

**Linguistic Approach to the Usage of Lexical and Syntactical Stylistic Devices in the Novels of Katherine Mansfield****Adambaeva Nafisa Qodirberganovna**

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**Abstract:** The article discusses about the use of stylistic devices (metonymy, metaphor, irony..., which are based on dictionary and contextual meaning, denotational, and connotational meaning) in Katherine Mansfield's works.

**Keywords:** Metaphor, metonymy, irony, hyperbole, inversion, "A cup of tea", "Miss Brill".

Stylistics, sometimes called lingo-stylistics, is a branch of linguistics; it has been more or less definitely outlined. It deals mainly with two independent tasks:

- A. The investigation of the inventory of social language media which by their 333ontological features secure the desirable effect of the utterance.
- B. Certain types of text (discourse) which due to the choice branch and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objective of stylistics are clearly discernable as separate fields of investigation.

The word style is derived from the Latin word "stylus" which meant a short stick sharp at one end and feat at the other used by the Romans for writing on wax tablets.

The birth of SDs is a natural process in the development of language media. Language units which are used with more or less definite aims of communication in various passages of writing and in various functional styles begin gradually to develop new features, a wider range of functions, thus causing polyfunctionality.

There are three types of Stylistic devices:

Lexical stylistic devices

Lexico-syntactical devices

Among them we shall speak about lexical stylistic devices. Lexical stylistic devices include metaphor, metonymy and irony which are based dictionary and contextual meaning, i.e. denotational and connotational meanings<sup>1</sup>.

Metaphor is a lexical device which is based on contextual did dictionary, which is also based on transference of one meaning to another thing.

The wind kissed the flowers gently.

Here the action of a person is transferred to the natural event. (Personification)

Irony is a stylistic device, which is also based on dictionary and contextual meanings. Only here the meaning of the word in context will be opposite to the meaning in dictionary.

<sup>1</sup>Гальперин И.Р. Очерки по стилистике английского языка. – Ленинград. – стр.154

It was pleasure to have no money and shelter in a big city.

Pleasure means enjoy in dictionary meaning but in context its meaning is vice-verse, in negative meaning.

Metonymy is the change of words which are associated with the first meaning, but it is not likening.

*The may looked a rather old forty-five.*<sup>2</sup>

Hyperbole. Another stylistic device which also has the function of intensifying one certain property of the object described is h y p e r b o l e.

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject, or partially so that the object precedes the subject-predicate pair.<sup>3</sup>

The author of the story under discussion is Katherine Mansfield - a prominent modernist writer of short fiction. Her stories often focus on moments of disruption and frequently open rather abruptly.

«A Cup of Tea» - is psychological short story. The plot is centered round the main heroine's emotional state, her inner thoughts which completely revealed through the use of images, dialogues, monologues and other stylistic tools.<sup>4</sup>

The theme of social distinction runs through the text. The author reveals the selfishness of the upper society.

The story is written in ironic key, K. Mansfield ridicules such vices of the protagonist as selfishness, avarice, arrogance and constant need for being pleased and entertained.

The text presents a piece of narration and skillfully comprises such types of narration as description, dialogue, represented speech and account of events. The text can be divided into 3 parts. In the first part there is a description of Rosemary, her appearance and family. At the second part we learn about her desire to help the poor girl and in the last part we learn about Rosemary's worry for Philip's swords.

The main character is Rosemary Feel, her husband and the beggar serve to bring out different sides of Rosemary's personality.

Rosemary Fell – is a rich arrogant member of the British upper class. The author uses direct methods of her characterization through the chain of epithets («*young, brilliant, extremely modem*»), prolonged with parallel construction («*exquisitely well dressed, amazingly well read in the newest of the new books*»), litotes («*was not exactly beautiful. No, you couldn't have called her beautiful*»), rhetorical questions («*Pretty?*»). The very name of the main heroine Rosemary is an example of antonomasia, this stylistic device reveals the idea of hothouse conditions to which the main heroine is got used to.

