



Unlocking the Power of Speech in Literature

Mukhiba Bakhadirova*

Samarkand State Institute of Foreign Languages, Samarkand, Uzbekistan.

* Correspondence: baxadirova.muxiba@gmail.com

Abstract: This article explores the means of expression of speech in literary texts, focusing on the stylistic traits as described by both foreign and domestic linguists. The primary qualities of literary texts are examined through the theoretical works of V.V. Vinogradov, I.P. Galperin, I.V. Arnold, L.S. Barkhudarov, and V.N. Komissarov. Current theories lack comprehensive analysis of the dynamic interplay between language resources and stylistic devices in literary texts. The aim of this research is to define and analyze the stylistic devices used in literary texts and their role in creating artistic expression. Methods include analysis and synthesis of theoretical material and literature review. Results highlight the unique structural elements and functional styles of artistic texts, emphasizing the integral role of the author's image and the cohesive structure of narrative elements. These findings enhance understanding of the aesthetic and cognitive functions of literary style and offer insights into the application of stylistic devices in literary analysis. The study suggests further research into the applicability of these models across different literary genres and languages.

Citation: Mukhiba Bakhadirova. Unlocking the Power of Speech in Literature. *Central Asian Journal of Literature, Philosophy, and Culture* 2024, 5(3), 69–75.

Received: 2 March 2024

Revised: 14 April 2024

Accepted: 21 May 2024

Published: 28 May 2024



Copyright: © 2024 by the authors. This work is licensed under a Creative Commons Attribution- 4.0 International License (CC - BY 4.0)

Keywords: Creative Flair, Artistic Text, Style of Language, Artistic Style, Signifier, Phological, Syntactic, Phonetic, Expressive Methods.

1. Introduction

Fiction has long been a primary technique for mind management. Whether they were political or humanistic viewpoints, the key concepts that changed the path of history were conveyed via the arts. Fiction is more suited for translation because of its emphasis on universal human emotions and the aesthetic sense that permeates all works of art. The author's primary practical goal can be to not only illustrate the impact of an artistic or emotional design, but also to reveal to the reader a deeper, frequently implicit meaning. Therefore, in order to preserve the required effect, not lose the meaning, and adequately communicate it to the reader, a translator of fiction needs to be alert and employ “creative flair” together with logical reasoning.

Text theory evolved as a scientific field with its own ontological standing in the second half of the 20th century, including the foundations of the sciences of psychology, semiotics, book studies, and linguistics. There are already a plethora of guides available that provide broad definitions, text analysis, and an introduction to literary theory.

2. Methods

The techniques used for analysis and synthesis in the creation, gathering, and summarization of theoretical material on the subject of research, as well as the study's findings.

Literature review : The theoretical basis of the research was the works on the theory of text and the theory of translation by V.V. Vinogradov, I.P. Galrepin, I.V. Arnold, L.S. Barkhudarov, V.N. Komissarov and others.

A text that directly differs in function from another kind of writing is an artistic text. An artistic text is described as “an internally connected, complete whole possessing ideological and artistic unity” [1] by I.V. Arnold. Texts with artistic qualities possess a range of affective and judgmental elements, contributing to their visual appeal [2]. In N.N. Mikhailov's opinion, poetry and fiction are typically associated with the term “artistic text”. As far as “artistry” is concerned, the functional theory of the text is less stringent here because artistic and non-artistic texts may coexist peacefully [3]. A range of fiction genres are covered in the literary work. It serves the two interconnected purposes of influence and aesthetics that together make up the text [4].

According to V.V. Vinogradov, the unique qualities of the literary text are also responsible for the lyrical hero's existence. Consequently, the author's image permeates the entire work, which helps to build the text's internal coherence. Since the author's position is essential to a literary work, the author's image should not be mistaken for the narrator's image [5]. The composition, or structure, of artistic texts is what sets them apart. Four distinct elements make up this structure:

1. The ideological and thematic structure;
2. The figurative system;
3. The compositional connection and dynamics of structural parts;
4. The law of speech relations, cohesion, and expression.

The distinctions between “style of language” and “artistic style” are becoming less clear as these aspects of the creative structure change due to the characteristics of this genre [6]. The direction of a literary work's parts toward the unity of the whole, as well as their linkages and interactions, provide certain challenges when examining the integral structure of the work. Analyzing the structure of the “image of the author” and researching the grammatical structure of a literary item both present challenges. “The image of the author is not a simple subject of speech, it is a concentrated embodiment of the essence of the work, uniting the entire system of speech structures of the characters in their relationship with the narrator, narrator or narrators and through them being the ideological and stylistic focus, the focus of the whole” [5]. A literary text's reference, which extends beyond its historical and factual foundation, is a crucial component. Establishing a link between the utterance and other referents—other components of the linguistic sign—is essential to comprehending and comprehending the meaning of the speech in the work. When describing a landscape, this ratio is more frequently employed, with the “signifier” (the scene's features) being contrasted with the “signified” (the person's mental image) [7].

