



The Importance of Stylistic Research in Uzbek Linguistics

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ABSTRACT

This article presents views on scientific research conducted in the field of stylistics, stylistic devices, and their types.

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1. Introduction

Language is a complex social phenomenon that reflects a nation's spiritual image, mode of thinking, and cultural development. The study of not only the semantic but also the stylistic possibilities of linguistic units falls within the scope of stylistics, one of the important branches of linguistics. Stylistics examines the communicative functions of language, the principles governing the selection and use of linguistic units in the speech process, and analyzes the factors that determine the expressiveness, effectiveness, and aesthetic value of speech.

In Uzbek linguistics, stylistic research plays an important role in the scientific study of literary, scientific, and other functional styles of the language, as well as in identifying their lexical-grammatical and syntactic features. Especially in the analysis of literary texts, a stylistic approach makes it possible to reveal the author's individual style, determine creative mastery, and create opportunities for aesthetic impact.

In today's conditions of globalization, the role of stylistic research is increasingly growing in expanding the functional capabilities of the

Uzbek language, improving speech culture, and strengthening the norms of the literary language. Therefore, a deep and systematic study of stylistic issues in Uzbek linguistics is considered relevant not only theoretically but also practically.

2. Analysis and Results

For the literary style, words with strong emotional-expressive meaning within a synonymous series are significant. In identifying them, whether these units are native or borrowed words and the degree of their activity in usage are considered the main criteria.

When studying the linguistic features of any literary text, it is impossible not to refer to such devices as simile and metaphor.

In linguistics, many scholars have conducted research on the topic of similes (metaphors). In particular, linguists such as Aristotle, I. A. Richards, Max Black, George Lakoff, and Mark Johnson studied the essence, function, and role of metaphor in language development. In Uzbek linguistics, scholars such as A. Shomaqsudov, N. Jumakho'jayev, Q. Muhiddinov, and others carried out specific studies on similes, their

stylistic features, and their lexical and grammatical characteristics.

The scholar who initiated the study of similes in Uzbek linguistics is M. Mukarramov. He emphasizes that this artistic device consists of three bases and that the object being compared and the image used for comparison constitute the condition of the simile. The comparative means itself is not considered a base. The artistic function of simile is to enhance the figurativeness of speech and thereby evoke an aesthetic effect in the reader.

D. Khudoyberganova, who conducted a special study on similes, shows that similes consist of four components and that in some simile constructions one of these components may not be expressed due to stylistic requirements. The scholar explains this absence by the fact that its meaning is understood through other components. S. L. Nevel'yova, beginning with Panini, indicates in ancient Indian poetic treatises that similes consist of four bases: subject (what is being compared), object (what it is compared with), the basis of similarity, and the form (means) of comparison. In the book *Fundamentals of Speech Culture and Stylistics*, it is stated that a simile consists of four bases: the object being compared, the object of comparison, the basis of comparison, and the means of comparison [7]. Professor N. Mahmudov emphasizes that similes in the Uzbek language consist of four elements: the subject of comparison, the standard of comparison, the basis of comparison, and the formal indicator of comparison [3]. The cited views and examples from sources confirm that similes consist of four bases.

Among the studies conducted on similes in Uzbek linguistics, the works of M. Mukarramov, R. Qo'ng'urov, and D. Khudoyberganova examined similes from semantic-stylistic, syntactic-formal, and semantic-grammatical perspectives. N. Mahmudov, in his article "Similes as a Product of Figurative National Thinking", was among the first to draw attention to the linguocultural aspects of similes, which belong to linguistic universals. In addition, in his article "Similes and the National Perspective", N. Mahmudov defines fixed similes as entities that reflect the nation's cognitive discipline and

