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THE STYLISTIC FUNCTIONS AND TYPES OF ZEUGMA

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ABSTRACT

This article is devoted to the stylistic functions and types of zeugma. Zeugma is a fun rhetorical device, an important figure of speech, wherein a single word is used to denote two or more words in a sentence and is fraught with literal and metaphorical undertones. Like most other figures of speech, even this rhetoric device draws its name from the Greek word 'zeugma', meaning 'yoking' or 'bonding.' 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. Dora was plunging at once into privileged intimacy and into the middle of the room. This stylistic device is particularly favored in English emotive prose and in poetry. The revival of the original meanings of words must be regarded as an essential quality of any work in the belles-lettres style. A good writer always keeps the chief meanings of words from fading away, provided the meanings are worth being kept fresh and vigorous.

KEYWORDS: *Zeugma, Stylistic Functions, Primary, Secondary, Connected, Independent, Original meaning, Derivative, Pun, Syllepsis, figurative, Pictorial, Hypozeugma.*

INTRODUCTION

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. Dora was plunging at once into privileged intimacy and into the middle of the room.

There are special stylistic devices which use a word in two dictionary meanings primary and secondary, connected and independent. They are zeugma and pun. Zeugma is the use of a word

in the same grammatical but different semantic relations to the words in the context. *She lost her purse, head and reputation.*

The main structural models of Zeugma is V + 2N

So Juan, following honour and his nose,

Rushed where the thickets fire announced most foes;

There are other structures of Zeugma too: Adj. + 2N

Clara was not a narrow woman either in mind or body.

“Sally”, said Mr. Bently in a voice almost low as his Intentions, “Let’s go out to the kitchen”

The same can be said of the use of the verbs 'stain' and 'lose' in the following lines from Pope's "The Rape of the Lock":

"...Whether the Nymph

Shall stain her Honour or her new Brocade

Or lose her Heart or necklace at a Ball."

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Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly. The structure of zeugma may present variations from the patterns given above. Thus in the sentence: "...And May's mother *always stood on her gentility*; and Dot's mother *never stood on anything but her active little feet*"

The word 'stood' is used twice. This structural variant of zeugma, though producing some slight difference in meaning, does not violate the principle of the stylistic device. It still makes the reader realize that the two meanings of the word 'stand' are simultaneously expressed, one primary and the other derivative.

One unique thing about zeugma is that it taps on several nuances of a verb, and the result is often a big surprise. Functioning as a verb, zeugma serves as a grammatical cord, trussing together the parts of a sentence. This part of figurative language helps in making the literary works and conversation more efficacious. Besides, it serves to embellish and emphasize a sentence, thereby escalating its beauty to greater heights. It also makes the sentence unique and delivers the actual idea in a very pictorial and impressive style.

The frequent use of zeugma can be well perceived in the literary works of the 17th century. The writers and poets exploited this rhetorical device to add simplicity or vividness to a long passage, to build up the plot in a precise manner or to indicate connections between the elements used in the plot. Scroll down this write-up to explore the examples of zeugma.

There are some other kinds of 'transference' that are more 'regular'. Thus many adjectives may be used either literally for the quality referred to or with the transferred meaning of being the source

of the quality. Thus a person may be *sad* and a book may be *sad*, while a coat may be *warm* in the two senses (either that it is of a certain degree of temperature or that it keeps one warm). The language recognizes the difference of meaning in that we cannot say *John is as sad as the book he was reading*.

This is similar to the traditional grammarian's concept of ZEUGMA (*She was wearing a white dress and a smile on her face*), for in each case one word co-occurs with two other words and these two each require the first to have a different meaning, and this the language does not allow. Similarly, many nouns have a concrete and an abstract sense. Thus we may compare *the score, of the symphony is on the table* and *The score of the symphony is difficult to follow*. Notice once again that we cannot say *the score is on the table and difficult to follow*. Similar contrasts hold for *thesis, book, bible*, etc.

The word zeugma is pronounced as /zjugmə/ from Ancient Greek means from literature "a yoking together" and syllepsis from Ancient Greek means "a taking together" are related figures of speech in which two or more parts of a sentence are joined together grammatically or semantically by a single word other than a conjunction.

There are multiple and somewhat conflicting definitions for "zeugma" in current use: In ancient Greek and Latin rhetoric, a zeugma was where a single word is used in relation to two other parts of a sentence although that word grammatically or logically applies to only one.

In modern English rhetoric, a zeugma is typically where a single word is used with two other parts of a sentence although it must be understood differently in relation to each. This definition depends on ellipsis of repeated uses of the term. If the word is simply repeated with a different meanings each time as in "Time flies like an arrow; fruit flies like a banana", it is an example of antanaclasis rather than zeugma. Likewise, a single word being used in two meanings at the same time is a pun or double entendre rather than a zeugma.

This article follows the Oxford Dictionary of Literary Terms in using the loosest possible definition, describing a zeugma as any case of parallelism and ellipsis working together so that a single word governs two or more other parts of a sentence. The opposite of this would be hypozeuxis, where each clause is independent, or anaphora, where common words are repeated across clauses.