Therefore, the fundamental core of the idea of “the space of the artistic world” leads to the metonymic depiction of the whole in all its nuances. As a creation of the text's author's imagination, the ideality of the creative world mirrors the real space [3]. Fiction has a unique functional style that consists of several key components. According to I.R. Galperin, the style of fiction recognizes the particulars of artistic discourse by fusing the forms of poetry, prose, and drama. These subfloors' shared characteristics, when paired with their aesthetic and cognitive functions, are typical of the fiction genre. Fictional style serves a cognitive purpose by providing the reader with an alternative interpretation of a certain occurrence, allowing them to discern the author's point of view [8]. Fictional styles have some innate characteristics :

1. The availability of language resources that provide creative methods for producing dynamic visuals.
2. The application of dictionary and contextual definitions to words.
3. The vocabulary's existence and application to convey the author's perspective on the world around them.
4. Lexical and syntactic meanings' uniqueness.
5. The utilization of slang terms [9].

Fiction has a wide vocabulary, unique grammatical structure, and its own national language, all of which are used to replicate creative ideas [6]. According to M.N. Kozhina, oral and colloquial speech, as well as other functional forms, are linguistically reflected in artistic speech. An artistic work is therefore a phenomenon of synthetic stylistic-speech [10].

3. Results and discussion

In a way, a portrait serves as one component of the characterisation tools in fiction, which are employed in compositional harmony with other tools. These literary devices can be found in conversation, character thoughts and emotions, activities within the story, and descriptions of the surrounding landscape and natural world. Stylistic devices and other expressive language methods are the primary mechanisms by which authors imbue a subject with a distinct personality and personal flair. The primary source of expressiveness, which has the ability to significantly improve speech's emotionality and imagery, is vocabulary. “The literary language is the language of literature in the broadest sense of the word (artistic, scientific, journalistic, etc.), which explains its specific qualities” [6]. A range of linguistic devices, such as figures of speech and tropes, are expressive and graphic. As “trope” means “turnover” in Greek, it is a metaphorical term or phrase. The author use literary tropes as a visual and emotive tool to enhance imagery in their writing. Tropes are referred to by epithets, metaphors, personifications, exaggeration, and other creative devices. Speech phrases that heighten the work's emotional tone are known as figures of speech. In literature, literary devices such as antithesis, epiphora, inversion, and many more are referred to as “figures of speech” [11].

The lexical, morphological, syntactic, and phonetic expressive methods of language are the focus of grammar, phonetics, and stylistics studies. In stylistics, expressive methods are viewed as stylistic devices based on how they are used in different speech styles. The author employs distinct stylistic devices in his writing to fulfill a certain communication objective [12].

The categories of expressive speech are therefore as follows: stylistic (exclamation particles, gradation, inversion, epiphora, and author's punctuation, anaphora, and antithesis); phonetic (alliteration, assonance, and onomatopoeia); and lexical (antonyms, exaggeration, and occasionalisms, among others). Yu.M. Skrebnev proposes the following classification for the major division:

1. Numerical data. Both understatement and exaggeration are subclasses within them. Figures in this class include litote and exaggeration.

2. Premium forms with three different renaming options :

There are three types of transfer:

- a) transfer based on adjacency, or the real connection between the object and the so-called object;
- b) transfer based on the resemblance of two objects without a real connection; and
- c) transfer based on contrast, or the real connection between two diametrically opposed objects [13].

Phonetic techniques of expression stand out among the other speech-expressing methods. These speech expression methods are among the most effective speech influence techniques because they create an impression of the word's sound picture in the subconscious. Let's examine them more thoroughly:

- 1. An assonance that contrasts with alliteration is a phonetic speech expression technique. The ideas suggest that the text repeats sounds that are phonetically similar or identical. Therefore, consonants are repeated with alliteration and vowels are repeated with assonance.
- 2. A word that is an onomatopoeia developed as a result of phonetic assimilation to sound complexes that are not verbal. Verbs like "croak", "meow", and nouns derived from them are examples of onomatopoeic vocabulary that are typically directly tied to animals or items that produce sound [1].

