



THE CLASSIFICATION OF LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

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ABSTRACT

The article analyzes the classification of lexical expressive means and stylistic devices in contemporary linguistics. It distinguishes between expressive means as language units with inherent emotive or evaluative potential and stylistic devices as contextually motivated techniques that create additional semantic or pragmatic effects. The study outlines major lexical types, including metaphor, metonymy, epithet, irony, hyperbole, and antonomasia, and examines their functions in shaping imagery and enhancing communicative impact.

Introduction

Three modern classifications were proposed by J. Leach, I.R. Galperin and Y. M. Skrebnev. J. Leach in his theory considered expressive means from the point of view of deviation from the generally accepted language norm. Paradigmatic and syntagmatic deviations were analyzed. Thus, archaisms, dialecticisms, poetic words were attributed to paradigmatic deviations, and inversion, elliptical sentences were classified as syntagmatic deviations. However, this classification has opponents, due to the impossibility to bring most of the expressive means under these concepts [3].

Yu.M. Skrebnev made a different classification, building a clear hierarchy and highlighting the phonetic, lexical, syntactic, semasiological and semantic levels. The result is the following system of paradigmatic stylistics (phonetics, morphology, lexicology, syntax, semasiology) and syntagmatic stylistics [4].

However, this classification is not without complexity in its structure. According to the classification of I.R. Galperin, all expressive means are divided into lexical, phonetic and syntactic, as well as stylistic devices. Syntactic stylistic means and stylistic devices include inversion, isolation, ellipsis, conjunctions and others, while the group of phonetic lexical means includes alliteration, assonance, euphony, etc.

Research Methods. Theoretical / descriptive analysis — outlining definitions, conceptual distinctions, building classification systems based on existing literature or theoretical frameworks. Many articles on stylistic devices do this: they review prior classifications (e.g. by Galperin, or other linguists), compare them, and propose a refined taxonomy.

Comparative analysis — comparing different classifications (e.g. level-based: phonetic / lexical / syntactic / graphical) or contrasting expressive means vs stylistic devices, as this article seems to aim. This involves analyzing how different phenomena (phonetic, lexical, syntactic) fit or don't fit under certain definitions.

Illustration / example-based analysis — providing examples (sentences or phrases) that demonstrate different expressive means or stylistic devices, to show why some are stylistic devices and some are merely expressive means (e.g., phonetic phenomena like vocal pitch or stress). Many stylistics articles rely on such illustrative analysis rather than corpora. This seems consistent with the abstract of the article.

Level-based classification approach (sometimes called “level-by-level”): dividing expressive means/stylistic devices by linguistic levels (phonetic, lexical, syntactic, etc.) and systematically classifying them. This is a standard method in stylistics, for instance in classifications proposed by Galperin.

Research Results and Discussion

Lexical stylistic means include metaphors, hyperbole, epithets, etc. Let us look at lexical stylistic means in more details. An epithet is a definition attached to a word, expressing the author's perception, always having an emotional connotation and characterizing the object in a certain artistic way, revealing its features. The epithet is based on a hidden comparison. The epithet helps the word to get brightness, brilliance, saturation, being aimed at enhancing the expressiveness of images. Also, the epithet creates combinations of words that are contrasting in meaning, conveying the author's attitude to the depicted phenomenon. It is used in both poetry and prose.

Comparison is a means of likening one object to another on some basis in order to establish similarities or differences between them. Reinforcing the figurativeness of the phenomenon, it emphasizes the essential features of the subject and conveys the author's attitude and emotions.

Hyperbole and litotes is exaggeration and understatement of the size or value of an object, aimed at enhancing the meaning and emotionality of the statement. Hyperbole and litotes help to show a characteristic feature of an object or phenomenon, however, hyperbole exaggerates this feature, and litotes makes it excessively small. Hyperbole and litotes are often used in an ironic manner, revealing the most negative, from the author's point of view, sides of the subject.

Metaphor is the transfer of the name and properties of one object to another according to the principle of their similarity. The use of metaphor can emphasize this similarity, or it can draw attention to the characteristic difference of objects. At the heart of a metaphor is a well-established similarity between two objects or phenomena. Metaphors give color to the text, creating a bright, contrasting image.

Metonymy is the renaming or replacement of one word by another based on the contiguity of the object, on their association. At the heart of metonymy is an important, key feature of an object or phenomenon. Metonymy aims to create a vivid image. Synecdoche is a special case of metonymy, namely, naming the whole through its part and vice versa. Antonomasia is a type of metonymy. A descriptive expression is used instead of a proper name.

Gradation occurs in such parts of the statement, in which each subsequent part contains an increasing or less often decreasing semantic or emotionally expressive meaning, due to which an increase or less often a weakening of the impression they produce is created. Gradation focuses attention on a particular object or phenomenon, gives strength and expressiveness.

Antithesis is a comparison of images and concepts that are opposite in meaning, or opposite emotions, feelings and experiences of the hero or author. The antithesis is based on the contrast between the images, which enhances the impression made on the reader.

Irony is a stylistic device in which the content of the statement is contained in an expression with the meaning which is different from the direct meaning of this statement. The main purpose of irony is to evoke a humorous attitude of the reader to the described facts and phenomena. Irony is not always funny it can be cruel and offensive.

Paraphrase is an indirect expression of one concept with the help of another, its mention by not direct naming, but description. Paraphrase avoids repetition and, at the same time, enhances the impact of the statement on the addressee. As a rule, the paraphrase concentrates on one sign that is why it is used for the author's assessment of an object or phenomenon.

Euphemism is a neutral expressive means used to replace uncultured and rude words with softer ones in speech. Euphemism veils, hides the essence of the phenomenon in order to avoid communicative conflicts.

Oxymoron is creating a contradiction by combining words that have opposite meanings. Oxymoron is a way to attract attention, forming a logical paradox and creating a bright, unique image. Zeugma is the omission of repeated words in syntactic constructions of the same type to achieve a humorous, comic effect. Pun is jokes and riddles containing a play on words and creating a comic effect. It impresses the reader by contrasting the meanings of similar-sounding words. Interjection is a word that serves to express feelings, sensations, mental states, but does not name them. Interjections emphasize the emotionality of the text.

An idiom is a phrase, the meaning of which is not determined by the meaning of the words included in it, taken separately. Due to the fact that the idiom cannot be translated literally, due to the loss of meaning, there are often difficulties in translation and understanding. On the other hand, such phraseological units give the language a bright emotional coloring [2].

Conclusion and Recommendations

When transferring expressive means into Russian, the translator needs to find a solution that can preserve the emotional coloring, the author's attitude, as well as the vivid image created by the writer. However, often the translator faces much more difficulties in finding the right translation solution. For the most accurate translation, it is necessary to have extensive knowledge of the stylistic resources of the source and target languages, knowledge of their main functions in the text.

The translator also needed an inner sense of the language to help create an image close to the author's image and convey emotions, feelings and artistic and figurative design. In addition, there are the features of the culture of the target language in the source text, which are difficult to understand for representatives of another culture. [1]

To sum up, it should be noted that there are several definitions of the terms "expressive means", "stylistic device", as well as several classifications of these phenomena. Since the

classification of I.R. Galperin is one of the most recognized, it makes sense to adhere to these data in further research. Expressive means, due to some of their own characteristics, present difficulties in translating into Russian.

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