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IMPORTANCE OF EXTRALINGUISTIC AND PARALINGUISTIC FACTORS IN LITERARY DISCOURSE

Abstract: In this article presents theoretical ideas about the aspects that should be considered in the analysis of literary discourse. Also mentioned about the importance of extralinguistic and paralinguistic factors that forms the basis of literary discourse.

Key words: literary discourse, means of descriptive expressions, contextual analysis, communicative processes, linguistic means.

Language: English

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Introduction

Emile Benveniste, a linguist who brought the concept of discourse to science, argued that the term refers to the speech process of the speaker. He argued that the discourse is the product of speech and expresses the speaker's knowledge and skills, and that his or her place in society can be shaped by his or her position (Benveniste 1974). From their point of view, the linguist prefers to analyze the discourse based on its functional features.

The concept of discursive analysis, introduced by Z.Harrison in 1952, emphasizes not only the phonetic or syntactic features of the text but also their cultural heritage and values. In the course of the analysis, the structure of the discourse is also of particular importance.

Later, in the 1950's, many linguists argued that the term discourse was directly related to text linguistics. As a result of this emphasis on linguistics, some discrepancies between the text and the discourse is revealed. For example, if the text is an intangible structure of the same style, the discourse is the extrinsic factor that affects the speech process and changes in the human mind.

Another representative of the discourse analysis is the Dutch linguist V.Dyke has also offered a

number of comments on science. According to Van Dyke, discursive analysis covers 2 main stages.

- The analysis process should cover the structural features of the text, from phonetics to syntax.
- Contextual analysis. An important aspect of discourse analysis is that the structural nature of the text reveals its essential features.

The French linguist Elizabeth Le recommends 3-step review of the discursive analysis.

1. In terms of language expression
2. By shaping the community
3. Based on the relationship between social groups and people

As discussed above, it is difficult to say which factor is more important or which is less important when considering discrete analysis in 3 main stages. Because there are no obvious differences between them. It is important to note that the cognitive research of the discourse requires researchers to carry out their research in a variety of disciplines. Discourse analysis is interdisciplinary, directly related to semiotics, ethnography, psychology, pragma linguistics and many other disciplines. However, most of the research related to discourse analysis in the aforementioned disciplines is related to linguistics. According to Van Dyke, scientific work on the

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cognitive analysis of discourse differs from the individual's chosen method, science, and individuality. Van Dyke examines cognitive discursive analysis in two steps. That is, text analysis involves the study of the phonetic, orthographic structure of the text, as well as the phased study of the morphological features, the syntactic features of the discourse, and the role of semantic and lexical units. The second phase is contextual analysis that examines the social relations of events, time, space, time, participants, and their cognitive characteristics.

Use common fonts, colored fonts, or different shapes and colors to form a general discursive view. This allows you to have a basic overview of the same text. You can see this in more articles, newspaper ads, and banner ads. The syntactic structures have a number of unique designs. Van Dyke proposes an analysis of the unconventional syntactic structure in the selected text. That is to say, in many European languages, articulate + horse (article + noun) is a traditional form of grammatical rules, which states that this does not apply to analysis [2.153-211 p].

In the lexical semantic analysis of the discourse, it is important to clarify the meaning of the lexical units used in the text. At this stage, it is necessary to consider the significance of the event in the discourse or the language units that characterize the character of the participant. For example, use positive word (positive word meaning) to reveal positive personal characteristics, and negative word meaning (negative word meaning) when expressing negative meaning. T.A. van Dyke further states that the main component of any text is language. Expression tools serve as a basis for the reader to see how reliable and relevant the text is [2.153-211].

Discursive analysis requires a holistic approach not only to the structural properties of the text, but also to the context. Context analysis can be viewed in several stages. These include setting, time, time, location, event / action (event / action), and participant. While the above steps are important, an even deeper approach requires consideration of the following categories. That is, the domain (domain), the roles of the participants in the discourse, the social relations of the participants.

