

ОБ ИЕРАРХИИ КОМПОНЕНТОВ В СЕМАНТИЧЕСКОЙ СТРУКТУРЕ ФРАЗЕОЛОГИЗМОВ

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Резюме

В статье исследуется проблема семантико-структурной иерархии гендерных фразеологизмов азербайджанского языка. Автор опираясь на данные установленные теорией концепта исследует и выявляет специфику семантической структуры гендерных фразеологизмов, в частности гендерных концептов, фреймов, слотов, а также фрейм-сценариев.

ABOUT THE COMPONENT HIERARCHY IN THE SEMANTIC STRUCTURE

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Summary

The article examines the problem of the semantic-structural hierarchy of gender phraseological units in the Azerbaijani language. Based on the data established by the concept theory, the author explores and reveals the specifics of the semantic structure of gender phraseological units, in particular gender concepts, frames, slots, and frame scenarios.

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THE STYLISTIC PECULIARITIES OF LEXICAL STYLISTIC DEVICES

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Annatation: *Style –it is a method of using language tools in a balanced manner. Lexical Stylistic Devices are based on a peculiar use or interaction of lexical meanings within a word or word combination. The word's interplay of the primary dictionary meaning and a meaning which is imposed on the word by a microcontext may be traced along different lines. The expressive means of English and the stylistic devices used in the literary language can only be understood when a through knowledge of the phonetic, grammatical and lexical data of the given language has been attained.*

Açar sözlər: leksik üslub vasitələri, metafora, metonimiya, epitet, zeuqma, ironiya, bənzətmə(təşbeh), perifraz, ifadəli vasitələr, dil.

Key words: lexical stylistic devices, metaphor, metonymy, epithet, zeugma, irony, simile, periphrasis, expressive means, language.

Ключевые слова: лексико-стилистические приемы, метафора, метонимия эпитет, зевгма, ирония, сравнение, перифраза выразительные средства, язык.

The problem of stylistics for the last time attracts more and more attention of theoreticians, linguists, teachers of native and foreign languages and interpreters. Because the ability to see the aim of using language devices, gives us the possibility to understand deeply the content of the work, where the language expressions play a big role.

Most of the readers enjoying the perfection of form of the fiction are not able to define what exactly creates such kind of feeling of esthetic enjoyment. Using different stylistic

devices let us deeply get to the idea what is more it gradually teaches the reader to see the definite purpose in using of these devices.

It is known that in teaching foreign languages we usually pay attention to the form because it is new, not usual and that is why it demands an intent examination and analyze for understanding the content.

Stylistic devices also play an important role for translators. The methods of translation directly connected with the transmission of particular feature of language expression and original but it is impossible without a stylistic analyze of original language. Only when we clearly understand from the expressions in its art aesthetic function we can reach an identical translation of a fiction. Such kind of experience also helps teachers. Because students can be interested in reading in their foreign language lessons only that time when that process of reading afford them a pleasure.

There are different terms to denote those particular means in linguistics by which a writer obtains his affect. Expressive means, stylistic devices and other terms are used indiscriminately. For our purposes it is necessary to make a distinction between expressive means and stylistic devices.

All stylistic means of a language can be divided into expressive means, which are used in some specific way, and special devices called stylistic devices.

The expressive means of a language are those phonetic means, morphological forms, and means of word building, and lexical, phrase logical and syntactical forms.

Phonetic is the most powerful expressive means of any language. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pulsation, drawling out certain syllables, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically.

At the lexical level there are a great many words which due to their inner expressivities, constitute a special layer. There are words with emotive meaning only, like interjections, words which have both referential and emotive meaning only, like some of qualitative adjectives, words which retain twofold meaning; denotative and connotative; or word belonging to special groups of literary English. The expressive power of these words cannot be doubted. The same can be said of the set expressions of the language. Proverbs and sayings as well as catch words form a considerable number of language units which serve to make speech emphatic.

At the syntactical level there are many construction which, being set against synonymous ones, will reveal a certain degree of logical and emotional emphasis.

