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"STYLISTIC FUNCTIONS OF PERIPHRASIS AND ITS TYPES"

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INTRODUCTION

On December 10, 2012 President of the Republic of Uzbekistan Islam Karimov signed a decree "On measures to further improve foreign language learning system". [3, 2]

It is noted that in the framework of the Law of the Republic of Uzbekistan "On education" and the National Programme for Training in the country, a comprehensive foreign languages' teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. During the years of independence, over 51.7 thousand teachers of foreign languages graduated from universities, English, German and French multimedia tutorials and textbooks for 5-9 grades of secondary schools, electronic resources for learning English in primary schools were created, more than 5000 secondary schools, professional colleges and academic lyceums were equipped with language laboratories.

However, analysis of the current system of organizing language learning shows that learning standards, curricula and textbooks do not fully meet the current requirements, particularly in the use of advanced information and media technologies. Education is mainly conducted in traditional methods. Further development of a continuum of foreign languages learning at all levels of education; improving skills of teachers and provision of modern teaching materials are required.

According to the decree, starting from 2013/2014 school year foreign languages, mainly English, gradually throughout the country will be taught from the first year of schooling in the form form of lesson-games and speaking games, continuing to learning the alphabet, reading and spelling in the second year (grade).

Also it is envisaged that university modules, especially in technical and international areas, will be offered in English and other foreign languages at higher education institutions. [3, 4]

In order to increase teaching standarts in distant rural areas, the higher educational institutions are allowed targeted admission of people living in distant areas to foreign language programs on the condition that they will oblige themselves to work in the acquired specialty at their residence area for at least 5 years after graduation. The decree also envisages 30% salary increase for foreign language teachers in rural areas, 15% increase for those in other areas.

The National Teleradio Company, State Committee for communications, informatisation and telecommunication technologies, Agency for Press and Information of the Republic of Uzbekistan are tasked to prepare and broadcast language-learning programs, significantly increase access to international educational resources via "Ziyonet" educational network, promote publication of foreign language textbooks, magazines and other materials.

After the proclamation of the independence of Uzbekistan, the president of our Republic I. A. Karimov, made the development programme which would develop our state in socio-economic and spiritual sphere. The programme which made durable both in theory and practice is not only for people who living now, but also for future generation fate. [2, 6]

Also this programme took into consideration that our country will be equal with countries in all directions.

The state's responsibility to safeguard the indivisibility of the territory of the Republic, its economic potential and the inviolability of its frontiers has become an established principle.

The rule of law, which guides democratic societies, is actively implemented in the Republic. The vices of the former totalitarian regime are gradually being eliminated. A multiparty system and the tolerance of diverse ideas and viewpoints are now perceived as a matter-of-course. The dictate of a single ideology has been eliminated. Human values, universally recognized norms of genuine democracy, freedom and human rights are gaining preeminence. [2, 8]

The division of legislative, executive and judicial authority is recognized as a guiding principle. The people of Uzbekistan make up a genuine source of state power, participating in government both directly and through their elected representatives, the people's deputies.

The Parliament of the Republic uses its legislative authority to secure a legal foundation for the newly independent state. An updated and more efficient system of administration, focusing on the presidential form of government, has been introduced in the country. Local administration at the provincial, district and municipal levels has been reorganized under the juristylistic deviceiction of hakims (governors and mayors).

The judicial system has been reformed to ensure the supremacy of the rule of law and the equality of all citizens before the law. All these components assure citizens of a civilization characterized by establishment of law and order, strict enforcement, self-discipline and personal responsibility.

The process of shaping the organizational structures which constitute and affect the state sovereignty of Uzbekistan is in progress. Ministries of Defence, External Economic Relations, National Security and State Customs have been created. The very first Committees of the Management of State Property and Privatization, Precious Metals, Science and Technology, Academic Accreditation have been established in the Republic. The functions of the central economic agencies have been radically altered.

Reorganization of the banking system has taken the Central Bank out of governmental control and brought about the establishment of the National Bank for External Economic Activities. Numerous branch ministries and departments have been dissolved. The National Air Company "Uzbekistan Havo Yollari", Information Agency, Film Company and other state services now operate independently.

The Uzbek people's aspiration for independence has found support and understanding in the world community and with the international public. One hundred and twenty-five countries of the world have recognized our

sovereignty and more than forty foreign countries have established diplomatic relations with Uzbekistan. The Republic of Turkey, the United States of America, the Republic of India, France, and Germany are among those countries which have opened their embassies in Tashkent. Negotiations are in progress with a number of foreign, countries on the exchange of diplomatic missions. [1, 12]

On March 2, 1992 Uzbekistan was admitted to the United Nations as a full-fledged member. The Republic joined the Helsinki process by signing the Final Act of the Conference on Security and Cooperation in Europe. All this marks a qualitative advance in the development of the Republic and opens up new and dynamic opportunities for international economic, scientific and cultural cooperation.

Nowadays our country in looking like a big consideration field where new industrial Enterprises, buildings of educational centers, large sport facilities and apartment houses are created, that are changing and improving the outlook of towns and regions and improving promote increase of the social economic and cultural levels of life of the Uzbek people. [1, 16]

The gates of liberty and democracy were opened for our language, history national and cultural traditions, human and ancient customs which began to vanish have been a new revived. Word wide reforms in industry, agriculture construction, in all sphere of life of our multinational state during the years of independence are being affected and will be affected for the noble goal itself-peace, prosperity and happy life.

Students should leave schools with the Uzbek language as a language of instruction experience while studying foreign languages. We should prepare in our country in the shortest time the methods of intensive foreign languages learning based on our national peculiarities.

While reading a book, one should know the subjects as phonetics, grammar, lexicology and stylistics, because these subjects are very necessary in obtaining the foreign language. We analyzed one of the most important among them is stylistics

because it can describe the words in their primary and figurative meanings. The theme of our qualification paper is "Stylistic functions of periphrasis and its types."

The actuality of the theme is that periphrasis was investigated a lot before but the comparative analyses between two languages are still disputable. We think that the theme periphrasis and their similarities and dissimilarities between two languages and their functions in the text need the further investigation.

The main aim of our qualification paper is to give information about the intensification of a certain feature of a thing or phenomenon, the stylistic essence and the functions of periphrasis, periphrasis and its types, the connection of periphrasis with other stylistic devices, the similarities and dissimilarities of euphemisms with periphrasis and the origin of periphrasis.

The main aim of our research puts forward the following **tasks** to fulfill:
- The stylistic essence and the functions of periphrasis.
- Periphrasis and its types.
- The connection of periphrasis with other stylistic devices.
- The origin of periphrasis.
- Teaching methods and strategies of periphrasis

The subject matter of the research paper is to study the stylistic devices of descriptive character.

The object of analysis of the graduation paper is to study the stylistic functions of periphrasis and its types in English and Uzbek languages.

The methods of analysis in the graduation paper are comparative transformational methods.

The main material of given qualification paper is taken from different books on theoretical and practical stylistics as such English Stylistics: Stylistics by Galperin I.R., Ingliz tili stilistikasi by Bobokhonova L.T., Seminars in Style by Kukharenko V.A., An Essay in Stylistic analyses by Galperin I.R., English Stylistics by Musaev Q., Stylistic Analysis by Soshalskaya E.G., Prokhorova V.L., Adabiyotshunslik asoslari by T.Boboev and others.

The sphere of usage of the results of graduation paper: the results of the **graduation paper are** extensive used in the process of teaching English learning students at Universities, pupils at schools as well as how to motivate students or pupils to learn the stylistic essence of periphrasis, its types and their functions in different texts.

The theoretical value of the present qualification paper is that the theoretical part of the work can be used in delivering lectures and seminars on Stylistics and lexicology of Modern English.

The practical value of the present qualification paper is that the practical results gained by investigating the giving problem may be used as examples or mini-tests in seminars and practical lessons of English Stylistics.

The scientific novelty of the work of our research work is to investigate about the similarities and dissimilarities of periphrasis in English and Uzbek languages, to find out about the types and the functions of periphrasis in the texts.

Structurally the present research work consists of − Introduction, two chapters with four parts, Conclusion, Methodological recommendation, Internet sources and Bibliography.

As we conclude part by part we can say followings:

In introductory part we'll write about the education system, improving and advancing it, paying attention to youth education and teaching students foreign languages, improving the quality of education in our country and other issues. Besides of this information we'll give the actuality of the theme, the theoretical and practical value of the theme, the novelty of the theme, the literature overview, the aim and tasks of the theme and the structure of our qualification work.

In the first chapter we'll give detailed information about the intensification of a certain feature of a thing or phenomenon, the stylistic essence and the functions of periphrasis and periphrasis and its types. Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word.

Periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features or properties of the given object, and intensifies this property by naming the object by the property.

The main function of periphrases is to convey a purely individual perception of the described object. To achieve it the generally accepted nomination of the object is replaced by the description of one of its features or qualities, which seems to the author most important for the characteristic of the object, and which thus becomes fore grounded.

Periphrasis like all stylistic devices can be traditional or *trite* and *genuine* or *individual*. Traditional periphrasis as a result of frequent repetition may become established in the language. Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy.

In the next chapter we'll investigate the connection of periphrasis with other stylistic devices and the origin of periphrasis.

Figurative periphrasis is based either on metaphor or on metonymy, the key-word of the collocation being the word used figuratively.

At the same time periphrasis, like simile, has a certain cognitive function inasmuch as it deepens our knowledge of the phenomenon described.

Euphemism is a periphrasis, which is used to rename an unpleasant word or expression. So, there is a variety of periphrasis which we shall call euphemistic.

Euphemism, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one. We wrote about the origin of periphrasis and gave a lot of examples.

In the end of our research work we'll give a total conclusion about the qualification work, methodological recommendation where and how we can teach periphrasis as a stylistic device to pupils and students and the list of used literature.

We hope this research work will achieve to its purpose and its end. And I believe that in future I will continue this theme on my next studies and research works.

CHAPTER 1. THE STYLISTIC ESSENCE AND THE ORIGIN OF PERIPHRASIS

1.1. THE STYLISTIC ESSENCE AND THE FUNCTION OF PERIPHRASIS

In order to understand the linguistic nature of the stylistic devices of this group it is necessary to clear up some problems, so far untouched, of definition as a philosophical category. Any definition can point out only one or two properties of a phenomenon. Therefore in building up a definition the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observation of the object, its functioning, its growth and its changes.

