

Peculiarities of Language Styles and their Implementation

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Abstract: In this article, the author provides information about the language features and types of styles, their importance in literature and linguistics. The article covers the subject in the method of comparison from the scientific sources of linguists of foreign countries.

Keywords: sensory language, tone, mood, author's styles, expository, descriptive, persuasive, narrative.

Sight words-words that make the reader see what the author sees. i.e. colors, movements, shapes, appearance. Sound words-words that make the reader hear what the author hears. i.e. piercing, rowdy, racket, whisper, mutter, laugh, scream, cry Taste words-words that make the reader taste what the author tastes. i.e. bitter, tangy, hot, sweet. Smell words-words that make the reader smell what the author smells. i.e. fresh, moldy, putrid, sweet. Touch words-words that make the reader feel what the author feels. i.e. damp, cold, fuzzy, sharp, smooth, sticky

1. Writing style: Compare the writing styles of the two writers. Are they descriptive, poetic, or straightforward? Do they use figurative language, metaphors, or similes? Analyze their sentence structures, use of dialogue, and overall tone.
2. Themes and subjects: Look at the themes and subjects explored by the writers. Do they focus on similar topics or have common motifs? Compare the messages they convey and the ideas they explore.
3. Character development: Examine how the writers develop their characters. Are they complex and multidimensional, or more one-dimensional? How do they reveal their characters' traits, emotions, and motivations? Compare the depth and believability of the characters created by each writer.
4. Plot structure: Assess the plot structures employed by the two writers. Do they use linear narratives, nonlinear storytelling, or employ other techniques? Compare their pacing, use of suspense, plot twists, and overall effectiveness in engaging the reader.
5. Historical or cultural context: Consider the historical or cultural context in which the writers wrote. How does this influence their writing? Compare how they use or challenge societal norms, or how they reflect the time period in which they lived.
6. Impact and influence: Evaluate the impact and influence of each writer on the literary world. Have they won awards or received critical acclaim? Have they inspired other writers or influenced literary movements? Compare their contributions and their lasting legacy.
7. Reader reception: Explore the reception of their work by readers and critics. Compare reviews, ratings, and feedback from readers. Analyze how their writing resonates with different audiences and how it has stood the test of time.
8. Personal preferences: Lastly, consider your own personal preferences as a reader. Compare how each writer's works resonate with you on an emotional, intellectual, or aesthetic level. Which writer's style or themes do you find more appealing or impactful?

Style is the separation of language according to its tasks related to a specific field of human activity. People differ from each other to a certain extent in the selection and use of lexical, phraseological,

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grammatical and phonetic means of language in the process of communication in all spheres of activity. Such a selection of language tools within the universal language leads to the emergence of various forms of speech.

The style of speech is directly related to the function of the language. That is why they are called functional style. Functional style does not mean something separate from the language, but an auxiliary system that is considered within the content of a specific literary language, has its own characteristics, and is mutually different from the scope of its service. The functional style is divided into different parts according to the main functions of speech forms, i.e. communication, reporting, influencing. There are the following functional styles of literary language: 1) colloquial style; 2) formal style; 3) scientific method; 4) journalistic style; 5) artistic style. The naming and naming of functional styles is also determined by the context in which they are used. Colloquial style is a specific use of language units within the framework of everyday informal, free interactions of people. This type of task style is distinguished by its unique working conditions, i.e. directness of receiving feedback, non-selective use of language tools, as well as wide use of tone tools, facial expressions, gestures, simple lexical and phraseological units, expressive and emotional tools. For example, the second of the pairs such as "child" - "jujuk", "to pass the world" - "to give life", "to fail the exam" - "to fail the exam" is mainly characteristic of the speech style. The speech style has phonetic, lexical, morphological and syntactic peculiarities. Official style (style of official business papers) is a form of modern Uzbek literary language used in official correspondence and legal work. Texts of laws, decrees, orders and instructions, contracts, various official documents, correspondence between organizations are written in an official style. This style differs from other styles in terms of lexical and grammatical features. There are certain limitations in the use of words and word forms in the formal style. In particular, words with diminutive, caressing suffixes, pompous, solemn or slang words, words that are understood only by a narrow circle of people, similes, exaggerations, etc., are not used in the official work style. The necessary qualities of the text of official working papers, consisting of objectivity, accuracy, conciseness, completeness of content, are provided by its specific wording, morphological and syntactic features. This style of sentence construction is usually based on the unity of the classifying, recording and deciding parts.