It is important to distinguish between the following lexical ways of speech expressiveness:

- 1. Words that have the opposite meaning and pertain to the same part of speech are called antonyms. Antonyms support expressive communication, which creates the emotional content of speech.
- 2. Allegory is a literary device in which the names of things or heroes are employed symbolically to represent larger ideas or positive or negative traits [8].
- 3. Euphemism is a type of periphrasis that involves giving labels to ideas that are previously recognized but are deemed impolite or offensive [13].
- 4. Occasionalisms are unique, original authorial neologisms that the writer uses to communicate his viewpoint on a subject or issue and to achieve specific artistic effects that provide a better explanation for the characters,

- events, and imagery in the works.
5. Words that convey the same idea and refer to the same part of speech but have different connotations are called synonyms. Since they improve the functional knowledge of synonymy, synonyms are the primary resources in stylistics [14].
 6. Personification is a type of metaphor in which inanimate objects are given human actions, transferring a trait from a living being [1]. Personification is the grammatical use of male or feminine pronouns to inanimate things, animals, or natural forces. It occurs often in English.
 7. An epithet is a term used by the writer to emphasize the unique qualities of a thing or occurrence, calling the reader's attention to it. An epithet is invariably subjective; it is aided by its emotional connotation or coloring. Many scholars believe that the epithet is the primary tool for expressing a unique or subjective-evaluative viewpoint about the topic being studied [8].
 8. The author's direct speech or his explanation of the events he describes in the work with the use of textual passages is known as evaluative vocabulary. Three categories of affective and judgmental words exist:
 1. The word's literal meaning includes an evaluation element;
 2. The word's figurative meaning concludes the assessment; and
 3. Suffixes reflect the subjective assessment.
 9. The author uses comparison as an expressive linguistic tool to convey his point of view and to produce beautiful paintings. In addition, the characteristics of the item being compared are well understood; this approach is utilized to produce a lifelike image [15]. Comparative and subordinate comparative phrases are two syntactic ways to indicate comparison.
 10. Metaphor is a rhetorical device that is emotive and often contains a concealed parallel. In English, metaphor embodies the fundamental notion that distinguishes between literal and metaphorical meaning. In Aristotle's words, "metaphor is a collapsed comparison". "A hidden comparison that is carried out by applying the name of one object to another" is the modern definition of a metaphor [1]. The metaphor is divided into three categories by V.V. Gurevich: basic, complicated, and "erased metaphor". The latter kind of metaphor is more common in ordinary speech and is frequently turned into phraseological units after losing its initial expressiveness [15]. The objective of metaphors, as explained by writers, is to improve the expressiveness of the characters' speech, to evaluate the image of his life, and to portray the characters' inner lives. The author uses metaphors to paint a picture that expresses an artistic concept of things and happenings. It also distinguishes a detailed metaphor, which is defined by projecting the characteristics of one item based on the idea of comparison or likeness. For this reason, metaphor is a crucial tool for developing a character's visual representation in a work of literature, particularly for younger readers.

One element of a literary work that serves as the primary figure of speech is metaphor. By applying traits from other persons to the character, the author highlights certain parallels between him and the other characters through the use of this creative approach. Among the stylistic tools for expressive speaking are:

1. An oxymoron is a literary device in which two opposing words are combined to form a new idea; in other words, two contrary ideas are represented simultaneously. The author uses an oxymoron to mix things that make no sense logically in order to convey the character's inner struggle and complicated nature. The definition of an oxymoron, according to Vinogradov, is "two ordinary words can become almost new if they are combined for the first time or used in an unexpected context" [5]. According to Yu.M. Skrebnev, an oxymoron is a figure of contrast that the author purposefully creates by mixing concepts that are mutually exclusive [13].
2. The stylistic method known as metonymy involves substituting a term with another that has a similar meaning for the original.
3. The stylistic method known as synecdoche expresses the whole through its portion; a complete class is substituted for a single object. "Synecdoche is a kind of metonymy, consisting in replacing one name with another on the basis of a partial quantitative relationship between them" [1].
4. Periphrasis is a descriptive expression approach that involves arranging names or objects in a row that is synonymous. The author uses it to prevent repeats and to describe vivid descriptions and portrait pictures [15].
5. An allusion is a stylistic device used by writers to allude to literary, historical, or political truths.
6. Phraseological units and metaphors are significant expressive language devices that allow the writer to infuse his work with uniqueness and vividly capture the traits of the characters.
7. A pun is a stylistic device that suggests clever wordplay based on several interpretations.
8. The arranging of homogenous members to either intensify or lessen their emotional state is called graduation. After examining the stylistic devices used in expressive language, we may draw the conclusion that literary devices are auxiliary tools used in the creation of art.
9. The combination of subject-logical and contextual lexical meanings in a word is expressed stylistically through the use of irony [15].
10. The process of turning proper names into common names is called antonymy. In a same vein, a term that captures the essence of a character becomes that character's name or becomes substituted with a proper name that refers to an occasion or item connected to a certain individual [1].
11. Using a transferred meaning that deviates from reality, hyperbole is a stylistic method that accentuates an artistic impression and sparks the imagination. In English, hyperbole is viewed as artificial, which obscures the reality.
12. Litota is a kind of creative understatement that uses double negative to describe a positive feature in an effort to improve the artistic impression.