While in lexical stylistic device the stylistic effect is achieved through the interaction of lexical meanings of words and in syntactical stylistic devices through the syntactical arrangement of elements, the third group of stylistic device is based on the both syntactical structure and interaction of lexical meanings.

However, no definition can comprise all the inner qualities of the object and new combinations of it with other objects as well; a deeper penetration into the ontology of the object will always reveal some hitherto unknown qualities and features. [12, 69]

In the third group of stylistic devices, which we now come to, we find that one of the qualities of the object in question is made to sound essential. This is an entirely different principle from that on which the second group is based, that of interaction between two lexical meanings simultaneously materialized in the context. In this third group the quality picked out may be seemingly unimportant, and it is frequently transitory but for a special reason it is elevated to the greatest importance and made into a telling feature.

Sometimes for a special reason one of the features of the thing is made the most essential, it is elevated to greatest importance. Such stylistic devices as simile, periphrasis, euphemisms are included into this group.

Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word. Here we'd like to some examples in order to be clear:

"Gargantuan soldier names Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck."

Another example:

"His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin."

Another example:

"His huge leather chairs were kind to the femurs."

Here we'd like to give some examples in Uzbek:

"Ey, qalam tebratuvchi aziz qadrdonim, Buhoroi sharifda mundog' befarhezlar hukumatdorlikka minib sizningdek ahli ilmlarga ozor bergan bo'lsalar, ularning ham jazolarini beruvchi Qahhor zuljalol egasi bordir".

Another example:

"Shunda alomat hodisa yuz berdi, shu bilan muhtaram ustod menga go'yo muborak ko'z oynaklarini berdilar "mana buni taqib, o'z halqingni o'tmishiga nazar sol", dedilar."

Another example:

"Kuz oyini ho'p hush ko'rmayman do'stim, pahta terimi boshlanadi. Po'lat qushlar havoni buzadi."

In the first example *qalam tebratuvchi aziz qadrdonim* is used as a periphrasis and *muhtaram ustod* is used instead of author and p*o'lat qushlar* is used instead of air-plane.

Every periphrasis indicates a new feature of a phenomenon which occurred to the writer. For this reason periphrasis is used to convey a purely individual perception of a given phenomenon. [12, 73] For example:

"If you are so successful in cribbing your way through the nursery games known here as examination, I prophesy for you great and shining future."

An example in Uzbek:

"Quyoshday mehribon

<u>*Vataning – onang.*</u>

Zaminday vazminu,

Mehnatkash, mushfiq

Istagan narsangni tayyorlaguvchi

<u>*Xalq bor – otang bor".*</u>

In this example the words <u>*onang*</u> and <u>*otang*</u> are used as periphrasis, because the words mother and father are very close and respectful to a person that's why we can use these words when we compare to native land.

Periphrasis is a device which, according to Webster's dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called circumlocution due to the round- about or indirect way used to name a familiar object or phenomenon. Viewed from the angle of its linguistic nature, periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata. [33, 147]

One and the same object may be identified in different ways and accordingly acquire different appellations. Thus, in different situations a certain person can be denoted, for instance, as either "*his benefactor*", or "*this bore*", or "*the narrator*", or "*the wretched witness*", and others. These names will be his only in a short fragment of the discourse, the criterion of their choice being furnished by the context. Such naming units may be called secondary, textual-confined designations and are generally composed of a word-combination. For example:

"I took my obedient feet away from him."

Another example:

"I got away on my hot adolescent feet as quickly as I could."

Another example:

"I am thinking an unmentionable thing about your mother."

Some examples in Uzbek: *jamiyat tarihida yangi bosqich, tarih charhpalagi, mag'zini chaqmoq, bahti chopti, hayol bog'i, chakagi ochiq, ish hurjun, sim qoqmoq* and others.

So, periphrasis is a word – combination, which is used instead of the word designating an object. For example: "*A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way.*"

Another example: *"When I saw him again, there were silver dollars weighting down his eyes."*

Another example: *"She was still fat after childbirth; the destroyer of her figure sat at the head of the table."*

Here is an example in Uzbek:

"*Nega yoldan urmas ekan. Yigit bilgan gapni qiz ham biladi. Hozirgi qizlar ota soqoli ko'kragiga tushgan erkaklarni musobaqaga chaqiradi, traktor minadi*". In this example, word combinations "*ota soqoli ko'kragiga tushgan*" is used as periphrasis, instead of old people who worked very hard. [27, 89]

As we mentioned above, periphrasis is the nomination of an object or action through exhibiting certain features of this object or action. Such periphrasis is based on one of the original features of the object: *The sun was beginning to yawn and edge towards his bed, behind the far mountains, the sun was setting. She wondered a little to and fro, perhaps clumsily, but still with marked success, maintaining her balance on those two tiny supports, standing on her little feet.* Some examples in Uzbek:

Biroq qizi tushmagurning xushimi, shirin so'zlarimi, xar qalay G'iyosiddinning til-jag'ini bog'lab, qulog'ni kar, ko'zini ko'r qilib qo'ygan edi.

The main stylistic function of all these types is to convey the author's subjective perception, thus illuminating the described entity with the new, added light and understanding.

Periphrasis has different stylistic functions:

1) The function of creating elevated, high – flown speech.

2) The function of additional characteristics of an object and phenomena.

3) The function of creating humorous or satiric effect.

Here we'd like to give an example by W. Shakespeare.

> *Then hate me when thou with, if ever, now:*
>
> *Now while the world is bent my deeds to cross,*
>
> *Join with the spite of fortune, make me bow*
>
> *And do not drop in for and after – loss,*
>
> *Ah do not, when my heart hath scraped thi sorrow,*
>
> *Come in the reward – conquered woe;*
>
> *Give not a <u>windy night a rainy morrow</u>.*

The idea of this text is expressed through the following periphrasis; *<u>a windy night</u>* which stands for storms of life means all the misfortunes that have befallen the writer. *<u>A rainy morrow</u>* means a prolongation of despair though perhaps not in a violent form.

The structure of periphrasis is modeled with difficulty, for it is exceedingly variable. Very generally and not quite precisely it can be defined as a phrase or sentence, substituting a one-word denomination of an object or phenomenon.

As a stylistic device, periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features or properties of the given object, and intensifies this property by naming the object by the property. For example: *instruments of destruction* means *pistols, the most pardonable of human weakness* means *love, issiq qozon ichida qaynamoq* means *to have much difficulties in life, machitning eng ulug' joyi* means *mehrob and insonlarni chaqib oladigan zaharli hashorat* means *chayon.* [27, 94]

Periphrasis makes the reader perceive the new appellation against the background of the one existing in the language code and the twofold simultaneous perception secures the stylistic effect. At the same time periphrasis, has a certain cognitive function inasmuch as it depends our knowledge of the phenomenon described. For example:

"Jean nodded without turning and slid between two vermilions colored buses so that two drivers simultaneously used the same qualitative word."
Another example:

"During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are whispers of approaching age."

Another example in Uzbek:

"Nari tur – beri tur qilib, besh-olti kishi otga bosiriq bo'lganni o'rtadan olib chiqdilar."

The essence of the device is that it is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrasis. The others are speech periphrasis. Here are some examples of well-known dictionary periphrasis, they are periphrastic synonyms. For example: *the cap and gown* it means *student body*; *a gentleman of the long robe* means *a lawyer*, *samo ochini* is used instead of *Gagarin*, *dala malikasi* means *makkajo'hori* and others.

The main function of periphrases is to convey a purely individual perception of the described object. To achieve it the generally accepted nomination of the object is replaced by the description of one of its features or qualities, which seems to the author most important for the characteristic of the object, and which thus becomes fore grounded. [4, 76] For example:

"Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit."

"For a single instant, Birch was helpless, his blood curding in his veins at the imminence of the danger, and his legs refusing their natural and necessary office."

Some examples in Uzbek:

"Quyoshning tagida terlagan tanlarni ko'ylaklar o'padi." ;

" Bulut chodirini yirtib mo'ralab, chiqsa quyosh, ko'kka bo'laman maftun".

As we mentioned above, one of the stylistic functions of periphrasis is to produce a satirical or humorous effect, sarcastic description. For example:

"Come on", said Miss Hardforth, "has the cat got your tongue?" it means *can you speak? ; To be snatched up to the skies means to die.* In Uzbek there are also many examples, which produce a satirical or humorous effect, sarcastic description. For example: *tentak suv, yopiq eshiklar kaliti, obi zam – zam* means *aroq, madaniyat bo'yintirig'i* means *a tie.*

So, periphrasis is the nomination of an object or action through exhibiting certain features of this object or action. Such periphrasis is based on one of the original features of the object. [4, 88]

For example: *The sun was beginning to yawn and edge towards his bed, behind the far mountains, the sun was setting. She wondered a little to and fro, perhaps clumsily, but still with marked success, maintaining her balance on those two tiny supports, standing on her little feet.*

Biroq qizi tushmagurning xusnimi, shirin so`zlarimi, xar qalay G`iyossiddinning til-jag`ini bog`lab, qulog`ni kar, ko`zini ko`r qilib qo`ygan edi.

One of the stylistic functions of periphrasis is to produce a satirical or humorous effect sarcastic description. In "Come on", said Miss Hand forth, "has the cat got your tongue?" (Can you speak?).

So in this chapter we tried to investigate the stylistic functions of periphrasis. In order to be clear we gave a lot of examples in English and in Uzbek languages.

1.2.   THE ORIGIN OF PERIPHRASIS

This device has a long history. It was widely used in the Bible and in Homer's Iliad. As a poetic device it was very popular in Latin poetry. Due to this influence it became an important feature of epic and descriptive poetry throughout the Middle Ages and into the Renaissance. It is due to this practice of re-naming things that periphrasis became one of the most favored devices in the 17th and 18th centuries giving birth even to a special trend in literature in France and other countries called periphrastic. There exists in English a whole battery of phrases which are still used as periphrastic synonyms for ordinary denominations of things and phenomena.

