

**THE NATURE OF STYLISTIC DEVICES AND THEIR ROLE IN A LITERARY
TEXT**

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Abstract: The article is devoted to the study of stylistic figures as an essential element of a literary text. It examines the main types of figures of speech, their classification, and their functions in creating expressiveness. Based on linguo-stylistic analysis, the role of syntactic means in shaping the author's style is revealed. Special attention is paid to the functional aspect of stylistic figures within the context of a literary work. This article examines the nature of stylistic devices and their role in literary texts. Stylistic devices are viewed as expressive linguistic means that enhance the aesthetic and communicative value of a text. The study focuses on how these devices function not only as tools of artistic expression but also as structural elements that contribute to the organization and coherence of literary discourse. Special attention is given to the impact of stylistic devices on emotional perception and reader interpretation. It is demonstrated that devices such as metaphor, simile, personification, anaphora, and antithesis enrich the text by creating imagery, emphasis, and contrast. Furthermore, the article highlights the connection between stylistic choices and an author's individual style, showing how repeated patterns of device usage form a distinctive literary voice.

Keywords: stylistics, stylistic figures, literary text, expressiveness, logical effect of speech, stylistic metaphors, anaphora, metaphor, metonymy, synecdoche, epithet.

Introduction: The language of literary fiction represents a special form of speech organization in which expressive means play an important role. Among them, stylistic figures occupy a special place—syntactic constructions that enhance the expressiveness of an utterance and give the text artistic depth. The relevance of the study is determined by the growing interest in the problems of interpreting literary texts and the need to identify the mechanisms of linguistic influence on the reader. Stylistic figures are not only a means of embellishing speech but also an important tool for conveying the author's intention [1].

Problems related to creating vivid and impactful speech in any sphere of communication have, at all times, concerned those who deliberately aim to achieve effective communication when entering any interaction, whether in spoken or written discourse. The expressiveness of each style is individual. While formal academic and official business communication requires precision, logic, and the absence of emotionality and expressiveness, journalistic and literary discourse, as well as conversational speech, on the contrary, enhances its pragmatic effect through the skillful and successful use of linguistic expressive means that increase the communicative impact on interlocutors. Since Antiquity, stylistic figures in the broad sense—

encompassing both tropes and figures proper—have been regarded as vivid representatives of such pragmatic catalysts, with the latter divided into figures of thought (semantic figures) and figures of speech (grammatical figures).

Methods: The following methods were used in the study: a linguostylistic analysis aimed at identifying stylistic devices; contextual analysis, which makes it possible to determine the meaning of these devices in the text; the descriptive method, applied for the classification of linguistic phenomena; and the interpretative method, aimed at revealing the artistic meaning. The research material consisted of excerpts from works of Russian and foreign literature. Their work has played a crucial role in deepening the understanding and analysis of stylistic devices, shaping disciplines such as rhetoric, literary theory, linguistics, and aesthetics. Their contributions remain influential and continue to be widely examined in the study of language, literature, and communication.

Numerous scholars and researchers have conducted important studies on stylistic devices over time, greatly contributing to the advancement of rhetorical theory, literary criticism, and linguistics. Among the most notable figures are Georgius Fabricius, Pierre Fontanier, Edward Bullough, and Kenneth Burke [4].

In linguistics, terms such as *expressive means of language*, *stylistic means*, and *stylistic devices* are frequently used. They are often treated as synonyms, although their meanings do not always fully coincide, which makes it difficult to clearly distinguish between expressive means and stylistic devices [2].

Results: Expressive means of language can be understood as morphological, syntactic, and word-formation features that enhance the emotional or logical effect of speech. These forms have developed through common language practice, their functions are clearly recognized, and they are fixed in dictionaries. But what is meant by a stylistic device? Before defining it, it is important to outline its key characteristics. A stylistic device differs from expressive means in that it involves the deliberate and artistic treatment of a linguistic element. This intentional and creative shaping of language, including the use of expressive means, has evolved over time and possesses its own historical development.

In stylistics, there is another important notion known as a poetic device. Imagery and expressiveness are most commonly created through the stylistic use of vocabulary. Writers employ words in a figurative way—such as through metaphor, metonymy, synecdoche, and epithet. They may also establish connections between meanings by making comparisons, or emphasize contrasts by playing on different meanings within a single word or between homonymous words [8].

Stylistic figures are special syntactic constructions aimed at enhancing the expressiveness of speech [5]. Unlike tropes, they do not change the meaning of a word but influence the structure of the utterance.

