

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ
ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ
БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ
ИНГЛИЗ ТИЛШУНОСЛИГИ КАФЕДРАСИ**

ТИЛ ВА ТИЛ ЎҚИТИШНИНГ ЗАМОНАВИЙ МУАММОЛАРИ

**(Инглиз тилшунослиги кафедраси олимаси
М.Қ.Абдуллаева таваллудининг 80 йиллигига
бағишланади)**

**мавзусдаги Университет миқёсдаги ОНЛАЙН
ИЛМИЙ-АМАЛИЙ АНЖУМАНИ МАТЕРИАЛЛАРИ
ТЎПЛАМИ**

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DARAJASIZ QAYTA NASHR QILINIB, KIRGIZILGAN VA
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SOME NOTIONS ON THE COMPARATIVE ANALYSIS OF STYLISTIC DEVICES IN THE ENGLISH AND UZBEK LANGUAGES (IN THE EXAMPLE OF METONOMY)

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Stylistics, sometimes called *linguo-stylistics*, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of communication. The types of texts that are distinguished by the pragmatic aspect of the communication are called "functional styles of language" (FS); the special media of language which secure the desirable effect of the utterance are called "stylistic devices" (SD) and "expressive means" (EM).

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics." According to Q. Musayev's definition "Stylistics is a branch of linguistics which deals with the result of the act of communication, investigating a system of interrelated language means which serve a definite aim in communication."

Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning, as, for example, with the word *sophisticated*. This is especially the case when we deal with transferred meanings. What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact. Metonymy is a figure of speech in which a thing or concept is called not by its own name but rather by a metonym, the name of something associated in meaning with that thing or concept.

Metonymy is a figure of speech in which one object or idea takes the place of another with which it has a close association. In fact, metonymy means "change of name." As a literary device, it is a way of replacing an object or idea with something related to it instead of stating what is actually meant. Metonymy is a stylistic device based on a different type of relation between logical and contextual meanings, a relation based upon the association of contiguity. Thus the word *crown* may stand for "king or queen", *cup or glass* for "the drink it contains". E.g.:

Many *ears* and *eyes* were busy with a vision of the matter of these placards.

Like metaphors metonymy can be divided into trite metonymy and genuine metonymy.

In order to decipher the true meaning of a genuine metonymy a broader context is needed. It is necessary to understand the words in their proper meanings first. Only then it is possible to grasp the metonymy.

"In the morning old Hitler - faced questioned me again".

Among trite metonymies we can find those that are based on very close, common relations of contiguity (proximity) between objects:

1. The relations between the creator and his creation.

E.g.: To read *Shakespeare*. Browning created *browning* (pistol).

2. The relations between the containers instead of the thing contained. E.g.:

The hall applauded.

3. The relations between the material and the thing made of it. E.g.: To be dressed in *silk*.

4. The relations between the part and a whole. E.g.: I have eaten *a plate*.

5. The relations between the instrument, which the doer uses in performing the action instead of the action or the doer himself, as in. E.g.: a). "Well, Mr. Weller", says the gentleman, "you're a very *whip*, and can do what you like with your horses, we know". (Dickens); b). As *the sword* is the worst argument that can be used, so should it be the last. (Byron)

Metonymy is defined not by the name of features, things or action on the basis of similarity of another things, but the name of something associated with meaning of thing or concept. For example the word "dasturxon" (table cloth) means "a covering spread over a dining table". This word is also used instead of "the dishes and meals" which are set on the table cloth.

The types of metonymical transference:

1. The name of the item is transferred to the another object: "bosh" ("head", a part of body) - "bosh" (in meaning "brain"): boshim og'riyapti (I have a headache); "ich" (inside) - ich (digestive organs: ichim og'riyapti - my stomach

hurts); try (house) – try (the people who live in house, inhabitants); butun try yugurib chiqdi – the whole house went out);

2. The name of the object is served as a measurement piece that is related to the main object: kun (in meaning "sun") – kun ("the shining part of the day"); oy (the name of planet) – oy (in a meaning month); jo'ra (friend) – jo'ra (pair); bosh (head) – bosh (measurement, bunch);

3. The name of object is transferred from the object which is initially generated from that object: til (organ of speech) – til (speech); choy (plant) – choy (drink); dam (breath) – dam (minute, time);

4. The name of the feature is transferred to the object which has the same characteristics: ko'k (blue colour) – ko'k (greens) – ko'k (sky); kir (dirtiness) – kir (a dirty clothe); yupqa (thin) – yupqa (the name of the meal); chuqur (deep) – chuqur (to patch);

5. The name of the action is transferred to the outcome of the action where is derived from: to'ymoq – to'y (to eat – wedding).

In conclusion, we can say that Metonymy is a type of figurative language in which an object or concept is referred to not by its own name, but instead by the name of something closely associated with it. By using metonymy, texts exhibit deeper or hidden meanings and thus drawing readers' attention. In addition, the use of metonymy helps achieve conciseness. Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on proximity (contiguity). As with other literary devices, one of the main purposes of a metonymy is to add flavor. Instead of saying, "These chicken wings, coleslaw, and green beans are delicious," you could say, "This dish is delicious." Now, you've avoided naming all the separate elements of the meal, breaking up some of the awkwardness and making the sentence more vibrant.

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INGLIZ VA O'ZBEK TILLARIDA MAJBURIYLIK MA'NOSINING IFODALANISHINING O'ZIGA XOS XUSUSIYATLARI

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Modallik kategoriyasi ma'nolarining fa'l ma'ylari orqali ifodalanishi shu kategoriya ifodalanishining asosiy tami va grammatik usulini tashkil qiladi. Bundan

3-ШУЪБА: ГЛОБАЛАШУВ ДАВРИДА ҚИ՚СҚИ ТИՇУՇՈՍԼԻՒҚ ВА ТАРЖИМА МУАММОЛАРИ

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