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**“ZAMONAVIY TA’LIM TIZIMINI
RIVOJLANTIRISH VA UNGA QARATILGAN
KREATIV G’OYALAR,
TAKLIFLAR VA YECHIMLAR”**

@bestpublication |     | Street: Alisher Navoiy

FARG’ONA 2023



«BEST PUBLICATION»

Ilm-ma’rifat markazi

**“ZAMONAVIY TA’LIM TIZIMINI RIVOJLANTIRISH VA UNGA
QARATILGAN KREATIV G’OYALAR, TAKLIFLAR VA YECHIMLAR”
MAVZUSIDAGI 61-SONLI RESPUBLIKA ILMIY-AMALIY ON-LINE
KONFERENSIYASI
MATERIALLARI TO’PLAMI
15-YANVAR , 2024-YIL**

61-SON

**“DEVELOPMENT OF A MODERN EDUCATION SYSTEM AND CREATIVE
IDEAS FOR IT, REPUBLICAN SCIENTIFIC-PRACTICAL ON-LINE
CONFERENCE ON "SUGGESTIONS AND SOLUTIONS"**

15- JANUARY 2024

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OVERALL CONSIDERATION OF THE MATTER OF STYLISTICS AND GENERAL NOTIONS ON STYLISTIC DEVICES

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Abstract: *The article examines the problems of Stylistics and general notions on Stylistic devices in the English language.*

Key words: *composition, style, linguistics, development, information, types of texts, stylistics, investigation, manner of communication, ideas, linguostylistics, interrelation, character, concept, language, correctness, explicit, comparison*

Annotatsiya: *Maqolada stilistika muammolari va ingliz tilidagi stilistik vositalar haqida umumiy tushunchalar ko’rib chiqiladi.*

Kalit so’zlar: *kompozitsiya, uslub, tilshunoslik, rivojlanish, ma’lumot, matn turlari, stilistika, tergov, muloqot uslubi, g’oyalar, lingvostilistika, o’zaro bog’liqlik, xarakter, tushuncha, til, to’g’riqlik, aniq, taqqoslash*

Аннотация: *В статье рассматриваются проблемы стилистики и общие понятия о стилистических приемах английского языка.*

Ключевые слова: *композиция, стиль, лингвистика, развитие, информация, типы текстов, стилистика, исследование, манера общения, идеи, лингвистика, взаимосвязь, характер, понятие, язык, корректность, эксплицитный, сравнение.*

The word style is derived from Latin word “stylos” which meant a short stick sharp at one and flat at the other used by Romans for writing on wax tablets. Now the word “style” is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition, its also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language, it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, for example, “Style is the man himself”, “Style is depth”, “Style is deviations”, “Style is choice” and others.

All the ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make up utterance emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of the observations are dressed up as epigrams or sententious maxims like the ones quoted above.

Some linguists consider that the word “style” and the subject of linguistics confined to the study of the effects of the message, its impact on the reader. Thus Michael Riffaterre writes that “Stylistics will be linguistics of the effects of the message, of the output of the act of communication, of its attention – compelling function”. This point of view has clearly

been reached under the influence of recent developments in the general theory of information. Language being one of the means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication.

One of the tasks set before stylistics is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions and evaluation of any breaking away from the established norm, and classification of mistakes and failures in word-coinage.

According to information of Qudrat Musayev stylistics has two separate fields of investigation.

The first field of investigation deals with the system of special language means which serve to achieve the desired effect, called the stylistic means of the language. The stylistic means of the language can be divided into expressive means and stylistic devices.

The second field of investigation of stylistic is certain types of texts, distinguished by different aspects of communication, called functional styles of the language.

Thus, stylistics is a linguistic subject that studies the system of stylistic devices and expressive means as well as the functional styles of the language.⁶⁹

The subject of stylistic has so far not been definitely outlined. It will not be an exaggeration to say that among the various branches of General Linguistics the most obscure in content is undoubtedly stylistic. This is due to a number of reasons. First of all there is confusion between style and stylistics. The first concept is so broad that it’s hardly possible to regard it as a term. We speak of style in architecture, literature, behavior, linguistics dress and in other fields of human activity.

Even in linguistics the word style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation:

- 1) The aesthetic function of language,
- 2) Expressive means in language,
- 3) Synonymous ways of rendering one and the same idea,
- 4) Emotional coloring in language,
- 5) System of special devices called stylistic devices,
- 6) The splitting of the literary language into separate subsystem called styles,
- 7) The interrelation between language and thought,
- 8) The individual manner of an author in making use of language.

The term style is also applied to the teaching of how to write clearly, simply and emphatically. This purely utilitarian approach to the problem of style stems from the practical necessity to achieve correctness in writing to achieve correctness in writing and avoid ambiguity.⁷⁰

These heterogeneous applications of the word style in linguistics have given rise to different points of view as to what is the domain of stylistics. There is widely held view that style is the correspondence between thought and its expression. The notion is based, on the

⁶⁹ Musayev Qudrat “English stylistics” – T., “Adolat” nashriyoti. 2003. P. 6.

