

A Comparative Study of Epithets in Uzbek and English Languages, Figurative Epithets

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Abstract: This article deals with a comparative study of the epithet, which is important in the English and Uzbek languages, and, in particular, the metaphorical epithet. The types of metaphorical epithets are explained in detail, most of which are figurative epithets, using examples from Uzbek and English literature.

Keywords: comparison, stylistics, Greek language, logical meaning, metaphor, comparative and higher level, comparative study, sema, metaphorical epithet, personification, zoosemic (characteristic of animal sema).

Nowadays, it is more effective to compare foreign languages with Uzbek languages. Many results have been achieved by comparing and comparing the methodological tools of different systematic languages. Many of our linguists have conducted studies comparing the Uzbek language with other languages. And as a result of their research, wonderful rare resources are being created in our linguistics today. In this scientific article, an attempt has been made to compare and analyze the epithet in the Uzbek and English languages. The most popular term of stylistics and poetry is an epithet. The epithet is derived from the Greek word meaning "an adjective added to a phrase, usually used in poetry and stylistics". In other words, it helps to portray the blacksmith in a beautiful and moving way. The epithet gives more color, style and beauty to the thing being described. Therefore, epithet is one of the most important and basic terms of methodological concepts.

The epithet has been studied since ancient times and a lot of research and information has been collected there. This word was first used by the writings of Aristotle and Quintilian. Aristotle noted that an epithet is something like a metaphor. If someone uses a metaphor, he uses the word in a way that is slightly different from its basic meaning. Metaphor is more common in writing than in English and often sounds very poetic. To date, the most complex and least researched aspect of this methodological tool is its classification according to the semantic principle. The starting point of our proposed semantic classification is I.R. Halperin's division of epithets into "bound" and "unbound" types. This is also referred to as "associated" and "unassociated". Component analysis is carried out using a number of English dictionaries proposed by M.D. Stepanova. In this article, we will show the themes that are relevant for the formation of the semantic structure of the epithet and have a significant impact on the nature of the semantic connection between definition and description, using the examples of metaphorical epithets in the Uzbek and English languages.

Metaphorical epithets are the largest part of the group of figurative epithets, and they are rich in content. A metaphorical epithet, like any metaphor, is based on the interaction of the subject-logical and contextual meanings of the word. Depending on whether the epithet is newly appearing or disappearing, depending on the frequency of its use, the contextual or subject-logical meaning of the epithet may prevail. For example, in such epithets butterfly word (Sr. The little yes, gone on a breath! why should one be pinned down by that butterfly word? - D.L., L.L., p. 43), a sparrow of a man (sr.: He was a cocky little sparrow of a man. - S.G., W.W., p. 297) the subject-logical meaning of the word prevails. In such examples, the image created by the epithet has not yet lost its novelty, originality, and therefore is perceived almost visually by the reader. The same epithets include moon face (J.P., B.D.,

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p. 186), moon face, sunny soul, fiery soul, stone man, pig eyes (E.W., H.D., p. 261), spider arms (D.S., S.L., p. 21) the subject-logical meaning of the word is slightly weakened. As a result of frequent use, the image in these epithets has lost its initial novelty and originality, the contextual meaning begins to prevail over the subject-logical meaning. Therefore, it is possible to observe the intersection of classifications according to two different principles and the interdependence of two different criteria: it is known that the increase in the level of stability of the combination of the epithet with the word being identified leads to an increase in the contextual meaning and its sub 'causes the ect to prevail over the logical sense. The final point of this process is the complete displacement of the original dictionary meaning for a given group of typical contexts: the contextual (metaphorical) meaning enters the semantic structure of the word and becomes a new dictionary meaning. The semantic processes that occur in metaphorical epithets can be most clearly shown from the point of view of component analysis. Component analysis of the structure of the epithet meaning, if the meaning structure is understood as "a set of signs of an object or event strengthened in a certain sense", the metaphorical meaning structure is significantly influenced by the meaning of the word being determined. indicates that changes will occur. Let's look at examples:

1. "Thank goodness, the long day is over" - her greengage eyes opened (K.M., G.P., p. 55)*
2. A great baying laugh made all three turn round (A.H., A.H., p. 146).
3. ... run for money, trot for wages on piece work at a bob a puff rising bit by bit to a guinea a gasp and retiring through old age at thirty - two because of lace-curtain lungs, a football heart, and legs like varicose bean-stalks
(A.S., L.R., p. 39).
4. The beauty of the moon-faced Silver seemed to be sealed in Otabek's imagination. (A.Q.O'K).