That is why official working papers (documents) often use relatively long sentences, complex sentences, and complex sentences. A formal sentence follows the usual word order. In the formal style, interrogative and exclamatory sentences are hardly used, mainly indicative and imperative sentences are used. The text is written in first person or third person. Stagnant, stereotyped word combinations are widely used when composing the text of official working papers. For example, in the order "... to be appointed to the position of... with a salary of soums", or in service correspondence "We inform you that...". Standard structures such as "... will be guaranteed by the enterprise" can be used. Dramas of the great English writer Shakespeare, who made a significant contribution to the development of world literature and the theater stage with his brilliant work, are significant in terms of language, composition and art in the creation of many works. Goethe has emphasized a lot that Shakespeare "transferred state affairs to the stage of the theater", that in Shakespeare "the history of the world is moving before our eyes, as it were, along the thread of invisible time." The plot of Shakespeare's drama does not always directly correspond to his idea. It is often difficult to understand the gaps between separate events, and our imagination must fill these gaps, which "contradicts the essence of the scene." It is remarkable that Shakespeare's characters are faithful to their passions, that he, with his wit and speech, surpasses the sadness of tragedies and the rudeness of comedies, and that he has become a supposedly free creator. Shakespeare's dramas are sharp, very sharp contrasts, irrational behavior of characters, in general, Shakespeare's plays, when conditioned by one another, have an atomistic structure, not a chain, but an oratorio or an opera with separate arias. According to N. Chirkov, in a series of Shakespeare's plays, there are not two parallel, but two successive actions, as if combining them into a whole. As Shakespeare assesses reality, he measures it against dry doctrine, empirical or rational does not think in a way, but with the active participation of the imagination, guesses things that do not yet lie on the surface of what is seen and heard. In Shakespeare, the "eternal" manifestations of human nature - love and hate, madness and prudence, cunning and arrogance and much more cannot be separated from



what is happening in society, its ruling classes, and the fate of the people. Shakespeare tends to minimize the history of the hero and, in general, the inactive moments of his fate. He tries to show all the main moments, the main stages in the life and fate of the hero in the most dramatic action, the life of the hero unfolds not only in the play, but in live stage action. Shakespeare strives to show the hero's struggle as comprehensively as possible, as much as possible, the obstacles in his way, and the wide spatial and temporal scope of Shakespeare's drama comes from this. The playwright deeply understood the spirit of his time and was able to express it through the means of art. Shakespeare raised the issues of his time to the level of high socio-philosophical generalizations of events and characters. It represented the exchange of historical conflicts and socio-economic formations that took place over the centuries. Shakespeare managed to portray the thinking man of his time through Hamlet. One of the important reasons why it is known as a masterpiece is that the society is the largest in it does not think in a way, but with the active participation of the imagination, guesses things that do not yet lie on the surface of what is seen and heard. In Shakespeare, the "eternal" manifestations of human nature - love and hate, madness and prudence, cunning and arrogance and much more - cannot be separated from what is happening in society, its ruling classes, and the fate of the people. Shakespeare tends to minimize the history of the hero and, in general, the inactive moments of his fate. He tries to show all the main moments, the main stages in the life and fate of the hero in the most dramatic action, the life of the hero unfolds not only in the play, but in live stage action. Shakespeare strives to show the hero's struggle as comprehensively as possible, as much as possible, the obstacles in his way, and the wide spatial and temporal scope of Shakespeare's drama comes from this. The playwright deeply understood the spirit of his time and was able to express it through the means of art. Shakespeare raised the issues of his time to the level of high socio-philosophical generalizations of events and characters. It represented the exchange of historical conflicts and socio-economic formations that took place over the centuries. Shakespeare managed to portray the thinking man of his time through Hamlet. One of the important reasons for its fame as a masterpiece is that it covers the biggest problems of society in history, state, politics, philosophy, ethics, manners, aesthetics, and religion, and all of these are presented through the language of art through human spiritual experiences. While expressing the image of the characters, Shakespeare also shows mastery in enlivening the image of the landscape. This is usually reflected in individual words, comments, and entire expressions that come out of the mouths of the characters. The tragedy "Macbeth" is distinguished by the fact that, together with other elements, it creates a pure gloomy mood of tragedy. Images of the terrible day of Macbeth's meeting with the witches, "when there is a cloudless thunder, the light plays in the sky", when Lady Macbeth receives a letter from her husband about Duncan's arrival in Inverness, the image of the crow cawing, the owl flying in the forest on the night Banquo is killed 'li image. the image of Hecate appearing on the steppe during a thunderstorm accompanied by a retinue of witches and many other similar images reveal the bloody atmosphere of the tragedy. When creating a landscape, Shakespeare places special dramatic emphasis on certain important moments of the action, for example, the scene of a stormy night on the prairie in "King Lear". But one of the most important features of Shakespeare's dramatic landscape is its cosmic setting. In the first scene in "Hamlet" we hear about special signs of nature, with which the meaning of what is happening at the Danish court is connected. In Macbeth, the terrible events in Scotland are closely related to the unusual events in the annals of nature. Cosmic images in the works of the English dramatist reveal great prospects for the birth and decision of a new person, and the possibilities of a great world. William Shakespeare has always been one of the most famous and influential writers of English literature. Active as a writer for only a quarter of a century, William wrote thirty-eight plays, one hundred and fifty-four sonnets, and two epic poems, and these literary specimens reflected and reinvented the English language so vividly that, his works are recognized as literature to be studied all over the world.

