

« THE USAGE OF LEXICAL-STYLISTIC DEVICES: METAPHOR, IRONY, SYNECDOCHE IN UZBEK, RUSSIAN AND ENGLISH SHORT STORIES

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Abstract. The subject for consideration in the article are short stories of Uzbek, Russian and English writers. The purpose of this article is to examine the classification of stylistic devices, and to highlight the main types of stylistic devices in the literary text. The main task to achieve this goal is to consider metaphor, irony, synecdoche and analyze their application in practice, taking as the basis the work by the best short writers: Abdulla Qahhar, Anton Pavlov Chekhov and Washington Irving. In the conclusion of the article the main findings, based on the goal and objectives, are presented and summarized.

Keywords: lexical-stylistic devices, short stories, metaphor, irony, synecdoche.

The term “lexical stylistic devices” is used to describe the various methods by which authors utilize language and words to bring their creative vision of literature to life. These tools are essential components of any literary work, as they provide the nuance and depth that makes a story captivating and memorable. This article will explore some of the more common lexical stylistic devices which are used in literature, examining how they can be employed to create vivid imagery, add layers of meaning or emotion, and make texts more engaging for readers. In addition, it will discuss how these devices can be used effectively in tandem with each other; as well as considering their potential weaknesses. Main Body Lexical stylistic devices are an important element of any literary text; they help authors create characters that come alive on paper, craft stories that linger in readers’ minds long after the book is closed. The following sections will look at some of the most commonly utilized lexical stylistic devices in literature: metaphor, irony and synecdoche— as well as some examples from classic works of Uzbek, English and Russian storywriters. One popular way for authors to express themselves creatively is through metaphors. It enables writers to draw imaginative comparisons that serve either narratively or aesthetically — creating vivid imagery so powerful, it transports readers’ right into the heart of a story world.

Greek philosopher Aristotle wrote: “The greatest thing by far is to be a master of metaphor... a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars. Metaphor occurs by transference the name of an object to another one on the base of some quality of two objects. Metaphor means transference of some quality form one object to another. Abramovich considered metaphor is implicit type of simile. According to Bobohonova metaphor is based on relative attitude of denotative-logical and figurative-contextual meanings.

We investigate stylistic device as one of those indispensable literary devices that encourages interpretation based on the reader's own experience and background knowledge. This unique characteristic of metaphor adds depth to literature, especially short stories, as it helps the reader intuit a large amount of information in a short amount of time.

Consider some of the following literary metaphors written by well-known short story authors

and how such language helped solidify these writers' place in literary history:

“Unsin xuddi dadasidan katta hayitlik olib bozorboshiga ketayotgan yosh boladay chopqillab, qarshisidan esayotgan shamolga so‘z bermay, ba‘zan irg‘ishlab borar edi.”

“Horror” (“Dahshat”) Abdulla Qahhar

Abdulla Qahhar describes the wind with a strong weapon as a metaphor. Rushing Unsin does not give a word to the wind that passes by her. Such stories are not built entirely on metaphors, but any motif, image, or detail in them serves as a metaphor. These parts of the story play an important role in expressing the writer's artistic intent, in expressing the artistic idea of the work. The very name of the short story “Horror” tells us how hard the life of this young girl was in this house far from her parents.

Восходящее солнце хмурилось на уездный город, петухи еще только потягивались, а между тем в кабаке дяди Рылкины уже были посетители.

“The Captain’s Uniform” (“Капитанский мундир”) Anton Chekhov

The sun was frowning. Anton Chekhov used a metaphorical transfer, personification, i.e. frowning from a bad mood.

“No tale was too gross or monstrous for his capacious swallow”

“The Legend of Sleepy Hollow” Washington Irving

This means that Ichabod was very gullible. He loved ghost and witch stories and 'swallowed' all of them, meaning he believed all of them. This made it easy for Brom Bones to pretend to be the Headless Horseman.

Using a metaphor is the only way to achieve deep characterization. No one knows this better than the author of short stories, and this is as much as possible in a format that lacks words.

