Linguistic peculiarities of image-bearing lexical stylistic devices in English and Uzbek fictional works

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Abstract: Image-bearing stylistic device are considered language means which serves as figurative language in fictional works. They are used to enable to the reader to imagine the events, characters and settings as the author wishes. Examples of this type of language devices can be found in English and Uzbek literature.

Key words: stylistics, stylistic device, image, image-bearing, metaphor, metonymy.

INTRODUCTION

It is true that one of the important branches of linguistics is stylistics which has been encouraging linguists to make a huge amount of contributions to this field. Stylistic devices as essential and inseparable part of stylistics have been in the center of interest of linguists. It is evident that many linguists usually apply for different fictional works to investigate peculiarities and functions of these figurative devices. Actuality of this article is that there is a need for further investigations of lexical devices used to create images in fictional works of English and Uzbek writers. This article mainly deals with definitions of several lexical devices and their usage in both languages.

As we try to define image-contributory lexical-stylistic devices - metaphor and metonymy, we get the same general definitions in both languages. Metaphor is a stylistic means used to transfer one similar aspect of an object to another one whereas metonymy is refereeing to on object using the name of other object. In English, many linguists give their definitions to these stylistic devices. According to Galperin, he term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. V.I. Shakhovsky states that "the metaphor can be defined as a deliberate use of a word (words) in two meanings - dictionary and contextual. The basis for such use is a vague similarity of notions." Metonymy, on the other hand, is defined by these linguists as a device based on physical and logical associations on notions of two objects. For instance, V.I. Shakhovsky defines that metonymy serves as a basis for associations that connect notions. Another similar definition is given by so-called Uzbek linguist M.T.Iriskulov: "Metaphor is naming one word with another word on the basis of similarities of these two words. It increases the influences of the meaning of a word." He also defines that metonym is the transference of the meaning between two words on the basis of permanent relationships of objects and events in particular time and events. As can be seen, the definitions given for these lexical-stylistic devices are similar and now it is better to move on their usage in English and Uzbek fictional works.

The importance of using SD of metaphor and metonymy in fiction is stated by V.I. Shakhovsky: "The chief function of metaphor is to create images. They will reveal the writer's views indirectly and thus give the reader the pleasure of decoding the message hidden in the metaphor." Therefore, it seems highly impossible to create a fiction without using these figurative means of language.

O. Henry one of the famous American writers, deserves to achieve fame through his masterpiece story "Last leaf". According to many reviewers of the story, the popularity it gained is

mainly due to the figurative means of a language by the author. He, for example, widely uses several metaphors to create images in his work. Main characters of the story are Johnsy, Sue and Behrman. The writer skillfully describes the condition in which Johnsy gets ill in the beginning of a story in this way - "A cold unseen stranger visited the city, the doctors called him Mr. Pneumonia". In this chunk unseen stranger is characterized the illness called Pneumonia. The similarity between unseen stranger and the illness is that the illness is invisible (unseen) and doctors knew very little (stranger) about it. This is the good example of metaphorical language. Another nice example is given in this way: "He touched young and old with his icy fingers, and those he touched fell ill". 'Icy fingers' here is a metaphor which is similar to cold condition because of which the people are infected by the illness.

Furthermore, the author uses a set of other metaphors to describe Behrman who painted the last leaf on the wall on the chilly night to save Johnsy's life. Since he draws the attention of the reader to the similarity between Behrman's appearance and mythical creatures a satyr and an imp, the reader can have a nice image in his mind: "Behrman had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp."

O. Henry can also touch the feelings of the reader by saying "The loneliest thing in the world is a person who is getting ready to go on his mysterious, far journey". 'Mysterious, far journey' represents the upcoming death and the Johnsy's life on Heaven. It is true that life on Heaven is out of our imagination (mysterious) and forever (far).

As can be seen, the value of this work given by the readers is mainly because of its imagery peculiarities. Metaphoric features, no doubt, can keep reader's interest till the end of the story.

As metaphor and metonym are used in English literature, Uzbek writers also rely on them to make their work more influential. Although terms of metaphor and metonymy were taken by Greek language, first use of these devices in Uzbek literature dated back to earlier centuries in history. Yusuf Khas Hajib also used this method of semantic transfer in his work and achieved the effectiveness of the meaning of the word.

Tili yolg'on erning jafo xulqidir,

(The person whose tongue ('*til'*) lies ('*yolg'on'*) harms other people)

Jafo kimda bo'lsa osha yilqidur.

(This person is considered a violent animal, not human)

The word *'til'* (tongue) originally meant "an organ located in the oral cavity that serves to produce complete cognition and speech sounds". From this first meaning "organ" arose the meaning "the ability of man to speak, to express himself, and to serve as a means of communication". In this case (*'til'* (tongue) is yolg'on (lie), the word *'til'* (tongue) retreats from its main meaning (organ). As a result, the phenomenon of metonymy is observed.

Many modern Uzbek writers also use these figurative means of the language to enrich the influence of their work. Stories of Sobir Unar are created in traditional realistic style using metaphor to stress the social, mental and deductive problems in people's life. More specifically, in the story "Watermelon" Sabir Unar reveals the degradation of man through the actions and psyche of the image of character of Hudoykul who prefers money and the world to humanity, rather than true friendship. In the story, the watermelon is a metaphor. Bringing a watermelon to a friend's house, bringing watermelons to the table when Hudoykul's wealthy friends came, and taking watermelons out of the trash were all intertwined and served to express an important artistic idea in the story. In our opinion, Hodoykul is actually reminiscent of the appearance of a watermelon with its disgusting appearance, shiny on the outside, but trembling on the inside. Just as a watermelon is smooth, shiny, and fragrant, we can say that Hudoykul is a symbol of a man whose nature is smooth, but who has a dull and rude sense.

CONCLUSION

Lexical-stylistic devices, particularly, metaphor and metonymy are figurative tools to help the writers to create images in their work. Definitions given for these device possess the same character regardless of language of linguists. They are widely applied not only in English works of fiction, but also in Uzbek literature.

The external structure of the Constitution describes its relationship with other sources of law, the totality of relations, its place and role in the legal system and its significance in the system of social and normative regulation in society.

The article presents the role of family, forming system of upbringing, traditional-educational system and traditions in Uzbekistan.

In an article consistently revealing the principles of the Bologna process for measuring the quality of education, the dynamics of internationalization and the logic of integration in European higher education and in Eurasia.

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