As we examine the scope of our activities, it is important that the parties involved in the dialogue know exactly what field they are involved in. For example, the interviews of members of parliament involved in the political field are composed of terms, phrases and terms that directly relate to this field (political discourse), or that the teacher's field of activity is directly related to education or education. (pedagogical discourse). As it turns out, every industry representative will be interviewed within their professional activities. There is also a general category for callers, including public (public domain) and private (private domain) phases [2.153-211]. Context analysis only emphasizes the cognitive nature

of the participants, in contrast to the role that participants play in their communication, their social relationships, or their area of activity. This is one of the key aspects of dialogue participants' intentions, their opinions, and their beliefs in the context of discourse context analysis. If these aspects are ignored, the purpose of the communication remains unclear.

The study of the use of the paralysis in the fiction shows that they are mainly used in the author's discourse. The nomination of paralinguism is the standard nomenclature, which is understood by the common use of nonsurgical means, as well as the non-standard nomination, which represents the complex kinematic process used by communicators during communication.

For example, movies such as eyebrows, eyelashes, and nodding have been formed as a vocabulary and have a definite meaning. Images of a communicative act in a speech (in the author's speech), with his tongue closed, his eyes closed, his head close to his right shoulder, and his two arms open to convey the idea that he is dead, the sign of death by means of a body motion is given in a linguistic description and is a non-standard nomination. At the same time, even if the foreigners do not understand, the pronunciation of "he is dead" also provides additional information to the addressee. As you can see, in addition to speech, the interviewees are involved in eye contact, eye, tongue, face, shoulders, hand movements and procedural means. Complete verbal expression of the communication process involves the linguistic and non-linguistic means of creating a dialogic act.

Any speech can take place in a certain space, in a certain situation. Even in fiction, this process of speaking is shown by the circumstances. It is hard to imagine the creation of characters without gestures. This is because anyone who uses linguistic means in the process of speaking is more likely to use paralysis tools, including gestures. Therefore, scientists and experts have also commented on the history of gestures.

According to Van Dyke, the main role of communication participants in revealing the character traits is their social attitudes, cognitive skills, and skills.

Somerset Maugham's story of Louise portrays only a self-righteous person. It is through this story that we examine the analysis of the concept of selfish (selfish). In Uzbek and in English this word is negative. Looking at the English commentary above, 1) holding one's self interest as the standard for decision-making, and 2) putting one's interest and profit on first place and thinking only about himself or herself. In the cognitive analysis of the word selfish, we find many other meanings: egoistic, greedy, miserly, hoggish, mean, narrow, stingy, mercenary, egocentric, ungenerous, prejudiced. Louise, the

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protagonist of the story, had a heart attack when she was a child, and her parents did not believe her in the sky. He was protected from all kinds of hard work. Louise's lifestyle, her self-esteem, and the way she treats people around her and her self are evident. "I knew Louise before she married. She was then a frail, delicate girl with large and melancholy eyes. Her father and mother adored and worshipped her, for some illness, scarlet fever think, had a left her with a weak heart and she had to take greatest care of herself. I had noticed that if the party was amusing she could dance till five in the morning, but if it was dull she felt very poorly and Tom had to take her home early. Seeing her walk eight miles on an expedition that she especially wanted to make, I thought Tom was she stronger than one would have thought. She told me that I was remarked on her endurance "I should pay for it tomorrow. Louise's selfishness was evident in her every move, except in this process she was so humble and helpless that she felt pity for the people around her: lifestyle: she was quite lost, and she didn't know how to take care of her. She was going to bring up her dear Iris; behavior: for the next two or three years Louise managed in a weak heart spite, to go beautifully dressed to all the most lively parties, to a very heavy gamble, to dance and even to flirt with tall slim young man; character: she disliked me and I knew that behind my back she had lost her ability to say something disagreeable about me. she has too much delicacy to make a direct statement but with a hint and a sigh and a little gesture of her beautiful hands. It's too long now, don't try to be troublesome, you always speak as though you are grudging for a few years that I can look forward to live; position: in order to distract her mind she turned her villa at Monte Carlo into a hospital for convalescent officers. Her friends told her that she would never survive the strain. She was lunching at a restaurant with a tall and very handsome young Frenchman. She explained that she was there business associated with the hospital. She told me that the officers were very charming to her. How delicate she was and they let her do a single thing. As we read the story, we can see that Louise's selfish, self-centered attitude is directly due to her surroundings. He was so selfish that even some of George's actions led to his disappointment. George didn't have the willpower as her first husband, and she was tired of Louise's behavior. However, fortunately for Louise, war broke out and George returned to the military and died within three months. How can Louise with a broken heart endure a second loss? An artistic discourse is essential to gain a complete picture of any concept. In the story above, we see the potential of language tools to describe the human character and reveal its emotional state. Every expression in our language has a semantic and syntactic structure. Context analysis is very important for these features.

