

## CONVERGENCE OF STYLISTIC DEVICES IS ONE OF THE EXPRESSIVE MEANS OF FOREGROUNDING

**Ogabek Nuriddin ugli Muxiddinov**

Bachelors Student of Tashkent State Transport University

**Samandar Mirzavali ugli Nabiev**

Bachelors Student of Tashkent State Transport University

**Oybek Rustamovich Achilov**

Scientific supervisor, Senior Teacher of Tashkent State Transport University

### ABSTRACT

Researchers use the concept of convergence and convergence after determining M. Riffater, as congestion in one place several stylistic devices, invest in the concept of "stylistic device" different content and these all researches have been analyzed in this study. Some convergence simply a stylistic tropes interaction (I.A. Soloveitchik - Silberstein), others - for the language at different levels, highlighting the convergence of lexical, phonological, syntactic, and other (D.A. Akselrud, A.A. Goldman), and others - stylistic devices and expressive means of language, thereby separating the expressive means of stylistic devices (V.N. Malevannaya, N.S. Matorina), the fourth - in the range of stylistic convergence consider the interaction of expressive syntax (A.H. Nikitin, A.P. Skovorodnikov). These all researchers point of view analyzed and compared with each other.

**Keywords:** stylistic convergence, expressiveness, convergence of lexical, phonological, syntactic, ascending, descending order, syntagmatic, paradigmatics.

As for the term "stylistic convergence", it can be found in the works of several researchers as M.E. Obnorskaya, I.V. Arnold. Obnorskaya noted that, "not often to the semantic function of stylistic convergence joins emotionally expressiveness. Using the - epithets, metaphors, etc. - To create imaginary and emotional representations about anyone or anything; layout convergence ascending or descending order; use of stylistic and emotional elements, creating a comic effect, rhythmic organization convergence - all contribute to a single location within the stylistic effect of a large convergence of artistic power that is there is a convergence of the beam at one

point of stylistic devices , and thus the formation of stylistic Convergence Riffater ". V.N. Malevannaya in this thesis " Syntactic convergence in English prose fiction " gives a definition of stylistic convergence : " Syntax is a complex convergence of syntactic and stylistic device , resulting from a combination of several syntactic expressive means and stylistic devices in one context and characterized by multi-component structure , character poly-explicit syntactic and stylistic form of inter-phrase relationships between components and features stylistic unity " [2] .

However, as the analysis of the theoretical literature, most research studies stylistic convergence understood after Riffater's subject to a review and perspectives on convergence supporters of his vision - as "complex stylistic device is a collection of stylistic devices, means of expression in a specific location of the text characterized by semantic and structural integration and particularly strong expressiveness " [6] .

As regards the term of "convergence" in relation to the stylistics, it was initially understood as stylistic stringing tools and techniques which ties them in a bunch of text in one place in order to create the effect of a greater artistic force. Interacting stylistic devices shade highlight each other and their transmitted signal can't pass unnoticed. Convergence thus is one of the important means to ensure the foregrounding of certain information. Convergence of interest not only to those that emit the most important in the text, but also the fact that on the basis of feedback can serve as a criterion for the presence of stylistic significance of those or other text elements. E. Frey showed interesting fact that when literary critics cite or work, they prefer for it quotes excerpts from convergences. He also rightly points out that the juxtaposition of translation can serve as an objective indication of the presence of convergence, as it is found in places of convergence largest discrepancies translation and original. Convergence especially expressive when focused on a short stretch of text [1,3].

Turning to the next means of foregrounding, we may define out this type mostly utilized in poetry whereas the main features are also analyzed in poetic lines. Now there will be a description of other important types of advances which guarantees the unity of poetic structure, based on the order and facilitate decoding and memory. This phenomenon is termed as the coupling. The concept and term, "**coupling**" was proposed and designed by Samuel Levin for poetry". Coupling is called the appearance of similarities in similar positions, indicating the integrity of the text [5].

The importance of this concept is that it helps to reveal the nature and essence of the unity of form and content in a work of

art as a whole, moving from decoding at the values of the individual forms to reveal the structure and meaning of the whole, allowing the synthesis of large segments of the whole. Coupling appears on all levels and in different sized parts of the text. The similarity of the elements in paradigmatics be phonetic, structural or semantic. The similarity of positions - syntagmatic category may have a syntax based on the nature or location of the item in the speech chain or in the structure of the verse [1,4,7].

