

STYLISTICS OF FIGURATIVE DEVICES IN LANGUAGE

(Based on the Works of Sh. Kholmiraev)

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Annotation: This article examines the artistic figurative devices used in literary works. The study of stylistic and linguistic means of depiction has become one of the most urgent and significant issues in linguistics. Every linguistic unit, alongside performing a nominative function within speech, may simultaneously serve as a stylistic device. Such means provide extensive opportunities for enhancing the expressive power of artistic language. Among the stylistic tools widely used in the writer's oeuvre is the periphrasis.

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It is well known that the study of stylistic and figurative means of language has become one of the pressing and important issues in linguistics. Every linguistic unit, while performing a nominative function, may also be employed as a stylistic device. Such units enrich artistic language and increase its expressive capacity. One of the stylistic means frequently utilized in the works of the writer is periphrasis.

Periphrasis has been extensively studied in Russian, Ukrainian, Belarusian and other related linguistic traditions. In recent years, significant research has also emerged in Uzbek linguistics focusing on this type of semantic shift. In this article, we examine several periphrastic expressions characteristic of the writer's style.

For instance: *"At that time, dissatisfaction with the Emirate was growing in Bukhara as well, and a society of open-minded intellectuals was being formed, holding secret meetings"* ("Qil ko'prik"). The phrase *"open-minded intellectuals"* is a periphrastic designation of the word *tushungan* ("enlightened, perceptive"). The periphrasis conveys the meaning more clearly and expressively than the single lexical item. The element *open-minded* not only implies "those who have correctly and fully understood certain ideas," but also suggests "those whose views can reach others, who can speak openly." This illustrates a skillful example of periphrasis.

Another example: *"Later, a letter addressed to the Amir was prepared. His Highness read the letter and summoned the young men to his presence."*

Here, the writer avoids repeating the word *Amir* by employing the phrase *His Highness*, thereby preventing redundancy and enriching the stylistic palette of the text. The phrase may also carry shades of irony or sarcasm.

Many words in language can acquire meanings beyond their primary sense. Sometimes they even express meanings opposite to their literal one. This occurs when the characteristics or appearance of one object are transferred to another. Such semantic shifts—metaphor, metonymy, synecdoche, and simile—significantly influence the development of artistic language.

Simile is among the most ancient and widely used figurative devices. It has been studied extensively in Uzbek linguistics, notably in the works of M. Mukarramov and R. Qo'ng'urov. Simile is also a core analytical subject in literary studies.

For example: *"Munira, who was watching him, suddenly noticed that Quvvatbekov had changed: his gaze now bore the liveliness and vigor characteristic of youth. His hands moved quickly. It was as if he had burst out of a mysterious shell into the light."* ("So'nggi bekat") This passage vividly conveys the protagonist's inner and outer transformation through simile.

The author also frequently employs grammatical means of simile—particularly the suffixes **-dek** and **-day**: *"Whenever he saw him, he shrank like a partridge mauled by a predator... The dog barked with a deep roar, like thunder."*

The first simile highlights fear; the second intensifies the vividness of the description through exaggerated imagery. These similes reflect the individuality of the author's style.

Another important stylistic tool used to enhance characterization is the **epithet**. Epithets enliven artistic speech, create imagery, and add stylistic coloring to concepts. Shukur Kholmirzaev skillfully employs epithets to produce clear and credible depictions of events and characters. For example: *"The moon drifted, yellowish, in the mist above the river; the fog appeared yellow and mysterious; the river murmured with a muffled sound, flowing like a mythical creature."* The epithets *yellowish* and *muffled* intensify the sensory vividness of the scene.

Kholmirzaev also relies on epithets when depicting characters' psychological states and moral qualities. For instance, in "Qil ko'prik," the epithet *irritable* is used to describe Eshon Sudur's growing agitation: *"In fact, Eshon Sudur's mood was not bright; it was low—he was irritable."* The contrast between *bright* and *irritable* underscores the shift in emotional tone.

Sarcasm is another stylistic device enriching the author's language. Sarcasm conveys strong negative attitudes such as mockery or scorn. Although it does not typically produce figurative meaning, it expresses the author's evaluative stance toward events or characters.

For example: *“Are your eyes covered with cobwebs? Daft old man, I suppose his stomach is full—he doesn’t even look at his master... Another thing—thank you, Oktam. I have nothing more to say; apparently, you resemble my wife!”*

Here, expressions such as *“he doesn’t even look at his master”* and *“you resemble my wife”* represent sarcastic, mocking remarks that soften otherwise harsh speech through indirectness. Finally, repetition is another device contributing to the elegance and rhythm of Kholmiraev’s prose, adding musicality and emphasis to the narrative.

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