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THE STYLISTIC ESSENCE AND THE FUNCTION OF PERIPHRAISIS IN ENGLISH AND UZBEK LANGUAGES

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ABSTRACT

This article is devoted to the stylistic essence and the functions of periphrasis in two languages. Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word. In order to understand the linguistic nature of the stylistic devices of this group it is necessary to clear up some problems, so far untouched, of definition as a philosophical category. Any definition can point out only one or two properties of a phenomenon. Therefore in building up a definition the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observation of the object, its functioning, its growth and its changes. Periphrasis is a device which, according to Webster's dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called circumlocution due to the round- about or indirect way used to name a familiar object or phenomenon. Viewed from the angle of its linguistic nature, periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata.

KEYWORDS: *Stylistic devices, P-periphrasis, essence, Function, Phenomenon, Word combination, interaction, Convey, Object, Nomination, Indicate, Comprise, Lexical, Syntactical.*

INTRODUCTION

In order to understand the linguistic nature of the stylistic devices of this group it is necessary to clear up some problems, so far untouched, of definition as a philosophical category. Any definition can point out only one or two properties of a phenomenon. Therefore in building up a definition the definer tries to single out the most essential features of the object. These are pinned

down by the definer through a long period of observation of the object, its functioning, its growth and its changes.

While in lexical stylistic device the stylistic effect is achieved through the interaction of lexical meanings of words and in syntactical stylistic devices through the syntactical arrangement of elements, the third group of stylistic device is based on the both syntactical structure and interaction of lexical meanings.

However, no definition can comprise all the inner qualities of the object and new combinations of it with other objects as well; a deeper penetration into the ontology of the object will always reveal some hitherto unknown qualities and features.

In the third group of stylistic devices, which we now come to, we find that one of the qualities of the object in question is made to sound essential. This is an entirely different principle from that on which the second group is based, that of interaction between two lexical meanings simultaneously materialized in the context. In this third group the quality picked out may be seemingly unimportant, and it is frequently transitory but for a special reason it is elevated to the greatest importance and made into a telling feature.

Sometimes for a special reason one of the features of the thing is made the most essential, it is elevated to greatest importance. Such stylistic devices as simile, periphrasis, euphemisms are included into this group.

Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word. "*Gargantuan soldier* names Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck."

"His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin."

"His huge leather chairs were kind to the femurs."

"O my dear pen-shaker, if the ignorant people of Bukhara are insulting the scholars like you, then there is Qahhorzuljalolegasib, who will punish them as well";

"Then the sign was given, and the honorable teacher handed me the spectacles and said, 'Look at this, look at the past of your people.'"

"It simply came to our notice then. Steel birds pollute the air. "

In the first example qalamtebratuvchiazizqadrdonim is used as a periphrasis and muhtaramustodis used instead of author and po'latqushlaris used instead of air-plane.

Every periphrasis indicates a new feature of a phenomenon which occurred to the writer. For this reason periphrasis is used to convey a purely individual perception of a given phenomenon. "If you are so successful in cribbing your way through the nursery games known here as examination, I prophesy for you great and shining future."

"Quyoshdaymehribon

Vataning – onang.

Zamindayvazminu,

Mehnatkash, mushfiq

Istagannarsangnitayyorlaguvchi

Xalqbor – otangbor”;

In this example the words onangand otang are used as periphrasis, because the words mother and father are very close and respectful to a person that’s why we can use these words when we compare to native land.

Periphrasis is a device which, according to Webster’s dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called circumlocution due to the round- about or indirect way used to name a familiar object or phenomenon. Viewed from the angle of its linguistic nature, periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata.

One and the same object may be identified in different ways and accordingly acquire different appellations. Thus, in different situations a certain person can be denoted, for instance, as either “his benefactor”, or “this bore”, or “the narrator”, or “the wretched witness”, and others. These names will be his only in a short fragment of the discourse, the criterion of their choice being furnished by the context. Such naming units may be called secondary, textual-confined designations and are generally composed of a word-combination. “I took my obedient feet away from him.”

“I got away on my hot adolescent feet as quickly as I could.”

“I am thinking an unmentionable thing about your mother.”

Jamiyattarihidayangibosqich, tarihcharhpalagi, mag’zinichaqmoq, bahtichopti, hayolbog’i, chakagiochiq, ishurjun, simqoqmoqand others;

So, periphrasis is a word – combination, which is used instead of the word designating an object. “A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way.”

“When I saw him again, there were silver dollars weighting down his eyes.”

She was still fat after childbirth; the destroyer of her figure sat at the head of the table.”

"Negayoldanurmasekan. The guy knows exactly what he knows.

