



## THE ROLE OF STYLISTIC FIGURATIVE MEANS IN LEXICAL SYSTEM OF THE LANGUAGE

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**Abstract:** *In this article analyzed the study of the language of a work of art is the identification of the specific artistic means of the writer, the study of his artistic abilities, his unique style, stylistic figurative means*

**Keywords:** *language, opposite, composition, literary language stylistic figurative means, grammatical categories*

The main element of a work of art is the word. The main factor in the development of this work to the level of true art is its language, in which the author can use linguistic means. The study of the language of each creativity that has left its mark on literature is associated, firstly, with the need to study the skills of the writer, as well as to determine the influence of the language of his works on the development of our language.

The study of the artistic language began in Uzbek linguistics relatively later, in the 30s of the twentieth century, today it has become the most urgent problem not only in our linguistics, but also in our literary criticism. Because "Literature begins with language. "No matter how sharp the writer's gaze, no matter how strong his mental power, no matter how well he does not know the secrets of human nature, if his pen is impenetrable, his style is rough, his language is harsh, his noble intentions will remain on paper. The writer conveys to the reader his ideas about life, judgments and conclusions about social and spiritual problems with the help of language.

The famous master of words, Konstantin Fedin, emphasized the need to start with the language of writing, noting that "even composition, which is one of the main parts of an artistic form, lags behind the decisive role of the language of the writer". Hence, the literary skill of a writer is also assessed by learning the language of the artwork. According to Academician V.V. Vinogradov, "the science of the language of fiction differs both from linguistics and from literary criticism. But this is directly related to both sciences". A.V. Stepanov expresses his views on this in the following way: "The nature of the problems of the stylistics of fiction requires the joint actions





of linguists and literary scholars or the unification in one analysis of both linguistics and literary criticism, as well as the art of artistic criticism".

In Russian literature and linguistics, serious attention is paid to the study of the language of a work of art.

In Uzbek linguistics, the literary language is also considered an important aspect of artistic skill. Therefore, it is impossible to create a real work of art without knowing the literary language. Therefore, more attention should be paid to learning the skills of the master of the word through his language.

Over the past period, dozens of scientific works have been written on the study of the artistic language in Uzbek linguistics. Published scientific articles and research by R. Kungurov, G. Abdurakhmanov, S. Karimov, B. Yuldashev, A. Akhmedov, A. Shomaksudov, I. Kuchkartaev, M. Kadyrov and other linguists on general issues of studying language, fiction. These works present different views on the methods of studying the language of a work of art, its goals and objectives. In particular, H. Doniyorov and S. Mirzaev show two aspects of studying the language of art: "1. Linguistic aspect. In this aspect, they use the language of fiction as a visual material to identify the growth and change in the literary language, lexical and semantic changes in grammatical categories and words in it, to confirm theoretical ideas... 2. Stylistic aspect. The ability of a writer to select words, the ability to reveal and individualize the character of images by means of language, the attitude of a writer to vernacular ... is assessed by the skill of the writer, his native language".

Therefore, it is advisable to study a work of art from a stylistic point of view. After all, "in order for any feeling and any thought to be poetic, they must be expressed figuratively" (V.G. Belinsky).

In the studies of I. Kuchkartaev, R. Kungurov, S. Karimov, I. Mirzaev, much attention is paid to the linguistic approach to the study of art, in particular, the visual means of language. In recent years, Uzbek linguistics has been paying more and more attention to the linguistic and poetic study of the creativity of artists. Linguopoetics, which studies the language of fiction as a manifestation of the aesthetic function of language, occupies a special place in the system of philological sciences.

When studying the language of any work of art, the researcher will focus on, in particular, "how to use the wealth of the living language of the people".





Stylistic figurative means have been studied for many centuries. New stylistic discoveries appear from year to year. The lexical system of the language is the most complex and versatile. The expressiveness of a work usually lies in the peculiarities of the use of stylistic means that attract the reader's attention. It should be noted that each stylistic device has its own specificity, which is transmitted to the created image and largely determines its expressiveness and emotional load.

Thoughts about the antithesis in world and individual linguistics found their reflection in the scientific works of such scientists as S. Balli, I. V. Arnold, I. R. Galperin, V. Vinogradov, A. I. Efimov, A. N. Gvozdev, I. B. Golub [5].

In matters of describing the antithesis, the opinions of linguists generally do not differ from each other [1,2,3].

The law of denial by negation in philosophy was originally set forth by Hegel. According to him, the original whole thought (thesis) is divided into two thoughts, consisting of positive and negative "yes" and "no", contradicting each other. Dividing the whole into two parts is an antithesis, a negation. At the end of the struggle, opposite thoughts unite and form a new thought (synthesis, negation of negation).

Farabi's views on opposites (antonyms) are of particular importance. He writes as follows: "The essence of each contradiction is such that, regardless of the location of one of them, the absence of the first presupposes the presence of the second" [6].

In Russian linguistics, there are articles and scientific works devoted to the antithesis. In particular, L.A. Vvedenskaya, along with such phenomena as oxymoron, acrosthesis, widely studied antithesis [2]. If the scientist Ya.I. Gelblu, who studied the antonyms of the German language, studied them from the point of view of the relationship of antonymy and antithesis, then I.V. Dmitrevskaya investigated contradictory concepts in thinking. The scientist emphasized antonyms as a linguistic means, revealing the opposite concepts of thinking [4]. And G.M. Belova, on the basis of the materials of the French language, reflected on the linguistic means that reveal the antithesis [3]. MS Kaplan also substantiated her thoughts on the use of antonyms in the stylistics and linguistic tasks of the antithesis [5].

L.A.Vvedenskaya and L.G. Pavlova believe that "to revive speech, to give it emotionality, expressiveness, imagery, it is necessary to use the antithesis". "This method, based on the comparison of opposite phenomena and signs, is considered an antithesis: the main quality of this figure is that the two parts of the antithesis illuminate





each other, and is also expressed in a short form, which makes it possible to enhance its expressiveness” [2].

The specialist in the stylistics of the English language I.R.Galperin expressed the peculiarities of the antithesis as follows: "Antithesis is a contiguous phenomenon between stylistics and logic". According to him, the Swiss linguist S. Bally gives the following assessment: "A vivid manifestation of the exact expression and decoration of the natural directions of methodological means of speech is an antithesis".

Obviously, in all the statements of these scientists, the general properties of the phenomenon of antithesis were investigated.

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