



## THE PROBLEM OF LEXICO-SYNTACTICAL STYLISTIC DEVICES

Buriev Dilmurod Arzimurodovich

Teacher of Samarkand State Medical University

### Annotation

The article is determined due to the fact that the investigation of lexico-syntactical stylistic devices in the English language plays the great role in studying English as a second language.

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### Introduction

Gradation like many other stylistic devices is a means by which the author expresses his evaluation of facts and phenomena. It may be used in different styles of speech. In essays it is used for the purpose of arranging the ideas in an ascending order of importance. In oratory as well as in the belles-lettres style it is used for emotional emphasis. Gradation is a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension.

Gradation is based on a gradual increase in significance; each successive unit is perceived as stronger than the preceding one. Gradation can be expressed by a simple sentence. In this case gradation is realized with the help of synonyms. More often gradation is expressed by compound sentences, or longer syntactical units. Gradation of this type is always based on parallel construction which is frequently accompanied by lexical repetition.

Simile is based on comparison of different objects. We must distinguish simile from logical comparison. The main criterion for this differentiation is the fact that in simile the objects compared belong to different spheres, while logical comparison compare things of the same kind: But this criterion being very important is not a decisive factor in many cases. Sometimes it is very difficult to determine whether the objects compared belong to one sphere or different spheres:

In this example Soames's feelings are compared to the feelings of another man. In spite of this fact it is not a logical comparison. The information included here is not of logical but emotional character. So the decisive factor for the differentiation of the logical comparison and simile is the character of the information they carry. **Simile** [Lat.-likeness], in rhetoric, a figure of speech in which an object is explicitly compared





to another object. Robert Burns's poem "A Red Red Rose" contains two straightforward similes:

The essence of simile is similitude; it is likeness and unlikeness, urging a comparison between different things. "You smell of time as a Bible smells of thumbs." Simile is a comparison between two different things that resemble each other in at least one way. In formal prose the simile is a device both of art and explanation, comparing an unfamiliar thing to some familiar thing (an object, event, process, etc.) known to the reader. When you compare a noun to a noun, the simile is usually introduced by like. When a verb or phrase is compared to a verb or phrase, as is used. Often the simile--the object or circumstances of imaginative identity (called the vehicle, since it carries or conveys a meaning about the word or thing which is likened to it)-precedes the thing likened to it (the tenor). But sometimes the so is understood rather than expressed.

Similes like all stylistic devices can be trite and genuine. Trité similes belong to E.M. and serve the purpose of expressiveness. From the point of view of the content trite similes can be classified into the following groups:

From the point of view of the connections between the components of trite similes we can divide them into associated and non-associated:

Similes as a rule are grammatically formed with the help of special words: link - words. There are several ways of expressing this link - word:

1. Morphological way with the help of a comparative degree.
2. Lexical way, with the help of conjunctions: like, as, as if, as though.
3. Similes formed with the help of adverbs - so, thus.
4. with the help of words: resemble, seem, compare, remind.

Every component of simile can be expressed by one word, a group of words. It can extend as far as a complex sentence with many subordinate clauses. From the point of view of compositional structure there are two types of similes:

The main stylistic function of simile is to create images, to express emotions and to stress this or that feature of an object or phenomenon. Sometimes simile produces humorous and satiric effect.

Syntactical SD deal with the syntactical arrangement of the utterance which creates the emphasis of the latter irrespective of the lexical meanings of the employed units. Expletive is a single word or short phrase, usually interrupting normal syntax, used to lend emphasis to the words immediately proximate to the expletive. (We emphasize the words on each side of a pause or interruption in order to maintain continuity of the thought.)



Expletives are most frequently placed near the beginning of a sentence, where important material has been placed. But sometimes they are placed at the very beginning of a sentence, thereby serving as signals that the whole sentence is especially important. In such cases the sentence should be kept as short as possible.