V.N.Yartseva quotes S.K.Workman, an English literature scholar who states that "the most pervasive element in the aureate style – and the most vitiating – was periphrasis". Professor Yartseva states that the use of periphrasis in the 16th century was in the nature of embellishment, thus justifying the attribute aureate, and that periphrasis became a feature of a definite literary style. [31, 152]

In linguistics, periphrasis is a device by which a grammatical category or grammatical relationship is expressed by a free morpheme, instead of being shown by inflection or derivation. For example, The English future tense is periphrastic: it is formed with an auxiliary verb shall or will, and follow by the base form of the main verb. Another example is the comparative and superlative forms of adjectives, when they are formed with the words more and most rather than with the suffixes -er and –est: the forms more beautiful and most beautiful are periphrastic, while lovelier and loveliest are not.

The word periphrasis was taken from Latin origin and it means circumlocution from Greek origin, from *periphrazein* and means *"speak in a roundabout way"*, from *peri-* as a preposition means *"around, about, beyond"*+*phrazein "to express"*. The use of a longer phrasing in place of a possible shorter form of expression; a roundabout or indirect manner of writing or speaking. In literature periphrasis is sometimes used for comic effect, as illustrated by Charles Dickens in the speech of the character Wilkins Micawber, who appears

in David Copperfield: "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 arcane 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".

In a general sense, periphrasis means describing a word with other words, for example: *"scissors" = "a thing you use to cut other things"*. Periphrasis is often helpful while learning a new language, when one does not have the word for a particularly thing. In the constructed language Basic English this is used to decrease the size of the necessary vocabulary.

Periphrasis is circumlocution, talking around the subject rather than directly what perhaps might be said in the circumstances. [11, 138] For example:

"It is not that James is welcome or otherwise, or that he is sometimes here or not. I do wonder, though, if he might be thinking what it is all about" = "I do not like James".

Another example:

"When I am with you, my toes tingle and my knees are weak. The world is a better place altogether and I find myself giving my fortune to beggars, and I am a beggar before you, craving a smile, a whim" = "I love you".

As a feature that does not occur in any other language in Europe, the periphrasis is a peculiar phenomenon of English. Across the centuries it has gradually replaced certain other grammatical uses and has in this way developed to an indispensable construction in the standard speech of Present-Day English. In the following, this qualification paper will examine the history of the periphrasis and its functions in Modern English.

Therefore, the investigation first focuses on possible origins of the periphrasis and its further development during Early English times. On this historical basis, then the functions and occurrences of the periphrasis in Modern English are described in other parts of the qualification paper. As one of the most

intriguing phenomena in the English language the periphrasis has found widespread scholarly interest and, therefore, was investigated and portrayed in a great variety of studies.

In recent years, David Denison, Matti Rissanen, Terttue Nevalainen and Arja Nurmi have produced the most influential works on the periphrasis, based on earlier ideas of thinkers such as Visser, Engblom or Ellegard. In Old English times, the verb don, predecessor of the modern verb do, was exclusively functioning as a main verb and, therefore, did not have any auxiliary qualities. In this sense, it could on the one hand be used as a full verb, a function the verb has maintained throughout the Middle English and Early Modern English period up to today.

On the other hand, from the Modern English period onwards it could appear as a causative verb. However, during the history of the English language the verb do has also developed auxiliary qualities within a periphrastic construction.

The origins of this so called periphrasis are not clearly definable and, therefore, highly discussed in modern linguistics, as here are some uncertain instances of it from Old English, and more certain data from the end of the thirteenth century onwards, but the periphrasis only gains ground at the end of the fifteenth century". [8, 126]

According to Denison, other constructions with do followed by an infinitive show similar features: In this sense, the following construction, consisting of a so called anticipative do, the main verb do of which an infinitive seems to be dependent, might be a forerunner of later periphrastic constructions: "And þus deede beggers, freris, lippen up to kynges power, and mony tymes more þen þo kyng dar do, and maken þo kyng þo fendis tormentour to prisoune trewe men, for þei seyn þe soothe " (`and thus did beggars friars leap up to king's power and many times more than the king dare do and make the king the devil's tormentor to imprison true men because they say the truth').

In addition to those uses of to do mentioned above, Denison also links the appearance of to do as a substitute, which can be found at all periods of the English language, with the origin of the do-periphrasis, as in this example from early

Middle English times: "þe þurst him dede more wo / þen heuede raþer his hounger do" (`the thrist caused him more woe than earlier his hunger had done').

In this way Denison, on the grounding of the ideas of the scholars Visser, Engblom and Ellegard, suggests that the construction do plus infinitive, which had arisen as a variant of the construction do plus a noun phrase plus infinitive in the late Old English and early Middle English period, were the basis for the later do-periphrasis. According to Denison, this form of to do, both in its causative and factitive, its use as a full verb, expressing the accomplishment or fulfilment of an action, appearances, resembles a catenative construction which, through a semantic shift to a more perfective meaning, later became a real auxiliary construction.

Other theories on the origin of the do-periphrasis point to the early usage of do as a device in literature to mark the semantic quality of a sentence, in order to express, for example, adversity or contrast towards a preceding sentence. It may also appear as a certain emphasis on one action, in contrast to other actions, the author wants to stress.

According to this thesis, during the Middle English period the lexical meaning of do in these cases gradually lost its lexical meaning, but retained its structural position as a grammatical marker in the sentence. In contrast to that theory, some scholars argue that the do-periphrasis arose through the contact with Celtic languages in Old English times. Patricia Poussa, for example, claims that it was in colloquial use as an originally device to simplify Saxon-Celtic contact. Although not necessarily on a colloquial basis, the possibility of the construction's origin in spoken language has been stressed by several scholars in recent studies.

Positive declaratives containing periphrastic do appear in literature from the early fourteenth century onwards, as for example in: "His sclauyn he dude dun lege" (`he laid down his pilgrim's cloak'). The frequency of the periphrasis in affirmative statements rises during the centuries, reaching a peak in usage in the second half of the sixteenth century. [31, 174]

Especially in the records of court trials between 1500 and 1570 the average frequency of affirmative do is relatively high. They represent interactive spoken

discourse, which is with its formal situation similar to other genres in which the use of affirmative do is frequent, such as scientific and educational treaties or sermons.

One example of the use of affirmative do in court is the following part of the speech held by Sir Nicholas Throckmorton in response to the questions being put to him in the year 1554: I confess I did mislike the Queenes Mariage with Spain, and also the coming of the Spanyards hither: and then me thought I had reason to doe so, for I did learn the Reason of my misliking of you M. Hare, M. Southwell, and others in the Parliament House; there I did see the whole Consent of the Realm against it.

In this case do is not necessarily emphatic, but does rather serve as a device to mark the relevance of Throckmorton's account. The rapid increase of the periphrasis in affirmative statements was replaced by a dramatic decline of its usage in the seventeenth century. The infrequent appearance of affirmative do has lasted up to nowadays, where it is mostly connected with emphasis.

In negative declaratives the periphrasis is found from the end of the fourteenth century onwards, as in the following example: "that were grete vnrygte, / To aventur oppon a man þat with hym did nat fighte" (`that would be great wrong to venture against a man that with one did not fight'. There is a considerable amount of variation across the whole Early Modern English period, so that only in 1700 the patterns do plus not plus verb reaches regularity.

In terms of frequency there is a sharp rise in use until the 1570s, then a decline which is replaced by another rise at the beginning of the seventeenth century, and the usage is established in the following century. However, the negation pattern simple verb plus negative is still in use even in the eighteenth century, especially within certain idiomatic expressions as in "I speake not nowe to simple men" or "The way I have mentiond, if I mistake not, is the only one to obteine this".

The use of a longer expression instead of a shorter one with a similar meaning, for example "I am going to" instead of "I will".

(linguistics) Expressing a grammatical meaning (such as a tense) using a syntactic construction rather than morphological marking.

(rhetoric) The substitution of a descriptive word or phrase for a proper name (a species of circumlocution)

(rhetoric) The use of a proper name as a shorthand to stand for qualities associated with it.

The aim of this chapter is to offer the origin of periphrasis preliminary account of the emergence and development of negative sentences with auxiliary *do* throughout the Early Modern English period. In particular what will be examined is the general process of syntactic change that made periphrastic *do* obligatory when no other auxiliary verb was present in negative statements.

The Early Modern sections of the Helsinki Corpus of English Texts1 (1500-1710) will serve as a basis for the description and explanation of some of the relevant linguistic, textual and chronological factors affecting the choice of *do+not+V* vs. *V+not*. The results will be measured both quantitatively and qualitatively.

The general history of the development of negation in English has been described by several authors. Negation in Old English was carried out by the unstressed negative particle *ne* preceding the verb. In Modern English, unstressed *ne* was reinforced by an emphatic form which had developed from an Old English intensifying periphrasis, *nawiht/noht* 'not at all'. This new form, *not/nat*, immediately followed the tensed verb in the clause, and after some time, with the dropping of the weak form *ne*, *not/nat* became the standard mark of negation. Thus, in clauses containing the emerging set of auxiliary verbs, the Modern English structure has been maintained in Modern English.

So, this word is adapted from Ancient Greek períphrasis "roundabout speech", which comes from perí "around" and phrásis "expression", from phrázō "tell".

Periphrasis, or more commonly circumlocution, is what you do when you're 'beating around the bush'. It is a way of speaking or writing all around a topic

without getting to the point. It's where you use fifteen words when just one or two would do.

Here's an example. Look at this sentence:

"The reason that I took your picture was in order to make a dartboard."

Here it is again in more concise form:

"I took your picture to make a dartboard."

Periphrasis here is the use of extra words that really aren't needed, like 'the reason that' and 'in order'.

So, the origin of periphrasis is that periphrasis — /peuh rif reuh sis/, noun, plural – periphrases / seez / means:

1. The use of an unnecessarily long or roundabout form of expression; circumlocution.

2. An expression phrased in such fashion. Also, periphrase /per euh frayz /.

Periphrasis — is (греч. ; лат. circumlocutio и circuitus eloquendi) перифраза.

So, in this chapter we dealt with the origin of periphrasis. We investigated the history of periphrasis and took some information from internet and gave a lot of examples.

CHAPTER 2. TYPES OF PERIPHRASIS AND THE CONNECTION OF PERIPHRASIS WITH OTHER STYLISTIC DEVICES
2.1 PERIPHRASIS AND ITS TYPES

Periphrasis like all stylistic devices can be traditional or *trite* and *genuine* or *individual*. Traditional periphrasis as a result of frequent repetition may become established in the language. For example: the fair sex means women; and my better half means my wife. [9, 125]

Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy.