Referring to the applicability of the information to the problems of style, we mentioned that the predictability or unpredictability of a particular element is stylistically relevant. This type of foregrounding, which now will be discussed is based on predictability and violation of predictability. This type of foregrounding is called *defeated expectancy* (R. Jakobson's term). The essence of the effect of the defeated expectancy is the following: continuity, linearity of speech means that the appearance of each item prepared prior itself and prepares the next. Reader was already waiting, and he makes the expected appearance of others. Subsequent is given in the previous part. If such a connection transitions from one element to another is subtle, and it seems the mind like slides on the perceived information. However, if there are elements against low probability, there is a discontinuity, which acts like a jerk: unprepared and unexpected perception creates resistance, to overcome this resistance requires effort on the part of the reader, and consequently it is affected more. This phenomenon is observed for a long time and demands further research. Cognitive Stylistics stands on a formation stage. Although, it is possible to assume that the area of research of the given direction is wide enough and covers the following circle of problems:

- The text as system of reflection by the language person of picture of the world;
- the problem of cognitive style;
- the problem of perception and interpretation of the literary text;
- the problem of conceptualization of stylistic phenomena;
- cognitive principles of interpretation of the literary text;
- cognitive foundation of stylistics devices;
- stylistics devices as cultural model and component of language picture of the world;
- National-cultural specificity of the stylistic phenomena.

The notion of foregrounding closely connected with cognitive stylistics and was first described in the works by Russian Formal School (B. A. Larin, R.Jacobson) and Prague linguistic circle (B. Gavranek, Ya.Mukarjovskiy) as a special device of shaping poetry. Now this



notion is widely used in cognitive linguistics and text linguistics. Foregrounding, attracting attention to certain parts of the text and activizing certain frames makes the search for information much easier. Foregrounding is a “key figure” in perceiving and giving appropriate interpretation of the literary text. The basic types are convergence of SD, coupling and defeated expectancy.

## REFERENCES

1. Арнольд И. В. Стилистика. Современный английский язык: Учебник / 4-е изд., испр. и доп. - М.: Флинта: Наука, 2002. ;
2. Малеванная В.Н. «Синтаксическая конвергенция в английской художественной прозе», Киев, 1986 – 186 с.;
3. Achilov, O. R. (2018). COMPARATIVE ANALYSIS OF FOREGROUNDING IN ENGLISH AND UZBEK LANGUAGES. *Web of Scholar*, 5(4), 23-27.
4. Achilov, O. R. (2017). IMPROVING STUDENTS' CRITICAL THINKING THROUGH CREATIVE WRITING TASKS. In *International Scientific and Practical Conference World science (Vol. 4, No. 4, pp. 19-23)*. ROST.
5. Levin S. *Linguistic Structures in Poetry*. 's-Gravenhage, Mouton & Co.1961, esp. pp. 9, 30-41, 49-50.
6. Riffaterre M. *Stylistic Context*.- “Word”, v.15, N15, April, 1959, and “Word”, v.16, N2, August, 1960, pp.207.
7. Rustamovich, A. O., & Ismoilovna, A. G. THE CONCEPT OF DIASPORA REFLECTED IN WORLD LITERATURE.
8. Kadamovich, Y. J., Muzaffarovna, I. G., Maxmudovich, Y. B., Boxtiyarovna, S. S., & Xabibullayevich, S. S. (2020). Social justice as a condition of socio-spiritual stability in society. *Journal of Critical Reviews*, 7(5), 816-818.
9. Раматов, Ж.С., Баратов, Р.Ў., Султанов, С.Х., Муратова, Д.А., Хасанов, М.Н., & Эрнийёзов, У.К. (2022). ЁШЛАР ЗАМОНАВИЙ МАДАНИЙ ҚИЁФАСИ ВА УМУМИНСОНИЙ ҚАДРИЯТЛАР ТУШУНЧАСИНИНГ МАЗМУН-МОЊИЯТИ. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2 (10), 376-386.
10. Раматов, Ж.С., Баратов, Р.Ў., Султанов, С.Х., Кушаков, Файзулла Абдуллаевич., Валиев, Л.А., & Хасанов, М.Н. (2022). ҲОЗИРГИ ДАВРДА ИЖТИМОИЙ АДОЛАТ ҲАҚИДАГИ ИЛМИЙ-ФАЛСАФИЙ ҚАРАШЛАРНИНГ ЎЗИГА ХОС ТАЛҚИНИ. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2 (9), 647-656.