

STYLISTIC DEVICES WHICH ARE USED IN COMUNICATION

Jizzakh branch of the National University of Uzbekistan

named after Mirzo Ulugbek

The Faculty of Psychology, the department of Foreign languages

Philology and foreign languages

Scientific advisor: Niyatova Maftuna Norbek qizi

Student of group 203-20: Pirmuhammedova Muhlisa Maxsud qizi

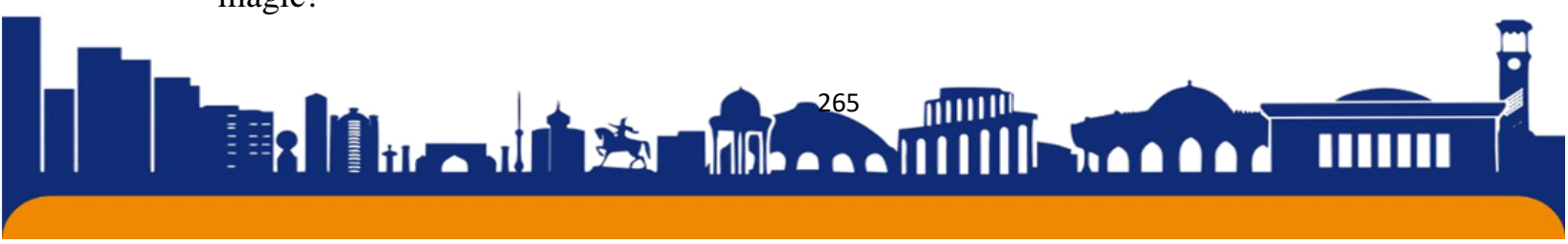
muhlisapirmuhammedova610@gmail.com

ANNOTATION: Stylistic devices can also be called rhetorical devices because they are often used in rhetoric, the discipline that covers effective and persuasive language use. Stylistic devices can also be called figures of speech because they often involve non-literal or figurative language. By carefully selecting and employing techniques such as metaphors, similes, alliteration, and personification, writers can craft a rich tapestry of language that captivates the senses and leaves a lasting impact on the reader. The most famous examples are alliteration, assonance and puns. Order-related rhetorical devices: these devices modify the normal order of words within a phrase or sentence. The most well-known examples are anaphoras, anastrophes, asyndeton, chiasmus, omissions, hyperbaton and polysyndeton .

KEY WORDS: Stylistic devices, Metaphors, Similes, Alliteration, Personification, Hyperbole, Anaphors.

Possessing a knowledge of more sophisticated writing strategies can help you write at a higher level or make compelling speeches that draw in large crowds. The toolkit is a useful resource, containing definitions of literary devices and examples, whether you're a professional writer, a student of creative writing, or someone who needs to compose a speech. A professional writer uses literary devices to make sure that their writing reads well, is remembered and gets the results they intend. This often means convincing a reader of an idea, getting them to buy a product or even changing their mind about something important.

Literary devices are a superpower when it comes to truly great writing, as has been proven for many, many years. That's why Semantix has created a literary devices toolkit for copywriters, students and other writers who want to hone their craft. The toolkit is a content series that provides lists of literary devices, their definitions, examples and suggested uses. If your writing needs to really hit the mark, choose a literary device from the toolkit that fits your purpose and let it work its magic!



In this piece, we'll discuss various methods for studying literary phrases that use figurative language, with a focus on lexical stylistic elements. There are numerous kinds of literary devices such as metaphorical language as personification, metaphor, simile, and many more. The Figurative language is defined differently than literal language, which solely uses dictionaries or the "proper" word definitions. Figurative language often calls for the reader or listener to comprehend a few more subtleties and context and references to comprehend the second meaning.

METAPHOR

Metaphor is the application of an object's name to another based on the likeness or similarity of the two objects. Metaphor is not limited by formal rules; it can be a single word, a phrase, a sentence, a paragraph, or even an entire text. Only inside a context can a metaphor exist. The reader is given a fresh perspective on the thing via the metaphor. Making photos is the main purpose. A metaphor is the most common, well-known, and elaborate of all lexical stylistic devices. It is the transference of names based on the connected likeness between two items, such as "sequins" for "stars," "pancake" for the "sky," or "ball" for "silver dust." Thus, depending on one or more shared semantic components, there is a similarity. Furthermore, the metaphor is more startling and unexpected—that is, more expressive—the larger the distance between the related things. Personification is used when a metaphor compares an inanimate entity to an animated one, as in "the pain of the ocean" or "the face of London."

