



**USAGE OF DIFFERENT STYLISTIC TROPES IN ENGLISH AND UZBEK LANGUAGES  
AND THEIR SPECIFIC CHARACTERISTICS**

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**Abstract**

Expressive means of language and stylistic tropes are one of the main parts of linguistics. This field has its own characteristics in each language. In this article, we compare the main features of stylistic devices and tropes in English and Uzbek. Expressive devices and stylistic tropes are one of the main parts of linguistics. This field has its own characteristics in each language. In this article, we will compare the main features of stylistic devices and tropes in English and Uzbek.

**Keywords:** stylistics, phraseology, tropes, language unit, comparison, stylistic tropes, expressive tropes.

In modern linguistics, terms such as expressive means of language and stylistic means are often used. It is very difficult to draw a clear line between expressive or expressive language and stylistic means of language, but nevertheless, differences between them are still observed [Efimov. 1996. 2].

Expressive means of language are understood as such syntactic, morphological and word formation forms of language that serve to strengthen speech emotionally or logically. [Halperin, 1958., 3]. The main attention of scientists is focused on the fact that certain stylistic devices are used only in large segments of the word, and others are easily relied on in minimal word groups; some stylistic devices give the presentation the ability to evoke a figurative idea of the topic of thought, while others only increase the emotional tension of the statement; some enrich mainly the semantic side of the sentence, others point to subtle additional shades of content with the structural features of the construction. [Galperin, 2003., 3].

Syntactic stylistics studies expressive possibilities of word order, types of sentences, types of syntactic connections.

Inversion.

For example: I have never seen such a dress. In this sentence, the inversion is caused by the replacement of a subordinate clause that never came first in the sentence - no violation. (Says I have never seen such a shirt, in which case we can safely say that the statement is not properly constructed, but with a violation of use.).

A structure like "Only then I decided to go there" is called stylistic inversion.

Likewise, "It was like.... is also an inversion.

In English, as you know, each part of the sentence has a common place, which is determined by its syntactic expression, connection with other words and the type of sentence.



Inversion is a violation of the usual sequence of sentence members, as a result of which some element is emphasized and takes on special connotations of emotionality and expressiveness [Arnold, 1981., 1]. Some changes in word order change syntactic relationships and with them the whole meaning of the sentence:

For example: When a man wants to kill a tiger, he calls it sport; If a tiger wants to kill a person, it is cruelty.

Others reconnect grammatical and expressive functions:

For example: I knew that. - I wish I knew. - I wish I knew.

Here, the second differs from the first in grammatical sense, and from the third in expression. Finally, there may be word order changes that do not change grammatical meaning and are not related to expression or emotionality, but have a functional and stylistic color. can be transferred. only colloquially:

For example: The person I spoke to. - The person I mentioned.

Ellipsis - yozma va adabiy nutq turidagi gapning biron bir a'zosining ataylab qoldirilishi.

For example: See you tomorrow! Did you have a good rest? I won't.. You say so.

In this example, we observe the lack of any member of the sentences. The absence of clauses in the above examples is caused by various reasons [Galperin, 1958.3]. In the first two examples, the absence of the subject and part of the subject depends on the position in which the connection occurred and allows the construction of sentences of this type. In the third example, the absence of the subject is caused by some characteristic verbal live relationship. The last example is triggered by the speaker's state of excitement.

The most common form of ellipsis is the omission of the main part of sentences (often with a verb - a bunch), the nominal part of a predicate or an auxiliary verb.

The ellipsis itself, which is especially characteristic of spoken speech, even outside of dialogue, gives the presentation the intonation of live words, dynamism, and sometimes a kind of secret simplicity:

For example: If a teenager is sitting normally, there is still hope.

Repetition of words expresses a certain state of speech, not calculated by what or result. Repetition of the words of the author is not the result of such a verbal psychological state and aims at a specific methodological result. It is a stylistic means of emotional impact on the reader.

Lexical repetition is the repetition of a word, phrase, or sentence in a number of narratives and in more military communication units spanning a range of narratives.

As Vandries writes, repetition is one of the tricks of language that makes it real. This device, once applied to logical language, has become a simple grammatical tool. We see its starting point in the excitement accompanying the expression of feelings, entrusted to its highest efforts [Vinogradov, 1937. 5].

