There are known Figures of Replacement (Tropes) which divided into two classes: figures of quantity and figures of quality. **Figures of quantity** which are hyperbole or overstatement, i.e. exaggeration and meiosis or understatement,

i.e. weakening. **Figures of quality** which are metonymy, metaphor, irony. **Figures of quantity** which are hyperbole, meiosis.

Thus, in the conclusion, we may say, that the learning of modern **Stylistic Lexicology** is actual, as it studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context. After studying the classification of the stylistic means, their values in human life, its meaning in use, it's time to notice that up to day the stylistic devices remain relevant not only in the work of the writers, but also in our social life.

It is necessary to remember just only that well-educated man should follow the main recommendations laid down in the quote from Jonathan Swift: "Proper words in proper places" – "Правильные слова в нужном месте" – "Yerində deyilən söz", by the way, with an appropriate intonation.

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FOR NOTES