Take the example of Somerset Maugham's Breakfast.

"I watched how ma'am got them going, and as usual I talked about the state of playwrights."

It is unclear why the speaker observed the lady's greeting, and why she spoke politely. Maybe they are too close or just a casual talker, and what is the function of the metonymy that serves to express the speaker's dissatisfaction? Perhaps the narrator is not a disgruntled, uneducated, uneducated person who does not know how to choose words in conversation with the ladies. So the question is, would an illiterate talk about drama when he was an illiterate, or would he speak politely when he was an uneducated person? As we have stated above, context is not enough to justify this kind of ambiguity.

No matter how little or how much the artwork is, they all serve to make the most important of the task - the correct, clear, logical summary of the speech. In this way, each functionally speaking style is characterized by a clear expression of interdependence as well as means of individual speech acts at all levels of the language, historically formed and in constant communication with the traditional media environment. is created. In order for the speech to be effective, clear, purposeful, it is necessary to understand the stylistic resources and styles of the language used.

There is another aspect of linguistics interested in the analysis of literary discourse, and it is worth exploring it in two ways. Firstly, the text of the work is used as a material in synchronic and diachronic learning of the language, developing theoretical and practical foundations of linguistics, its current or current state, developmental laws, and scientific analysis of various categories. the material of the work is used to identify the qualitative changes taking place in the language, that is, the development of meaning. This includes all the units of the language and, according to the purpose of the researcher, is covered by a separate prism-stylistic prism. According to M. Kozhina, this audit vertically penetrates into the language units. These studies explore not only the original meanings of language tools, but also the additional meanings of textual, speech, and methodological limitations of their tasks and tasks.

As we have already mentioned, language expressions are used in literary literature to portray, minimize, compare, exaggerate, emotional and physical. The richness of the heroic speech in the work and the fluidity of the events are indicative of the richness of the writer's speech.

In the story of Jack London's Love of Life, the possibilities for expressing language are evident in revealing the characters' emotional state. For example, "If there are only two bullets in the room where we are now hiding," one of them said. In the

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given sentence, the amplification of the meaning is accomplished only by the addition of two words - the suffix. It is the expression of the hero's despair and despair at the same time. The only additive above is getting emotional. Through the language expression in the example above, the context of the context, the status of the characters, is revealed. The writer has effectively used the epithet to convey the current state of heroes, to convey to the reader, as well as to enhance the sensitivity: "The other man followed at his heels. They didn't remove their foot-gear though the water was so cold that their ankles were ached and their feet went numb. In places where the water dashed against their knees, and I staggered for footing".

We see the epitome of storytelling in the story-reading process, and it is often used by the debate, which is what the writer's style is. If we look at the phrase icy-cold in the example above, it means that cold means cold, in which case the writer chooses the word cold. This means that we can only understand the cold temperatures when it comes to the water was icy. It is important to note that any situation or perception depends directly on the student's or listener's life experience, environment and circumstances. As you know, this process is a product of cognitive activity. The above example reads that a reader who lives in hot climates does not have cold or frosty weather, but has no experience, and we can say that he or she has used the epithet of the writer to convey the situation to the reader. On the contrary, people in icy countries may fully understand the inner state of the hero and express his full sympathy and understanding of his mental and emotional state. It is possible to say that language means play an important role in the perception and understanding of the emotional, mental, and physical state of a person. Understanding this situation is a direct result of cognitive linguistics, and in this regard, the interaction between cognitive linguistics and other disciplines is evident.

In the Uzbek translation of the story, the same is repeated:

"They didn't take off their shoes, even though the water was cold. The water was so cold that his feet started to slip.