⁷⁰ Galperin I. “Stylistics” Higher school publishing house. Moscow 1971. P. 10.

assumption that of the two functions in language: communication and expression of ideas, the latter finds its proper materialization of sentences specially arranged to convey the ideas and also to get the desired response.

Indeed, every sentence uttered may be characterized from two sides:

- 1) Whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable,
- 2) whether or not the string of language forms is built a new; is, as it were, an innovation made on the spur of the moment, which requires a definite effort on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

In connection with the second function of language, there arises the problem of the interrelation between the thought and its expression. The expression of the thought, the utterance, is viewed from the angle of the kind of relations there may be between the language units and categories of thinking. The concept of this interrelation has given birth to a number of well-known epigrams and sententious maxims.

“Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author.”⁷¹

“...a true idiosyncrasy of style is the result of an author’s success in compelling language to conform to his mode of experience.”⁷²

“Thought and speech are inseparable from each other. Matter and expression are parts of one: speaking is thinking out into language.” (Newman)

“As your idea’s clear or else obscure, the expression follows, perfect or impure.” (Boileau)

Some linguists consider that the subject of linguistic stylistics is confined to the study of the effects of message, i.e. its impact on the reader or listener. Thus Michael Riffatere said that “Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function.”⁷³

According to information of both authors Galperin and Qudrat Musayev stylistics is not only manner of communication or expressing ideas, but also it is the way of how to provide you an idea and thought by using different range of word combination. That’s why we can say that language, being one of the means of communication, or, to be exact, the most important means of communication is regarded as an instrument by means of which the actual process of conveying ideas from one person to another is carried out. Stylistics in that case is confined to the study of expressions and thought.

Style as the technique of expression studies the normalized forms of the language. It sets up a number of rules as to how to speak and write, and discards all kinds of deviations as being violations of the norm. the norm itself becomes rigid, self-sustained and, to a very great extent, inflexible.⁷⁴

Herbert Spenser writes:

⁷¹ Murry J. Middleton. The Problem of Style. London, Oxford university Press, 1961, p.71.

⁷² Ibid.

⁷³ Riffatere M. “The stylistic Function”. Proceedings of the 9th International Congress of Linguistics, pp. 316 –317.

⁷⁴ Spenser Herbert. Essays.1967. “The philosophy of Style”, P.9.

“... there can be little question that good composition is far less dependent upon acquaintance with its laws, than upon practice and natural aptitude. A clear head, a quick imagination and a sensitive ear, will go far towards making all rhetorical precepts needless. He who daily hears and reads well-framed sentences, will naturally more or less tend to use similar ones.”

Belinsky V.G. also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance.

“To language merits belong correctness, clearness and fluency,” he states, “qualities which can be achieved by any talentless writer by means of labour and routine, but style – is talent itself the very thought.”⁷⁵

In England there are in fact two school of stylistics – the one represented by professor Middleton Murry whom we have already cited and the other, that professor Lucas. Prof. Murry regards style as individual form of expression. Prof. Lucas considers style from the purely practical aspect. He states that the aims of a course in style are:

- a) to teach to write and speak well;
- b) to improve the style of the writer;
- c) to show him means of improving his ability to express his ideas.⁷⁶

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the other hand, and, on the other, the study of each style of language as classified above, i.e. its aim, its structure its characteristic features and the effect it produces, as well as its interrelation with other styles of language. The task we set before ourselves is to make an attempt to single out such problems as are typically stylistics and cannot therefore be treated in any other branch of linguistic science.

There is no use in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all these discrepancies in the understanding of the word style stem from its ambiguity. But still all the various definitions leave an impression that by and large they all have something in common. All of them point to some integral significance, namely that style is a set of characteristics by which we distinguish members of one subclasses, all of which are members of the same general class⁷⁷

Concluding all authors opinion, we can say that, the word the style and stylistics are connected with each other, and we can't separate the word style from stylistics because there are too close by their meaning. If Stylistics is subject, style is its foundation, the main basic of origination.

On the following pages, we will explain some of the most important stylistic devices (also called rhetorical devices or figures of speech) – they are not only useful for analyzing texts, but also for creating your own texts. Stylistic devices make your speeches, essays etc. more interesting and livelier and help you to get and keep your reader's, listener's attention.

⁷⁵ Belinsky V.G. “Русская литература”. 1948, P.396.

⁷⁶ Lucas F.L. “Style”. London. 1962. P. 43.

⁷⁷ Sebeok T. “Style in language”. New York.1960 P. 427.