For example:

"That was a blow, a terrible blow; it was like a death sentence. I stood turned to stone."

For example in Uzbek:

Onasining chizgan chizig'idan chiqmaydi. Cho'pon tayog'ini ushlaganimga qirq yil bo'ldi. Uning og'zi qulog'ida, qosh qorayib, qorong'u tushgan.

Another type of periphrasis is euphemistic periphrasis substitutes a mild neutral expression for one which seems to be coarse or unpleasant.

For example:

"I would not leave a gold cigarette – case about when he is in the neighborhood".

Proceeding from the semantic basis for the substitution, periphrases fall into logical, euphemistic and figurative.

For example:

"But Pickwick, gentlemen, Pickwick, this ruthless destroyer of this domestic oasis in the desert of Goswell Street!"

Another example:

"He would make some money and then he would come back and marry his dream from Blackwood."

Another example:

"The villages were full of women who did nothing but flight against dirt and hunger and repair the effects of friction on clothes."

Another example:

"The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days."

An example in Uzbek:

Yoz bo'yi yelpingan yelpig'ichini

Yerga to'shab soldi qishga ko'rpacha.

Most periphrastic synonyms are strongly associated with the sphere of their application and the epoch they were used in feudalism, for example, gave birth to a cluster of periphrastic synonyms of the word king, as: the leader of hosts; the giver of rings; the protector of earls; the victor lord. A play of swords meant "a battle"; a battle seat was "a saddle"; a shield-bearer was "a warrior". [6, 79] An example in Uzbek:

"Saroy nazmlarida tolgan Amu ham bu on bog'larga ketdi o'ynab quyosh childirmasida".

Traditional, language or dictionary periphrasis and the words they stand for are synonyms by nature, the periphrasis being expressed by a word-combination. Periphrasis is a stylistic device is a new, genuine nomination of an object, a process which realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represents the object.

Here are some such stylistic periphrases:

"I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of <u>what can never be replaced</u>".

The object clause "what can never be replaced" is a periphrasis for the word mother. The concept is easily understood by the reader within the given context, the latter being the only code which makes the deciphering of the phrase possible. This is sufficiently proved by a simple transformational operation, it means taking

the phrase out of its context. The meaning of "*what can never be replaced*" used independently will bear no reference to the concept mother and may be interpreted in many ways. The periphrasis here expresses a very individual idea of the concept.

Here is another stylistic periphrasis which the last phrase in the sentence deciphers:

"*And Harold stands upon the place of skulls,*

The grave of France, the deadly Waterlo".

In the following:

"*The hoarse, dull drum would sleep,*

And Man be happy yet".

An example in Uzbek:

"*Tabiat quchog'ida dam olib, tabiatga zarar yetkazayotgan <u>tabiat kushandalarining</u> soni yildan – yilga kuchayib bormoqda*". In this example the author wants to explain that nowadays there are many peoples who do not pay attention to pollution of nature.

The periphrasis can only be understood from a larger context, referring to the concept war. "*The hoarse, dull drum" is a metonymical periphrasis for war.*"

In some cases periphrasis is regarded as a demerit and should have no place in good, precise writing. This kind of periphrasis is generally called circumlocution. Thus Richard Altick states that one of the ways of obscuring truth "… is the use of circumlocutions and euphemisms". [17, 29]

A round-about way of speaking about common things sometimes has an unnecessarily bombastic, pompous air and consequently is devoid of any aesthetic value. That is why periphrasis has gained the reputation of leading to redundancy of expression. Here is an example of the excessive use of periphrasis by such an outstanding classic English writer as Dickens:

"*The lamp-lighter made his nightly failure in attempting to brighten up the street with gas it means lit the street lamps*".

In spite of the danger of being called "blaspemer", I venture to state that Dickens favoured redundant periphrastic expressions, seeing in them a powerful

means to impose on his own assessment of events and people. Here is another of his periphrases:

"But an addition to the little party now made its appearance it means another person came in".

In characterizing the individual manner of a bad writer, V.G.Belinsky says:

"One is a particularly struck by the art he displays in the use of periphrasis: one and the same thought, simple and empty as, for example, "wooden tables are made of wood", drags along in a string of long sentences, periods, tropes and figures of speech; he turns it around and around, extends it pages long and sprinkles it with punctuation marks.

Everything is so flowery, everywhere there is such an abundance of epithets and imagery that the inexperienced reader marvels at these "purple patches" of jeweled prose, - and his fascination vanishes only when he puts a question to himself as t the content of the flamboyant article: for to his surprise in lieu of any content he finds mere wooly phrases and fluffy self-conceit. This kind of writing often appears in the West, particularly since the West began to rot; here in Russia where authorship has not yet become a habit, such phenomena are hardy possible."

The means supplied to enable the reader to decipher stylistic periphrasis are very subtle and have aesthetic value. In the following example the word of address is the key to the periphrasis:

"Papa, love. I am a mother. I have a child who will soon call Walter by the name by which I call you."

In some cases the author relies entirely on the erudition of the reader to decipher the periphrasis. [9, 132] Thus in the following examples:

"Of his four sons, only two could be found sufficiently without the 'e' to go on making ploughs."

The letter 'e' in some proper names is considered an indirect indication of noble or supposed noble descent, Moreton and Morton, Smythe and Smith, Browne and Brown, Wilde (Oscar) and Wyld (Cecil). The italicized phrase is a

roundabout way of stating that two of his sons were unaristocratic enough to work at making ploughs. Some examples in Uzbek:

"Chol hozir boshi berk ko'cha ichida..." ; "Uyalma, Abjal, bu vaqtda tiriklik toshdan qattiq, bola-chaqaning tashvishi kishini qaysi kuylarga solmaydi."

Genuine political periphrasis sometimes depicts the effects without mentioning the cause, gives particulars when having in view the general, points out one trait which will represent the whole. Stylistic periphrasis, it must be repeated, like almost all lexical stylistic means, must efficiently and intentionally introduce a dichotomy, in this case the dichotomy of two designations for one object or idea. If it fails to do so, there is no stylistic device, only a hackneyed phrase. Here we'd like to give some more examples in English and in Uzbek:

"It was American, whom later we were to learn to know and love as the Gin Bottle King, because of a great feast of arms performed at an early hour in the morning with a container of Mr. Gordon's celebrated product as his sole weapon."

"Jane set her bathing-suited self to washing the lunch dishes."

"... bularni ham so'zlab o'ltirishga hojat yoq, haqiqat maydonda"

Gagarin yer yuzidan oyoq uzib ketganda,

Afsonaviy bo'sh fazoning mehvariga yetganda,

O'zing eding yo'llarida mash'al bo'lib yongan nur,

O'zing eding mardlariga aytib turgan tashakkur!"

Periphrases, once original but now hackneyed, are often to be found in newspaper language. Mr. J. Donald Adams, who was written a number f articles and books on the use of English words in different contexts, says in one of his articles:

"We are all familiar with these examples of distended English, and I shall pause for only one, quoted by Theodore M. Bernstein, who as assistant managing editor of this newspaper acts as guardian over the English employed in its news columns. It appears in his recent book, "Watch Your Language", and reads

"Improved financial support and less onerous work loads." "High pay and less work"

Here is another example of a well-known, traditional periphrasis which has become established as a periphrastic synonym:

"After only a short time of marriage, he wasn't prepared to offer advice to other youngsters intending to tie the knot...But, he said, he is looking forward to having a family."

Here we have a periphrasis meaning to marry means to tie the knot. It has long been hackneyed and may be called a cliché. The difference between a cliché and a periphrastic synonym lies in the degree to which the periphrasis has lost its vigour. In clichés we still sense the dichotomy of the original clash between the words forming a semantic unity; in periphrastic synonyms the clash is no longer felt unless the synonyms are subjected to etymological analysis.

In such collocations as '*I am seeing things*', or '*I'm hearing bells*' we hardly ever perceive the novelty of the phrases and are apt to understand them for what they stand for now in modern colloquial English, for example: to have hallucinations. Therefore these phrases must be recognized as periphrastic colloquial synonyms of the concepts delirium or hallucinations. [13, 49]

Stylistic periphrasis can also be divided into logical and figurative. Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described: the subject of his admiration; that proportion of the population which… is yet able to read words of more than one syllable, and to read them without perceptible movement of the lips means half-literate.

Periphrasis is a very peculiar stylistic device which basically consists of using a roundabout form of expression instead of a simpler one it means of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into figurative or metonymic or metaphoric and logical. The first group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well see from the following

example: "The hospital was crowded with the surgically interesting products of the fighting in Africa" where the extended metonymy stands for "the wounded".

An example in Uzbek:

"Yaqindagina qabul qilingan farmonning o'zi bilan qanchadan – qancha talabalar, salomatlik posbonlari, zahmatkash muallimlarning tashvishlari yengillashdi." In this example the word combinations *salomatlik posbonlari* are used instead of physicians. [15, 81]

Logical periphrases are phrases synonymic with the words which were substituted by periphrases, for example: "Mr. Du Pond was dressed in the conventional disguise with which Brooks Brothers cover the shame of American millionaires." "The conventional disguise" stands here for "the suit" and "the shame of American millionaires" for "the paunch, it means belly." Because the direct nomination of the not too elegant feature of appearance was substituted by a roundabout description this periphrasis may be also considered euphemistic, as it offers a more polite qualification instead of a coarser one.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: "the gentle, soft or weak sex" means women; "my better half" means my spouse, "minions of Law" means police and others.

So, periphrases are divided into two big groups. They are logical and figurative. In the first group of periphrasis the logical notion prevails while in the second group – the figurative notion is leading and periphrasis is based on some image. The logical periphrasis constitutes the essence of traditional dictionary periphrasis. For example, to turn over a new a leaf means to make a new, a better start; the House of God means the church. All these word combinations are synonyms by nature and have become phraseological units. Many of such word combinations are used in the language of mass media. Some of them are spread in the language of official style because they have become clichés. [15, 89]

Two quite different definitions can be given for the notion of *inflectional periphrasis*. On a looser definition, a syntactic construction is a case of inflectional periphrasis if it serves as the realization of a property that is typically thought to be

inflectional. Such a loose definition is often implicit in descriptive grammars, and is definitely useful for typology, allowing one to see periphrasis as a gradient property, going from open syntactic combination to full morphologization.