In this example, word combinations “otasoqoliko’kragigatushgan” is used as periphrasis, instead of old people who worked very hard.

As we mentioned above, periphrasis is the nomination of an object or action through exhibiting certain features of this object or action. Such periphrasis is based on one of the original features of the object: The sun was beginning to yawn and edge towards his bed, behind the far mountains, the sun was setting. She wondered a little to and fro, perhaps clumsily, but still with marked success, maintaining her balance on those two tiny supports, standing on her little feet.

Biroqqizitushmagurningxushimi, shirinso'zlarimi, xarqalayG'iyosiddinningtil-jag'inibog'lab, qulog'nikar, ko'ziniko'rqilibqo'yganedi;

The main stylistic function of all these types is to convey the author's subjective perception, thus illuminating the described entity with the new, added light and understanding.

Periphrasis has different stylistic functions:

- The function of creating elevated, high – flown speech.
- The function of additional characteristics of an object and phenomena.
- The function of creating humorous or satiric effect.

Then hate me when thou with, if ever, now:

Now while the world is bent my deeds to cross,

Join with the spite of fortune, make me bow

And do not drop in for and after – loss,

Ah do not, when my heart hath scraped thi sorrow,

Come in the reward – conquered woe;

Give not a windy night a rainy morrow.

The idea of this text is expressed through the following periphrasis; a windy night which stands for storms of life means all the misfortunes that have befallen the writer. A rainy morrow means a prolongation of despair though perhaps not in a violent form.

The structure of periphrasis is modeled with difficulty, for it is exceedingly variable. Very generally and not quite precisely it can be defined as a phrase or sentence, substituting a one-word denomination of an object or phenomenon.

As a stylistic device, periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features or properties of the given object, and intensifies this property by naming the object by the property. instruments of destruction means pistols, the most pardonable of human weakness means love, issiqqozonichidaqaynamoqmeans to have much difficulties in life, machiningengulug 'placemeansmehrob and poisonoushaoratmeanschayon that people can see.

Periphrasis makes the reader perceive the new appellation against the background of the one existing in the language code and the twofold simultaneous perception secures the stylistic effect. At the same time periphrasis, has a certain cognitive function inasmuch as it depends our knowledge of the phenomenon described “Jean nodded without turning and slid between two vermilion colored buses so that two drivers simultaneously used the same qualitative word.”

“During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are whispers of approaching age.”

“Naritur – beriturqilib, besh-oltikishiotgabosiriqbo'lgannio'rtadanolibchiqdilar.”

The essence of the device is that it is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device but merely a synonymous

expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrasis. The others are speech periphrasis. Here are some examples of well-known dictionary periphrasis, they are periphrastic synonyms. For example: the cap and gown it means student body; a gentleman of the long robe means a lawyer, samoochini is used instead of Gagarin, dalamalikasi means makkajo'horiani and others.

The main function of periphrases is to convey a purely individual perception of the described object. To achieve it the generally accepted nomination of the object is replaced by the description of one of its features or qualities, which seems to the author most important for the characteristic of the object, and which thus becomes grounded.

“Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit.”

“For a single instant, Birch was helpless, his blood curdling in his veins at the imminence of the danger, and his legs refusing their natural and necessary office.”

“Quyoshningtagidaterlagantanlarniko'ylaklari'padi”;

“Bulutchodiriniyirtibmo'ralab, chiqsaquyosh, ko'kkabo'lamanmaftun”;

As we mentioned above, one of the stylistic functions of periphrasis is to produce a satirical or humorous effect, sarcastic description. For example:

“Come on”, said Miss Hardforth, “has the cat got your tongue?” it means can you speak? ; To be snatched up to the skies means to die. In Uzbek there are also many examples, which produce a satirical or humorous effect, sarcastic description. For example: tentaksuv, yopiqeshiklarkaliti, obi zam – zam means aroq, madaniyatbo'yintirig'imeans a tie.

So, periphrasis is the nomination of an object or action through exhibiting certain features of this object or action. Such periphrasis is based on one of the original features of the object.

The sun was beginning to yawn and edge towards his bed, behind the far mountains, the sun was setting. She wondered a little to and fro, perhaps clumsily, but still with marked success, maintaining her balance on those two tiny supports, standing on her little feet.

Biroqqizitushmagurningxusnimi, shirinso'zlarimi, xarqalayG'iyossiddinningtil-jag'inibog'lab, qulog'nikar, ko'ziniko'rqilibqo'yanedi.

In conclusion we can say that one of the stylistic functions of periphrasis is to produce a satirical or humorous effect sarcastic description. In “Come on”, said Miss Hand forth, “has the cat got your tongue?” (Can you speak?).

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