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## PERIPHHRASIS - AS A STYLISTIC DEVICE

**Kobilova Aziza Bakhriddinovna,**  
A Teacher At Bukhara State University

### Annotation:

This article is devoted to the use of periphrasis as a stylistic tool in various texts. The article analyzes the use of periphrasis as a stylistic device with examples.

### Key words:

Periphrasis, stylistic device, figurative expression, phenomena, description, style of speech.

A stylistic device known as a stylistic tool responsible for changing certain types of names is called periphrasis.

Periphrasis is a technique that involves using a longer phrase instead of the possible short and simple form of expression. This is called a renaming traversal or an indirect method used to name a familiar object or event. From the point of view of the nature of language, periphrasis refers to the renaming of an object and, therefore, can be considered in combination with general groups of words that directly replace the names of their meanings.

One object can be identified in different ways and, accordingly, have different references. Thus, in different situations, a particular person can be designated, for example, as his benefactor, or as "this is boring", or "narrator", or "bad witness," and so on. A short part of the presentation, the criteria for their selection with context. Such naming units can be called text-bound secondary designations and usually consist of a phrase.

Periphrasis is an indirect artistic description of an object easily recognizable by its characteristic features. Periphrasis is a semantically indivisible, figurative phrase that describes the content of other meanings or phrases. This connection figuratively describes certain phenomena, showing their specific properties, making it easier to identify the object of their description. The writer uses paraphrase, replacing the name of an object or event with a description of important, defining traits and characteristics that create a vivid picture of life in our minds. The figurative expression speaks of something else, preserving the meaning of a concept or event. For example *blue planet* (Earth), *black gold* (oil), *second bread* (potatoes), *king of mushrooms* (white mushroom), *desert ship* (camel), *steel bed* (railway), *stationery rat* (official), *the eternal city* (Rome), *the evening of life* (old age), *the owner of the taiga* (bear), *our little brothers* (animals), etc.

Periphrasis is a methodical means of renaming an object using a phrase that gives rise to some specific feature. The fact that the device perceives the object completely individually can only be resolved in context. If the peripheral location is understood out of context, it is not a methodological tool, but simply a synonymous phrase. Such easy-to-understand paraphrases are also called traditional, vocabulary, or linguistic. For instance: "*My dear Tina, we have paid our homage to Neptune. He will forgive us if we now turn our backs on him*". ("The French Lieutenant's Woman" by Charles Smithson"). [2,97]

While this paraphrase is not surprisingly valid, it is very difficult to understand the speaker's idea. To understand Charles Smithson, context is needed. She is portrayed as the male protagonist in John Fowles' film *The Woman Lieutenant of France*. He stops looking at his friend and advises his partner to return to the city.

Past writers often used periphrasis because they saw it as a more elegant style of expression. Unsurprisingly, it was one of the favorite devices of Victorian writers.

Periphrasis is a methodological style device in replacing a direct noun with a descriptive expression that indicates the symptoms of something not directly named. Identification of this methodological technique is possible only by context. Depending on the mechanism of replacement, the periphrasis is divided into figurative (metonymic and metaphorical) and logical.

Periphrasis is a grammatical principle and style of speech that uses more words than is necessary for a particular meaning. Periphrasis is sometimes useful for specific reasons, although it is often considered unnecessary. Some examples of periphrasis are appropriate to avoid the prohibition, for example, in cases such as hidden statements and euphemisms, or for the poetic embellishment of a sentence.

People with aphasia, a language disorder that usually results from a traumatic brain injury, sometimes has difficulty finding the right words and may use periphrasis to achieve a certain meaning. This is also true for many people learning a new language. For example, a person may not know or remember the word "beekeeping" in another language and instead say "*something yellow-black that creates honey*".

The word periphrasis comes from the Greek word perifrastein, which consists of the prefix peri-meaning "around" and frastein meaning "talking". It is a stylistic device that can be defined as the use of excessive and longer words to convey a meaning which could have been conveyed with a shorter expression, or in a few words. Several similar words in English come from the same etymological roots as "phrase", "paraphrase" and "holophrase". Paraphrase uses the prefix "para-", which means "near, near, similar," and the prefix "holo-" means "complete, complete". Thus, paraphrasing translates something into the original. holophrase is the opposite of periphrasis because it is the use of a single word to express a complex idea.

"Periphrasis is the renaming of an object with a phrase that gives rise to some feature of the object." For example, "*Jean nodded without turning and slid between two buses so that there are two drivers.*" (H.G. Wells). The essence of the device is that only the context is decided. If a paraphrase is understood out of context, it is not a methodological device and is called a traditional, vocabulary, or linguistic paraphrase. Here are some examples of well-known English paraphrases: "*my better half*" (my wife), "*a gentleman of the long robe*" (a lawyer).

To sum up, in works of art, journalism, and rhetoric, periphrasis is used as a stylistic device to increase the expressiveness of a statement to have a stronger impact on the reader or listener.

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