13. Epiphora and anaphora. The averages show the variation in the recurrence of comparable sounds, words, or word clusters at the start (anaphora) or finish (epiphora) of every parallel, independent speech segment. Epiphora sometimes appears at the conclusion of poetry sections as the repeating of certain words or entire sentences. Tropes are lexical, emotive, and visually represented ways to utilize a word or phrase in a metaphorical manner. Comparing ideas offered in the conventional application of a lexical unit with functions conveyed by the same unit in creative speech is the fundamental role of these tools.

4. Conclusion

This study highlights the intricate interplay between impact and aesthetics as fundamental, interconnected characteristics of fiction as an artistic style. The findings demonstrate that creative style uniquely leverages linguistic resources from various functional styles, incorporating nonliterary language devices such as dialect, slang, and colloquialisms for artistic purposes. This comprehensive use of language devices underscores the author's poetic vision and constructs an intricate image system within the literary work, reflecting the author's worldview and innovative approach. The implications of this research extend to a deeper understanding of the cognitive and aesthetic functions of literary texts, offering a nuanced perspective on the role of stylistic devices in literary expression. Further research is recommended to explore these dynamics across diverse literary genres and cultural contexts, enhancing the applicability and depth of stylistic analysis in literary studies.

References:

- [1] V. Arnold, **Interpretation of a Literary Text: Types of Nomination and Problems of Expressivity**, Leningrad, Russia: Publishing House Enlightenment, 1999, p. 137.
- [2] V. N. Komissarov, **Theory of Translation (Linguistic Aspects)**, Moscow, Russia: Higher School, 1990, p. 250.
- [3] H. N. Mikhailov, **Theory of Literary Text: Textbook, a Student's Manual, Philological Faculty of Higher Studies Institutions**, Moscow, Russia: Publishing Center "Academy", 2006, p. 224.
- [4] E. A. Ogneva, **Literary Translation: Problems of Transferring Components of the Translation Code**, 2nd ed., Moscow, Russia: Editus, 2012, p. 234.
- [5] V. V. Vinogradov, **Introduction to Translation Studies**, Moscow, Russia: Lodomir, 2001, p. 464.
- [6] V. S. Vinogradov, **Lexical Issues of Translation of Fiction**, Moscow, Russia: Publishing House of Moscow State University, 1978, p. 174.
- [7] E. G. Borisova, "Implicit Information in Vocabulary," in **Implicitness in Language and Speech**, Moscow, Russia: Yaz. Rus. Kultury, 1999, p. 143.
- [8] A. I. Galperin, **Essays on the Stylistics of the English Language**, Moscow, Russia: Prosveshchenie, 1999, p. 459.
- [9] V. A. Kukhareenko, **Interpretation of the Text: Textbook**, 2nd ed., Moscow, Russia: Enlightenment, 1988, p. 248.
- [10] M. N. Kozhina, L. R. Duskaeva, and V. A. Salimovsky, **Stylistics of the Russian Language**, Moscow, Russia: Flint: Nauka, 2008, p. 464.
- [11] A. N. Baranov, **Linguistic Expertise of the Text**, Moscow, Russia: Flint-Nauka, 2007, p. 286.
- [12] I. G. Neupokoeva, "Wilde," in **The History of English Literature**, vol. 3, Moscow, Russia: Publishing House of the Academy of the USSR, 1958, p. 376.
- [13] Yu. M. Skrebnev, **Fundamentals of the Stylistics of the English Language: Textbook for Institutes and Faculties of Foreign Languages**, 2nd ed., Moscow, Russia: LLC "Astrel Publishing House", 2003, p. 235.
- [14] R. A. Budagov, **Essays on Linguistics**, Moscow, Russia: Publishing House of the USSR Academy of Sciences, 1953, p. 336.
- [15] V. V. Gurevich, **English Stylistics: Stylistics of English, Textbook**, 2nd ed., Moscow, Russia: Flint: Nauka, 2007, p. 183.