A stricter definition takes periphrasis to be a type of analysis for a given construction. In this sense, a construction is seen as periphrastic if it is a multi-word construction that interacts with inflectional morphology in such a way that it is best integrated in the inflectional paradigm. Under this view, an inflectional paraphrase is the realization of a morphosyntactic feature bundle on a lexeme, just in the same sense as an inflected word is. Such a stricter definition is directly relevant to formally explicit models of morphosyntax, which need to either be adapted to encompass such constructions or argue against their existence. For example:

"Jane set her bathing-suited self to washing the lunch dishes."

"Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit."

"For a single instant, Birch was helpless, his blood curdling in his veins at the imminence of the danger, and his legs refusing their natural and necessary office."

"The apes gathered around him and he wilted under the scrutiny of the eyes of his little cousins twice removed."

Deciding which periphrastic constructions in the loose sense need to receive periphrastic analyses in the strict sense can be difficult.

Comparing our analysis of the strictly periphrastic constructions to that of the other cases will allow for the beginnings of a typology of periphrasis in the loose sense. [22, 168]

Grammars of Persian distinguish four conjugational periphrastic construction types. The passive construction is based on an inflected form of *šodan* 'become' preceded by a perfect participle.

(1). So-called 'perfect' forms are based on an inflected form of *budan* 'be' preceded by a perfect participle

(2)—the auxiliary is a full word

(2a), or a critic

(2b) depending on tense and mood.

The differing properties of these four types of periphrasis stem from different origins as finite, infinitival or participial complements, and different degrees of grammaticalization, going from the quasi-analytic passive to the recently morphologized present perfect.

In this place we tried to give some more examples for periphrasis:

"The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days."

"I took my obedient feet away from him."

"I got away on my hot adolescent feet as quickly as I could."

"I am thinking an unmentionable thing about your mother."

"Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word."

"During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of approaching age."

"A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way."

The periphrastic status of a construction can only be evaluated by comparison with characteristic open syntactic constructions and morphological combinations in the relevant language.

Periphrases are divided into to group: logical and figurative. In the first group of periphrasis the logical notion while in the second group – the figurative notion is leading and periphrasis is based on some image. The logical periphrasis constitutes the essence of traditional dictionary periphrasis: to turn over a new leaf (make a new, a better start), one's better half (one's wife), to tie the knot (to marry); the House of God (the church or chapel) "til jag`ini bog`lab" gapira

olmaydigan, "qulog`ini kar"xech narsani eshita olmaydigan, "ko`zi ko`r", "xech narsa ko`rmaydigan." All these word combinations are synonyms by nature and have become phraseological units. Many of such word combinations are used in the language of mass media. Some of them are in the language of official style because they have become clichés. [22, 174] For example:

"When I saw him again, there were silver dollars weighting down his eyes."

"She was still fat after childbirth; the destroyer of her figure sat at the head of the table."

"I participated in that delayed Teutonic migration known as the Great War."

"Did you see anything in Mr. Pickwick's manner and conduct towards the opposite sex to induce you to believe all this?"

"Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life."

"It was the American, whom later we were to learn to know and love as the Gin Bottle King, because of a great feast of arms performed at an early hour in the morning with a container of Mr. Gordon's celebrated product as his sole weapon."

Figurative periphrasis is often based on the use of a metaphor or metonymy; Five weeks of perfect liberty … would have prepared her for the day of bells (for the day of wedding). He jumped to his feet, rattled his throat, and planted firmness on his brows and mouth … that his blood might be lively at the throne of understanding (his brains).

"Yoz bo`yi elpig`an elpig`ichini,

Erga yo`shab soldi qishga ko`rpacha"

"Oppoq mo`ylovini burab kelar qish".

Periphrasis is a word-combination which is used instead of the word designating an object. [20, 103]

Every periphrasis indicates the feature of a notion which impressed the writer and conveys a purely individual perception of a given phenomenon.

As a result of frequent repetition periphrasis may become well established in the language as a synonymous expression for the word generally used to signify the object. Such word-combinations are called periphrastic synonyms.

In contrast to periphrastic synonyms genuine periphrasis is created in the process of writing and is an element of the individual style of a writer.

Periphrasis may be logical and figurative. Logical periphrases are based on logical notions. Figurative periphrasis may be based on metaphor and on metonymy. Euphemistic periphrasis is a variety of periphrasis which substitutes a mild, delicate expression for one which seems to be rude or unpleasant. Euphemistic periphrasis has some features in common with euphemisms.

Periphrasis is used for various stylistic purposes, usually to achieve a humorous or satirical effect. For example, *"He bore under his arm the instruments of destruction."* Periphrasis is the renaming of an object by a phrase that brings out some particular feature of the object.

For example, *"Jean nodded without turning and slid between two buses so that two drivers simultaneously used the same qualitative word."*

The essence of the device is that it is decipherable only in context. If a Periphrasis is understandable outside the context it is not a stylistic device and it is called traditional, dictionary or language periphrasis. Here are some examples of well-known English periphrases: "my better half" (my wife), "a gentleman of the long robe" (a lower).

I. Galperin distinguishes two types of periphrasis: logical and figurative. "Logical Periphrasis is based of one of inherent properties or a passing feature of the object described as in "instruments of obstruction" (=pistols), "the most pardonable of human weakness" (=love). Figurative Periphrasis is based either on metaphor or metonymy, the key-word of the collocation is the word that used figuratively" as in his neck over flowed his collar and there had recently been published a second edition of his chin. [8, 139]

We tried to give some more synonyms for the word periphrasis: circumlocution, diffuseness, diffusion, garrulity, garrulousness, logorrhea, long-

windedness, verbiage, prolixity, redundancy, verbalism, verboseness, verbosity, windiness, wordage, wordiness.

Logical periphrases are phrases synonymic with the words which were substituted by periphrases. For example:

"Mr. Du Pont was dressed in the conventional disguise with which Brooks Brothers cover the shame of American millionaires.".

"The conventional disguise" stands here for "the suit" and "the shame of American millionaires" — for "the paunch (the belly)". Because the direct nomination of the not too elegant feature of appearance was substituted by a roundabout description this periphrasis may be also considered *euphemistic,* as it offers a more polite qualification instead of a coarser one.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: "the gentle / soft / weak sex" (women); "my better half (my spouse); "minions of Law" (police), and others.

Here we'd like to give some more examples in English:

"Gargantuan soldier named Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck."

"His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin."

"His huge leather chairs were kind to the femurs."

"But Pickwick, gentlemen, Pickwick, this ruthless destroyer of this domestic oasis in the desert of Goswell Street!"

"He would make some money and then he would come back and marry his dream from Blackwood."

"The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes."

Recognizing Unwanted Periphrasis in Your Writing:

Here are some word combinations to avoid:

"The fact that"

This expression is often used in combination with 'because of', or 'in light of', or 'in view of', or 'due to'. It can all be replaced with the single word "because" Instead of saying: "In view of the fact that I haven't had a shower this week, please keep your distance", be much more concise and say "Because I haven't had a shower this week ...".

   "The reason ... "

   This is often an unnecessary use of words. Just drop it.

Instead of writing: *"The reason he failed Math was because he missed thirty four classes", make it much simpler by saying: "He failed Math because he missed thirty four classes."*

   "Basically ..."

This word is overused. It shouldn't be used at all.

Instead of saying *"Basically, it's because he's lazy.", just say "It's because he's lazy."*

   In this part we analyzed the types of periphrasis and their usage in the texts. We tried to deal with all types of periphrasis, functions and ways of using them in different texts.

2.2. THE CONNECTION OF PERIPHRASIS WITH OTHER STYLISTIC DEVICES

Figurative periphrasis is based either on metaphor or on metonymy, the key-word of the collocation being the word used figuratively, as in 'the punctual servant of all work' by Dickens means the sun; 'in disgrace with fortune and men's eyes' by Shakespeare means 'in misfortune'; 'to tie the knot' means 'to marry'.

There is little difference between metaphor or metonymy, on the one hand, and figurative periphrasis, on the other. It is the structural aspect of the periphrasis, which always presupposes a word-combination that is the reason for the division.

For example:

"I participated in that delayed Teutonic migration known as the Great War."

Another example:

"Did you see anything in Mr.Pickwick's manner and conduct towards the opposite sex to introduce you to believe all this?"

Another example:

"Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life."

Some examples in Uzbek:

"Mana, o'g'lim labi ustida qaldirg'ochning mayin qanoti"; "Mavrifathona nomi aytilishi biln suhbatga yana jon kiradi." [25, 138]

At the same time periphrasis, like simile, has a certain cognitive function inasmuch as it deepens our knowledge of the phenomenon described.

Euphemism is a periphrasis, which is used to rename an unpleasant word or expression, for example: Death: *the journey's end; to die; to cross the bar; to join the majority, to hop off the twig, "aqli qisqa"* instead of *"axmoq" qulog'i og'ir instead of kar, qo'li egri* instead of *o'g'ri; olamdan o'tmoq, qurbon bo'lmoq, jon bermq* instead of *o'lmoq.* Usually euphemisms are defined as words or phrases which produce some mild effect. Instead of saying *"to lie"* people usually use such expressions as: *to tell stories, to possess a vivid imagination.*

The origin of the term "euphemism" discloses the aim of the device very clearly. It means that well – from Greek –eu=well+-pheme=speaking. Euphemisms don not live for a long time. We trace periodic changes in terminology: *the madhouse, lunatic asylum, and mental hospital; "qizamiq" – "gul, oymoma, xaymoma"; " chayon" – "oti yo'q, benom, besh bo'g'in"*

We distinguish the following groups of euphemisms; religious, moral, medical, poetical. The poetical euphemisms always delude public opinion, distort the political events. Instead of saying "a liar" in the political sphere we usually come across such expressions as; terminological inexactitudes; *"ishsizlar" – ijtimoiy-foydali mexnat soxasida band bo'lmagan kishilar.* In emotive prose euphemisms are usually expressed by metonymy, metaphors or periphrasis. One of the stylistic functions of euphemisms – is to produce a humorous effect or to distort the truth, to make the statement milder.

For example: *Intoxication drunkenness: perspiration-sweat; tomog'ini moyladi-pora berdi, kesilib ketdi-qamaldi.*

As we noticed above there is a variety of periphrasis which we shall call euphemistic. The linguistic peculiarity of euphemism lies in the fact every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym, or dominant in a group of synonyms, as it is often called, must follow the euphemism like a shadow, as "to possess a vivid imagination", or "to tell stories" in the proper context will call up the unpleasant verb to lie. The euphemistic synonyms are part of the language as a system. They have not been freshly invented.

