

Comparison as a stylistic device and a means of forming subjective modality in a literary text

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Abstract: In this article, we reveal comparison as a stylistic device and a means of forming subjective modality in a literary text.

Keywords: comparison, paths, figures, figurativeness

The structure of a literary work has several components, involving comparisons. Often these include the following elements of artistic and aesthetic form: portraiture, description of landscape, description of psychological states. Often comparisons are found in the speech of characters, thereby complementing the speech portrait of the hero.

The compositional arrangement of comparison determines its functions in text. The evaluative-characteristic function is associated with the manifestation in comparison of author's modality, subjective-cognitive function associated with the reflection of the character's point of view in comparison, the function concretization is associated with description using comparisons of psychological and emotional states, movements, gestures; the descriptive-visual function is associated with the creation of landscape sketches and other descriptions using comparisons.

Z.I.Khovanskaya defines comparison as a stylistic device non-tropical type. In this case, a trope is the use lexical unit associated with the embodiment of a stylistic function, and not one or another meaning considered at the level of the language system, regardless of the contextual and situational conditions of its functioning.

Tropes do not exist in a ready-made form in language, but arise in the process of verbal communication. In a literary work the functional additional load of the trope associated with its participation in the implementation of the aesthetic function turns it into a stylistic device of the tropical type.

M.P.Brandes attributes comparisons as a stylistic device to rhetorical means, that is, the system of metaphorical organization (figurative) speech. "In rhetoric since ancient times, two approaches to paths:

- 1) paths and figures are presented as a single entity;
- 2) paths and figures are considered as different formations, justifying the fact that the specific feature of the path lies in the function of expressing plasticity and imagery, that it is rather a means of figurativeness than expressiveness."

The scientist divides specific means of figurative speech into tropes and figures, which, based on the technique of creation, he called "figures of substitution" and "figures of combination."

Combining various components, functions and methods design, comparison allow the author to use their diversity in his work as an expressive means and individually style. It is generally accepted that comparisons and metaphors, more than other tropes, reflect the features and expressiveness of the writer's poetics and are its important element.

The use of linguistic means by the writer in the context of the work inextricably linked primarily with the aesthetic function artistic speech, which is defined as the ability of linguistic sign to be an integral element of the image. The aesthetic function is united by its objective specificity, thanks to which the content of speech is perceived primarily through the sensory (visual, auditory, tactile, gustatory, olfactory) representations.

3) Expressiveness of speech is a multifaceted concept, a set of speech features that support the attention of readers. Expressiveness is based on richness and is achieved by using original expressions and unexpected turns of phrase.

Comparative constructions used by the writer in the novel are include these aspects, since comparison serves for the purpose of a more vivid and visual image of reality and emotional assessment of a person, object, phenomenon, action. In fiction, comparison is an important means of concretizing what is depicted. It contributes to the creation of an image, a better manifestation of poetic thought. At the same time, comparisons give the speech an evaluative character, increasing its emotionality: "... I am a million times more insignificant in soul than she is, and that these best feelings of hers are sincere, like those of a heavenly angel" (Ven.).

Analyzing the functioning of comparative turnovers in artistic speech, it is important to note that they are usually compared heterogeneous objects and phenomena (human and animal, animate and an inanimate object, an abstract and concrete concept), which leads to the emergence of plastically visible and acoustically reliable images:

"...like an evil insect, Fyodor Pavlovich suddenly felt inside himself sometimes, drunken moments, spiritual fear..." (Ven.). In using those or other comparisons reveal the writer's observational skills, his psychological vigilance, ability with the help of well-chosen comparison to achieve an accurate depiction of reality.

Comparative constructions as a figurative language device function in a literary text when the objects and phenomena being compared are heterogeneous concepts. Similar diversity of character creates such a speech effect when comparison helps all types of verbal works of art. It is she who determines the principles and patterns of

speech organization of works of art, creating their stylistic specificity, and manifests itself through such concepts as imagery, figurativeness, expressiveness:

1. Imagery is a concrete subject representation, clarity, picturesqueness when denoting an object or phenomenon by a linguistic unit.

Imagery is achieved by using words in a figurative sense in accordance with the author's ideological style.

2. Figurativeness of speech - the degree to which a visible, audible, tangible image appears. The aesthetic function of comparisons is to preserve the original conceptuality, expanding the semantic range of the defined word by including expressive meanings.

The literary text reproduces the fragment in a special way reality, reflecting the national specifics of verbal communications of ethnic groups and peculiarities of perception of speech phenomena traditionally accepted in a particular culture.

When comparing, a new value is formed, which differs from the initial one, it includes additional meanings that the speaker puts in, based on his existing picture of the world that has developed under the influence of nationally specific influence.

Comparison in its function is a mental operation, aimed at the formation of a special cognitive structure, consisting of three components.

The analysis of linguistic representations of the cognitive structure of comparison in modern literary texts carried out in this work reveals certain relationships between the cognitive sphere and its linguistic embodiment.

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