Irony is a type of verbal communication whereby what was intended literally is expressed figuratively instead — typically done with humorous intent (“I’m so happy!” said sarcastically) but sometimes also mad ewith bittersweet undertones (“He was so kind he almost made me cry.”) It gives stories greater depth while allowing creators leeway with narrative pacing , making scenes feel heavier without resorting solely to lengthy descriptions (“My love was doomed from day one – ironic isn't it?”).

To better understand this literary device, we can look at irony examples in popular works of Uzbek, Russian and English short writers.

“Bir gadovachchaning bu dargohdan ketishga oshiqishi unga haqorat bo‘lib tushdi.”

“Horror” (“Dahshat”) Abdulla Qahhar

It was unpleasant for this old rich husband to see how a girl from a low descent wants to escape to the vault from this golden cage that is full of unhappy women who lost love and self-esteem with living with this man. For this reason, he called her a beggar. Abdullah Qahhar perfectly described with this word exactly what an old rich husband feels about his youngest wife from a low origin.

“Брат Николай через комиссионера, с переводом долга, купил сто двенадцать десятин с барским домом, с людской, с парком, но ни фруктового сада, ни крыжовника, ни прудов с уточками; была река, но вода в ней цветом как кофе, потому что по одну сторону имения кирпичный завод, а по другую – костопальный. Но мой Николай Иваныч мало печалился; он выписал себе двадцать кустов крыжовника, посадил и зажил помещиком.”

“Gooseberries” (“Крыжовник”) Anton Chekhov

Chekhov employs situational irony to shed light on Nikolay's forlorn desires. Having established the uniformity of all his desires in the form of a farm with gooseberries, Nikolay is alone and his gooseberries are not sweet.

"Ichabod prided himself on his dancing as much as upon his vocal powers. Not a limb, not a fiber about him was idle; and to see his loosely-hung frame in full motion, and clattering about the room, you would have thought Saint Vitus himself, that blessed patron of the dance, was figuring before you in person."

"The Legend of Sleepy Hollow" Washington Irving

Irving uses dramatic irony to highlight how Ichabod Crane is disconnected from reality. One key example is the gap between Ichabod's estimation of his own skills as a singer and dancer and the audience's estimation:

Synecdoche

Synecdoche is a rhetorical trope and a kind of metonymy—a figure of speech using a term to denote one thing to refer to a related thing. Synecdoche refers to a literary device in which a part of something is substituted for the whole (as hired hand for "worker"), or less commonly, a whole represents a part (as when society denotes "high society").

Ich, jigarim, qo'rqqansan... Go'ristonda qo'rqqanga go'ristonning tuprog'i davvo bo'ladi.

Unsin piyoladagi loyqa suvni darrov ichdi va xiyla yengil tortganday bo'ldi.

"Horror" ("Dahshat") Abdulla Qahhar

Окно это выходило из комнаты, в которой обитала на летнем положении молодая, только что выпущенная из консерватории, первая скрипка, Митя Гусев и Первая скрипка подняла голову.

("Который из трёх") Anton Chekhov

Anton Chekhov meant by the first fiddle a person who is a professional violinist who knows the violin well, it is a synecdoche.

Примечательно, что в еврейском оркестре сильно пахнет чесноком, поэтому Яков называет его чесноком, потому что чеснок ассоциируется у него с евреями.

"Rothschild's Fiddle" ("Скрипка Ротшильда") Anton Chekhov

Yakov refers to Rothschild as 'garlic', which is a synecdoche. Notably, the smell of garlic is intense in the Jews' Orchestra, so, Yakov calls him garlic because he associates the garlic with the Jews.

We can see from the examples given that stylistic devices gives a special charm to describe what is happening in the short story or the behavior of the main characters in short stories in what language they were not written.

Conclusion

Lexical stylistic devices play an integral role within literary texts - allowing creators liberty when bringing worlds imaginatively alive through language choices. Metaphors, Personifications Irony and Synecdoche all offer distinct ways whereby author can craft compelling tales crafted richly detailed scenes full off emotional impact - illustrated perfectly here via some examples featured from classic works . Readers expect complexity nowadays too; thus, devices discussed here in are increasingly necessary components within successful pieces written famous storywriters of Uzbek, English and Russian literature. The challenge lies not necessarily only in understanding how to use them - but rather selecting the appropriate ones for each context accordingly ...to ensure maximum impact is achieved!

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