They are expressive means of the language and are to be found in all good dictionaries. They can not be regarded as stylistic devices because they do not call to mind the key word or dominant of the group; in other words, they refer the mind to the concept directly, not through the medium of another word. Here we want to compare these euphemisms with the following from Dickens's "Pickwick Papers".

"They think we have come by this horse in some dishonest manner." The italicized parts call forth the word "Steal". The life of euphemisms is short. They

very soon become closely associated with the referent or the object named and gives way to a newly coined word or combination of words, which, being the sign of sign, throws another veil over an unpleasant or indelicate concept. Here is an interesting excerpt from an article on this subject. [13, 56]

"All are now to be lumped together as patients of severely subnormal personality. The insane became persons of unsound mind, and are now to be mentally – ill patients. As each phrase develops the stigmata of popular prejudice, it is abandoned in favour of another, sometimes less precise than the old. Unimportant in themselves, these changes of name are the sign-posts of progress." Albert C. Baugh gives another instance of such changes:

"… The common word for a woman's undergarment down to the eighteenth century was 'smock'. It was then replaced by the more delicate word 'shift'. In the nineteenth century the same motive led to the substitution of the word 'chemise' and in the twenties this has been replaced by 'combinations', 'step-ins', and other euphemisms."

One and the same word may be periphrased by different euphemisms in different speech situations. For example, the word *"liar"* in *private conversation* may have the following euphemisms: *untruther, story-teller, fabulish; in press: reckless disregarder for truth, dissimulator, misleader, falsier, fabricator* and others.

In emotive prose euphemisms are usually expressed by metonymy, metaphors or periphrases. One of the stylistic functions of euphemisms — is to produce a humorous effect or to distort the truth, to make the statement milder. For example: intoxication — drunkenness, perspiration — sweat and others.
So, there is a variety of periphrasis which we shall call euphemistic.

Euphemism, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: to pass away, to expire, to be no more, to depart, to join the majority, to be gone, and the more facetious ones: to kick the bucket, to give up the ghost, to go west. So euphemisms are synonyms

which aim at producing a deliberately mild effect.

The origin of the term 'euphemism' discloses the aim of the device very clearly, speaking well (from Greek—eu = well + -pheme = speaking). In the vocabulary of any language, synonyms can be found that soften an otherwise coarse or unpleasant idea. Euphemism is sometimes figuratively called "a whitewashing device"... [33, 167]

The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym, or dominant in a group of synonyms, as it is often called, must follow the euphemism like a shadow, as 'to possess a vivid imagination', or 'to tell stories' in the proper context will call up the unpleasant verb to lie. The euphemistic synonyms given above are part of the language-as-a-system. They have not been freshly invented.

They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as stylistic devices because they do not call to mind the keyword or dominant of the group; in other words, they refer the mind to the concept directly, not through the medium of another word. Compare these euphemisms with the following from Dickens's "Pickwick Papers": "They think we have come by this horse in some dishonest manner".

The italicized parts call forth the word 'steal' (have stolen it).

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following:

1) religious

 2) moral

3) medical

4) parliamentary.

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly-coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or indelicate concept. Here is an interesting excerpt from an article on

this subject. [5, 93]

"The evolution over the years of a civilized mental health service has been marked by periodic changes in terminology. The madhouse became the lunatic asylum; the asylum made way for the mental hospital—even if the building remained the same. Idiots, imbeciles and the feeble-minded became low, medium and high-grade mental defectives. All are now to be lumped together as patients of severely subnormal personality. The insane became persons of unsound mind, and are now to be mentally-ill patients. As each phrase develops the stigmata of popular prejudice, it is abandoned in favour of another, sometimes less precise than the old. Unimportant in themselves, these changes of name are the signposts of progress."

Albert C. Baugh gives another instance of such changes:
"...the common word for a woman's undergarment down to the eighteenth century was 'smock'. It was then replaced by the more delicate word 'shift'® In the nineteenth century the same motive led to the substitution of the word 'chemise' and in the twentieth this has been replaced by 'combinations', 'step-ins', and other euphemisms."

Today we have a number of words denoting similar garments, as 'briefs', and others.

Conventional euphemisms--employed in conformity to social usages are best illustrated by the parliamentary codes of expression. In an article headed "In Commons, a Lie is Inexactitude" written by James Feron in The New York Times, we may find a number of words that are not to be used in Parliamentary debate. "When Sir Winston Churchill, some years ago," writes Feron, "termed a parliamentary opponent a 'purveyor of terminological inexactitudes', every one in the chamber knew he meant 'liar'. Sir Winston had been ordered by the Speaker to withdraw a stronger epithet. So he used the euphemism, which became famous and is still used in the Commons. It conveyed the insult without sounding offensive, and it satisfied the Speaker."

The author further points out that certain words, for instance, traitor and

coward, are specifically banned in the House of Commons because earlier Speakers have ruled them disorderly or unparliamentarily, Speakers have decided that jackass is unparliamentarily but goose is acceptable; dog, rat and swine are out of order, but halfwit and Tory clot are in order.

We also learn from this article that "a word cannot become the subject of parliamentary ruling unless a member directs the attention of the Speaker to it."

The changes in designating objects disclose the true nature of the relations between words and their referents. We must admit that there is a positive magic in words and, as Prof, Randolph Quirk has it, "...we are liable to be dangerously misled through being mesmerized by a word or through mistaking a word for its referent."

This becomes particularly noticeable in connection with what are called political euphemisms. These are really understatements, the aim of which is to mislead public opinion and to express what is unpleasant in a more delicate manner. Sometimes disagreeable facts are even distorted with the help of a euphemistic expression. Thus the headline in one of the British newspapers "Tension in Kashmir" was to hide the fact that there was a real uprising in that area; "Undernourishment of children in India" stood for 'starvation'.

In A. J. Cronin's novel "The Stars Look Down" one of the members of Parliament, referring to the words "Undernourishment of children in India" says: "Honorable Members of the House understand the meaning of this polite euphemism." By calling undernourishment a polite euphemism he discloses the true meaning of the word.

An interesting article dealing with the question of "political euphemisms" appeared in "Литературная газета" written by the Italian journalist Entzo Rava and headed "The Vocabulary of the Bearers of the Burden of Power." In this article Entzo Rava wittily discusses the euphemisms of the Italian capitalist press, which seem to have been borrowed from the American and English press. Thus, for instance, he mockingly states that capitalists have disappeared from Italy. When the adherents of capitalism find it necessary to mention capitalists, they replace the

word capitalist by the combination 'free enterprisers', the word profit is replaced by 'savings', the building up of labour reserves stands for 'unemployment', 'dismissal' ('discharge', 'firing') of workers is the reorganization of the enterprise, and others.

As has already been explained, genuine euphemism must call up the word it stands for. It is always the result of some deliberate clash between two synonyms. If a euphemism fails to carry along with it the word it is intended to replace, it is not a euphemism, but a deliberate veiling of the truth. All these building up of labour reserves, savings, free enterprisers and the like are not intended to give the referent its true name, but to distort the truth. The above expressions serve that purpose.

Compare these word-combinations with real euphemisms, like a four-letter word (= an obscenity); or a woman of a certain type (= a prostitute, a whore); to glow (= to sweat), all of which bring to our mind the other word (words) and only through them the referent.

Here is another good example of euphemistic phrases used by Galsworthy in his "*Silver Spoon.*"

"In private I should merely call him a liar. In the Press you should use the words: 'Reckless disregard for truth1 and in Parliament—that you regret he should have been so misinformed."

Periphrastic and euphemistic expressions were characteristic of certain literary trends and even produced a term periphrastic style. But it soon gave way to a more straightforward way of describing things. [16, 201]

"The veiled forms of expression," writes G. H. McKnight, "which served when one was unwilling to look facts in the face has been succeeded by naked expressions exhibiting reality."

Euphemism is a periphrasis, which is used to rename an unpleasant word or expression. For example, the word death: the journey's end; to die; to cross the bar; to join the majority, to hop off the twig, "aqli qisqa" instead of "axmoq" qulog`I og`ir instead of kap, qo`li egri instead of o`g`ri; olamdan o`tmoq, qurbon bo`moq, jon bermoq instead of o`lmoq. Usually euphemisms are defined as words or

phrases which produce some mild effect. Instead of saying "to lie" people usually use such expressions as: to tell stories, to possess a vivid imagination. [26, 108]

The origin of the term "euphemism" discloses the aim of the device very clearly. I.e. speaking well—from Greek –eu=well+-pheme=speaking.

Euphemisms do not live for a long time. We trace periodic changes in terminology: the madhouse, lunatic asylum, and mental hospital; "qizamiq", "gul, oymoma, xaymoma"; "chayon", "oti yo`q, benom, besh bo`g`in";

We distinguish the following groups of euphemisms; religious, moral, medical, poetical. The political euphemisms always delude public opinion, distort the political events. Instead of saying "a liar" in the political sphere we usually come across such expressions as; terminological inexactitudes; "ishsizlar", ijtimoiy-foydali mexnat soxasida band bo`magan kishilar. [21, 43]

In emotive prose euphemisms are usually expressed by metonymy, metaphors or periphrases.

One of the stylistic functions of euphemisms-is to produce a humorous effect or to distort the truth, to make the statement milder. For example, the intoxication drunkenness; perspiration-sweat; tomog`ini moyladi-pora berdi, kesilib ketdi-qamaldi.

Periphrasis may be used on purpose, especially in writing, as a means of creating anticipation, through delay.

Sometimes it's used to delay bad news too, with the use of euphemisms.

Consider these words spoken by a school Principal:

"In the course of the past several days, it has come to my attention that some certain members of the soon-to-be-graduating class have been behaving in what can only be described as an unseemly manner."

What he is really trying to say is: "Recently I've noticed that the grade 12 class has been misbehaving."

Periphrasis was more common in earlier centuries, where the writing and speech was far more 'flowery'. Such writing can still be found in poetry, as in phrases like "death's other self" for "sleep".

Politicians are often masters of periphrasis; they use it to avoid giving a straight answer, or to make a statement that will be quoted often. Consider Winston Churchill's answer to a dumb question. He replied:

"The answer to your question, sir, is in the plural, and they bounce."