Metaphors deal with personification, such as in "the face of London" or "the pain of the ocean," and involve the likeness of inanimate and living things. Like all other lexical stylistic devices, metaphor is authentic, unique, and new when it is employed for the first time, but it becomes stale, cliched, and hackneyed when it is used frequently. In the latter instance, its expressiveness eventually wanes. All conceivable components of speech can be used to communicate metaphor. In the sentence, metaphor serves as any of its constituent parts. A cluster of metaphors is referred to as sustained (prolonged) metaphor when the speaker (writer) delivers several of them instead of just one in an effort to create a complex image.

METONYMY

Metonymy is a lexical stylistic device that arises from a distinct semantic process. It is predicated on the objects' contiguity, or closeness. Transference of names in metonymy arises from the fact that two objects (phenomena) have a similar ground of existence in reality, as opposed to the requirement that two distinct words share a component in their semantic structures, as is the case with metaphor. Words

like "cup" and "tea" are not semantically related, yet they can function as one other's containers. This is why the colloquial expression "Will you have another cup?" exists. Metonymy loses its novelty with repeated use, just as all other lexical stylistic strategies.

The range of transference in metonymy is far more constrained than in metaphor, which makes sense given that real relationships between objects are more restricted and human imagination is infinite in its capacity to identify two objects (phenomena, actions) based only on the myriad characteristics they have in common. One kind of metonymy is frequently considered to be synecdoche on its own; this is the type that is based on the relationships between the portion and the whole. Metonymy is typically conveyed by nouns (substantivized numerals are employed less frequently) and is utilized in syntactical roles that are typical of nouns, such as subject, object, and predicative.

IRONY

The Irony Subjectivity is found in how the phenomenon is assessed. Irony is essentially the foregrounding of the evaluative meaning rather than the logical. Thus, irony is a stylistic strategy in which a word's dictionary definition is diametrically opposed to its contextual evaluative meaning. The way the context is set up, a qualifying word in irony flips the evaluation's direction, making a positive meaning appear negative and, extremely uncommonly, the other way around. "She turned, alligator-sweet smile on her face." Because of the context, the term "sweet" has a negative connotation instead of a positive one. Irony, then, is a lexical stylistic technique that only exists inside its context, just like any other.

Irony comes in two flavors: spoken irony and prolonged irony. It is always feasible to identify the precise word in verbal irony that has a contextual meaning that is diametrically opposed to its dictionary definition. And we deal with continuous irony when it is impossible to pinpoint the particular word and the text as a whole creates the ironic impact through a lot of remarks. This kind of irony is created when the writer's (speaker's) ideas conflict with recognized moral and ethical standards.

EPITHET

A lexical stylistic element that emphasizes the emotive meaning in the forefront is the epithet. In order to hide the word's denotational meaning, its emotive meaning is highlighted. The speaker always choose the quality that is related to the thing in order to qualify it. Epithets provide the opportunity to qualify every item from a subjective point of view, which is essential in ordinary discourse, publicist style, and creative prose.

Similar to metaphor, metonymy and simile epithets are founded on the likeness of two items, their proximity to one another, and their comparison.

Like metaphor, metonymy and simile epithets are also based on similarity between two objects, on nearness of the qualified objects and on their comparison. Through long and repeated use epithets become fixed. Many fixed epithets are closely connected with folklore. First fixed epithets were found in Homer's poetry (e.g. "swift-footed Achilles"). Semantically, there should be differentiated two main groups. The biggest one is affective epithets. These epithets serve to convey the emotional evaluation of the object by the speaker. Most of qualifying words found in the dictionary can be and are used as affective epithets. The second group – figurative epithets. The group is formed of metaphors, metonymies and similes and expressed predominantly by adjectives (e.g. "the smiling sun", "the frowning cloud"), qualitative adverbs (e.g. "his triumphant look"), or rarely by nouns in exclamatory sentences (e.g. "You, ostrich!") and postpositive attributes (e.g. "Richard of the Lion Heart").

HYPERBOLE

Hyperbole is a lexical stylistic element that use purposeful exaggeration to achieve emphasis.

One of the often used expressive devices in ordinary speech is hyperbole (e.g., "I have told it to you a thousand times"). Over time and with continuous use, hyperboles have become less unique. You can use any of the notional components of speech to indicate hyperbole. It's critical that both communicators understand that the exaggeration indicates the emotional context of the remark rather than its true quality or quantity. When this mutual comprehension is lacking, exaggeration becomes a simple fabrication.

Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with understatement. English is well known for its preference for understatement in everyday speech. "I am rather annoyed" instead of "I'm infuriated", "The wind is rather strong" instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English.

IN CONCLUSION

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. Lexical Elements of style are expressed at word-level, and the stylistic variation can arise due to addition, deletion, or substitution of words. These variations can give rise to text that is characteristically different in terms of sentiment, formality, excitement.

In measuring the quality of written text, especially academic writing, lexical features are as important as grammatical features and should not be ignored. The highly computable nature of lexicons can make them a good criterion for determining and measuring the quality of text.

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