Figures of repetition include constructions based on the recurrence of elements: **anaphora** — the repetition of initial words or phrases; **epiphora** — repetition at the end of sentences; and **ring repetition** — the repetition of the initial element at the end. The function of these figures is to intensify emotional impact and to create the rhythmic organization of the text [6].

Figures of contrast include **antithesis** and **oxymoron**. Antithesis is the opposition of contrasting notions: *He was rich — she was poor*. An oxymoron is a combination of incompatible concepts (e.g., *hot ice*). These figures make it possible to express internal contradictions and to heighten the semantic tension of the text.

A metaphor, derived from the Greek words *meta* (“change”) and *phore* (“carry” or “bear”), is a figure of speech in which meaning is transferred from one concept to another on the basis of similarity. In addition to naming an object or idea, a metaphor adds expressive and evaluative qualities to it. Through this device, one notion is implicitly compared to another without using explicit comparative markers. In this sense, a metaphor can be seen as a hidden or implied comparison: for instance, a sly person may be described as a fox, while a malicious or spiteful woman might be likened to a cat.

Stylistic metaphors can be classified into two main types: conventional (stereotyped) and individual (original). A stereotyped metaphor is a fixed expressive unit that has become part of the language through frequent use. Examples include phrases like *the foot of the mountain*, *the heart of the city*, *the root of the problem*, *a storm of protest*, or *a wave of emotion*. In contrast, individual metaphors are created by writers themselves and reflect their personal creativity and imagination. Unlike conventional metaphors, they are not fixed in the language and are often unique to a particular context or literary work [7].

Individual metaphors are typically original and reflect the writer’s personal imagination and subjective interpretation of an idea. In contrast to conventional metaphors, they tend to be more vivid, imaginative, and emotionally charged. For instance, statements like “Her smile was a locked door,” “The room was a furnace of silence.” “Fear gripped him with icy claws.” or “The wind howled like a wounded beast” illustrate how uniquely authors can shape imagery. Such metaphors are closely connected with the writer’s individual style as well as the broader literary genre. When used in elevated prose or poetry, they often take on a distinctly poetic quality, enhancing the artistic effect of the text.

Discussion: A simile is a stylistic device that compares two unlike things in order to emphasize their similarities, typically using words such as *like* or *as*. It helps make descriptions more vivid and imaginative, allowing readers to better understand and visualize an idea. Similes are especially effective because they can evoke emotions and stimulate thought by highlighting specific qualities of an object or person, turning abstract ideas or feelings into more concrete images.

The key distinction between a simile and a metaphor lies in how the comparison is expressed: a metaphor directly states that one thing *is* another, whereas a simile suggests that one thing *is like* another. For example, in the line “*I wandered lonely as a cloud*” by William Wordsworth, the poet uses a simile to compare himself to a solitary cloud. The cloud moves gently and freely through the sky, and in the same way, the speaker conveys a feeling of calm detachment, peacefulness, and quiet solitude rather than sadness [3].

Personification is a stylistic device that attributes human qualities to non-human or abstract things, making them easier for readers to relate to and understand. It helps clarify ideas and vividly depict a setting by giving lifelike characteristics to objects, concepts, or natural phenomena. This device is especially common in fairy tales, where it enhances the magical

atmosphere, captures the reader's attention, and allows them to experience the story more emotionally [9].

Example and analysis: "The wind whispered through the trees." The wind is described as "whispering," a human action. This creates a calm, gentle atmosphere and helps the reader imagine a soft, quiet sound in nature. "The sun smiled down on us." The sun is given the human ability to smile. This suggests warmth, happiness, and a pleasant mood, making the scene feel welcoming and positive. "The leaves danced in the breeze." "Danced" is a human activity. This personification makes the movement of the leaves seem lively and graceful, adding energy and beauty to the image. "Opportunity knocked on his door." Opportunity is treated like a person who can knock. This suggests a chance appearing suddenly and needing to be recognized or accepted.

Conclusion: The conducted research confirms that stylistic figures play a key role in literary texts. They contribute to the enhancement of expressive speech; the formation of the author's style and the conveyance of emotional and semantic content. Stylistic figures are an important object of linguistic analysis and require further study within various literary genres.

The analysis showed that stylistic figures are one of the most important tools of artistic expressiveness. Their use is determined not only by aesthetic purposes but also by the need to structure the text. For example, anaphora creates an effect of rhythmic repetition, which intensifies emotional perception. Antithesis, in turn, makes it possible to express the conflict that lies at the core of a literary work. In addition, stylistic figures are closely connected with an author's individual style. In the works of different writers, various preferences can be observed in the use of particular figures. Thus, the analysis of stylistic figures makes it possible to gain a deeper understanding of the author's intention and the features of a literary text.

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