mentality and shows that national-ethnic perception plays a decisive role in the evaluative relations reflected in them. Another researcher who expressed valuable views on similes is G. Qobuljonova, who consistently substantiated the differences between metaphors and similes. The Explanatory Dictionary of Uzbek Similes, compiled by N. Mahmudov and D. Khudoyberganova, has particular value, as it lexicographically presents the semantic and linguocultural features of more than 500 similes in the Uzbek language. Among studies on similes in Uzbek linguistics, F. Usmonov's research is of special importance. Prior to his work, fixed similes in the Uzbek language had not been specifically studied from a linguocultural perspective. In his dissertation "Linguocultural Study of Similes in the Uzbek Language", F. Usmonov substantiates that fixed similes in Uzbek are linguocultural units that represent the linguistic picture of the world specific to the Uzbek nation; creates opportunities to identify cultural norms of Uzbek culture through the analysis of fixed similes; determines the hierarchy of linguocultural codes that transmit cultural information through fixed similes; explains the realization of axiological relations and national-cultural connotations related to various elements of the world in fixed similes; and interprets the core values of Uzbek culture expressed through fixed similes [5]. Another study related to similes is associated with S. Babanazarova, who analyzes fixed similes from a cognitive perspective in her dissertation.

Although similes are widely used in all functional styles, their greater activity in the literary style compared to other styles, the broad participation of linguistic units, their selection in accordance with artistic-aesthetic intention, and the stylistic differentiation arising from the abundance of lexical-grammatical means that create comparison indicate that similes are characteristic of the literary style. Units such as -dek, qadar, yanglig', misoli, andog'ki, as well as metaphorical similes, are features belonging to the literary style.

The possibilities of using similes in a literary text are so broad that even completely unrelated objects and phenomena may participate as the subject and object of comparison [2]. In

particular, we encounter several such devices in the works of Amir Umarxon. For example: *Gul yuzung oldida zohir qildi shabnamdin araq...*

In this example, “*gul yuz*” compares the beloved’s face to a flower. Or: *Sarvdur qaddi ani, ruxsoridin gulzori bor...*

This line compares the beloved’s stature to a cypress. The poet intends to say, “Your figure is tall and graceful like a cypress.”

Metaphors can be found in all functional styles of the Uzbek language; however, in other styles they are mostly traditional metaphors that have partially lost their imagery and function as auxiliary means to realize or emphasize meaning.

In contrast, the literary style cannot be imagined without metaphors, which are regarded as its distinctive feature. Original metaphors arise depending on the creator’s subjective views. From this perspective, poetic metaphors deserve special attention. In the literary style, poetic metaphor not only remains an important expressive device but also becomes an element of artistic thinking and an aesthetic phenomenon. Metaphors in literary texts have individual and national character. While traditional forms are used in other styles, originality is characteristic of literary metaphors, which is why they are considered distinctive features of the literary style.

In Uzbek linguistics, there are several scientific works on metaphors, including studies by linguists **S. Muhamedova, A. Abdug’afurov, and N. Mahmadaliyev**. These studies are devoted to issues such as the types of metaphors in the Uzbek language, their lexical-semantic and stylistic features, and the role of metaphors in text and speech.

A sufficient number of scientific works and articles on metaphors have been produced in Uzbek linguistics. As evidence, G. Kabuljonova, in her dissertation “Systemic Linguistic Interpretation of Metaphors”, studied the development of metaphors in the Uzbek language from the perspective of modern linguistics. The research elucidates the linguistic essence of metaphor, types of

metaphors, and their role in literary works. In Uzbek linguistics, metaphors consist of words and word combinations used figuratively, based on objects and events that convey emotion and imagination in speech.

Early information on this issue can be found in the scientific works of M. Yuldashev, M. Mirtojiyev, and E. Qilichov.

Metaphors are as ancient as the national languages in which they exist. Such tropes have long been popular in folk oral creativity and classical literature as one of the poetic devices. In classical literature, metaphor was referred to as majaz, and alongside it the term istiora was also used. Its high productivity in poetry can be seen in the metaphorical terms for “**sun**” analyzed by Y. Isqohov: **Xusravi ro’z, shahi sharq, sultoni anjum, Xusravi Xovar, subh shunqori, shahi Mashriq**, and others [1].