In literature and writing, a figure of speech is the use of any of variety of techniques to give an auxiliary meaning, idea, or feeling. Sometimes a word diverges from its normal meaning, or phrase has specialized meaning not based on the literal meaning of the words in it. Examples are metaphor, simile, or personification. Stylistic devices often provide emphasis, freshness of expression, or clarity. There some example of stylistic devices:

Imagery: Simile – an explicit comparison between two things which are basically quite different using words such as *like* or *as*. *She walks like angel, I wondered lonely as a cloud.* (Wordsworth)

Metaphor – a comparison between two things which are basically quite different without using *like* or *as*. While a simile only says that one thing is like another, a metaphor says that one thing is another. *All the world’s a stage and all the men and women merely players.* (Shakespeare)

Personification – a kind of metaphor in which animals, plants, inanimate objects or abstract ideas are represented as if they were human beings and possessed human qualities. *Necessity is the mother of invention.* (Galthworthy)

Synechdoche – a figure of speech in which a part of something stands for the whole or where the whole stands for a part. *All hands-on deck.* (Alle Man an Bord)

Symbol – something concrete like a person, object, image, word or event) stands for something abstract or invisible. *The Cross is the symbol of Christianity. The dove symbolizes peace.*

Sound: Alliteration – the repetition of the same consonant sound at the beginning of neighbouring words. *Peter Piper picked a peck of pickled peppers.*

Metre – a regular pattern of stressed and unstressed syllables within a line of a poem.

Iambik – an unstressed syllable followed by stressed one. *The _way a_crow, Shook _down on _me, The _dust of the _snow* (Frost)

Onomatopoeia – the use of words which imitate the sound they refer to. *The cuckoo whizzed past the buzzing bees.*

Rhyme – the use of words which end with the same sounds, usually at the end of lines. *Tiger! Tiger! burning bright.*

Structure: Anaphora – the repetition of a word or several words at the beginning of successive lines, clauses and sentences. *“To raise a happy, healthy, and hopeful child, it takes family; it takes teachers; it takes business people.”*

Parallelism – the similarity of syntactical structure in neighbouring phrases, clauses, sentences or paragraphs. *“Let every nation know that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.”* (George Washington)

Triple – a kind of parallelism where words, phrases or sentences are arranged in groups of three (rule of three). *Government of the people, by the people and for the people.*

Climax – a figure of speech in which a series of words or expressions rises step by step, beginning with the least important and ending with the most important. The term may also be used to refer only to the last item in the series. *Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.* (Verdauen)

Anticlimax – the sudden fall from an idea of importance or dignity to something unimportant or ridiculous in comparison, especially at the end of a series. *The bomb completely destroyed the cathedral, several dozen houses and my dustbin.*

Enumeration – the listing of words or phrases. It can stress a certain aspect e.g by giving a number of similar or synonymous adjectives to describe something. *Many workers find their labor mechanical, boring imprisoning, stultifying and repetitive.*

Miscellaneous: Allusion – a reference to a person, work of art, event etc. Allusions require a common cultural experience shared by the writer and the reader. *The old man and the computer.* (Ernest Hemingway)

Euphemism – hiding the real nature of something unpleasant by using a mild or indirect term form it. *“He has passed away” instead of he has died.*

Hyperbole – also **overstatement**: deliberate exaggeration. Its purpose is to emphasize something or to produce a humorous effect. *I'm so hungry I could eat a horse.*

Understatement – the opposite of hyperbole; the deliberate presentation of something as being much less important, valuable etc. than it really is. *“These figures are a bit disappointing”* instead of *“... are disastrous”* (catastrophic)

Irony – saying opposite of what you actually mean do not use “ironic” in the vague sense of “funny, humorous”. Teacher: *“You are absolutely the best class I have ever had”*. Actual meaning: *“the worst class”*.

Satire – a kind of text which criticizes certain conditions, events or people by making them appear ridiculous. Satirical texts often make use of exaggeration, irony and sarcasm.

Paradox – a statement that seems to be self-contradictory or opposed to common sense. On closer examination it mostly reveals some truth. *Its awfully hard work doing nothing.* (Oscar Wilde)

Oxymoron – a condensed form of paradox in which two contradictory words are used together. *Sweet sorrow, wise fool, “o hateful love/o loving hate”* (Romeo and Juliet)

Pun – a play on words that have the same sound but different meanings. *“Is life worth living?”* – *“It depends on the liver.”*

Rhetorical question – a question to which the answer is obvious and therefore not expected. In reality rhetorical questions are kind of statement. *Don't we all love peace and hate war?*

In conclusion, we can say that Stylistic devices are important in both writing and speech since they add uniqueness to your text by providing clarity, emphasis and freshness of expression. Reading a text with well-placed stylistic devices is more interesting than reading plain text. Stylistics, a branch of applied linguistics, is the study and interpretation of texts of all types and/or spoken language in regard to their linguistic and tonal style, where style is the particular variety of language used by different individuals and/or in different situations or settings. As we have seen above there is no stability in classifying and categorizing stylistic devices. That is why we can see that some lexical stylistic devices are included in different groups and even into different types of stylistic devices.

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