THE STYLISTICS OF ENGLISH FICTIONS

Meyliyeva Dilnoza Keldiyarovna
Master, KIU

Mamadaliyeva Susana Atamovna
Scientific Advisor: Assos. Prof.

Abstract

The belletristic style can be defined as a functional style inherent to works of literary art. The significance of this style in the realm of stylistic art it is an aesthetic category. In any case, there's a conclusion among a few researchers that the belletristic fashion ought to not be seen as a free wonder; a few translate it as a specialized dialect utilized in scholarly works.

Keywords: Functional, stylistic device, effective, dialect, lexical, tecniques, style

Introduction

Content This article states that fashion serves as a device for passing on the author's significant considerations and feelings, impacting the reader's recognition and sentiments. Inside the system of the belletristic fashion, words have a nominative-illustrative work, empowering them not as it were to represent genuine objects and occasions but moreover to communicate their stylish and enthusiastic measurements. The lexicon that shapes the premise of the belletristic fashion incorporates metaphorical implies of scholarly dialect, as well as words with a wide run of utilization. A key include of this fashion is the integration of etymological implies characteristic of other styles, which makes it special among all existing styles.   In works of belletristic literature, every linguistic element is employed with the primary aim of effectively communicating the author's ideas and intentions to the reader, ensuring their understanding and perception. At present, multiple frameworks for classifying these stylistic devices exist, as articulated by a variety of scholars in the field of linguistics from both domestic and international backgrounds. Prominent figures such as J. Lichten, I. R. Galperin, Yu. M. Skrebnev, and V. A. Kukharenko have made significant contributions to these taxonomies. Each framework is characterized by its unique strengths and weaknesses, illustrating the intricate nature of linguistic study [Galperin: 1981, p. 143].

Research Methods

One significant approach, introduced by linguist J. Lynch, focuses on «deviations» from established linguistic conventions, categorizing language into two distinct levels: «register» and «dialect». Lynch`s show points to distinguish between standard etymological hones and the varieties that develop from these standards, distinguishing two foremost shapes of deviation: paradigmatic and syntagmatic. In any case, this hypothesis, which depends on deviations from conventional dialect utilize to classify elaborate gadgets, uncovers certain impediments that justify closer examination. There are other stylistic techniques for making works more expressive. For example, such techniques are anaphora and epiphora. These techniques are combinations of repetitions of similar sounds, words, or groups of words at the beginning (anaphora) or at the end (epiphora) of each parallel independent fragment of speech. Another crucial classification of expressive language tools includes lexical elements such as synonyms and antonyms. Synonyms are words belonging to the same part of speech that communicate similar ideas but differ in their specific meanings. For instance, words like «grateful», «merry», «hilarious» and «gay» convey positive sentiments but vary in intensity and connotation.

Discussions

Antonyms are different words related to the same part of speech, but opposite in meaning. The juxtaposition of antonyms in the text is a colorful source of speech expression that determines the emotionality of speech. For example, to begin - to end, «bitter» – «sweet».

In conclusion, the examination of complex properties inside belletristic writings reveals a complex relationship between phonetic measures and belletristic inventiveness, empowering progressing academic request and exchange inside the phonetic community.

Yu. M. Skrebnev's hypothetical system presents an perplexing progressive structure for etymological classification, synthesizing approaches from both J. Lichten and I. R. Galperin into a bound together framework. In this construction, Yu. M. Skrebnev recognizes between two crucial measurements of stylistics: paradigmatic and syntagmatic.

His examination spans several linguistic strata, encompassing phonetic, lexical, syntactic, and semasiological aspects [Skrebnev: 2000, p. 143].

The paradigmatic dimension includes components like phonetics, morphology, lexicology, syntax, and semasiology, whereas the syntagmatic dimension emphasizes

the arrangement and sequence of these elements within textual discourse. While his classification is comprehensive, it is often noted for its complex structural position.

Among stylistic devices, one can identify stylistic figures and tropes, as well as syntactic constructions that increase the emotional intensity and expressiveness of statements through the use of unconventional syntactic forms [Galperin: 1981, p. 231]. The belletristic style can be defined as a functional style inherent to works of literary art. The significance of this style in the realm of stylistic art it is an aesthetic category. In any case, there's a conclusion among a few researchers that the belletristic fashion ought to not be seen as a free wonder; a few translate it as a specialized dialect utilized in scholarly works.

