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ON THE STYLISTIC MEANS OF LANGUAGE IN FICTION

Abstract: The article under discussion examines the means of creating various stylistic effects in fiction texts. The author's work, being a fiction, gives the writer unlimited opportunities for depicting the surrounding reality (fictional reality). In this context, tropes are not the least important in such a text. The material we have described allows us to conclude that there are many similarities in the above-mentioned style of the selected languages.

Key words: stylistic, means, effect, fiction text, language, phenomenon, epithet, comparison, metaphor, hyperbole, personification, metonymy, allegory, irony.

Language: English

Citation: Davlyatova, G. N., & Otakhonova, S. A. (2022). On the stylistic means of language in fiction. ISJ Theoretical & Applied Science, 01 (105), 387-389.

Soi: http://s-o-i.org/1.1/TAS-01-105-28   Doi: cross https://dx.doi.org/10.15863/TAS.2022.01.105.28

Scopus ASCC: 3310.

Introduction

In a work of fiction, the function of the word is not limited to conveying certain information. Often the word is used to aesthetically influence the reader, which is made possible by artistic images. The more vivid and truthful the image, the stronger its impact on the reader [14, p.29].

Often in their works, writers refer not only to the vocabulary of the literary language, but also to obsolete dialectal words, as well as to colloquialisms.

It should be noted that the emotionality of the fiction narrative is very different from the emotionality of the colloquial and journalistic styles. In a fiction text, it has an aesthetic function. This style implies a careful and reasonable selection of language means. A distinctive feature of a fiction text is the use of special figures of speech, which add brightness and imagery to the narration.

Main part

The basis for enhancing the expressiveness of speech is stylistic means such as epithets, metaphors, comparisons, metonymy, synecdoche, hyperbole, litotes, personification, periphrases, allegory, irony.

The second way of speech enrichment is syntax and stylistic figures of speech based on it: anaphora, antithesis, disjunction, gradation, inversion, polyjunction, oxymoron, parallelism, rhetorical question, rhetorical address, silence, ellipsis, epiphora.

Stylistic techniques that are used in figurative sense in order to create an artistic image and achieve greater expressiveness are called tropes. In their works of fiction authors often use tropes to describe nature, the characters The use of tropes in their work is often used to describe nature, images of characters, and to create atmosphere in a text.

There are different reasons for the transfer of features in a tropes, according to which tropes are divided into simple ones, such as epithets, comparisons and complex ones, such as metaphor, allegory, irony, hyperbole, etc.

Epithet (from the Greek "applied") is a definition of a word, affecting its expressiveness [3].

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It is mostly expressed by an adjective, but also by an adverb («*горячо любить*» - "to love fervently"), a noun («*веселья шум*» - "noise of merriment"), a numeral («*вторая жизнь*» - "second life") [15, p.6].

Epithet is also defined as a figurative or poetic definition, thus emphasizing its opposite to the logical definition of a subject, the task of which is also to concretize the idea of the subject.

Comparison (Latin "comparatio") is a verbal expression in which the idea of a depicted object is concretized by comparing it with another object, such that it contains the features necessary for concretization of the idea in a more concentrated manifestation [2]. For example, *«Как ядро к ноге прикован шар земной»* - "Like a nucleus chained to the foot of the globe" (M. Voloshin), in which a sign of the shape and gravity of the globe is figuratively revealed in a "concentrated" form. Comparison has a threefold structure: that which is compared, or the 'object' of comparison (Lat. comparandum), that which it is compared with, the 'image' (Lat. comparatum), that on the basis of which they are compared with one another, the attribute by which the comparison occurs (Lat. tertium comparationis).

The group of complex tropes is formed by metaphor, metonymy as well as irony and sarcasm with their components.

Metaphor is the transfer of a name from one object or phenomenon of reality to another based on their similarity in some respect or by contrast [8]. Metaphor is one of the most common artistic tropes in literature. Metaphor is based on the similarity of objects or phenomena in a wide variety of features. It arises from comparison, comparing a new object with an already known one and highlighting their common features. In order for a metaphor to emerge, two objects or phenomena have to be found in common in something, e.g:

"волосы, как серебро" – серебряные волосы - silver hair; *"руки, как золото"* - золотые руки - golden hands; *"озеро, как зеркало"* - зеркало озера - a mirror of a lake.

Metaphor is considered to be a latent comparison, in which both permanent and temporary, transient, accidental similarities of objects are displayed [1].

Hyperbole (from Ancient Greek: "transition; excess, redundancy; exaggeration") is a stylistic figure of explicit and deliberate exaggeration, in order to enhance expressiveness and emphasize the said thought [4]. For example: «*я говорил это тысячу раз*» - "I have said it a thousand times" or «*нам еды на полгода хватит*» - "we have enough food for six months". Hyperbole combines with other stylistic devices and gives them an appropriate colouring.