In classical Greek, it was the *last* of these three definitions which was known as syllepsis. However, the Latin rhetors applied the first definition instead. English originally used "syllepsis" to refer to employing authorial intent in understanding otherwise misleading grammar, but Modern English follows the Latin use or employs "syllepsis" to cover both the first and second definitions.

Henry Peacham praised the "delight of the ear" in the use of zeugma but stressed that "too many clauses" should be avoided.

Zeugma is a rhetorical term for the use of a word to modify or govern two or more words although its use may be grammatically or logically correct with only one. Adjective: zeugmatic. Rhetorician Edward P.J. Corbett offers this distinction between zeugma and syllepsis: in zeugma, unlike syllepsis, the single word does not fit grammatically or idiomatically

with one member of the pair. Thus, in Corbett's view, the first example below would be syllepsis, the second zeugma:

"You are free to execute your laws, and your citizens, as you see fit."

"Kill the boys and the luggage!"

As Bernard Dupriez points out in *A Dictionary of Literary Devices* (1991), "There is little agreement among rhetoricians on the difference between syllepsis and zeugma," and Brian Vickers notes that even the Oxford English Dictionary "confuses syllepsis and zeugma"

So, zeugma is a fun rhetorical device that can be used to connote several meaning in one single line. For example, "He hid his feelings and the ball." In the following sentence 'hid' is used to describe about the feelings as well as the ball. In this article, we have attempted to present a list of best zeugma examples that might help you to understand this figure of speech better.

There are two types of Zeugma.

Zeugma, based on interaction of independent and connected meanings of the word; *He took his hat and his leave.*

He fell into a chair and jaunting fit simultaneously.

Zeugma based on interaction of primary and secondary meanings of the word.

O men with sister dear

O men with mothers and wives!

It is not linen you are wearing out,

But human creatures lives!

Zeugmas may be categorized according to the location and part of speech of the governing word. They are:

1. Prozeugma
2. Mesozeugma
3. Hypozeugma
4. Diazeugma
5. Syllepsis
6. Grammatical syllepsis
7. Semantic syllepsis

A prozeugma, *synezeugmenon*, or *praeiunctio* is a zeugma where the common term occurs at the beginning of the sentence. "Lust conquered shame; audacity, fear; madness, reason".

A mesozeugma is a zeugma where the common term occurs in the middle of the sentence and governs clauses on either side. The form of mesozeugma where the common term is a verb is called "conjunction" (*coniunctio*) in the Roman RhetoricaadHerennium. "What a shame is this,

that neither hope of reward, nor feare of reproch could anything moves him, neither the persuasion of his friends, nor the love of his country.

A hypozeugma is a zeugma where the common word occurs at the end of the sentence. This may occur naturally in certain languages (particularly German) or may be used to create suspense. Following a hypozeugma with a prozeugma is one form of chiasmus. Hypozeugma is typical of periodic sentences. "Does nothing of the nightly watch of the Palatine, nothing of the city guard, nothing of the fear of the people, nothing of this union of all good men, nothing of their holding of the senate in this most defensible place, nothing of their faces and expressions move you?"

"The foundation of freedome, the fountaine of equitie, the safegard of wealth, and custodie of life, is preserved by lawes".

Both prozeugmas and hypozeugmas are called "adjunctions" (*adiunctio*) in the *Rhetorica ad Herennium*.

A diazeugma is a zeugma where a single subject governs multiple verbs. A diazeugma where a single subject begins the sentence and controls a series of verbs was called a "disjunction" (*disiunctio*) in the *Rhetorica ad Herennium*.

As mentioned above, the meaning of syllepsis varies. Here, it is used for the kind of zeugma where where a single word is used in relation to multiple other parts of a sentence despite (a) grammatically or logically applying only to one of them or (b) having to change its meaning in relation to each.

The first kind of syllepsis by definition will most often be grammatically "incorrect" according to prescriptivist rules. However, such solecisms are not errors but intentional constructions in which the rules of grammar are bent by necessity or for stylistic effect. For example: "He works his work, I mine".

The second kind of syllepsis is not wrong at all but creates its effect by appearing to be, by exploiting homophones or multiple meanings of a single word or phrase. The confusion produced by the rapid use of different senses of the word can be used to comical effect, similar to double entendres and puns.

The other was able to lend not only his achievements, but also his support and ears.

"Here Thou, great Anna! Whom three Realms obey, "Dost sometimes Counsel take – and sometimes Tea."

"[She] went straight home in a flood of tears, and a sedan chair."

"Where the washing is not put out, nor the fire, nor the mistress";

"[They] covered themselves with dust and glory."

"Oh, flowers are as common here, Miss Fairfax, as people are in London."

"You can leave in a minute and a huff."

"You are free to execute your laws and your citizens as you see fit."

"The word 'Arms' would have two different meanings at once: 'weapons' (as the object of 'keep') and (as the object of 'bear') one-half of an idiom. It would be rather like saying 'He filled and kicked the bucket' to mean 'He filled the bucket and died.' Grotesque"

Usually a verb is associated with two subjects, objects or adverbial modifier:

- 1) There comes a period every man's life but she's just a semicolon in his.
- 2) Mr. Stigginge... took his hat and his leave. A young girl who had a yellow smock and cold in her head;
- 3) When they departed, she had taken a deep breath and her telephone receiver.

In conclusion we can say that zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash.

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