In literature periphrasis is sometimes used for comic effect. If you've read much Shakespeare, you may be familiar with Falstaff ... his method of speaking is circumlocutious and humourous.

When learning to write well, it is a good idea to avoid periphrasis. Keep your writing simple and concise, and avoid euphemisms. "Omit needless words" is excellent advice for any writer, especially a beginner.

Periphrasis can also be used to generate a form of pun, by substituting uncommon words, or word phrases, for simpler ones. For example:

"Desist from enumerating your fowl prior to their emergence from the shell."

"It is in the realm of possibility to entice an equine member of the animal kingdom to a source of oxidized hydrogen; however, it is not possible to force him to imbibe."

The connection of periphrasis with other stylistic devices is the most important chapter of our qualification paper, because periphrasis is closely connected with euphemisms, pun, metaphor, metonymy and others. We tried to prove our suggestions with a lot of example in two languages.

CHAPTER 3. TEXT FORMING PECULIARITIES OF PERIPHRASIS
3.1. THE USAGE OF PERIPHRASIS IN LITERARY TEXTS

As we know periphrasis are used in literary texts. *So, **periphrasis** is a very peculiar stylistic device which basically consists of using a roundabout form of expression instead of a simpler one, i.e. of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into* figurative *(metonymic and metaphoric), and* logical. *The first group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well see from the following example: "The hospital was crowded with the surgically interesting products of the fighting in Africa" where the extended metonymy stands for "the wounded". For example:

The cigarette tastes rough, a noseful of straw. He puts it out. Never again.

The certain mercenary young person felt that she must not sell her sense of what was right and what was wrong, and what was true and what was false, and what was just and what was unjust, for any price that could be paid to her by any one alive.

A girl on a hilltop, credulous, plastic, young: drinking the air she longed to drink life. The eternal aching comedy of expectant youth.

I have made him my executor. Nominated, constituted and appointed him. In my will.

This is what the telegram said: Has Cyril called yet? On no account introduce him into theatrical circles. Vitally important. Letter follows.

The main function of periphrases in the literary texts is to convey a purely individual perception of the described object. To achieve it the generally accepted nomination of the object is replaced by the description of one of its features or qualities, which seems to the author most important for the characteristic of the object, and which thus becomes foregrounded. For example:

We sat down at the table. The jaws got to work around the table.

Babbitt stopped smoking at least once a month. He did everything in fact except stop smoking.

I'm interested in any number of things, enthusiastic about nothing. Everything is significant and nothing is finally important.

Lord Tompson owns 148 newspapers in England and Canada. He is the most influential Fleet-Street personality. His fortune amounts to 300 mln. He explains his new newspaper purchases so: "I buy newspapers to make money. I make money to buy more newspapers. I buy more newspapers to make more money, etc., etc. without end."

He illustrated these melodramatic morsels by handing the tankard to himself with great humility, receiving it haughtily, drinking from it thirstily, and smacking his lips fiercely.

In linguistics, periphrasis is a device by which a grammatical category or grammatical relationship is expressed by a free morpheme (typically one or more function words modifying a content word), instead of being shown by inflection or derivation. For example, the English future tense is periphrastic: it is formed with an auxiliary verb (shall or will) followed by the base form of the main verb. Another example is the comparative and superlative forms of adjectives, when they are formed with the words more and most rather than with the suffixes -er and -est: the forms more beautiful and most beautiful are periphrastic, while lovelier and loveliest are not. For example:

I participated in that delayed Teutonic migration known as the Great War.

"Did you see anything in Mr. Pickwick's manner and conduct towards the opposite sex to induce you to believe all this?"

Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life.

It was the American, whom later we were to learn to know and love as the Gin Bottle King, because of a great feast of arms performed at an early hour in the morning with a container of Mr. Gordon's celebrated product as his sole weapon.

Jane set her bathing-suited self to washing the lunch dishes.

Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit.

For a single instant, Birch was helpless, his blood curdling in his veins at the imminence of the danger, and his legs refusing their natural and necessary office.

The apes gathered around him and he wilted under the scrutiny of the eyes of his little cousins twice removed.

Periphrasis is a characteristic of analytic languages, which tend to avoid inflection. Even synthetic languages, which are highly inflected, sometimes make use of periphrasis to fill out an inflectional paradigm that is missing certain forms. For example:

The reasons why John Harmon should not come to life: Because he has passively allowed these dear old faithful friends to pass into possession of the property. Because he sees them happy with it. Because they have virtually adopted Bella, and will provide for her. Because there is affection enough in her heart to develop into something enduringly good, under favourable conditions. Because her faults have been intensified by her place in my father's will and she is already growing better. Because her marriage with John Harmon, after what I have heard from her own lips, would be a shocking mockery. Because if John Harmon comes to life and does not marry her, the property falls into the very hands that hold it now.

In Arthur Calgary's fatigued brain the word seemed to dance on the wall. Money! Money! Money! Like a motif in an opera, he thought. Mrs. Argyle's money! Money put into trust! Money put into an annuity! Residual estate left to her husband! Money got from the bank! Money in the bureau drawer! Hester rushing out to her car with no money in her purse... Money found on Jacko, money that he swore his mother had given him.

Mr. Pickwick related, how he had first met Jingle; how he had eloped with Miss Wardle; how he had cheerfully resigned the faddy for pecuniary considerations; how he had entrapped him into a lady's boarding school; and how he, Mr. Pickwick, now felt it his duty to expose his assumption for his present name and rank.

"And with a footman up behind, with a bar across, to keep his legs from being poled! And with a coachman up in front sinking down into a seat big enough for three of him, all covered with upholstery in green and white! And with two bay horses tossing their heads and stepping higher than they trot long-ways! And with you and me leaning back inside, as grand as ninepence!"

I looked at him. I know I smiled. His face looked as though it were plunging into water. I couldn't touch him. I wanted so to touch him I smiled again and my hands got wet on the telephone and then for the moment I couldn't see him at all and I shook my head and my face was wet and I said, "I'm glad. I'm glad. Don't you worry. I'm glad."

An example is the third person plural of the perfect passive in Ancient Greek:

πέπεισται pépeistai "he has been persuaded"

πεπεισμένοι εἰσί pepeisménoi eisí "they have been persuaded"

A comparison of some Latin forms with their English translations shows that English uses periphrasis in many instances where Latin uses inflection: Latin (inflected) English (periphrastic);

3.2. PERIPHRASIS IN SPECIAL TEXTS

Periphrasis is one of the types of circumlocution. There are two types of circumlocution, namely periphrasis and ambage. Periphrasis is a roundabout explanation of something but ambage is an indirect and ambiguous way of expressing things or ideas.

Para means beside whereas peri means around. In periphrasing, ambiguous statements are restated in order to enhance the meanings, while periphrasis is a measured roundabout way of expressing something.

Examples of periphrasis from literature:

Example #1

"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....."

In this extract, Dickens has used periphrasis to give comic effects to the text. It is used in the speech of Wilkins Micawber, who speaks in an indirect way. Also, this technique is giving poetic flavor to this prose.

Example #2 *When that fell arrest*

Without all bail shall carry me away.

In this extract, Shakespeare is explaining death and its consequence. He has used an indirect way of illustrating death as "when that fell". Here it means, when death comes, no one would be able to save him.

Example#3 *"Close by those meads, forever cowned with flowers.*

Where Thames with pride surveys his rising towers.

There stands a structure of majestic frame,

Which for the neigb'ring Hampton takes its name.

Here Britain's statesmen oft the fall foredoom

Dost sometimes counsel take – and sometimes tea.

Not louder shrieks to pitying Heav'n are cast

When husbands or when lap-dogs breathe their last,

Or when rich China vessels, fall'n from high,

In glitt'ring dust and painted fragments lie!"

In this extract, Pope is employing periphrasis by criticizing the aristocratic class through the description of Hampton Court Palace. He has used this device to disclose the negative side of aristocracy.

Example#4 *"I was within a hair's – breadth of the last opportunity for pronouncement, and I found with humiliation that probably I would have nothing to say."*

In the above passage, periphrasis is employed to describe earnestness. This idea could be understood in different ways. In the text, it is given as the opposite of pettiness but elsewhere it is explained as the reserve of seriousness.

Example#5. *So twice five miles of fertile ground*

With walls and towers were girdled round;

And there were gardens bright with sinuous rills,

Where blossomed many an incense-bearing tree;

And here were forests ancient as the hills,

Enfolding sunny spots of greenery.

Coleridge has used periphrasis to demonstrate the hidden meanings and concepts. He illustrates the natural world as wild, while things are safe and calm inside the palace walls.

From the above examples of periphrasis, one could surmise that this literary device is used to embellish sentences by creating splendid effects to draw the readers' attention. These periphrasis examples have also shown that the use of this literary device lends poetic flavor to prose. Periphrasis is a feature of analytical language that tends to shun inflection. [21, 141]

When a writer or speaker uses a multitude of words to express a thought-instead of coming out and stating it directly and succinctly-it is called **periphrasis**.

Periphrasis might be used for many different reasons. Among these are that the writer or speaker wants the reader to be confused, or the person stating the thought is attempting to appear more intelligent by talking around the point and using "big words."

Examples of Periphrasis from texts:

Instead of saying, "I lost my homework," you say, "As a matter of fact, the assignment in question is temporarily unavailable due to the secrecy of its location." Instead of saying, "I got a C on the paper," you tell your parents, "There was room for improvement in the organization and support of my ideas, and while Mrs. Smith recognized my attempts to be brief and forthright, she would appreciate additional substance in my argument.

Examples of Periphrasis in Literature and Speech

Shakespeare indirectly refers to the idea that no one can avoid death in Sonnet 74:

When that fell arrest / Without all bail shall carry me away.

In Dickens' *David Copperfield*, Mr. Micawber goes to much trouble to say he will show someone the way:

Under the impression... 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... that you might lose yourself-I shall be happy to call this evening, and install you in the knowledge of the nearest way.

In *Hamlet*, Ophelia is warned about losing her virginity to Hamlet-but, of course, in a roundabout way:

Or lose your heart, or your chaste treasure open / To his unmast'red importunity.

