

TYPES OF STYLISTIC MEANING

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Abstract: In the field of linguistics, various terms are used to describe specific methods by which utterances are emphasized, making them more noticeable, impactful, and thus conveying additional information. These linguistic elements are referred to as expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech, and other designations. All of these terms are used without discrimination and are contrasted with the means that we commonly refer to as neutral. Linguists commonly differentiate between ordinary semantic differences, which are substantial and referential, and stylistic differences in meaning.

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All languages contain meaning, some of which are universally recognized as grammatical and lexical meanings, while others also include specific meanings that can be referred to as stylistic. These additional meanings are associated with primary meanings and are imposed on them.

Stylistic meanings are essentially stripped of their automatic nature. Automatization, the rapid and unconscious utilization of linguistic information, is a well-established method for facilitating efficient and easily understandable communication.

However, when there is a stylistic meaning at play, the process of deautomatization serves to examine and challenge the reader's perception of the language. He becomes intrigued by an unusual application of language media and makes an effort to decode it to the best of his capacity. The individual becomes conscious of the structure of the spoken or written expression, leading to the recognition of two distinct uses of language: the ordinary and the stylistic. Later on, it will be demonstrated that this dual use of language sometimes poses no challenges. The distinction is evident to even an inexperienced person, particularly when a metaphor or a simile is employed. However, certain texts may contain grammatically redundant or inconspicuous forms that are crucial for conveying stylistic meanings and the desired additional information, which can pose a challenge.

What this information is and how it is conveyed to the mind of the reader can be explored only when a concrete communication is subjected to observation, which will

be done later in the analyses of various stylistic devices and in the functioning of expressive means.

What then is a stylistic device? Why is it so important to distinguish it from the expressive and neutral means of the language? To answer these questions it is first of all necessary to elucidate the notion 'expressiveness'.

The category of expressiveness has long been the subject of heated discussions among linguists. In its etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

But somehow lately the notion of expressiveness has been confused with another notion, viz. emotiveness. Emotiveness, and correspondingly the emotive elements of language, are what reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions—they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. But there are media in language which aim simply at logical emphasis of certain parts of the utterance. They do not evoke any intellectual representation of feeling but merely serve the purpose of verbal actualization of the utterance.

Now it should be possible to define the notion of expressive means. The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably colour the whole of the utterance no matter whether they are logical or emotional.

Not every stylistic use of a language fact will come under the term SD, although some usages call forth a stylistic meaning. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use.' For a language fact to be promoted to the level of an SD there is one indispensable requirement, which has already been mentioned above, viz. that it should so be used to call forth a twofold perception of lexical or/and structural meanings. Even a nonce use can and very often does create the necessary conditions for the appearance of an SD. Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in different environments, can it spring into life as an

SD and subsequently be registered in the system of SDs of the given language. Stylistic and rhythm-creating forms of cohesion in many cases interlace, as the above, mentioned forms also do by the way.

To sum up, in exploring the multifaceted realm of stylistic meaning, we've uncovered a rich tapestry of linguistic devices that wield significant influence over the way we interpret and engage with language. From the evocative power of imagery to the subtle nuances of connotation, stylistic meaning encompasses a diverse array of tools that writers and speakers employ to craft their messages with precision and impact. Through our examination, we've identified several key types of stylistic meaning, each serving a distinct purpose in communication. From the expressive force of emotive language to the persuasive sway of rhetorical devices, these types of meaning work in tandem to imbue language with layers of depth and resonance.

References

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