



THE ANALYSIS OF STYLISTIC DEVICES IN THE “CENTAUR” BY JOHN UPDIKE

Sokhiba Zaripova

Bukhara State University “English literature” department

ABSTRACT

We know that a particular word can be used in both denotative and figurative connotations. To use words in a figurative sense, we use lexical-stylistic devices, which are phonetic, morphological, syntactic, and word-forming affixes that serve to emotionally or logically reinforce speech. Lexical and stylistic devices are divided into 4 groups:

- 1) Phonetic means of expression
- 2) Means of lexical expression
- 3) Means of syntactic expression
- 4) Means of lexico-syntactic expression

Key words: stylistics, literary work, metaphor, metonymy, personification.

When words that describe lexical expressions are used in both primary and secondary senses at the same time, the effectiveness of the sentence increases. One word is enough to make it effective. There are a number of means of lexico-syntactic expression:

Metonymy is a relationship between two types of lexical meanings. It is based on the emergence of clear relationships between things, in other words, things - events due to their closeness to each other, the name of one to another transferred.

Personification is a type of metaphor and a common literary tool. It is when you assign the qualities of a person to something that isn't human or that isn't even alive, such as nature or household items.

Exaggeration is a way of over-emphasizing something, either making it better or worse than it really is. Exaggeration can be used to communicate the importance of something, to create a lasting impression, or to evoke stronger feelings than otherwise.

“**The class burst into** the laughter. **The pain scaled** the slender core of his shin, whirled in the complexities of his nœ, and, swolle broader, more thundereous, **mounted** into his bowels. The laughter of the class graduating from **shrill bark** of surprise into a deliberately aimed **hootng**, seemed to crowd against him, to crush the privacy that he so much desired, a privacy in which he could be alone with his pain, gauging its strength, estimating its duration, inspecting its anatomy.”

In the above passage taken from “The Centaur”, several stylistic devices are used. In “**the class burst into laughter**” the writer used the art of **metonymy**, meaning that the whole class suddenly laughed. The following

sections, **The Pain Scaled and Mounted**, provide beautiful examples of **personification and exaggeration**. Because climbing is a human characteristic, the pain is personified. It is also exaggerated that the scream in the classroom rises from shrill bark to targeted hooting. Such stylistic devices help the protagonist to understand the pain of the shooting and the extent of the chaos in American schools at that time.

A metaphor is the transfer of the name of an object to another object on the basis of a certain similarity between them. The similarities between things and events can take many forms:

- Formal similarity between two objects. For example, the human ear and the cauldron ear;
- Similarities in the location of two objects. For example, the dog's tail, the plane's tail, and so on.
- Different aspects of objects can be used as a basis for similarities.

A **simile** is a figure of speech in which two essentially dissimilar objects or concepts are expressly compared with one another through the use of “like” or “as”.

“**The pain** extended a feeler into his head and **unfolded its wet wings** along the walls of his throat, so that **he felt** in his sudden scarlet blindness, to be **himself a large bird** waking from sleep. The blackboard, milky slate smeared with the traces of last night's washing, clung into his consciousness **like membrane**. **The pain** seemed to be **displaying** with its own hairy segments his heart and lungs, as its grip swelled in his throat he felt he was holding his brain **like a morsel** on a platter high out of hungry reach”.

In this part of the novel, three different types of stylistic devices are used: the first is a **metaphor**, in which he feels himself a large bird. On closer inspection, the protagonist is weakened by a thief in his body and is now exhausted **like an awakened bird**. The second is personification, in which the pain is **personified** by the words unfolded its wet wings. The third is the use of simile in the examples of like membrane, like a morsel.

Alliteration is used to create additional musical melody in the text. Its essence is the repetition of every word in a sentence that begins with the same sounds. Alliteration, like other vocal instruments, tones the main content of a sentence, attracts the reader's attention to a certain extent and enhances the emotional impact of the sentence. Alliteration has no independent meaning and its function is to create a sound image.

“**Hummel** was pathetic, Cadwell decided as he walked away. **Lonely devil**, couldn't stop talking, he couldn't let you go. No need for mechanics like him any more everything mass produced. Waste. If one wears out, get another. **Biff. Bang. Smas`em up**. Can only get one-eyed morons to work for him, wife sleeps all around town, Mobilgas moving in and now the rumor was Texaco too, Hummel was **dead and depressing**. Sniffing the point so matter – of – factly for poison.”

