

Linguistic Means of Artistic Expression and Their Features

Tukhtasinova Shakhzoda

Kokand State Pedagogical Institute, Uzbekistan, Kokand

Article Information

Received: February 06, 2023

Accepted: March 07, 2023

Published: April 10, 2023

Keywords: Russian language, means of artistic expression, figurative meaning, tropes, epithet, metaphor, comparison, personification, metonymy, litota, periphrase, euphemism, allegory, hyperbole, oxymoron.

ABSTRACT

One of the means of enhancing the emotional-evaluative and expanding the semantic range of the word, increasing the brightness of the indirect reflection of the depicted reality, imagery and expressiveness of speech are artistic tropes. This article discusses the tropes as a means of creating an artistic image based on the figurative meaning of the word. The features of each type of trope are revealed and examples of their use in speech and fiction are given.

Literary works have their own special language. We know that every language has its own rules and peculiarities. The artistic literary language also has characteristic features, and they consist in colorfulness, emotionality. The means of artistic expression are the basis of a literary syllable, a tool that gives a statement a colorful, imaginative character. Such means include trails.

Tropes are words or phrases that are used not literally, but figuratively. The tropes include epithet, comparison, metaphor, personification, metonymy, allegory, periphrasis, hyperbole, litota, oxymoron, euphemism. In addition to tropes, there is another type of means of artistic expression — figures of speech.

Trails are distinguished by the criterion of figurative value. They are very different. They differ in the methods by which the word is transferred from a direct meaning to a figurative one.

An epithet is a trope that represents an artistic and figurative definition of an object or phenomenon. Epithets always denote the properties of phenomena and objects, and therefore are often adjectives.

"Hot smoke" is a characteristic of smoke that describes its real property: it is literally hot. Such a definition does not convey the author's assessment, not emotionally — therefore it will not be an epithet.

"Curly smoke" is a figurative definition, because smoke is not really curly, but we figuratively call it so as to artistically convey its properties. We see the shape of the smoke, it reminds us of curls, and we decide to call it curly. It turns out that the epithet — adjective is used figuratively.

Comparison is a comparison of phenomena based on similar properties.

The comparison manifests itself in two ways. The first one is more explicit. It is easy to recognize: the words "as", "as if", "as if" are used. For example: "Her heart is hot as fire", "She flew into the room like a bird", "Her eyes, like colored crystals, reflected sunlight".

But this is not the only kind of comparison. Sometimes it occurs without a comparative turnover. For example, "dive fish". This is also a comparison. Here the creative case is used, which conveys the juxtaposition no worse than the words "as" and "as if". After all, we understand what to dive like a fish = dive like a fish.

Comparison hides not only unions, but also one of the objects of comparison. And then this is what happens: "The look cuts the soul" — we do not call the knife (object), but we talk about its property — the ability to cut.

This trope is called a metaphor.

Metaphor — endowing one object with the properties or attributes of another: "The heart is hot as a flame" (comparison) and "The heart burns with pain" (metaphor)

In both cases, we compare the heart with fire.

In the first, we speak openly: we have both objects — the heart and the fire, they are clearly named.

In the second case, we endow the heart with the property of fire — we say that it burns, and thus we secretly compare the heart with fire. Simply put, we do not call the second object (fire) and only hint at it (with the word "burning").

Metaphor happens not only in the combination of a verb and a noun, but also in the form of a noun with a noun. For example, let's look at an excerpt from M.Y. Lermontov's poem "The Cliff": "A golden cloud spent the night/ On the breast of a giant rock." Here we say that the cliff has a chest, comparing it to a human body. At the same time, we do not name the second object of comparison — a person. We take only its properties — the presence of body parts.

Personification is a trope that represents the endowment of inanimate objects with the properties of animate beings.

"The sky is crying and a blizzard is howling", "the old house smiled at you with wooden shutters and moldy logs"

How depressing these sentences would look without the use of impersonations. Imagery, thus, saves from boring language, allows you to see the "tears" of the sky and the "smile" at home. Simple objects become expressive images.

Metonymy is a trope consisting in the use of one word, expression instead of another on the basis of proximity, contiguity of concepts.

Metonymy is very often used in everyday life, for example, "class got up". In fact, there is a metonymy hidden here. Instead of saying "the students got up", the word "class" is used — a related concept. Let's look at other examples of using metonymy: "I'm reading Pushkin" instead of "I'm reading Pushkin's story" — we replace the book with the author's name. And here is an example from a literary work: "Here on the new waves of them/ All flags will visit us ..." "The Bronze Horseman" by A.S. Pushkin. Here the word "flags" replaces the concept of "countries, states".

Allegory is the expression of a generalized, abstract concept in a concrete image. Allegory is often used in fables. This is the most striking example of the use of the trope, although not the only one.

For example, recall the fables of I.A. Krylov "Dragonfly and ant" and "Crow and fox". They depict animals and objects, but we are talking about the vices of people. It turns out such a veiled

ridicule of people's shortcomings. The image of a Fox is the embodiment of cunning, a Crow is credulity and love of flattery, a dragonfly is frivolity, an Ant is diligence. We see that the author takes an abstract concept and conveys it in a concrete image, gives it a more tangible and understandable embodiment through allegory.