Or the author may show that he does not intend to underemphasize an objection or argument he rejects: In a few instances, especially with short sentences, the expletive can be placed last: A common practice is setting off the expletive by commas, which increases the emphasis on the surrounding words, though in many cases the commas are necessary for clarity as well and cannot be omitted. Note how the expletive itself is also emphasized. Asyndeton consists of omitting conjunctions between words, phrases, or clauses. In a list of items, asyndeton gives the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account.

Sometimes an asyndetic list is useful for the strong and direct climactic effect it has, much more emphatic than if a final conjunction were used.

In certain cases, the omission of a conjunction between short phrases gives the impression of synonymy to the phrases, or makes the latter phrase appear to be an afterthought or even a substitute for the former.

Notice also the degree of spontaneity granted in some cases by asyndetic usage. "The moist, rich, fertile soil," appears more natural and spontaneous than "the moist, rich, and fertile soil -» Polysyndeton is the use of a conjunction between each word, phrase, or clause, and is thus structurally the opposite of asyndeton. The rhetorical effect of polysyndeton, however, often shares with that of asyndeton a feeling of multiplicity, energetic enumeration, and building up.

The multiple conjunctions of the polysyndetic structure call attention to themselves and therefore add the effect of persistence or intensity or emphasis to the other effect of multiplicity. The repeated use of "nor" or "or" emphasizes alternatives; repeated use of "but" or "yet" stresses qualifications.

Understatement deliberately expresses an idea as less important than it actually is, either for ironic emphasis or for politeness and tact. When the writer's audience can be expected to know the true nature of a fact which might be rather difficult to describe adequately in a brief space, the writer may choose to understate the fact as a means of employing the reader's own powers of description. For example, instead of endeavoring to describe in a few words the horrors and destruction of the 1906 earthquake in San Francisco, a writer might state:

The effect is not the same as a description of destruction, since understatement like this necessarily smacks of flippancy to some degree; but occasionally that is a desirable effect. Euphemism, as is known, is a word or phrase used to replace an







unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: to pass away, to expire, to be no more, to depart, to join the majority, to be gone, and the more facetious ones: to kick the bucket, to give up the ghost. So euphemisms are synonyms which aim at producing a deliberately mild effect. Euphemisms have appeared in the language as a result of the so-called "taboo". Superstitious people use euphemisms to avoid mentioning objects and notions which signify disaster: to pass away - to die (to kick the bucket "to die).

e.g. That statement of his was purely an effect of the imagination. Antithesis is a lexicosyntactical stylistic device based on opposition or contrast of ideas, expressed by parallel constructions. It should be noted that antithesis is based on relative opposition which appears in the context: From the point of view of a compositional design there are two types of antithesis:

1. Antithesis, expressed by a sentence. It can be expressed by all kinds of the sentence: by a simple, extended sentence, by a compound sentence, by a complex sentence. When antithesis is expressed by a simple sentence it usually has the character of an epigram:

2. The second type of antithesis is a prolonged one expressed by the whole syntactical unit:

1) She (Lady Henry) was a curious -woman, whose dresses always looked as if they had been designed in a rage and put on in a tempest.

2) He marries a good deal of money.

Very often antithesis is combined with other stylistic devices:

The main stylistic function of antithesis is to create a contrast in description and thus to emphasize the ideas given in the contrast.

Rhetorical question is a syntactical stylistic device, which contains a statement, made in the form of a question. In other words, the sentence which is affirmative statement in its logical sense has the form of interrogative sentence. It is known that an interrogative sentence is more emotional than affirmative. Thus, when the statement gets the form of a question it becomes more emotional and emphatic. Only the context and the intonation can show whether a question is rhetoric or not. Rhetorical question is usually expressed by complex sentences, in which the subordinate clauses serve as the context. Sometimes rhetorical question occurs in a simple sentence. The sentence itself forms the context which helps to show that the question is a rhetorical one. Rhetorical question may have either positive or negative forms; the positive form of rhetorical question predicts the negative answer, the negative form - the positive answer.



This article is devoted to the study of stylistic devices which is one of the main part of stylistics and more often used in the plays. The actuality of the work is that stylistic devices are used more than other parts of stylistics. And they make beautiful our speech and their usage have been rather wide in old and contemporary poetry and prose.

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