

**CONCEPT AND USAGE OF PERIPHRAISIS IN UZBEK AND ENGLISH LITERATURE***Faridova Gulsevar**Student of Navoi state Pedagogical Institute**Scientific advisor: Zoirova Dilfuza*

**Annotation:** This article is devoted to the analysis periphraisis in Uzbek and English literature. There will be analysis of this concept and its usage.

**Keywords:** National literature, foreign literature, periphraisis, Charles Dickens, J.K.Rowling, Abdulla Qahhor.

**Аннотация:** Данная статья посвящена анализу перифразов в узбекской и английской литературе. Будет проведен анализ этого понятия и его использования.

**Ключевые слова:** Национальная литература, зарубежная литература, перифразы, Чарльз Диккенс, Дж.К.Роулинг, Абдулла Каххор.

**Annotatsiya:** Ushbu ilmiy maqola o'zbek va ingliz adabiyotidagi perefrazalarning ilmiy tahliliga bag'ishlanadi. Ushbu imiy izlanish davomida ushbu konseptsiya va uning qo'llanilishi tahlil qilinadi.

**Kalit so'zlar:** Milliy adabiyot, xorijiy adabiyot, perifraza, Charlz Dikkens, J.K.Rowling, Abdulla Qahhor.

**Introduction.**

Periphraisis in literature refers to the use of indirect or roundabout language to convey a specific idea or description, often employing more words than necessary. It's a stylistic device used to add depth, richness, or complexity to writing. Rather than stating something directly, periphraisis allows writers to evoke imagery, create mood, or emphasize certain aspects of a scene or character.

For example, instead of saying "the old man," a writer might use periphraisis and say "the aged gentleman with snow-white hair and a face weathered by time." Similarly, instead of simply stating "she died," a writer might employ periphraisis and say "she passed away peacefully in her sleep, succumbing to the eternal embrace of slumber."

Periphraisis can be found across various literary forms, including poetry, prose, drama, and even rhetoric. Its effectiveness lies in its ability to engage the reader's imagination and emotions by painting vivid pictures and creating nuanced meanings through indirect expression.

Regarding the definition of periphraisis, it extends beyond mere dictionary descriptions, embodying a profound essence that dictionaries may struggle to encapsulate fully. The art of circumlocution, or speaking in a roundabout manner, captures the essence of periphraisis.

**Usage of periphraisis in English Literature.**

Under the impression,' said Mr. Micawber, 'that your peregrinations in this metropolis have not as yet been extensive, and that you might have some difficulty in penetrating the arcana of the Modern Babylon in the direction of the City Road, — in short,' said Mr. Micawber, in another burst of confidence, 'that you might lose yourself — I shall be happy to call this evening, and install you in the knowledge of the nearest way.' I thanked him with all my heart, for it was friendly in him to offer to take that trouble.[1]

(David Copperfield by Charles Dickens)

This example of periphrasis from Charles Dickens's *David Copperfield* is a great characterization of Mr. Micawber. He uses many complex words where simpler ones would do, and is overly polite in offering help.

In a brief statement Friday night, Minister of Magic Cornelius Fudge confirmed that He-Who-Must-Not-Be-Named has returned to this country and is active once more.

"It is with great regret that I must confirm that the wizard styling himself Lord—well, you know who I mean—is alive and among us again," said Fudge, looking tired and flustered as he addressed reporters. "It is with almost equal regret that we report the mass revolt of the dementors of Azkaban, who have shown themselves averse to continuing in the Ministry's employ. We believe that the dementors are currently taking direction from Lord—Thingy.[2] (Harry Potter and the Order of the Phoenix by J. K. Rowling)

There is an excellent periphrastic convention in J. K. Rowling Harry Potter series of referring to Lord Voldemort as "He-Who-Must-Not-Be-Named" or "You-Know-Who." The convention is tiring, as shown in the above excerpt where the character Cornelius Fudge simply wants to call him Lord Voldemort. Instead, he says, "Lord—well, you know who I mean" and "Lord—Thingy." Periphrasis has an important role here; the idea is that calling Lord Voldemort by name is disrespectful of his great power and should not be taken lightly. This becomes even more important at the end of the series when only Harry Potter and his friends fighting the dark arts dare to call him by name instead of using the periphrasis.

### Examples of periphrasis in Uzbek literature.

Bulut toshdi,

Vodiy osmonin

Qoplab oldi xira ko'lanka.

Yel ovora,

Namxush xazonni

Uchirolmay bog'dan yo'lakka.

Novdalari birdan qotganday

Ko'rinadi sukutda tolzor.

Go'yo nimanidir kutganday

Bulutlar ham yuvosh, beozor...

It is clear from the meanings embedded in the symbols that Abdulla Oripov's poem is not only dedicated to the description of natural scenery: the land is occupied by the colonists, the wind, that is, the people are struggling to shake off the dark shadow, the unpleasant hazan (complexity of colonialism) from their shoulders, the tolzor (the wise people of the country) are also silent, as if their branches are stiff, as if they don't have the courage to sweep away the shadow... However, this situation, the situation is not eternal, someday the clouds will pass and rain will fall, and the shadow will disappear, the removal of the hazan in the unpleasant weather, the cleaning of the garden, that is, independence, sovereignty are eagerly awaited. Such meaning can be understood if it is derived from figurative images in the poem.[3]

Turobjon eshikdan hovliqib kirar ekan, qalami yaktaginging yengi zulfingia ilinib tirsakkacha yirtildi.(Abdulla Qahhor, Anor)[4]

The door hinge does not tear the sleeve, only one part of it can be touched by the hand he can tear his sleeve, but the writer says that he is "torn up to the elbow". With this, Abdulla Qahhor expressed the plot of the work refers to the distant breeze of the event. A short tear in the sleeve it was possible, but the sleeve of Turobjon's pen jacket was torn to the elbow. Therefore, the plot is more intense and the danger will lead to consequences possible. And this is a simple picture of the helpless people of a desperate time.

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### Conclusion.

In conclusion, the exploration of the concept and usage of periphrasis in Uzbek and English literature reveals the diverse ways in which language is employed to evoke imagery, convey meaning, and enrich the reader's experience. While each language and cultural tradition bring their own unique flavor to periphrasis, the underlying essence remains consistent: to imbue literature with depth, nuance, and artistry.

In Uzbek literature, periphrasis often draws upon cultural heritage and historical context, weaving intricate tapestries of language that resonate with readers familiar with its traditions. On the other hand, in English literature, periphrasis is characterized by its poetic flourishes and rhetorical devices, capturing the imagination and inviting readers into a world of heightened expression.

Despite these differences, both Uzbek and English literature share a common goal: to illuminate the human experience through the power of words. Periphrasis serves as a bridge between languages and cultures, showcasing the universal capacity of literature to transcend boundaries and connect us on a deeper level.

As we continue to explore the rich tapestry of language in literature, the concept and usage of periphrasis stand as a testament to the enduring creativity and ingenuity of writers across the globe. Through its subtle intricacies and evocative imagery, periphrasis enriches our understanding of the world and reminds us of the profound impact that language has on shaping our perceptions and experiences.

### References:

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3. <https://poemanalysis.com/diction/speaker-in-poetry/>
4. Abdulla Qahhor, Anor hikoyasi