The expressive means of the language are studied respectively in „ manuals of phonetics, grammar, lexicology and stylistics. Stylistics, however, observes not only the nature of an expressive means, but also its potential capacity of becoming a stylistic device. Stylistic device is a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level and there by present a generative model. Most stylistic devices may be regarded as aiming at the further intensification of the emotional or logical emphasis contained in the expressive means.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. Expressive means are commonly used in language, and are therefore easily predictable. Stylistic devices carry a greater amount of information because if they are at all predictable they are less predictable than expressive means. It follows that stylistic devices must be regarded as a special code which has still to be deciphered stylistic devices are used sparingly, lest they should overburden the * utterance with information. Not every

stylistic use of a language fact will come under the term SD. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use.

Stylistic devices of a highly developed language like English or Russian have brought into a literary language a separate body of means of expression which have won recognition as a constituent to be studied in the branch of language study named Stylistics.

The study of the linguistic nature of SD's in any language therefore becomes an essential condition for the general study of the function of the SD's and ultimately for the system of the language in general, not excluding such elements of language as deal with the emotional aspect.

Words in a context may acquire additional lexical meanings not fixed in dictionaries, what we have called contextual meanings. It may sometimes deviate from the dictionary meaning to such a degree that the new meaning becomes the opposite of the primary meaning. This is especially the case when we deal with transferred meanings. Transferred meaning is the interrelation between two types of lexical meaning: dictionary and contextual.

The transferred meaning of a word is fixed in dictionaries as a result of language and frequent use of the word other than in its primary meaning.

When, we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which two meanings interact.

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

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. It is a transfer of a name based on the association of similarity and thus is actually a hidden comparison. It presents a method of description which likens one thing to another by referring to it as if it were some other one.

Metaphors can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, and adverbs and sometimes even in the auxiliary parts of speech, as in preposition. Metaphors, like all stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected 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 or dead metaphors.

Genuine metaphors are regarded as belonging to language –in-action or speech metaphors; trite metaphors belong to the language –as-system, and are usually fixed in dictionaries as units of the language. If the metaphors in the word can hardly be felt and refreshed by the context which will give it a second life than such metaphors are called sustained or prolonged.

The metaphor is often defined as a compressed simile. But this definition lacks precision. As the metaphor aims at identifying the objects, while the simile aims at finding some point of resemblance by keeping the objects apart. That is why these two stylistic devices are viewed as belonging to two different groups of SDs.

They are different in their linguistic nature. The degree of identification of objects or phenomena in a metaphor varies according to its syntactic function in the sentence and to the part of speech in which it is embodied. Thus when the metaphor is expressed in a noun-predicative, the degree of identification is very low. This due to the character of the predicative relation in general. The metaphor in this case can be likened to an epithet.

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

Metonymy is based on the following most common types of relation:

1.The concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion; 2.The relation of proximity; 3.The container instead of the thing contained; 4.The material instead of the thing made of it; 5.The instrument which the doer uses in performing the action instead of the action or the doer himself.

Metonymy has primarily a referential function, that is it allows us to use one entity to stand for another. Metonymies are not random or arbitrary occurrences. Metonymy concepts allow us to conceptualize one thing by means of its relation to something else.

An Epithet is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. An epithet always expresses the author's individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating, it is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Epithets may be classified from different stand points: semantic and structural. Semantically, epithets may be divided into two groups: those associated with the noun following and those unassociated with it. Associated epithets are those which point to a feature which is essential to the objects they describe, for instance. Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, a feature which may be so unexpected as to strike the reader by its novelty.

The process of strengthening the connection between the epithet and the noun may sometimes go so far as to build a specific unit which does not lose its poetic flavor. Such epithets are called fixed and are mostly used in ballads and folk songs.

Structurally, epithets can be viewed from the angle of:

A) composition

B) distribution

Compositional epithets divided into simple, compound and phrase epithets. Simple epithets are ordinary adjectives. Compound epithets are built like compound adjectives.

In phrase epithets a phrase and even a whole sentence may become an epithet if the main formal requirement of the epithet is maintained. But unlike simple and compound epithets, which may have pre-or post position, phrase epithets are always placed before the nouns they refer to.

Another structural variety of the epithet is the one which we shall term reversed. The reversed epithet is composed of two nouns linked in, an, of phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described.

The epithets is a direct and straightforward way of showing the author's attitude towards the things described, where as other stylistic devices even image bearing ones, will reveal the author's evaluation of the object only indirectly.

