FIGURATIVENESS AND EMOTIONALITY IN UZBEK AND ENGLISH LANGUAGES

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Abstract. Figurativeness and emotionality are mentioned as the most important specific features of each literary language. Such characteristics of literary texts are called as “expressive means and stylistic devices” in the literary language. They are such elements that enhance imagery and emotionality. It should be noted that this concept is also referred to in literature by such names as “poetic means”, “syntactic figures”, “stylistic means”. In this article the mentioned features of two languages are explained with examples.

Keywords: stylistic means, figurativeness, deviation, author’s purpose from unusual use of words in the literary work, emotionality, literary work

O‘ZBEK VA INGLIZ TILIDA OBRAZLILIK VA EMOTSIONALLIK

Annotatsiya. Har bir adabiy tilning eng muhim o‘ziga xos xususiyati sifatida obrazlilik va emotsionallik tilga olinadi. Badiiy matnlarning bunday belgilari adabiy tilda “ifodali vositalar va stilistik vositalar” deb ataladi. Ular tasvir va hissiyotni kuchaytiradigan elementlardir. Shuni aytish kerakki, bu tushuncha adabiyotda “poetik vositalar”, “sintaktik figuralar”, “uslubiy vositalar” kabi nomlar bilan ham yuritiladi. Ushbu maqolada ikki tilning qayd etilgan xususiyatlari misollar bilan tushuntiriladi.

Kalit so‘zlar: stilistik vositalar, obrazlilik, ko‘chimlar, adabiy asarda so‘zlarni noodatiy ishlatishdan muallifning maqsadi, emotsionallik, badiiy asar.

ОБРАЗНОСТЬ И ЭМОЦИОНАЛЬНОСТЬ В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

Аннотация. Образность и эмоциональность упоминаются как важнейшие особенности каждого литературного языка. Такие характеристики художественных текстов называются в литературном языке «выразительными средствами и стилистическими приемами». Это такие элементы, которые усиливают образность и эмоциональность. Следует отметить, что это понятие также обозначается в литературе такими названиями, как «поэтическое средство», «синтаксические фигуры», «стилистическое средство». В этой статье упомянутые особенности двух языков поясняются на примерах.

Ключевые слова: стилистические средства, образность, отклонение, авторская цель от необычного употребления слов в литературном произведении, эмоциональность, художественных текст.

Introduction. It is clear that literary language emerges on the basis of a common native language, the writer uses elements of language in an unusual form, meaning, order, attitude, etc. and the purpose from this "deviation" is to provide artistic-aesthetic effect on his or her work. These deviations can be observed a different levels of language - phonetic, morphological, lexical, semantic, syntactic. Expressive means and stylistic devices are the result of the artist's deviation from the generalized norm of the language in order to achieve a certain artistic and aesthetic goal, which contributes to the vividness and completeness of the image, the enhancement of expressiveness in the literary work. First of all, we should know what "poetic means", "syntactic figures", "stylistic means" are in the literature and linguistics. All stylistic means of the language can be divided into expressive means and stylistic devices. The expressive means of the language are those phonetic, morphological, word-building, lexical, phraseological, and/or syntactical forms which exist in language as-a-system for the purpose of logical and emotional intensification of, the utterance. These forms are described in the textbooks of lexicology, grammar and various dictionaries.

Among poetic expressive means we distinguish such as pitch, melody, stress and other ways of using the voice, which reveal the logical and emotional strengths of the language.

Among lexical expressive means we must mention words with emotive meanings, interjections, polysemantic words, vulgar words, slang and etc.

Literature review. Russian linguists V. Vinogradov, L. V. Shcherba, A. Peshkovsky, A. I. Efimov, G. O. Vinokur, V. V. Timofeyeva, D. E. Rosenthal, V. M. Zhirmunsky, M. P. Brandes, N. M. Shansky, L. A. Novikov, M. I. Kozhina and others studied the language of literary works in their research. They paid a great attention to the issue of learning figurativeness in English.

In Uzbekistan, the theoretical issues of literary translation have been widely studied, especially the lexical-stylistic problems encountered in the translation process. Our country now has more than 100 translation experts with academic degrees, dozens of monographs, collections, and thousands of scientific articles on lexical-stylistic analysis have been published. For example, among our famous translators - F. Ruzikulov, D. Khadjieva, Sh. Shomurodova's treatise on the practical explanation of the basics of stylistics, L. T. Bobohonova's manual on the stylistics of the English language are mentioned among the sources that made a great contribution to the development of the field.

In addition, O. Muminov, K. Musaev, G. Salomov, E. Ochilov's textbooks and articles on literary translation, lexical and stylistic analysis of translation are useful for all those interested in the translation process. In addition, this article provides brief information on how to conduct a lexical-stylistic analysis in translation, how to preserve the style of an artistic work in the process of translation for young translators.

