Lexical syntactic stylistic devices

Norkulova Iroda Bahrom qizi
4 rd year students at Djizzakh branch of The National University of Uzbekistan named after Mirzo Ulugbek
Supervisor: **Abduraxmanova Zilola Yoqubjon qizi**
Assistant teacher in the department Foreign Languages at Djizzakh branch of The National University of Uzbekistan named after Mirzo Ulugbek

Annotation

This article gives information about Lexical syntactic stylistic devices. In this article it has several paragraphs, which give full data about this. It is based on what is lexical-syntactic stylistic devices. In short, lexical-syntactic stylistic devices include climax, antithesis, litotes, simile, periphrasis, ellipses. What is lexical syntactic stylistic devices? What is simile? What is the difference between litotes and ellipses? In this article, candidates can learn how to be a good learner and what is lexical syntactic stylistic devices. And candidates can learn how to use it?

Key words: What is lexical syntactic stylistic devices, climax, antithesis, litotes, simile, periphrasis, ellipses, metaphors ,metonymy, ironyis, oxymorons, antonomasias.

Syntactical stylistic devices

Lexical stylistic devices. Lexico-syntactical stylistic devices.

A stylistic device may be defined as a pattern according to which the peculiarities of the language may be materialized.

Lexical stylistic devices reveal the following pattern:

Interplay of different types of lexical meaning;

Intensification of characteristic traits of the phenomena described;

Contamination intentional mixing of word of different stylistic aspects.

Lexico-syntactical stylistic devices while in lexical SD the desired effect is achieved through the interaction of lexical meanings of words and in syntactical SD through the syntactical arrangement of elements, the third group of SD is based

on the employment of both — fixed structure and determined scope of lexical meanings. So, in

Metaphoris

Metaphoris a transference of meanings on the basis of similarity. It's a semantic process of associating two referents, one of which in some way resembles the other.

E.g.: the land shouted with grass.

England has two eyes, Oxford and Cambridge..

Metonymy – contiguity of meaning, it's a semantic process of associating two referents, one of which makes part of the other or is closely connected with it.

E.g.: to read Agatha Christy.

She saw around her red lips poor dear cheeks.

Ironyis based on interplay of two logical meanings: dictionary and contextual which stand in opposition to each other.

E.g.: As the champion of freedom he annexes half of the world.

She turned with the sweet smile of an alligator.

Oxymoronis a variety of epithet. It is also an attributive or rarely adverbial word joined with an antonymic word in one combination.

E.g.: crowded loneliness.

An ugly beauty.

To shout silently.

Antonomasiais the use of a proper name in the function of common noun and vice a versa – the use of a common noun as a proper name.

E.g.: Miss Simplicity.

Some Tom-cat entered our room. I want to meet Count Something.

Climax we observe parallelism consisting of three or more steps, presenting a row of relative (or contextual relative) synonyms placed in the ascending validity of their denotational (which results in logical and quantitative climax) or connotational meanings. The latter type of climax is called emotive and is realized through still another pattern of a two-step structure, based on repetition of the semantic centre, usually expressed by an adjective or adverb, and the introduction of an intensifier between two repeated units (I am sorry, terribly sorry).If each step of climax is supplied with a negative particle, that necessitates the reversed – descending scale of its components: to emphasize absence of a certain fact, quality, phenomenon, etc., the row of relative synonyms begins with the one showing the highest degree of this quality, importance, etc. Thus the affirmative and the negative constructions of climax demand diametrically opposite order of the same lexical units, while stylistic functions of both structural types remain identical.Sudden reversal of expectations roused by climax (mainly non-completed), causes anticlimax. The main bulk of paradoxes is based on anticlimax.

Antithesis is a structure consisting of two steps, the lexical meanings of which are opposite to each other. The steps may be presented by morphemes, which brings forth morphological antithesis, (underpaid and overworked); by antonyms (or contextual antonyms) and antonymous expressions which is the case of antithesis

proper; and by completed statements or pictures semantically opposite to one another which brings forth developed antithesis.

Litotes presupposes double negation; one—through the negative particle no or not; the other—through (a) a word with a negative affix (not hopeless); (b) a word with a negative or derogatory meaning (not a coward); (c) a negative construction (not without love); (d) an adjective or adverb preceded by too (not too awful).The stylistic function of all these types is identical: to convey the doubts of the speaker concerning the exact characteristics of the object in question.The lexical meaning of the second component of litotes is of extreme importance, for similar structures

may lead to opposite effects ('looking not too bad' expresses a weakened positive evaluation, while 'looking not too happy' expresses a weakened negative evaluation of the phenomenon).

Simile is also a structure of two components joined by a fixed range of link-adverbs like, as, as...as, as though, etc. If there is no formal indicator of simile while semantic relations of both parts of the structure remain those of resemblance and similarity, we may speak of a disguised simile which preserves only one side of the SD - lexical, modifying its other side - structural. True enough, instead of the accepted simile-formants, in disguised similes there are often used verbs, lexical meanings of which emphasize the type of semantic relations between the elements of the utterance, such as 'to remind', 'to resemble', 'to recollect', 'to seem' and others. If the basis of similarity appears to the author vague, he supplies the simile with a key, immediately following the structure and revealing those common features of two compared phenomena which led to the origination of the SD.

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