The fact that the narrative tools in the story above serve to increase emotionality directly influences the structure of the story, which is chosen according to the characters' characters, and the overall character of the story.

In Somerset Maugham's "The Man of the Scenes," we can see phonetic changes in the suffixes used to describe the appearance of the hero: "His full, smiling face here is strange." it was. We can see phonetic changes in words during the translation process. It was possible to use the words smiling face and smiling face instead of smiling. But it is this word that is used to convey to the reader the inner emotional

state of the hero by depicting his appearance. As the story unfolds, the reader will understand why the smile is chosen. Under what circumstances does a person smile, when he is proud of himself, when he is embarrassed about something, and when a person has a happy face. On the contrary, he just smiles. The writer expresses his satisfaction with the present, regardless of the past, regardless of the past. It encourages the student to think more deeply about life.

The functionality of language tools is also fully reflected in the story of Ernest Hemingway's Cat in the rain. Although the story has been analyzed many times stylistically, it has not been explored within the potential of expressive means. It is well known that the personification of the story in the story promotes the popularity of the language of the work, thereby creating the effect of the work. Each writer in the work chooses a language appropriate for his character, lifestyle, and age. The suitability of these aspects to the hero depends on the writer's potential. In the above story, the heroic woman's speech reveals her psychological and emotional state. "Being going down and getting that kitty" means that when we read the word kitty from a woman's language, we know that emotional expression is almost invisible. That is the word kitty has been used to reveal our hero's delicate nature and care. In the dialogue of the woman and the spouse, the man's indifference, neglect, as we have seen by nature, are skillfully expressed by the writer, and the tools of expression are great. "Kitty the American wife is going down and saying that. Offers her from her bed. No, get it. the poor kitty trying to keep dry under a table. Come get wet - he said.

Graduation was used to make the story more effective in later parts of the story. "The wife liked him. She liked the deadly way. She liked her feeling of dignity. She wanted to serve her. She liked the way she felt about being a hotel-keeper. She liked her old, heavy face and big hands. Liking it she opened the door and looked out".

In the story, we can see that some grammatical rules are violated in order to get emotional. "Liking him she opened the door and looked out". The writer could have uncovered the emotion of the hero in the manner of "Being pleasure with him" without the grammatical error, but the sentence would not have been easy enough to look simple and simple.

The author's gradual use of heroism in shaping his speech makes the woman appear more feminine and caring in the eyes of the reader. "I wanted it so much. I know why I wanted it so much. I wanted that poor kitty "

In later chapters, the role of femininity in the woman is replaced by obstinacy. "I want a cat, I want a cat now. If I have long hair or any fun, I can have a cat "

In the course of the reading, the reader is not stubborn in each of his sentences, but rather forms the image of a bored woman. Expression tools serve as

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the main source of the whole process in the human mind.

In our speech and of course in the literary literature, the means of expression are invaluable. As we have already mentioned, writers effectively use illustrative means to illuminate the character, physical and mental characteristics of the characters, and to enhance the effectiveness of the work.

Of course, there is talk of the formation of superscriptive integrity, which no one can deny. But the fact that two or more sentences are interconnected and forms a whole is not just a simple process, but a very complex and intricate phenomenon.

Learning a language of fiction is a comprehensive process that combines not only literary ideas, ideas, general image, individuality, artistic skills, but also linguistics semiotics, connotations, pragmatics, and links to areas of cognitive science. It also expands its scope of understanding with such concepts as knowledge, understanding, understanding, analysis, linguistic thinking, linguistic consciousness, linguistic activity, and linguistic identity.

The main weapon of the literary text is the word. "Linguistics is inextricably linked to fiction. This is because language is not just a system of symbols that carry certain information as a means of communication, but also a powerful tool that affects the listener.

The work is well received by the reader only if the creative language can be used properly. The correct language tools will be used as a means of artistic and aesthetic influence on the reader and the event described in the work reflects the artistic features of the person.

When a metaphor is created and acted as an artistic medium, there are a number of aspects. First, the metaphor is formed in the speech process. Its formation is directly related to the thinking and thinking of the person. Human activity is so multifaceted that it observes every change in nature and society, constantly enriches its knowledge of events, things, and individuals, and their thoughts and visions as specific images. seals. When these philosophical conclusions are met, the field becomes synonymous with meaning.