In fact, repetition as a methodological tool is a typed generalization of the tool that appears in the language of expressing the state of excitement, expressed in words by different means depending on the level and nature of excitement. Speech in its structure can be raised. Bitter, nervous, touching, etc.



For example: "Stop! - She cried: "Don't tell me! I don't want to hear; I don't want to hear why you came. I don't want to hear.

The repetition of the words "I don't want to hear" is not a stylistic device.

Usually, in the text of a work of art, the author's comments (he cried, cried, passionate, etc.) are given when such a state of excitement of the hero is studied.

Types and functions of repetition:

The variety of functions characteristic of repetition is especially evident in poetry. Some authors even find repetition as a stylistic sign of separate poetry and prose [Kunin, 1979. 4].

1. Epiphora is the repetition of a word at the end of two or more phrases.
2. Call repetition (frame) - repetition of a word or a group of words at the beginning and end of a sentence, clause, clause.
3. Polysyndeton - repetition of associations.

The problem of repetition has attracted the attention of very few researchers. The problem of determining repetition limits is of great interest.

Disjointness is a stylistic device: the development of words in which adverbs that join words are dropped. It gives presentation speed, dynamism, provides a sharp transition from one image to another, impressions, actions [Galperin, 1958. 3].

For example: I came, I saw, I conquered.

Dropping of connectors may depend on the demand of the rhythm. For a long list, he gives a sharp change of pictures or emphasizes that the general picture is saturated with partially isolated impressions, which are impossible to list:

For example: He was not tired of their presence (pictures); they represent significant savings in death charges.

Non-union (asyndeton) - deliberately leaving trade unions.

Climax - Growth.

In a paragraph (rarely within a single sentence) to create an emotional impact on the reader, the same method of growth is usually used, which contributes to the gradation of subsequent statements, that is, to make them stronger, more important does. more important, more significant, more than the previous ones .. [Vinogradov, 1953. 5].

For example: Your son is very sick, seriously ill -- hopelessly ill.

Separate construction - Detachment.

Separate parts of the sentence in English are usually called such parts of the sentence - mainly secondary parts of the sentence, which turn out to be separated from the main parts of the sentence in which they are located due to the breakdown of the usual syntactic connections. usually depends. Isolation is intrinsically related to inversion.

For example:

1. Sir Pitt came in first, very flushed, and rather unsteady in his gait.



Even if there is a disconnection between the separated secondary members of the sentence and the main members, there is a connection. The more the isolation itself is felt, the less important this connection becomes.

In fact, the separated members of the sentence have more independence, more colloquialism and semantic division. It is known that in some cases expressiveness is determined by intonation. Isolation is the adoption of a type of written speech, and this intonation emphasis is suggested only by the corresponding position of the isolated sentence members as part of the whole sentence. In other words, intonation stress is a function of the syntactic position of a separate member of the sentence. The main content of isolation is the breaking of the usual existing traditional relations between the members of the offer. Disruption of syntactic connections leads to a longer pause before a particular member, a change in the intonation pattern during pronunciation, strong stress, etc. [Halperin, 1958., 3].

Story question - questions in the text of the story.

Stylistic devices of this type, based on the original use of the features of the verbal type of words, also include the use of interrogative sentences in the narrative text. These questions should not be confused with rhetorical questions. In other words, questions are usually used in live conversational speech, that is, in communication. A question usually requires an answer. An answer is expected from the person to whom the question was asked [Galperin, 1958.3].

Interrogative sentences in narrative text significantly change this type of sentence.

For example: How long should it take? How long must we suffer? Where is the end? What is the end?

Unanswered interrogative sentences create a flow of questions because they require a definite answer.

The form of questioning emphasizes the fact that no one wants to admit that there is no humor.

In the scientific method, the use of a similar rhetorical question plays an important role, but it is not very similar. This question, which comes with an answer and draws the reader to deepen the author, forces him to move with him. Almost the same thing happens in the journalistic style, albeit with more emotion. I've heard it said over and over again that learning machines can't expose us to any new dangers because we can turn them off whenever we want. But can we? In order to shut down the machine effectively, we need to know if the danger point has been reached. The fact that we have manufactured the machine does not guarantee that we have the relevant information to do so. The above except describes a general topic in science and articles on political and social activities, and can serve as an example of both styles. Reflection begins with a rhetorical question, which makes the reader an active reader. Here is the common and reckless claim that we can always turn off the car, and finally, the direct question raises doubt and the answer fails.

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