Personification (prosopopoeia) is a trope, an assignment of the properties of animate objects to inanimate ones [12]. It is often used in the depiction of nature, which is given those or other human characteristics.

А и горе, горе, гореваньице!
А и лыком горе подпоясалось,
Мочалами ноги изопутаны. -
And woe, woe, woe, woe!
And the woe is girded up in plaits,
The legs are tangled in piss.

Allegory (Greek: allegoria) is a method of two-level artistic representation, which is based on hiding real persons, phenomena and objects under specific artistic images with the appropriate associations with the characteristic features of the hidden [1]. For example: *«Слово молвит - рублем подарит»* - "A word says, a ruble gives a ruble" (folklore).

Грустит соловей у поверженной розы,
надрывно поет над цветком.
Но льет и садовое пугало слезы,
любившее розу тайком. -
The nightingale saddens at the fallen rose,
sings tearfully over the flower.
But the garden bogeyman sheds tears, too,
who loves the rose in secret.

An oxymoron is a type of metaphor that consists in combining words of opposite meaning, similar to a negative comparison [10].

In general, different forms of grammatical expression of metaphor are possible. Most often it is expressed by a verb and its forms or by an adjective (metaphorical epithet), so that, in particular, metaphor expressed by a noun is better understood [7, p.32].

Metonymy is the second large group of complex tropes, which includes figurative expressions in which a subject or phenomenon is described by substituting the name of another subject or phenomenon that is related to the first by an external or internal connection [9]. For example, an expression such as *«весь театр аплодировал»* - "the whole theatre applauded" contains a metonymy expressed by the word *«театр»* - "theatre". This word is not used here in a literal sense, but in a figurative sense, because by saying so we do not mean that the theatre applauded, but the audience that was in it. In doing so, the notion of *«театр»* and *«зрители»* 'theatre' and 'audience' are in close relationship, appearing as close in nature, real rather than contingent, as is the case with metaphor. Metonymy is often identified with metaphor, or seen as a variant of it. However, they should still be distinguished. Metonymy of place, time, space and belonging can be used.

As varieties of metonymy itself, synecdoche, periphrasis, hyperbole and lithe.

Synecdoche is one of the widespread types of metonymy - a figurative expression based on quantitative comparison of objects and phenomena, on substituting a part of a whole, one object for a whole of them [13].

Periphrasis (Greek for "description, retelling") is a figurative expression in which the name of an

object or phenomenon is replaced by a description of its features [11]. For example: instead of "*A. Pushkin*", one might say the author of the poem "*Eugene Onegin*".

This stylistic device makes it possible to highlight and emphasise the most essential features of what is being portrayed, avoiding This is a stylistic device that makes it possible to emphasize the most essential features of what is being depicted, to avoid unjustified tautology, to express the author's assessment of what is being depicted more vividly and fully and to give the text a solemn, lofty sounding.

Irony as a trope is a figurative expression in which a word or group of words takes on a meaning opposite to the basic one. And sarcasm is an angry, bitter irony [5].

The ironic or sarcastic intonation reveals itself in the context, more or less in close proximity with other statements of the author, whose general tone makes it possible to catch the ironic intonation in each separate case, which is not revealed directly. Sometimes there is an antiphrasis (opposition) such as *«этот Крез»* - "this Croesus" (regarding a poor man). Less common are expressions which take the form of so-called asteism, i.e. approval in the form of condemnation [15, p.10].

The imagery and expressiveness of a narrative is provided by various stylistic figures in addition to tropes. These are turns of phrase and syntactic constructions used to enhance the expressiveness of a statement.

Thus, such a technique as inversion (lat. "transposition", "flipping") is the arrangement of sentence members in a special order that violates the traditional (straight) order of words in a sentence in order to enhance and emphasize the expressiveness of speech.

Parcellation is a division of a sentence in which the content of a sentence is realized not in one, but in two or more consecutive intonational units.

Syntactic parallelism as a stylistic figure is characterised by the same construction of adjacent sentences or segments of speech.

Also worth mentioning are such stylistic figures as alliteration and assonance. Their function is to repeat consonantal and vowel sounds respectively.

Conclusion

The expression of the images of the characters and objects depicted depends on the stylistic means aimed at highlighting their most essential features. They help to portray the state of nature, their impression of what they have seen, to create in the reader's imagination a visible image of the object, phenomenon, forms an emotional impression, conveys the psychological atmosphere, mood. Also, stylistic devices help the author to characterize, explain some property, quality of a concept, object or phenomenon, embody the worldview of the writer. In describing the characters, they express feelings, moods, the inner state of a person.

Stylistic techniques increase the accuracy of artistic speech and its emotional expressiveness. The author uses them to create wonderful verbal images-portraits, images-pictures, conveys the subtlest shades of feelings, states of nature.

We believe that the stylistic devices are the carriers of expressive, vividly valuable human speech and they are an integral part of works of fiction.

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