Linguist M. Yuldashev points out the following differences between metaphor and metaphor: "1. In words, words have their meanings. In metaphor, words are always portable. 2. Identification compares two components - an identical object and an image. And the metaphor has one component. 3. There are many options for enlargement, and the phrase can be expanded even at the paragraph level. The metaphors are words or phrases. 4. There are special indicators for imitation: -like, -like, -like, -like, -sing, likeness, and so on. There is no such thing in metaphors. This is illustrated by the following example: Karim is a cunning fox. Comparative design. In this, Karim is

the subject of identification, the fox is the image of the image, the cunning is the basis of the image, the form of the image. This is a complete simulation. Karim is a fox. This is a reduced likelihood because the sentence does not specify the basis of the likelihood (what the feature is) or the pointer. Wow, fox... (Used for Karim). It is a metaphor. It is because of Karim's cunningness. It is renamed entirely [1.100-122.]. We can cite a few examples from Somerset Maugham The Man with the scar. In particular, they said, "Weirdly go one after the other and fall down with gruesome actions. It's like lifeless dolls. "In the example given we can see the suffix used in the above definitions. Another example from the same story is that "a woman was black in black, had hair in her hair, and her face was as white as a corpse" [3.12.].

Metonymy is derived from the Greek word "metopumia", which means a different name. "The phenomenon of metonymy is also related to the literal meaning of the words. But here, basically, the name of an event or event is moved to something else or event. This subject or event is interconnected with our understanding of the concepts associated with each other. In the metaphor, when identical objects are copied, in the metonymy these two objects have some relation to their appearance or internal characteristics, but they are not completely different.) the signs of the objects are overlaid. For example: Ranowrites to Anwar and says that you don't scold the rest of your talk from Fuzuli [4.11.]. In this case, the author's name is used by the name of the work, which replaced it. Increasing the emotional expression of a reader's aesthetic effect by using metonymic metaphorical meanings and changing the semantic structure of the words. This is also the case in Somerset Maugham's "Refugee Tale": "Of course, we hit three or four bottles of whiskey over dinner." In this case, the aesthetic function of the language is accompanied by its communicative function in the dialectical association.

Synecdoche Greek - derived from synekdoche. This is also a type of trope, which is associated with the number of items used, that is, the number of parts (full, whole) of the subject. An example of this is the use of a partition (or vice versa) or plural (or vice versa) instead of one. Although Synecdoche represents essentially the same phenomenon, scientific literature has been interpreted as a manifestation of metonymy as closely related phenomena. The synecdoche shows great potential for generalization, and the art does not always go unnoticed. Although generalization is one of the main forms of conciseness and is essential to the language of fiction, this feature does not prevent it from being used in other functional styles. It can also serve to avoid repetition, to express the meaning of intimacy, and to highlight some meanings. "If the bullet did not end, he would overthrow the government and now he would become a military master instead of selling

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lottery in Guatemala" (S. Maugham) [3.13]. In this example, the interpreter avoids the many words that should be used to express the opinion of the government, using words that are brief and understandable to the reader.

Revival has long been used as a special kind of metaphor, both in oral and in art, as well as in analogies. It is a prerequisite for the actions and emotions of people; speech and thinking are moved to inanimate objects. In other words, depicting inanimate objects as moving, thinking, or speaking as human beings is called animation. The basis for revival lies in the transfer of human characteristics to inanimate objects. For example, the word "understand" means to surprise, surprise, or surprise something. Revival is one of the easiest ways to reveal the lyrical heroic spirit. Human relations represent both positive and negative perceptions of how the speaker responds to the person who is speaking. The revival may be different by its nature. Its use depends on the artist's artistic ability, the ability of our language to conceal its subtle and subtle meanings.

The street was cold. My luxurious home is in the warm oven of the doze off at the stove.

I put a stack of cash on the table,
I'd like to try it in my palm [5.97].

In creating the revival, Osman Azim not only used the inanimate objects as humans, but also used them as a means to reveal the lyrical heroic spirit and inner experiences.

