



STYLISTIC MEANS OF ARTISTIC SPEECH

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ABSTRACT

This article deals with the stylistic means of artistic speech and its translation. Some basic notions from prominent scholars are given according stylistic devices and provide examples basing on the topic.

KEYWORDS

Translation, fiction, colloquialisms, tropes, metaphors, allegories, ironies, exaggeration.

INTRODUCTION

Translating literary works involves more than just conveying the meaning of the text; it also requires preserving its artistic and emotional impact. This demands a deep understanding of the author's style and intentions, as well as the ability to recreate them in the target language. Accuracy and precision are crucial in fields such as business, law, medicine, and technology, where mistranslations can have serious consequences. Thus, translators must possess specialized knowledge and expertise in the relevant field to ensure effective translations. Translation is a complex and challenging task that involves linguistic, cultural, and subject matter expertise. It is crucial for promoting communication and understanding

between different cultures and languages, preserving linguistic heritage, and promoting global cooperation.

When translating scientific, technical, economic, or literary works, the translator frequently encounters the challenge of accurately translating certain national realities or lexical expressions that are incomprehensible to readers from other nations or may not even have equivalents in the translation language. The process of translating a book from one language to another can take a long time, and literary translations in particular can provide a number of challenges and concerns because of their distinctive stylistic qualities.

In a piece of fiction, a word might have purposes other than just conveying information. The phrase is frequently used to refer to an aesthetic effect on the reader made possible by creative imagery. The reader is more likely to be affected by a picture if it is bright and true [1].

Writers frequently use colloquialisms and outmoded dialect terminology in their writing in addition to the vocabulary of the literary language.

The emotionality of the creative story differs significantly from the emotionality of the conversational and journalistic forms, it should be highlighted. It serves an aesthetic purpose in a literary work. A thoughtful and fair choice of linguistic tools is required for this approach. A literary work may be recognized by the employment of unique figures of speech that give the story color and picture.

There are many different and varied ways to express one artistically. Tropes like analogies, personifications, allegories, metaphors, metonymies, synecdoche, and similar devices are among them. Epithets, hyperboles, litotes, anaphora, epiphora, gradations, parallelisms, rhetorical inquiries, omissions, and other stylistic devices are also forms of creative expression.

Numerous tropes (turns of phrase in which a word or term is employed in a metaphorical way) are utilized often in the creative style [1].

The route relies on the transmission of signals from one thing or phenomena to another. Different factors contribute to the transfer of signs in tropes, which are then separated into simple and complicated ones based on their complexity. Simple tropes include epithets and analogies, while complex tropes include

metaphors, allegories, ironies, exaggeration, and others.

The meaning of a word that determines how expressive it is known as the epithet (from others-Greek, “attached”). A noun (“fun noise”), an adjective (mostly), an adverb (“to love dearly”), and a number (“second life”) are also used to represent it [2].

An epithet may also be characterized as a figurative or poetic definition, highlighting its opposition to the subject's logical description, which also serves to concretize the subject's notion.

A comparison, or “comparatio” in Latin, is a verbal statement in which the notion of the item being shown is made concrete by being compared to another object. As a result, the comparison contains the indications needed to concretize the representation into a more concentrated manifestation. The phrase “The globe of the earth is chained to the leg like a nucleus” (attributed to M. Voloshin) is one example of how the symbol of the planet's shape and gravity is metaphorically shown in a “concentrated” form. The comparison is composed of three parts: the thing being compared, or the “object” of comparison (Latin comparandum); the thing being compared, or the “image” (Latin. comparatum); the basis on which they are compared; and the sign by which the comparison is made (Latin tertium comparationes).

Metaphor, metonymy, irony, and sarcasm, together with its constituent parts, come together to form a set of complicated tropes.

Metaphor is a term whose meaning is transferred to the name of another thing related with the object to which this word normally refers by similarities (from the Greek “transference”). This is a metaphorical term

in which the indications of one thing or deed are applied to other things.

Certain items are personified (personification, prosopopeia) when they are compared to a small man or living things and their characteristics.