William Shakespeare is considered the greatest playwright of all time and the most influential writer in the history of the English language. He created hundreds of words and phrases that are still used by all English speakers. His influence on literature is so great that each of his works deserves great recognition. If we give information about satire in literature, satire is one of the common genres, which is the use of humor and to criticize the stupidity and shortcomings of certain individuals or groups.



Until now, examples of satirical works written about history, politics and political manifestations have been very successful. But satire is not meant to simply mock the subject or person it is aimed at; the main purpose of the writer in using satire in the work is to inspire the people who are satirized in the work to change their ways. Travels", George Orwell's "The Barn", "1984" and Lewis Carroll's "Alice in Wonderland" are great examples of satire. At this point, we need to focus on the satire in Shakespeare's "Romeo and Juliet". Although everyone now perceives Romeo and Juliet as a tragic love story, it is actually a great comedy and is highly appreciated by readers. taken seriously, the exaggerated actions of Romeo and Juliet are regarded as the greatest drama in the play. The character of Romeo is really complex to understand in the first scene falls in love.1us13-14 so depressed that he cannot imagine his life without her.Twelve hours later he falls in love with Juliet. The lexeme *Stil* (style) derives from Latin *stilus*, which originally designated a writing utensil used in Antiquity and the Middle Ages. In modernity, it is used in a broader sense to refer to characteristic and recurrent forms of artistic production or of human behavior. In Goethe's philosophical and aesthetic lexicon, style denotes a specific mode of aesthetic representation in which the relation between the artist and the object represented is one of "Gegenständlichkeit" (object-orientedness). This account of Goethe's late style and the narrative it implies—one of the subject's gradual withdrawal from the objective world that surrounds it—raises the question as to how it relates to the use and the concept of style developed in the late 1780s. Can late style be considered a continuation of the classicist concept of style, or does it represent a rupture in Goethe's writing and thinking? The beginnings of Goethe's late style have been ascribed to different turning points in his life. Some see it emerge after the death of Christiane Vulpius in 1816, while others date it to Schiller's death in 1805 or even to the early 1800s. Eva Geulen dates its inception even earlier, to the year 1789. The late 1780s were a formative period for the development of Goethe's concept of style as well as for the elaboration of his literary style. The *Italienische Reise* is a testing ground for various notions of style that take shape both explicitly in theoretical reflections and implicitly through stylistic practice: the historical-descriptive and the normative-aesthetic notions of style together constitute the tense and dynamic framework of Goethe's classicist aesthetics. Style as a method of cognition is closely related to the anti-subjectivist practice of masking one's own identity. Some of these concepts can be employed to describe and interpret Goethe's own style(s): the historical-descriptive notion provides a template for the characterization of Goethe's language as 'natural' or 'artificial' or for the periodization of his stylistic development according to a progression of early, middle, and late style. Other notions largely defy their philological operationalization, as does the idea of style as absolute aesthetic quality which refutes fundamental premises of the modern discourse on style as it emerged in the late eighteenth century, namely, the individualization, pluralization, and relativization of styles.

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