



THE PECULIARITIES OF COMPARATIVE ANALYSIS OF LEXICO-SYNTACTICAL STYLISTIC DEVICES IN ENGLISH AND UZBEK LANGUAGES

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ABSTRACT

The comparative study of imitations (and all other linguistic categories) with other languages is prioritized by the practical effectiveness of the research results and the indirect benefit to the general public as well. Typological research reveals not only general but also different approaches to the study of a category, but also encourages a different view of the laws of science passed down from generation to generation in linguistics, highlighting the advantages and disadvantages of the laws and classifications in a comparable language. encourages the application of priorities in theories related to the second language being compared to the first. While all this has the effect of typological research on linguistic theory, on the other hand, the results manifest themselves in direct or indirect literary translations, machine (software) translations, annotated, translated, thesaurus dictionaries. all stylistic means of the english and Uzbek languages can be divided into expressive means and stylistic devices. "The expressive means of a language are those phonetic, morphological, word building, lexical, pre-seological or syntactical forms which exist in language as-a-system for the purpose of logical and various dictionaries.

Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author". (J Middleton Murry) "... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience". (J. Middleton Murry). The following stylistic devices belong to lexico-syntactical: simple, periphrasis, antithesis, gradation, represented speech. While in lexical stylistic devices the stylistic effect is achieved through the interaction of lexical meanings of word and in syntactical analysis, though the syntactical arrangement of elements, the third group of stylistic devices (lexico-syntactical) is based on the both-syntactical structure and interaction of lexical meanings. In English language periphrasis is the use of a longer phrase



instead of a possible shorter one. It is always a word combination and it is used instead of generally accepted word. For instance, *"I understood you are poor, and wish to earn money by nursing the little boy, my son, who has been deprived of what can be replaced"*. (Dickens "Dombey and son") In Uzbek language variation we could see:

- *"Men sizning kambag'alligingizni tushundim va almashtirish mumkin bo'lgan narsadan mahrum bo'lgan o'g'limni parvarish qilish orqali pul ishlashingizni xohlayman"*. every periphrasis indicates a new feature of a phenomenon: *If you are successful in cribbing your way through the nursery games known here as examinations, I prophesy for you great and shining future.* - *agar sizning yo'lingiz o'zgarganda bolalar bog'chasi o'yinlari ya'ni imtihonlarda muvaffaqiyat qozonsangiz , men siz uchun buyuk va porloq kelajakni bashorat qilaman*. Periphrasis like all stylistic devices can be traditional (trite) and genuine (individual). Traditional periphrasis as a result of frequent repetition may become established in the language. *The fair sex* – women, *My better half* – my wife . In comparison of syntactical analysis the word *Juvon* - young woman (it about average 20-30 years). Muarrix- historian (old-fashioned word in Uzbek language which is used as a periphrasis. Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy. For example, *The sky – lamp of the night*; *2)He marries a good deal of money*. Galsworthy. In Uzbek language "Hayot - o'rmondagi hayvonot bog'i". (Peter De Vries) which means to english : "Life is a zoo in the forest". another type of periphrasis is euphemistic periphrasis. euphemistic periphrasis substitutes a mind neutral expression for one which seems to be coarse or unpleasant. *I would not leave a gold cigarette-case about when he is in the neighbourhood*. euphemisms have appeared in the language as a result of the so called "taboo". Superstitious people use euphemisms to avoid mentioning objects and notions which signify disaster: *to pass away – to die (to kick the bucket – to die)*. In comparative analysis of Uzbek language it can be translated: *dunyodan ko'z yummoq-omonatini topshirmoq-jon bermoq-o'lmoq*.

Simile is a figure of speech based on similarity of objects belonging to different semantic groups. Simile is an imaginative comparison of two unlike objects belonging to two different semantic classes.

That fellow is like an old fox. Bu sherik eski tulkiga o'xshaydi.

Ground of comparison denotes a feature, quality, action, impression or attitude, which is explicit due to the usage of the formal markers are: *like; as...as; as though; as if; such as; seem*. If we compare to Uzbek language it can be based on these versions, including *kabi, singari, xuddi, shuningdek, shu kabi, o'xshaydi* and etc.

Simile should not be confused with simple (logical, ordinary) comparison. Structurally identical consisting of the tenor, the vehicle and the uniting formal element, they are semantically different: objects belonging to the same class are likened in a simple comparison, while in a simile we deal with the similarity of objects belonging to two different classes. So, "She is like her mother" is a simple comparison, used or stated an evident fact. "She is like a rose" is a simile used for purposes of expressive evaluation, emotive explanation, highly individual description.

If you remember, in a metaphor two unlike objects (actions, phenomena) were identified on the grounds of *possessing* one common characteristic. In a simile two objects are compared on the grounds of *similarity* of some quality. This feature which is called *foundation*



of a simile may be explicitly mentioned as in: "He stood *immovable* like a rock in a torrent" (J. R.), or "His muscles are *hard* as rock". (T. C.) You see that the "rock" which is the vehicle of two different similes offers two different qualities as their foundation "immovable" in the first case, and "hard" in the second. When the foundation is not explicitly named, the simile is considered to be richer in possible associations, because the fact that a phenomenon can be qualified in multiple and varying ways allows to attach at least some of many qualities to the object of comparison. So "the rose" of the previous case allows to simultaneously foreground such features as "fresh, beautiful, fragrant, attractive", etc. a simile, often repeated, becomes trite and adds to the stock of language phraseology. Most of trite similes have the foundation mentioned and conjunctions "as", "as...as" used as connectives. Cf: "as brisk as a bee", "as strong as a horse", "as live as a bird", as thin as a rake; as fresh as a daisy; as drunk as a lord and many more.

Similes in English language which the link between the tenor and the vehicle is expressed by notional verbs such as "to resemble", "to seem", "to recollect", "to remember", "to look like", "to appear", etc. are called disguised, because the realization of the comparison is somewhat suspended, as the likeness between the objects seems less evident. If we compare to Uzbek language it can be based on these versions,

"His strangely taut[1], full-width grin made his large teeth resemble a dazzling miniature piano keyboard in the green light." (J.)

or: "The ball appeared to the batter[2] to be a slow spinning planet looming toward the earth." (B. M.)

"a style without metaphor and simile is to me like a day without the sun, or woodland without birds" (Lucas)

People tend to use more emphatic and figurative speech, whereas others consider that this kind of speech is usually used by orators, speakers, writers and poets. However, people use metaphors in their day to day life without even knowing it. TIME IS MONEY, TIME IS A LIMITED RESOURCE and TIME IS A VALUABLE COMMODITY are all metaphorical concepts. In Uzbek language : Oymoma esa bu qo'shiqni yana bir eshitgisi kelgandek, muallaq to'xtab qolar, The moon remained still as if it would like to listen to this song, Yulduzlar sirli ko'z qisishar, tillaqoshdek ingichka oy sirli mo'ralar, shabada shivirlar... Stars were twinkling mysteriously, the thin moon like gold ring was stealing a glance, breeze was shivering.

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