Simile is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (in contrast to a comparison which compares things belonging to the same class and is not a figure of speech).The comparison is formally expressed by the words "as", "like", "as if", "such as", "seem".e.g.

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

Irony is a stylistic device based on simultaneous realization of two logical meanings- dictionary and contextual, but the two meanings stand in opposition to each other.

Irony must not be confused with humor, although they have very much in common . Humor always causes laughter. That is funny must come as a sudden clash of the positive and

the negative. In this respect irony can be likened to humor. But the function of irony is not confined to producing a humorous effect.

Polysemy is a generic term the use of which must be confined to lexicology as an aspect of the science of language. In actual speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes.

There are special stylistic devices which make a word materialize two distinct dictionary meanings. They are Zeugma and the Pun.

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making two meanings conspicuous in this particular way, each of them stands out clearly.

The pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects. The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers.

Periphrasis is the renaming of an object by a phrase that brings out some particular feature of the object. The essence of the device is that it is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrases. The others are speech periphrases.

Periphrasis as a stylistic device is a new, genuine nomination of an object, a process which realized the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, but at the same time preserving in the mind the ordinary name of the concept.

Stylistic periphrases can also be divided into logical and figurative. Logical periphrases is based on one of the inherent properties or perhaps a passing feature of the object. Figurative periphrases is based either on metaphor or on metonymy.

The article consisted of a theoretical part which includes all Lexical Stylistic Devices: metaphor, metonymy, epithet, simile, irony, periphrasis, zeugma and pun. I tried to write as much information as possible about the peculiarities of English stylistic devices especially lexical stylistic devices which study the structural functions of sentence and interrelation of direct and indirect meanings.

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LEKSİK ÜSLUB VASİTƏLƏRİNİN XÜSUSİYYƏTLƏRİ

Məmmədova Süsanə Məqsəd qızı

Xülasə

Üslub –dil vasitələrindən məqsədyönlü şəkildə istifadə üsuludur. Leksik üslubi vasitələr söz və ya söz birləşməsində leksik mənaların özünəməxsus istifadəsinə və ya qarşılıqlı təsirinə əsaslanır. Sözün ilkin lüğət mənası ilə mikrokontest tərəfindən sözə qoyulan mənanın qarşılıqlı əlaqəsi müxtəlif xətlər üzrə izlənilə bilər. İngilis dilinin ifadə vasitələrini və ədəbi dildə istifadə olunan üslub vasitələrini yalnız həmin dilin fonetik, qrammatik və leksik məlumatları ilə tanış olduqda başa düşmək olar.

СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ ЛЕКСИКО-СТИЛИСТИЧЕСКИХ СРЕДСТВ

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Резюме

Стиль –это способ сбалансированного использования языковых средств. Лексико – стилистические приемы основаны на своеобразном употреблении или взаимодействии лексических значений внутри словосочетания. Взаимодействие слова первичного словарного значения и значения наложенного на слово микроконтекстом, можно проследить по разным линиям.Выразительные средства английского языка и стилистические приемы, используемые в литературном языке, могут быть поняты только тогда, когда достигнуто глубокое знание фонетических, грамматических и лексических данных данного языка.

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THE INFLUENCE OF INDIVIDUAL - PSYCHOLOGICAL QUALITIES OF A PERSON ON THE EFFECTIVENESS OF TEACHING A FOREIGN LANGUAGE

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Annotation: An individual approach to teaching is one of the urgent problems of the methodology of teaching foreign languages at school. This problem is not new. However, probably, all the diversity of its aspects, all its significance in solving the whole variety of tasks in the learning process is not fully disclosed.

The term "individual approach" itself is understood as a system of didactic means of organizing the educational process in a foreign language, which includes changing the form of the lesson, purpose, content, and process. An individual approach to teaching a foreign language is considered as a complex pedagogical phenomenon that determines the effectiveness of teaching a foreign language and involves the active role of the subject of educational activity.

Açar sözlər: fərdi yanaşma, xarici dilin tədrisi, tədrisin aspektləri, pedaqoji təcrübə, tələbələrin xüsusiyyətləri

Ключевые слова: индивидуальный подход, обучение иностранному языку, аспекты обучения, педагогическая практика, характеристика студентов