K. Mansfield uses gradation prolonged with the repetition of word «rich» to emphasize the great fortune of Rosemary's family: « They were rich, really rich, not just comfortably well off, which is

<sup>2</sup>Саломян Л.С. О физиологии эмоционально-эстетических процессов // Содружество наук и тайн творчества. – Москва: Высшая Школа, 1968. стр.78

<sup>3</sup>www.stylistics.google.com

<sup>4</sup>www.referatz.com

odious and stuffy and sounds like one's grandparents». The author enhances the image of her as a very rich person by the comparison that goes further: «But if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street», thus pointing out the consciousness of the class distinctions that exist between Rosemary and the reader, and the polysyndeton in her words in the shop: «I want those and those and those». This conveys the idea that money is nothing for her and she can possess anything she wants.

Rosemary treats the world as if belonged to her, where she can buy everything and almost everyone, but she refuses to face the fact, that she is scared by the reality, the detachments supports this idea : « There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful». The encounter with Miss Smith, a young beggar, gives Rosemary the chance to regain the comfortable feeling of superiority and the compensate for that moment of weakness.

I think that this story reveals the women's essence and not every man can understand this story. The woman is afraid of losing her man. And there are no any circumstances to force her to leave the rival next to her husband.

The author uses some special stylistic devices:

There are **imperatives**: (“Come and sit down.” “Don’t cry.” “Do stop crying.” “Kiss me.”)

In the dialogues between Rosemary and Mrs. Smith there are a lot of **questions** (“Would you let me have the price of a cup tea?” “A cup of tea? Then have you no money at all?”)

Mrs. Smith uses **polite requests** such as:

“May I speak to you a moment?”

“Would you let me have the price of a cup of tea?”

**Exclamations** are used by Rosemary to express her ideas: (“Charming!” “How extraordinary!”)

There is a **repetition**: (Pretty! Absolutely lovely! Pretty! Lovely!), **pauses** which introduced by suspension marks, dash, fill-ups (*oh, er, well ats.*) and of course there are a lot of adjectives (*beautiful, cruel, stumpy, little, shy*)<sup>5</sup>.

The short story “Miss Brill” by Katherine Mansfield gives great insight into how lonely people can begin to warp their perception of the world around them, causing them to unwittingly deny their loneliness, causing their twisted perception of the world to crumble. The main character, Miss Brill, sits in the park and eavesdrops on other conversations. She wears a fox pelt around her neck and strokes it as she listens in on other people's conversations. She is a lonely foreigner, yet she doesn't realize it. The lack of realization causes her to distort the world around her.

Through all the characterization techniques used by Mansfield, Miss Brill becomes a character who eventually realizes the truth about herself. Mansfield uses irony when Miss Brill “went into the little dark room- her room like a cupboard”.

Incorporating the cupboard in the final revelation shows that Miss Brill realizes that she is like the old couple in the park. When Miss Brill lays the fox fur back inside its box, she puts the lid on and “thought she heard something crying.” The crying was Miss Brill herself, which is how Mansfield causes the reader to feel sympathy for her. This is also a way that the author reveals a compassionate tone. The irony, repetition, motifs, and revelations in the story cause the reader to grow with Miss Brill, causing a stronger reaction in the pathos of the reader.

<sup>5</sup>Высшая Школа, 1981. – стр. 90

Widely anthologized, “Miss Brill” is considered as one of Katherine Mansfield's finest pieces of short fiction. It is a remarkably rich and innovative work that incorporates most of Mansfield's defining themes: isolation, disillusionment and the gap between expectations and reality. It is about how the heroine, a woman by the name of Miss Brill, old, desolate, probably widowed, stubbornly defies a virtually inescapable fate, yet is finally compelled to concede defeat<sup>6</sup>.

The plot of the story is simple, and the themes are by no means uncanny. What merits our attention is, indeed, the way Mansfield narrates the story and the language she employs in the whole process of narration. Generally speaking, the style of this particular text, is delicate, poetic, and ironic; it is characterized by a subtle sensitivity to mood and emotion, revealing the inner conflicts her characters face and resolve.

Another distinctive feature of Mansfield's writing style, as is revealed by a scrutiny of “Miss Brill”, is her generous use of figurative languages, metaphors and similes in particular. Among the myriad similes that occur in the text, there is one of special significance.

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<sup>6</sup>Самуэлян Н.А. О'Henry. Selected Stories. – Москва: Менеджер, 2005.