A two-level artistic depiction technique known as allegory (Greek: allegoria) is based on hiding real people, events, and things behind particular artistic pictures that are associated with the traits of the concealed. As in the proverb “The word speaks - the ruble will give”.

An oxymoron is a type of metaphor that is created by pairing words with completely different meanings, much like a pejorative comparison [2].

In general, there are several linguistic ways to represent metaphor. The metaphor indicated by a noun is better understood since it is most frequently stated by a verb and its forms or by an adjective (metaphorical epithet) [3].

The second major category of complex tropes is metonymy, which contains figurative phrases in which the name of one thing or phenomena is changed to fit the description of another thing or phenomenon connected to the first external or internal connections. For instance, the metonymy in the phrase “the whole theater applauded” is indicated by the word “theater”. This phrase refers to the audience members present, not the theater itself, hence the word is used metaphorically rather than literally. The terms “theater” and “audience” are also tightly intertwined, serving as close partners by their own nature and not only as a result of the metaphor. Metaphors are frequently equated with metaphors or seen as a subset of them. They should still be distinguishable, though.

The metonymy of location, time, space, and belonging may be applied in this situation.

Metonymy itself is a form of which synecdoche, periphrasis, exaggeration, and litota are variations.

One of the most popular forms of metonymy is synecdoche, which is a figurative representation based on a quantitative comparison of phenomena and things; on the substitution of one item for the entirety of another.

Periphrasis is a figurative term in which a description of an object or phenomena is used in lieu of the object or phenomenon's name (Greek: “description, retelling”). For instance, we may substitute “the author of the poem “Eugene Onegin” for “A. Pushkin”.

Hyperbole, which means “exaggeration” in Greek, is a figurative phrase that denotes an artistic exaggeration of an object's size, power, or significance. Hyperbole may be noticed in many clichés, such as “we haven't seen each other in a hundred years”, “fast as lightning”, etc.

Litota, on the other hand, allows for an aesthetic reduction of characteristics, for instance, in contrast to exaggeration. Contrary to common sense, hyperbole and litota are always predicated on some sort of nonsense.

A figurative term known as irony occurs when a word or combination of words takes on a meaning that is in opposition to its intended meaning. Sarcasm is a devilish, caustic kind of irony.

The context, which is more or less near proximity to other author remarks, allows for the ironic or sarcastic intonation to be picked up on in each specific instance

even when it is not explicitly stated. Occasionally, antiphrasis (opposition) is used, as in the phrase “this Croesus” (in reference to the impoverished guy). Less often used are expressions that take the shape of so-called asteism, which is approbation, disguised as censure.

Many stylistic figures contribute to the imagery, expressiveness, and motifs of the creative story. To increase the expressiveness of the utterance, these tools—turns of phrase and syntactic constructions—are deployed [2].

In order to increase and accentuate the expressiveness of speech, a method known as inversion (Lat. “permutation”, “inversion”) arranges the phrase's constituent words in a special sequence that deviates from the standard (direct) order of words in a sentence.

When a phrase is parcelled, its substance is realized not in one, but rather in two or more intonation-semantic speech units that follow one another.

A multi-union, on the other hand, is an intended increase in the number of unions in a phrase, generally for the connection of homogeneous members. A non-union is a stylistic figure that represents a non-union connection of homogeneous members of a simple sentence or sections of a complex sentence.

As a stylistic device, syntactic parallelism is defined as the use of the same structure in subsequent sentences or speech fragments.

It's important to take note of stylistic devices like assonance and alliteration. They serve to repeat vowels and consonants, respectively.

CONCLUSION

In conclusion we can make the following judgments on the literary text after taking some theoretical elements into account. The imagery that literary texts are known for is what sets them apart from other forms of texts on this magnitude. The expressive tools of language, which are further subdivided into figurative tools (tropes) and stylistic figures of speech, are the primary tools for producing the imagery of speech. The biggest challenges in translating are typically brought about by the employment of certain figures of speech. This is because they are original works and there aren't any translation-language analogues for them.

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