The issue of epithet has been studied in the works of Russian scholars such as F. I. Buslaev, A. N. Veselovsky, A. A. Potebnya, V. V. Vinogradov, V. M. Zhirmunsky, B. V. Tomashevsky, and A. P. Yevgenyeva, as well as Uzbek scholars M. Mukarramov, Sh. Imomnazarova, T. Mirzayev, M. Murodov, S. Yo’ldosheva, I. Yormatov, I. Boltayeva, and Z. Husainova. In most literature, epithet is customarily defined as sifatlash (attributive modifier) or descriptive adjective. However, epithet (Greek epitheton — addition, explanation) is essentially a “qualitative feature added or attached to a word,” which is mainly expressed through adjectives, adverbs, and nouns or combinations involving them. N. Khatamov and B. Sarimsoqov, in an article on the description of epithet, use it synonymously with sifatlash [6]. Unlike epithet, sifatlash is a qualitative feature attached to objects and entities, in which figurative transference and imagery are not observed. M. Mukarramov, while stating that the artistic quality of a literary work is ensured through expressive devices such as simile, epithet, metaphor, and personification, emphasizes that epithet originates from the word sifatlash and conveys the meaning of addition. He notes that the main function of sifatlash in a sentence is to provide poetic precision and diversity to an object and that it does not merely indicate a feature but

further concretizes, evaluates it, and adds emotional-expressive coloring [4].

An epithet is an artistic description that figuratively expresses an important, characteristic feature of an object, phenomenon, or person in literature. It often appears in the form of an adjective, attributive phrase, or metaphorical description. The main function of the epithet is to make depiction vivid, aesthetic, emotional, and figurative.

As one of the central figures ensuring artistic quality, the epithet holds a special place among expressive means. While it is used in all functional styles, it also has limitations specific to the literary style. In the literary style, first of all, permanent epithets characteristic of folk oral creativity should be considered, as these are traditional expressive means that have long been used by the people, artists, and storytellers and have taken on a unified, fixed form.

In particular, we encounter such metaphors in Amiri's lyric poetry. For example, in the line **"Ko'ngul bog'ingda ishqning otashi charog'on soldi"**, "ko'ngul bog'i" does not mean comparing the heart to a garden; rather, the heart is depicted as garden itself. Love, in turn, is metaphorically transformed into a light-giving radiance.

Another stylistic device actively used in the literary style is repetition. While not denying its use in other functional styles, it is appropriate to emphasize that its scope of application expands significantly in the literary style. In a literary work, as with all stylistic devices, repetition is tasked with imparting emotional coloring, special intonation, and charm to speech. Therefore, turning to repetition in the creative process requires special preparation, and only repetitions that are the result of such creative labor truly serve as genuine stylistic devices of the literary style.

3. Conclusion

Thus, the study of the lexical layer of literary speech is not limited to understanding the dictionary meaning of a word; its connotative possibilities, poetic-aesthetic function, and stylistic coloring reflecting the author's individuality must also become the focus of research. Methodological approaches such as

contextual analysis, linguopoetic analysis, semantic-stylistic analysis, and historical-poetic approaches are among the most effective scientific tools for deeply illuminating a complex artistic system such as the works of Amir Umarxon. To understand the lexical-stylistic nature of Amiri's lyric poetry, it is necessary to consider the layers of word meaning, mastery of image creation, and factors shaping individual style as an integrated whole. The lexical units used by the poet function not only as means of creating aesthetics but also as cultural codes that express the spiritual values of the era, its socio-political landscape, national thinking, and moral principles. Final conclusions show that the theoretical foundation of lexical-stylistic research serves as a methodological criterion in deeply studying the artistic language of Amir Umarxon's works.

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