In the first example, given word "greenage" means "a kind of plum with greenish - yellow skin and flesh and a fine flavor", the following themes can be distinguished: 1) fruit, 2) clear shape, 3) green - yellow color, 4) taste, 5) delicate smell. In the combination "Greengage eyes" in the meaning of the word "greenage" under the influence of the word "eyes" the scene is redistributed: the scene of the object relation fades, and the color scene comes to the fore.

An interesting type of figurative epithet is that it is based on showing the properties and attributes of living things to inanimate objects. Such epithets can be called personifying or personalizing. The personalizing epithet is based on the violation of type compatibility: in its semantics, the adjective, which should designate a living being, denotes an inanimate object combined with a noun. Such a violation of the usual coherence is accompanied by a change in the structure of the schema: under the influence of a definition that has a "live" schema in its semantic structure, the same schema appears under the semantic structure of the defined. We turn to examples:

1. I'm trotting up the path out of the gates and turning by that *bare - faced, big - bellied oak tree* at the lane end (A.S., L.R., p. 11).
2. A grey striped cat arched its back doubtfully near *an anaemic maple tree* (J.L., L.H., p. 9)«
3. Zebi went out, saw a wide courtyard, and quickly walked inside. (A.Q.O'K).
4. A heart whose leaves tremble like a knife... (Muhammad Yusuf).

In all these examples, the definitions are usually combined with the names of living beings, sometimes with adjectives denoting parts of their bodies (narrow-shouldered, bare-faced, big-bellied), or related diseases (rachitic, anaemic), or their internal organs. represents the characteristics (thievish, pitiless).

Even the linguist scientist A.A. Potebnya noted the feature of describing the feature inherent in the semantics of fragments in such a way that "when it is reproduced, its memory is preserved as a result of the efforts of the individual, due to which this feature in the fragment information is presented at a certain time." The variety of personalizing epithets reflects the anthroponymic epithet, that is, the transfer of attributes to inanimate objects or animals that are unique to humans. The adjective and the describing conjunction in the anthroponymic epithet the semantic relations are completely identical to the semantic relations in the symbolic epithet, the only difference is that the animating sema is narrowed by the face sema in the anthroponymic epithet, and this sema is transferred from the face definition to the designated object or animal, for example:

1. The yellowest and most obstinate of the leaves had been torn from their moorings by the October gales, and fluttered down on to the damp pavement like tears shaken from the wrath - bearing tree (J.W. , H.D., p.24-7).
2. As I walked towards the staff Restaurant past the melancholy adjutant stork, standing one legged and gloomy in its paddock... (A.W., Zoo, p. 34).

Another type of metaphorical epithet is the zoosemic epithet, which is built on the attribution of animal traits or qualities to humans. Usually, a zoosemic epithet is represented by a noun - the name of an animal and is told to represent any part of the human body that seems funny or ugly to the author, for example:

1. The eyelids come down over his little *tortoise eyes* as though to shut us all out (A.W., Zoo, p. 110).
2. It was strange that this little bald-headed man with *monkey face* should have aroused in the alien woman so devastating a passion (W.M., P.V. , p. 181).
3. A line of potbellied pop-eyes gleamed at me and a row of *goldfish mouths* opened and wiggled gold teeth at me (A.S., L.S., p. 39).
4. Why did you say good-bye, dear-eyed man...(A.Oripov "Ayol")

This diversity in the semantic structure of epithets always occurs in processes of redistribution of the same type of sema; the objective correlation with this or that animal is amplified and reduced to the main part of the semantic structure of the scheme; a sema (or semas) denoting some characteristic characteristic of the part of the animal's body corresponding to the designated epithet group is brought to the fore. Often, the outlines of external features stand out, they give rise to visual metaphors. Thus, in the meaning of the word "tortoise" (see example 1), the semes "small, round, with heavy lids, wrinkled" come to the fore, distinguishing the characteristic external signs of the eyes of a tortoise. In the semantic structure of the word "monkey" (see example 2), the characteristic features of the "small, wrinkled, exaggeratedly mobile" monkey "face" are transferred to the human body through the epithet (metaphorically). .” In the meaning of the word "goldfish" (see example 3), the "large, round, constantly opening" symbols corresponding to the characteristics of the fish's mouth come to the fore - thus creating a visual image that reflects the individual.

In conclusion, the epithet is an artistic and descriptive stylistic tool in Uzbek and English, according to the semantic principle, it is divided into two main groups: logically connected and logically unrelated epithets. A leading place in this is that the adjective in the epithet and the described object are semantically compatible with each other. Classification according to the semantic principle based on the important features of the epithet, classification and grouping of each of its models according to different principles, in turn, is another evidence that it is a complex linguistic unit.

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