This fashion serves as a device for passing on the author's significant considerations and feelings, impacting the reader's recognition and sentiments. Inside the system of the belletristic fashion, words have a nominative-illustrative work, empowering them not as it were to represent genuine objects and occasions but moreover to communicate their stylish and enthusiastic measurements.

The lexicon that shapes the premise of the belletristic fashion incorporates metaphorical implies of scholarly dialect, as well as words with a wide run of utilization. A key include of this fashion is the integration of etymological implies characteristic of other styles, which makes it special among all existing styles.

In works of belletristic literature, every linguistic element is employed with the primary aim of effectively communicating the author's ideas and intentions to the reader, ensuring their understanding and perception.

Analysis of literature on the article

As said prior, implies of verbal expressiveness are classified into lexical, phonetic (sound), syntactic, and phraseological categories. Phonetic components can be watched through methods like similar sounding word usage and sound similarity. Similar sounding word usage alludes to the deliberate reiteration of consonant sounds in a grouping, which improves the scholarly effect of the content. On the other hand, sound similarity includes the repeat of comparative vowel sounds all through a bit, contributing to its musical quality.

There are other stylistic techniques for making works more expressive. For example, such techniques are anaphora and epiphora. These techniques are combinations of repetitions of similar sounds, words, or groups of words at the beginning (anaphora) or at the end (epiphora) of each parallel independent fragment of speech.

Another crucial classification of expressive language tools includes lexical elements such as synonyms and antonyms. Synonyms are words belonging to the same part of

speech that communicate similar ideas but differ in their specific meanings. For instance, words like «cheerful», «delighted», «pleased» and «amused» convey positive sentiments but vary in intensity and connotation.

Results

Antonyms are different words related to the same part of speech, but opposite in meaning. The juxtaposition of antonyms in the text is a colorful source of speech expression that determines the emotionality of speech. For example, to begin - to end, «bitter» – «sweet».

The use of synonyms and antonyms in literature enhances its emotionality and relief. Words that are semantically similar or different transform the work, reveal the author's intention from different sides. In addition, synonyms and antonyms simplify the perception of the text, as they clarify the meaning of individual semantic objects.

Also, in English there are such opposite figures as hyperbole and litota. The English language has a wide range of possibilities for the gradual expression of qualities. These techniques mean belletristic understatement (litota) and exaggeration (hyperbole). A foreign language becomes brighter and more understandable thanks to them.

The next stylistic device often used in English literature is individual authorial neologisms (occasionalisms). Due to the peculiarities of this technique, especially its novelty, it appears 10 the ability to create certain belletristic effects, to express the author's view of a topic or problem in an accessible way. In order to better explain any phenomenon, action, or behavior of the hero, the author resorts to the use of literary images.

Summary

Metaphor is one of the most prevalent devices in the English language. It involves transferring the name from one object to another based on similarities between different phenomena or their characteristics. The foundation of a metaphor lies in an implicit comparison between objects that share common traits [Murphy:2007, p.28]. Writers often utilize metaphors to create multi-layered and rich depictions of events, as well as to convey the emotional atmosphere and inner experiences of characters. By applying this device, authors form vivid images of people, phenomena, and objects, helping the reader recognize the analogies on which the connections between literal and figurative meanings are based. Examples of metaphors include expressions such as «floods of tears» and «a storm of indignation».

Metonymy, a device comparable to metaphor, is also widely used in English literature. This technique involves transferring the name of one object to another based on their proximity [Murphy:2007, p.29]. The most common instances of metonymy include:

1. Transferring a name from a person to their physical appearance;
2. Changing the name of a place to its inhabitants;
3. Using the name of an author to refer to their works (books, paintings

It is important to emphasize the significance of metaphor and metonymy within the system of stylistic devices, as well as their influence on the formation of new meanings of words. Numerous academic works are dedicated to the study of these devices, which are present in all classifications of stylistic means. This device often reflects the author's attitude toward the described phenomenon or object, guiding the reader to perceive complex and contradictory elements, and sometimes even highlighting the struggle between opposites. For instance, the phrase «The suffering was sweet» illustrates this concept effectively.

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