

PERIPHRAISIS AND PRINCIPLES OF ITS APPLICATION

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ABSTRACT

This article reveals the artistic features of the works of A. Kakhor. The most influential of the periphrases applied to the Kaltakesak detail, in our opinion, is the following periphrasis applied to Mukhtorkhan in Sorakhan's speech. The author goes into great detail in the story about his sternness and stubbornness. We see the characteristics of this woman in the example of Saidi's mother-in-law in the novel "Sarob". The paraphrases used by A. Qahhor are of great importance in ensuring the originality of the novel "Sarob". Examples like the one above can be found in the text of the novel.

KEYWORDS: *Style, Form, Narrator, In Formativeness, Plot, Composition.*

INTRODUCTION

The next means of artistic imagery is periphrasis. "Periphrasis (from the word periphrasis) - periphrasis or periphrasis. It is a type of migration in which an object or a person is referred to not by its own name, but by its main characteristics. When a figurative expression is created on the basis of analogies, this character develops in the plot of the work and then becomes a periphrasis. The image first expressed by a sign is called by the name of the sign as a result of the development of that sign, and then by the name of the object being imitated.

The author's novel "Sarob" also has a paraphrase. Before using the periphrasis, the author gives such a portrait in the novel. "The cell was still doing its job," he said. He tied Saidi to a rough, thick-skinned, sleek miner who reads in rabfak. Saidi couldn't do that, but he was annoyed. In the paraphrase given in Saidi's language, it is clear how much he hates the student. In addition, the word "stupid" is often used to refer to something that is useless. In using this word, the author figuratively describes the roughness in the appearance of the image. In Saidi's imagination, however, there was a perception that this child was still useless. While Saidi ignores his peer and complains about the cell's actions and uses the word "stupid" in relation to his friend, Munishan also uses the following periphrasis in relation to his peers. "The Komsomols are good at this," he said. What about those idiots, bay, bay...

Let my heart be troubled! "Typically, periphrases increase the effectiveness of speech, ensuring that the author conveys to the reader what he or she wants to say about the image based on figurative imagery. There is an image of an old woman in the author's story "Fairy Tales from the Past". The author goes into great detail in the story about his sternness and stubbornness. We see the characteristics of this woman in the example of Saidi's mother-in-law in the novel

"Sarob". The author uses the word "bulbuligoyo" in reference to her. They manage to show the vivacity of this image throughout the plot of the work. In several passages of the novel he quotes the same word, elevating it to the level of a periphrasis. At first the author gives such information about the old woman. "This woman, who was like a corpse lying sick for many years, was more jealous of Saidi than her daughter. He would always ask Saidi where he had gone and with whom he had spoken, and if he had any doubts, he would kill Saidi himself through his daughter, or if he could not bear it very much."⁴

In order to achieve further perfection of the above definition, the author continues the commentary. "If he speaks, Saidi will not dare to repeat himself, because if he repeats a word, he will not be able to speak for three days. That is why Saidi called it "bulbuligoyo". We know the use of the word bulbuligoyo among the people in reference to those who speak incessantly and inappropriately. Aware of this, the writer uses the word "bulbuligoyo", which means the opposite of the word, in order to perfectly describe the character of the old woman. The text reads: "During the meal, the nightingale, as usual, slandered many more people, who, in spite of repeated reprimands from the housekeeper, repeatedly leaned his broom against the wall and stood up."

"No matter how upset Saidi was, these words, which were uttered in an untimely manner, forced him to swallow them all," he said. The old woman's vigilance grew day by day, and when she saw him, Saidi's nerves began to shake. Saidi's heart pounded. "Abba, it would have been a grave if he hadn't seen this catastrophe," he said to himself.