The antithesis is a Greek word meaning opposites. As linguist R.Kungurov thinks about antithesis, Antithesis is a form of poetic syntax that can be used to enhance logic in speech by comparing logically inconsistent concepts, ideas, objects, and personality traits, or the level of one subject or event. The opposite is true. "According to the scientist, "In our understanding of the meaning expressed through antithesis, our reaction to the overlapping phenomena is also important. For example, words such as hot and cold, high and low, great and low, bold and cowardly, generous and greedy, true and false, night and day, light and dark reaction. When describing a particular event or event, they are compared to one another by such anonymous words, and the poet expresses his or her attitude toward them, or the reader has a positive or negative reaction by portraying an event from different angles. it shoots.

In the process of stylistic analysis of fiction, the general potential of language expressions is revealed. As we have already mentioned, these aspects occur in the form of words, phrases, free or unstable combinations, and the literal meaning of the sentence enhances the art of communication or communication, enhances imagination, and enhances meaning.

William Butler "An Irish Airman Foresees His Death"

I know that I'll meet my fate, Somewhere
between the clouds above

Those that fight I don't hate, Those I don't do
love; in the lines [6.27].

1) meet fate is a metaphor because "fate" is a fictional noun and "to meet" is an image that comes with an abstract horse and revives the word "destiny". This version of the English and Uzbek metaphor has served to reinforce the meaning of the text, whether it is "outdated" or "trite" in spoken language. In English, this metaphor corresponds to the kind of personification.

2) "The fate is among the clouds above" is a metaphor that the author emphasizes that he or she is waiting for someone or something by expressing that his fate is far away and in the clouds.

3) In the third and fourth lines we encounter antithesis and oxymoron. Contrary to the poet's skillful struggle to "fight against whom he may hate and watch for who he is love", the poetic views contribute to the artistic image of the work.

Language means do not form images. They enhance the expressiveness and emotionality of speech using syntactic devices. These may include inversion, rhetorical questioning, organizational fragments, stylistic and syntactic repetitions.

Authentic details in the following lines of the poem:

4) KiltartenCros. Kiltarten will be able to
identify locals and locals.

My country is KiltartenCross, My countrymen
Kiltarten's poor,

No more likely to cause them loss, Or leave
then happier than before.

Nor law, nor duty bade me fight, Nor public
men, nor cheering crowds

5) In the following lines, we find that the
syntactic repetition is represented by denial loads (no
likely, nor, nor). The same anaphor is used in the
poem.

6) Also in these lines is gradation, strengthening
stylistic meanings of the words, nor law, nor duty,
nor public.

A lonely impulse of delight, drove to this
tumult in the clouds,

I brought all my mind, brought all my mind,
years to come, seemed waste of breath,

A waste of breath behind the years, in balance
with this life, this death.

7) One of the phonetic stylistic styles we
encounter in the case of repetition of sounds - an
example of the alliteration of sounds. In some cases,
the use of language and stylistic words are
accompanied by the same text.

8) The years - metonymy is used in the sense of
"life", and the expression "waste of breath" in the
metonymic peripheral sense means "wasted life,
life."

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9) In the same example, one of the types of repetitions simultaneously represents "anadiplosis": The years to come from waste of breath, a waste of breath behind the years.

10) We also see the synonym repetition in the same lines.

The artistic method is the main means of artistic perception and expression of reality. The artistic style is also remarkable because it embodies the human nature, its inner state, its mental state, the ability to fully and completely describe the various events and events in nature. The most striking feature of the style of artistic speech is the imagery and the emotionality. If a scientific method expresses generalized concepts

with specific terms and formulas, the artistic method can use the words in its resources to describe the most sensitive points of human soul and nature. In artistic style, the author effectively uses the visual aids of the language to enhance the aesthetic effect of the work, as well as create new forms of speech and expression. For this reason, writers are not limited to the use of existing words. For talented writers, the available language is always a limited opportunity.

To sum up, each language and color words are used in fiction and stylistics to enhance artistic expression. Any element of the text - words, sounds, or phrases - will help the reader to understand the essence of the work.

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