In this passage Hummel is referred to as the lonely devil. This is a beautiful example of the metaphor. That is, Hummel is like a devil because of his bad behavior, and it is here that the metaphor shows us how negative the character of the protagonist is. Biff Bang. The uniformity of the capital letters of words such as it indicates the use of alliteration.

“The fender shuddered unsteadily. Hummel’s shoulders tensed with effort and Caldwell clamped his teeth upon an outcry, for it seemed **the cutters were biting** not into a metal shaft but into a protruding nerve of his anatomy”

In this passage, personification through the word cutters were biting was used. As far as we know, biting is a characteristics of humans and animals, and inanimate objects cannot do that. Through the art of animation, Updike described how the clasps had a severe effect on Cadwell's nerves.

Parallel construction is a device, which may be encountered not so much in the sentence. The necessary condition in parallel construction is identical or, similar, syntactical structure in two or more, sentences or parts of a sentence,

“**The windows were opaquely spattered with paint from the outside; the walls between them were hung with wrenches aligned** by size, ballpeen hammers with taped handles, electric drills, screwdrivers a yard long, intricate sprocketed socketed tools whose names **and** functions he would never know, neat coils of frazzled wire, calipers, pliers, **and**, stuck **and** taped here and there in crevices **and** bare spots, advertisements, **toasted and tattered and** ancient.”

In the above passage, several stylistic means were used simultaneously. The windows were opaquely spattered and the walls between them were hung and aligned with wrenches and with paint from the outside is the perfect examples of parallel. The art of alliteration was used through the words repeated and **toasted, tattered** with the conjunction **and**. The simultaneous use of several stylistic devices is typical for the artistic style, which makes a particular landscape image more attractive.

“**Head high, eyes forward, mouth in a prim** determined set, he walked along the wall at his right hand. From the other side of the wall, where industrial arts were taught, arose the spurt and **crj, txz! aeiiii**, of wood being tortured. On his left he heard the children rust! **like** shingle in a threatening tide. He did not look around until he had gained the safety of the far doorway. Here Caldwell turned, to see if he had left tracks.

In this passage, head high, eyes forward, mouth in a prim parallel construction, **crj, txz!** The art of onomatopoeia was used through **aeiiii** and others. Because here there is an imitation of wood chipping. And through the like link the analogy is used.

“The Sun,” somebody in the class said, and Caldwell never knew who it was, because he was concentrating on Judith Lengel’s dull strained face and trying to tell her without words that she musn’t let her old man get her down. Relax, girl, you’ll get a mate. You’ll get a date and then a mate. And then you’ll rate. **(It would make a good Valentine — every once in a while Caldwell got an inspiration like this.)**

The structure of this passage and the art of analogy were used to repeat the vowel letters in the accented syllables of the words get, date, then, mate, then, rate, and to increase the melody in this work.

CONCLUSION

In The Centaure, the stylistic means, in turn, expand the possibilities of the language of the work of art, that is, the boundaries of the expressive, connotative, aesthetic, figurative features of the work. Different functional styles have expanded the artistic appeal of the work, enriched it with different terms, and played an important role in making it quieter and better delivered to the reader.

USED LITERATURE

1. Bakhtin, Mikhail M. *Problems of Dostoevsky's Poetics*. Ed. Caryl Emerson. Trans. Caryl Emerson. Minneapolis, MN: U of Minnesota P, 1984. Print.
2. Brandão, Luis Alberto. "Chronotope." *Theory, Culture & Society* 23. 2/3 (2006):133-134.EJC.07 Sept. 2011
3. Boynazarov F. Jahonadabiyoti. Toshkent. 2006. Centaur." *English Language Notes* 28.1 (1990): 62-66. *Academic Search Complete*. EBSCO. Web. 22 Oct. 2011.
4. Campbell, Jeff H. "Interview with John Updike." *Plath* 84 – 105.
5. IbrohimovaRa'no. Voqelikvafantastika. Toshkent. Muharrir. 2011.
6. IzzatSulton. Adabiyotnazariyasi. Toshkent. O'qituvchi. 1980.
7. J.R.R Tolkein. *The Hobbit*. New York. 2013.
8. John Ronald RuelTolkein. *Australian Dictionary of Biography*, National Centre of Biography, Australian National University. 1990. Volume 12. (MUP).
9. Jumayeva S. *Adabiyotshunoslikasoslari*. Navoiy. 2008.
10. Mirzayev S. *XX asro'zbekadabiyoti*. Toshkent. Yangiasravlod. 2005.
11. [www. literature. uz](http://www.literature.uz)
12. [www. ziynet. uz](http://www.ziynet.uz)