Research methodology. Deviations from the norm at the lexical level are reflected in the writer's use of lexical tools based on the common language. It is well known that words in the common native language also differ in their nominative case in terms of their descriptive and expressive possibilities. That is, the creator can enhance the expression and the image only by "choosing words" from the existing vocabulary, without interfering with the meaning of the word. The author's unusual use of words in his or her work will be in the following purposes:

1. To give the color (spirit) of the period. Obsolete words in the dictionary – archaism and historism – are known not to be used in ordinary speech. However, they are essential to give the color of the period in works of art on a historical theme. For example, an artist who depicts the realities of the fifteenth century in his work, of course, has to describe the realities of that period. That is, the color of that period is determined by the objects, events, concepts, etc. that are specific to that period. cannot be fully described without names. On the other hand, the language of the character, which moves in the fifteenth century, and the use of words and phrases typical of that period in his speech, make the image convincing and complete.

2. Dialectisms that are rarely used in literary language can be used to give color to a work of art. For example, in the Uzbek-speaking regions, in addition to the national features, there are also features (customs, ideas, beliefs, objects, etc.) that are unique to the people of the region, which are primarily considered as slangs in the language. Therefore, it is necessary to use dialectics to give a full-fledged artistic interpretation of the character in the play.

3. The artistic image has the property of concreteness. The character in the play moves in a specific environment. Barbarisms, vulgarisms, slang, and jargon play an important role in expressing belonging to the environment. In addition to expressing the color of the environment, they also play an essential role in individualizing a character's speech, revealing their psyche, and creating an overall image.

4. Express the attitude to the subject of the image. Words in our language are different in terms of emotional coloring. The writer has to choose from the available words to express his attitude to the subject of the image. For example, choosing a word with a positive color or a negative color from a series of synonyms can vividly express the writer's attitude to the subject of the image.

5. Deviations at the semantic level. Of course, in speech we can use words literally or figuratively. The use of a word in a way other than its usual meaning is a deviation from the semantic level. The common name for the words used in the figurative sense is stylistic devices. There are a number of forms of word transfer, such as metaphor, metonymy, synecdoche, and allegory.

Analysis and results. The movements used in a work of art differ significantly in terms of level of use, artistic color, and level of impact:

a) Some of the figurativeness have already become a linguistic phenomenon. For example, in phrases like

"kun botdi (sunset)" – Kun botish ufqi alvon nurlarini cho'qqilarga sanchayotgan chog'i Bodomgulni tuproqqa qo'yishdi [4, 17-p] or

“hovli beti (at the courtyard)” – Zaynab ertalabki nonushtaga xamir qorib, hovli betida u yoqdan-bu yoqqa g‘imirsib yuribdi.[4, 15-p]

the meaning of the word has changed, but we are so used to them that we don’t even look at them now. When these passages are used in the text of a literary work, of course, we cannot say that the author has used metaphor in it, because they were accepted as common unities by the nation. However, such figurativeness does not perform an aesthetic function in the text, nor can they be interpreted as expressive phenomena;

b) There are also many figurativeness in the text of the work that have been traditionally used in fiction. For example, “eagle eye”, “four eyes”, “hard-nosed”, “naked eye”, “a bigmouth”, “loudmouth” and so on. These types of transitions are obtained in the same way as above, but, unlike them, perform an aesthetic function in the text: enhance the imagery, expressiveness;

c) in terms of artistic and aesthetic functionality, enhancement of imagery and expressiveness, which is used only in a figurative sense in a particular text, is a product of the author’s associative thinking. Only such figurativeness are the result of the writer’s deviation from the semantic level for a specific artistic and aesthetic purpose.

Conclusion. The similarity between the real-life events, which is invisible to us, but with an artistically sharp look, the connection-based figurativeness amaze and delight the reader. The author uses expressive means and stylistic devices to describe the characters, revealing their individual characteristics, reflecting their moods, and depicting natural landscapes. They help the writers to concretize and exaggerate them. Draws the reader’s attention to the invisible side of the image, reveals the idea of the work. That’s why it is recommended to learn such features of the languages we are translating from and to.

Table 1

Examples to the stylistic devices in English	Their equivalence in Uzbek
As busy as a beaver	Aridek mehnatkash
As hungry as a bear	Bo‘ridek och
As stubborn as a mule	Eshakdek qaysar
Play cat and mouse with someone	Birov bilan mushuk-sichqon o‘ynamoq
At one sitting	Bir o‘tirishda
Get gray hair	Sochi oqarmoq

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