



EXPRESSIVE MEANS AND STYLISTIC DEVICES OF JARGONISMS METAPHOR, METONYMY

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Abstract: This article deals with the general information about jargonisms and expressive means and stylistic devices of it. And also the notions of metaphor and metonymy, their types and their usage are explained by several examples.

Key words: jargon, jargonism, stylistic devices, metaphor, metonymy.

In the non-literary vocabulary of the English language there is a group of words that are called jargonisms. Jargon is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them. The traditional meaning of the words is immaterial, only the new, improvised meaning is of importance. Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them. They may be defined as a code within a code, that is special meanings of words that are imposed on the recognized code—the dictionary meaning of the words.

Jargonisms are social in character. They are not regional. The jargons well known in the English language are: the jargon of thieves, jazz people, the army (military slang), sportsmen and many others. Jargonisms are emotive synonyms to neutral words. Jargonisms do not always remain within a given social group. Some of them penetrate into other social groups and sometimes become recognized in the literary language, e.g.: ban, kid, etc.

Jargonisms are used in emotive prose as expressive means to depict the natural speech of a character belonging to some social group. Jargonisms are sometimes used with the special stylistic function - to imbue a word with a new figurative meaning and also to give a fresh emotive touch to the utterance.

Expressive means: fixed, sometimes normalized language facts aimed at intensifying and found on all language levels.

Stylistic devices: speech facts, created according to certain patterns, but each time a new. May be aimed at intensifying, or at creating an image, or both. If repeated, may turn into language facts.

The notion of expressive means. Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. *Phonetic expressive means* include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. *Morphological*



expressive means are emotionally coloured suffixes of diminutive nature: *-y (-ie)*, *-let* (*sonn^v auntie*, *girlies*). To *lexical expressive means* belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words always contains at least one neutral synonym. For ex-*le*, the neutral word *money* has the following stylistically coloured equivalents: *ackers* (*slang*), *cly* (*jargon*), *cole* (*jargon*), *gelt* (*jargon*), *moo* (*amer. slang*), etc. A chain of expressive synonyms used in a single utterance creates the effect of climax (gradation). To *syntactic expressive means* belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. The neutral sentence "*John went away*" may be replaced by the following expressive variants: "*Away went John*" (stylistic inversion), "*John did go away*" (use of the emphatic verb "*to do*"), "*John went away, he did*" (emphatic confirmation pattern), "*It was John who went away*" ("*It is he who does it*" pattern).

The notion of stylistic devices. Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. According to principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology.

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

The idea that metaphor is based on similarity or affinity of two (corresponding) objects or notions is, as I understand it, erroneous. The two objects are identified and the fact that a common feature is pointed to and made prominent does not make them similar. The notion of similarity can be carried on *ad absurdum*, for example, animals and human beings move, breathe, eat, etc. but if one of these features, i.e. movement, breathing, is pointed to in animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity.

Originally, metaphor was a Greek word meaning "transfer". In stylistics, a metaphor is defined as an indirect and compressed comparison between two or more seemingly unrelated subjects that typically uses "is a" to join the subjects. For example: "The moon is a ghostly galleon". Metaphor is present in written language back to the earliest surviving writings. Types of metaphor: An extended metaphor, also called developed = prolonged = sustained metaphor (=развернутая метафора) sets



up a principal subject with several subsidiary subjects or comparisons. Shakespeare's extended metaphor in his play, it is a good example:

"All the world's a stage and all the men and women merely players: They have their exits and their entrances;

And one man in his time plays many parts His acts being seven ages. "

Metaphor, as all other SDs, is fresh = original = genuine when first used, and trite = dead = stale when often repeated. A dead metaphor is one in which the sense of a transferred image is not felt any more. Example: "to grasp a concept", "leg of a table", "sunrise", "face of a watch". Dead metaphors, by definition, normally go unnoticed. An active metaphor, by contrast to a dead metaphor, is not part of daily language and is noticeable as a metaphor. Example: "YOU are my sun". A metaphor can be expressed by all notional parts of speech: noun, verb, adverb, adjective. Examples: The clock had struck, time was bleeding away. England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes.

If a metaphor shows likeness between inanimate and animate objects, it is **personification**. Examples: the face of London, the pain of the ocean.

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

Here also the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously. Only then can we state that a stylistic device is used. Otherwise we must turn our mind to lexicological problems, i.e. to the ways and means by which new words and meanings are coined. The examples of metonymy given above are traditional. In fact they are derivative logical meanings and therefore fixed in dictionaries. However, when such meanings are included in dictionaries, there is usually a label fig ('figurative use'). This shows that the new meaning has not replaced the primary one, but, as it were, co-exists with it.

Here are some more widely used metonymical meanings, some of which are already fixed in dictionaries without the label fig: the press for '(the personnel - connected with) a printing or publishing establishment', or for 'the newspaper and periodical literature which is printed by the printing press'. The bench is used as a generic term for 'magistrates and justices'. A hand is used for a worker, the cradle stands for infancy, earliest stages, place of origin, and the grave stands for death.

Metaphor and metonymy are both figures of speech where one word may be used in place of another. However, especially in cognitive science and linguistics, the two figures of speech work very differently. Metaphor works by the similarity between two concepts, but metonymy works by the association between them. When people use metonymy, they do not typically wish to transfer qualities from one referent to another as they do with metaphor: there is nothing crown-like about the king, press-like about reporters or plate-like about an entree.



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