SYNTACTIC STYLISTIC DEVICES IN LITERARY TEXTS

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Abstract. This article describes that these devices also differ in terms of their effect on the reader or listener. Some devices, such as anaphora and epiphora, create a sense of rhythm and repetition, while others, such as chiasmus and antimetabole, create a sense of balance and symmetry. Some devices, such as epizeuxis and diacope, create a sense of urgency or emphasis, while others, such as gradation and epanalepsis, create a sense of progression or climax. And also the importance of understanding the differences between these rhetorical devices in order to use them effectively in writing or speaking is highlighted. By choosing the right device for the desired effect and using it in the appropriate location within a sentence or clause, writers and speakers can create powerful and memorable messages that resonate with their audience.

Keywords: language elements, mental images, stylistics, creative.

Stylistics is positioned as a branch of general linguistics. General linguistics is the study of language as a universal phenomenon, while stylistics narrows its focus to examine language use for expressive and aesthetic purposes. Stylistic analyzes language means across all levels, including phonological, morphological, syntactic, and semantic aspects. The emphasis is on understanding how these language elements contribute to expressiveness, emotiveness, imagery, and evaluation.

These terms highlight the key dimensions of language that stylistics examines. Expressiveness refers to the ability of language to convey emotions and attitudes. Emotiveness relates to the emotional impact of language. Imagery involves the creation of mental images through language, and evaluation pertains to the subjective judgments and opinions expressed in the message. Stylistics is concerned with studying the impact of a message on the reader or listener. This involves understanding how specific language choices contribute to the overall effect and interpretation of a text.

Stylistics investigates the nature, functions, and structure of stylistic devices. These devices are linguistic tools and techniques deliberately used to achieve specific stylistic effects. Examples include metaphors, similes, hyperbole, and other figures of speech. The subject of stylistics also includes the study of language styles or functional styles. This involves examining the specific purposes, structures, and characteristic features of different styles of language use, such as formal, informal, technical, poetic, etc.

Stylistics explores the aim, structure, and distinctive features of various language styles. This includes understanding how different styles serve different communicative purposes and how they shape the overall tone and character of a message. Lexical Stylistic Devices involve the manipulation of lexical (word-level) meanings to achieve specific stylistic effects. This can occur within a single word or a combination of words. The essence of these devices lies in the interplay between the primary, dictionary meaning of a word and a meaning imposed by the micro-context in which the word is used. This micro-context could be a specific phrase, sentence, or paragraph. One approach involves the author identifying two objects that, in reality, have nothing in common. However, the author subjectively perceives a function, property, feature, or quality that makes the

reader see these two objects as if they were identical. This relies on the author's ability to create a conceptual link between disparate things. Another approach is when the author deems it possible to substitute one object for another based on some interrelation between the two corresponding objects. In this case, there is a conceptual connection or similarity that allows for the substitution, even if the objects themselves may differ in their primary meanings.

They also involve a creative and intentional use of language at the word level. Authors employ these devices to create unique and impactful expressions by playing with the inherent meanings of words and manipulating the associations between them. The ability to identify and understand these lexical stylistic devices enhances one's appreciation of the subtleties and nuances present in written or spoken language.

Repetition is a figure of speech that shows the logical emphasis that is necessary to attract a reader's attention on the key-word or a key-phrase of the text. It implies repeating sounds, words, expressions and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis. There is no restriction in using repetition but too much repetition can be dull and even spoil its stylistic effect. According to different linguists' opinion repetition is not a stylistic device if it shows the excited state of mind of the speaker. "Stop!"—she cried, "Don't tell me! I don't want to hear, I don't want to hear what you've come for, and I don't want to hear."(J. Galsworthy)

Another figure of speech which is based on repetition is semplice, this is syntactical stylistic device because it is observed along and inside two or more successive sentences or clauses. This rhetoric device is made up of the combination of epistrophe and anaphora. But it does not mean that it is mesodiplosis. The word "symploce" is of Greek origin which means "interweaving" (S.H. Weir, 1920). For instance, Ex-president of the USA said: "When there is a talk of hatred, let us stand up and talk against it. When there is talk of violence, let us stand up and talk against it.

An elliptical sentence is such a syntactic structure in which there is no subject, or predicate, or both. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically redundant. For example: - Hullo! Who are you? - The staff. Communicative functions. Ellipsis saves the speaker from needless effort, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal.

Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the publicistic and oratory styles. It underlines important information and is widely used in everyday speech. Parallel structure creates fluency in writing and enhances readability, as it uses patterns of words in a way that readers can easily follow, and relate them to each other. It makes language appear refined, especially in writing and advertising. It also lends consistency to professional writing, as it provides rhythm and balance that lead the readers to the exact idea, without any misguidance. In addition, parallel structures synchronize, repeat and emphasize the words and thoughts of the writers.

Inversion is the syntactic phenomenon of intentional changing word order of the initial sentence model: Sometime too hot the eye of heaven shines, and often is his gold complexion dimmed, And every fair from fair sometime declines, By chance, or nature's changing course

untrimmed: So long as men can breathe, or eyes can see, So long lives this, and this gives life to thee.

William Shakespeare in "Sonnet 18" used many examples of inversion in his plays and poetry, both anastrophe and anaclasis. In this famous sonnet, Shakespeare changes around some of the word order to make lines more poetic and stylized. We see this in the first line of the excerpt, "Sometime too hot the eye of heaven shines." In syntactically correct order, the line would read, "Sometimes the eye of heaven shines too hot." By ending the line with "shines," Shakespeare can create a rhyme with "declines." The line also places the emphasis on the parallel between "too hot" and "shines." There is also inversion in the final couplet of the poem in the unusual phrasing, "So long lives this." This creates a nice repetition at the beginning of the two lines of the couplet with "so long" and antimetabole of "lives this" with "this gives life" (W. Shakespeare).

In summary, stylistics delves into the nuances of language use, emphasizing the expressive and aesthetic dimensions of communication. It bridges the gap between linguistic analysis and the interpretation of texts, considering both the inherent structure of language and the intentional choices made by speakers or writers to convey specific effects.

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