"The Nightingale shook the cups and looked at Sorakhon." The author creates this character in the plot of the work, and during the plot it is proved that this name is very appropriate for the old woman. When the word nightingale is used again, its function expands and does not lose its artistic value: Here we observe the tone of voice, which is widely used in art. Drinking it as a result of the "swallow-swallow" sound tone produces an emotional tone "melted pig iron". It is this image that has led to the formation of both images as a unique character, which further enhances the impact of the peripheral on the reader, gives it a unique aesthetic mood. The following paraphrase, used in conjunction with the analogy above, is a clear indication of Saidi's negative attitude towards his mother-in-law. Each word in the plot of the work of art serves the general idea of the work.

"Bulbuligoyo" came in carrying a vase of flowers. Saidi was lying on the ground." ⁹ In the narration quoted by the narrator, Saidi's state of mind finds expression. From the given examples it is clear that the revelation of the inner world of the image of Saidi is perfected in the image by means of this analogy. Thus, the word "cut" has two meanings, firstly, it means that the color does not stay the same, and secondly, it means that the movement of the image is completely stopped. In the plot of the novel, "bulbuligoyo" is the main figure. He is also the head of Sorakhon and Murodkhoja domlani. "After this scandal, the nightingale's side became less visible, and Saidi's eyes became less visible." We also come across a lot of paraphrases in the speeches of other participants. "Assalamu alaykum shervachcha," said an old voice, and before the owner of this voice he became "thick" and sensitive. Saidi immediately withdrew and gave way." ¹¹ The author uses paraphrases in the replication of images.

In particular, the impact power, artistic and emotional power of the periphrases used in the dialogues will be high. On this page, too, we encounter similarities in the text along with the

periphrasis. "This old man, who looked like a male carrot, sat down slowly on a chair with the help of a stick, took out a piece of paper from his side and handed it to Saidi. Saidi turned on the light and looked at the letter "(pp. 88-89).

Muradhoja, who always expected the benefit of the people around him, doubted the correct advice given by the teacher Abbaskhan, and passed such thoughts from his heart, but did not notice Abbaskhan himself. "Yes, dog," said the teacher inwardly, as if Salimkhan had promised you something. Muradhoja would treat not only Abbaskhan, but also others. He looks at everything from the point of view of gaining wealth, accumulating wealth. The following advice from the teacher to Saidi proves how true the above statement is: "Yes! We need property, wealth! Parents, friends, fame are all a baby. Wealth and property must be acquired "13. Murodkhoja knows that a teacher is a child of even his parents in the face of wealth. In a sense, Saidi's views are also contagious. It led to the further development of Saidi's materialistic vices.

Man, ignorance and disregard for his dignity is also present in the character of the teacher's wife, Bulbuligo'yo: Obdast's faucet was broken. He got up in a rage, put the obdast in its place, and went back without saying a word. He creates a figurative situation by using the paraphrase "shabkor" and "deadly" for Saidi's sister. The periphrasis used in the novel reveals the inner world of each image, its mood, its relationship to others. We have already acknowledged that in the works of A. Qahhor, the detail of the lizard is used in many places.

Sorahon sounds like a lizard to Mukhtorkhan, and when he uses the phrase, Saidi describes his mother-in-law's quick movements as follows: Saidi knocked on the door and went into the house until he looked back and asked. When he expresses his whining with the help of a periphrasis, he intensifies his negative attitude by comparing his agility to the movement of a lizard. The most influential of the periphrases applied to the Kaltakesak detail, in our opinion, is the following periphrasis applied to Mukhtorkhan in Sorakhan's speech. "After all, a guy who doesn't get a girl, how can he agree to a lizard, let him get a girl, too." Then we will be equal. "

Not only in the novel "Sarob", but in other works of the author, he used various analogies to the detail of the bat and raised it to the level of a paraphrase. For example, when Mukhtorkhon kisses, he makes a sound like a lizard, and the author, who uses similarities to the eyes of a lizard lying in the sand, "quotes the lizard's head" in order to reinforce his artistic concept. The paraphrases used by A. Qahhor are of great importance in ensuring the originality of the novel "Sarob". Examples like the one above can be found in the text of the novel. In the novel "Kushchinor Chiraklari", which was not so positively evaluated by the literary community, the author used the means of artistic description.

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