Periphrasis is an allegory, a descriptive characteristic, the replacement of one concept with a synonymous one in this context.

In the language of the newspaper, mainly periphrases born within the framework of the journalistic style are used (such periphrases denote denotations that occur exclusively or predominantly in newspaper materials). However, in newspaper journalism, one can also find periphrases "borrowed" from the language of fiction (despicable metal is gold, a friend of life is a wife, etc.). Most literary periphrases are recorded in explanatory dictionaries of the Russian language. The use of newspaper periphrases is also not limited to the limits of the journalistic style of speech; periphrases, frequent in the newspaper, are found both in fiction and in popular science texts, performing there, of course, somewhat different stylistic functions than in the language of the newspaper.

There are also periphrases of famous people. Russian poet Alexander Pushkin is often called the "Sun of Russian poetry", Georgy Zhukov – "Marshal of Victory", Konstantin Tsiolkovsky – "Father of Russian Cosmonautics", Johann Strauss – "King of Waltz", Margaret Thatcher – "Iron Lady", Louis XIV – "King of the Sun", Elvis Presley – "King of Rock -roll"[2].

Periphrasis helps us to express our thoughts in a veiled way, not to repeat the same words.

A kind of periphrasis is a euphemism. Euphemism is the replacement of rude, indecent or inappropriate expressions in a given context with neutral words or phrases.

Often people want to express their opinion, but there are not enough words, so they replace the combination that came to mind with more cultural options. Although euphemism is not limited to replacing rude words. Sometimes he just hides unsightly phenomena. For example, the verb "died" is often replaced by the euphemism "died".

Hyperbole is a technique consisting in intentionally exaggerating any qualities or properties, phenomena, processes in order to create a bright and impressive image, for example: rivers of blood, haven't seen each other for a hundred years, scare to death, a million apologies and others.

Litota is an intentional artistic understatement of an object, phenomenon, or their number. Litota is also called an inverse hyperbola. This technique is widely used in allegories, fairy tales and parables, for example: a boy with a finger, a peasant with a nail, two tops from a pot, a hut on chicken legs. Many litotes are phraseological units or idioms: "turtle pace", "at hand", "the cat cried a lot of money", "the sky seemed like a sheep", "thumbelina girl".

An oxymoron is the use of contradictory concepts in one phrase, a combination of incongruous. The use of oxymorons allows you to compose unusual and original phrases.

The peculiarity of the oxymoron is that it always promotes the development of imagination. Anyone who has encountered oxymorons can say that, having heard an incongruous phrase, they involuntarily began to think about its semantic meaning, because the reader, faced with a blatantly impossible phrase, begins to "finish" all the meanings. Most often, an oxymoron brings a sense of irony or sarcasm to speech.

If we consider the oxymorons that we often hear and use ourselves in speech, then we can say that we do it unconsciously. As examples, the following oxymorons can be cited: together alone, terribly beautiful (delicious, interesting, sweet, bitter, pleasant, etc.), conspicuous absence, constant variability, controlled chaos, cold passion, cruel kindness, sweet revenge, deafening

silence, deceptive honesty, divided unity, imperfect perfection, sad joy, loud whisper, silent scream, minor crisis, old news, the only alternative, quiet roar, tragic comedy, etc. [3]

Thus, the means of expression give the speech brightness, enhance its emotional impact, attract the attention of the reader and listener to the utterance. They are used in different spheres of communication: artistic, journalistic, conversational. The means of artistic expression help the author of the work to create an artistic image, and the reader to enter the world of the work of art, to reveal the author's intention.

Literature:

1. Ильина Д. В. Использование изобразительно-выразительных средства в информационных жанрах // Научно-методический электронный журнал «Концепт». – 2016. – Т. 17. – С. 231–233. – URL: <http://e-koncept.ru/2016/46224.htm>.
2. Polovina, L. V. (2023). THE PHENOMENON OF PERIPHRAISIS IN MODERN RUSSIAN LANGUAGE. *OpenAccessRepository*, 9(2), 94-98.
3. Половина, Л. В. Оксюмороны в речи и художественной литературе / Л. В. Половина // Современные НАУЧНЫЕ ИССЛЕДОВАНИЯ: АКТУАЛЬНЫЕ ВОПРОСЫ, ДОСТИЖЕНИЯ и ИННОВАЦИИ : сборник статей XXXI Международной научно-практической конференции, Пенза, 20 февраля 2023 года. – Пенза: Наука и Просвещение (ИП Гуляев Г.Ю.), 2023. – С. 116-118. – EDN IXUYRB.
4. Розенталь Д.Э. Практическая стилистика - М.: Просвещение, 1998 г.
5. Розенталь Д. Э. Словарь лингвистических терминов. Режим доступа: http://www.gumer.info/bibliotek_Buks/Linguist/DicTermin/p_1.php.
6. Феоктистова Т.В. (2014). Средства выразительности русского языка как ресурс развития речи иностранных студентов-переводчиков. Вестник Казанского технологического университета, 17 (24), 365-367.