3.3. EXERCISE SYSTEMS IN TEACHING PERIPHRASIS

There are 3 types of exercises

- Language exercises
- Speech exercises
- Conditional exercises

Language exercises

Exercise 1. Paraphrase the following sentences.

my wife, the fair sex, made me sleepless, the wedding day, cap and gown, lawyer, a knight of the brush, a play of swords, the giver of rings

Five weeks of perfect liberty, would have prepared her for the *day of bells*. He has made *my pillow uneasy*. There are a lot of *students* in our university. The *woman* standing in the corner is my mother. *A gentleman for the long robe* is coming for a gift. *My better half* is a teacher, kind and hard-working woman. *An artist* is a person who draws and paints pictures very well. *The battle* was very dangerous. *The king* rules the country with the help of sword.

Exercise 2. Analyze the given periphrases from the viewpoint of their semantic type, structure, function and originality:

1. Gargantuan soldier named Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck.

2. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin.

3. "But Pickwick, gentlemen, Pickwick, this ruthless destroyer of . this domestic oasis in the desert of Goswell street!"

4. He would make some money and then he would come back and marry his dream from Blackwood.

5. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes.

6. The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days.

7. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word.

8. During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of approaching age.

9. A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way.

10. "Did you see anything in Mr. Pickwick's manner and conduct towards the opposite sex to induce you to believe all this?"

11. It was the American, whom later we were to learn to know and love as the Gin Bottle King, because of a great feast of arms performed at an early hour in the morning with a container of Mr. Gordon's celebrated product as his sole weapon.

12. Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit.

13. For a single instant, Birch was helpless, his blood curdling in his veins at the imminence of the danger, and his legs refusing their natural and necessary office.

14. The apes gathered around him and he wilted under the scrutiny of the eyes of his little cousins twice removed.

Exercise 3. Fill the blanks with suitable answer

1. I understood you are …………., and wish to earn money by nursing the little boy, my son, who was been deprived of what can never been replaced.

    a) poor

    b) rich

    c) happy

    d) strong

2. If you are successful in cribbing your way through the nursery games known here as examination, I prophesy for you great and …………..future.

a) fine

b) great

c) shining

d) bright

3. That was a blow, a terrible blow; it was like a ……………… sentence. I stood turned to stone.

a) man

b) shock

c) spirit

d) death

4. Bill went with him and they …………….. with a tray of glasses, siphons and other necessaries of life.

a) came back

b) returned

c) gave back

d) pulled back

5. Jane set her bathing-suited self to washing the lunch …………..

a) dishes

b) food

c) meal

d) glasses

Exercise 4. Put the words in correct order

1. his, leather, were, to, femurs, huge, chairs, kind, the.

2. took, away, him, I, my, feet, from, obedient.

3. I, away, my, adolescent, as, quickly, I, got, hot, feet, as, could, on.

4. I, thinking, an, unmentionable, your, am, thing, about, mother.

5. milk, by, can, not, sold, the, calf, obviously, consumed, the, be.

4. reasons, health, for, animal, number, of, a, is, important.

5. specialist, breeding, is, very, area, a, heifers, and cow.

7. consumption, cattle, are, called, "beef cattle", human, for, raised

8.When, saw, again, were, dollars, down, eyes, I, him, there, silver, weighting, his.

9. was, fat, childbirth; destroyer, her, sat, the, of, table, she, still, after, the, of, figure, at, head, the.

10. participated, that, Teutonic, known, the, War, I, in, delayed, migration, as, Great.

Exercise 5. Translate the sentences into English

1. Nari tur — beri tur qilib, besh-olti kishi otga bosiriq bo'lganni o'rtadan olib chiqdilar.

2. Saroy nazmlarida tolgan Amu ham bu on bog'larga ketdi o'ynab quyosh childirmasida.

3. Chol hozir boshi berk ko'cha ichida ...

4. ... bularni ham so'zlab o'ltirishga hojat yo'q, haqiqat maydonda.

5. Mana, o'g'lim labi ustida qaldirg'ochning mayin qanoti.

6. Ma'rifat so'zi aytilishi bilan suhbatga yana jon kirdi.

7. Quyoshning tagida terlagan, tanlarni ko'ylaklar o'padi.

8. Bulut chodirini yirtib mo'ralab, chiqsa quyosh, ko'kka bo'laman maftun.

9. Sen uxlaysan, yanvar ayozi, ishga soldi, mohir qo'lini, seni qutlab, keng derazangga chizib ketdi nafis gulini.

Exercise 6. Now, after you have been acquainted with the semantics, structures and functions of major syntactical stylistic devices, you may proceed, in the summarizing form, to cases of their convergence, paying attention to each SD contributing to the general effect and of course specifying those which bear the main responsibility for the creation of additional information and the intensification of the basic one:

1. In Paris there must have been a lot of women not unlike Mrs. Jesmond, beautiful women, clever women, cultured women, exquisite, long-necked, sweet smelling, downy rats.

2. The stables - I believe they have been replaced by television studios - were on West Sixty-sixth street. Holly selected for me an old sway-back black-and-white mare: "Don't worry, she's safer than a cradle." Which, in my case, was a necessary

guarantee, for ten-cent pony rides at childhood carnivals were the limit of my equestrian experience.

3. However, there was no time to think more about the matter, for the fiddles and harp began in real earnest. Away went Mr. Pickwick — hands across, down the middle to the very end of the room, and halfway up the chimney, back again to the door - posseted everywhere - loud stamp on the ground - ready for the next couple - off again - all the figure over once more - another stamp to beat out the time - next couple, and the next, and the next again - never was such going!

4. Think of the connotations of "murder", that awful word: the loss of emotional control, the hate, the spite, the selfishness, the broken glass, the blood, the cry in the throat, the trembling blindness that results in their revocable act, the helpless blow. Murder is the most limited of gestures.

5. There is an immensity of promenading on crutches and off, with sticks and without; and a great deal of conversation, and liveliness and pleasantry.

Speech exercises

Exercise 7. Answer the following questions

1. Speak about semantic types of periphrasis.

2. In what cases can a logical or a figurative periphrasis also be qualified as euphemistic?

3. What are the main stylistic functions of periphrases?

4. Which type of periphrasis, in your opinion, is most favoured in contemporary prose and why?

Exercise 8.   State the linguistic nature of the following periphrasis. Find out the convergence of SDs. Speak about the SF of these periphrases:

1. When they reached Chicago Mrs. Gerald went her way, and Jennie and Lester took up the customary thread of their existence.

2. Mr. Mor's half is still to come.

3. I've got a pile of money in the bank, and there's nothing to spend it on this God-forsaken backwater.

4. Bygones are   bygones. I'm perfectly willing to talk with you from time to time. That's all you want. This other thing is simply a sop with which to plaster an old wound.

5. Ah, but in spite of la mer maudite (the accursed sea), the heat abominable, and the annoyances of the sand,   the little grey cells still functioned!

6. I disdained to argue, and entranced my curiosity behind a rampart of pretended indifference.

Conditional exercises

Exercise 9. Read the poem and learn by heart.

What is this life if, full of care,

We have no time to stand and stare.

No time to stand beneath the boughs,

And stare as long as sheep and cows.

No time to see when woods we pass,

Where squirrels hide their nuts in grass.

No time to see in broad day light,

Streams full of stars like skies at night.

Exercise 10. Group work. In this task teacher should divide the class into 2 group and ask to write their meaning about "The stylistic essence and the functions of periphrasis in the texts" and to speak their note turn by turn. Make a debate.

➢   State the linguistic nature of the following periphrasis. Find out the convergence of stylistic devices. Speak about the stylistic functions of these periphrases.

➢   Reading is one of the main skills that a pupil must acquire in the process of mastering a foreign language in school. Reading one of the fiction books also helps pupils to find out periphrasis and its types.

Periphrasis and its types is one of the most important themes which both pupils at schools and students at Universities must learn.

LESSON PLAN

Target group: 4th year students

Level: Upper-intermediate

Organization: Class

Time: 80 min.

Procedures:

Topic: The stylistic functions of periphrasis

Objectives: Students will be able to write a periphrasis and distinguish periphrasis from other literary terms. After practice, students can use periphrasis effectively in their writing.

Time: 10 min

Warm up: Ask students what it means to periphrases. Write down responses on chart paper. Then, ask them to raise their hand when they hear a sentence that utilizes periphrases.

"Gargantuan soldier names Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck."

"His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin."

"His huge leather chairs were kind to the femurs."

"<u>Ey, qalam tebratuvchi aziz qadrdonim</u>, Buhoroi sharifda mundog' befarhezlar hukumatdorlikka minib sizningdek ahli ilmlarga ozor bergan bo'lsalar, ularning ham jazolarini beruvchi Qahhor zuljalol egasi bordir".

"Shunda alomat hodisa yuz berdi, shu bilan <u>muhtaram ustod</u> menga go'yo muborak ko'z oynaklarini berdilar "mana buni taqib, o'z halqingni o'tmishiga nazar sol", dedilar."

"Kuz oyini ho'p hush ko'rmayman do'stim, pahta terimi boshlanadi. <u>Po'lat qushlar</u> havoni buzadi."

While-activities: (60 minutes)

Activity 1. Now, after you have been acquainted with the semantics, structures and functions of major syntactical stylistic devices, you may

proceed, in the summarizing form, to cases of their convergence, paying attention to each SD contributing to the general effect and of course specifying those which bear the main responsibility for the creation of additional information and the intensification of the basic one:

1. In November a cold unseen stranger whom the doctors called Pneumonia, stalked about the colony touching one here and one there with icy fingers. Mr. Pneumonia was not what you would call a chivalric old gentleman.

2. He came to us, you see, about three months ago. A skilled and experienced waiter. Has given complete satisfaction. He has been in England about five years.

3. If it had not been for these things, I might have lived out my life, talking at street corners to scorning men. I might have died, unmarked, unknown, a failure. Now we are not a failure. This is our career and our triumph. Never in our full life can we hope to do such work for tolerance, for justice, for man's understanding of man, as now we do by an accident. Our words - our lives - our pains - nothing! The taking of our lives -lives of a good shoe-maker and a poor fish-peddler - all! That last mo'ment belongs to us - that agony is our triumph!

4. The main thought uppermost in Fife's mind was that everything in the war was so organized, and handled with such matter-of-fact dispatch. Like a business. Like a regular business. And yet at the bottom of it was blood: blood, mutilation, death. It seemed weird, wacky to Fife.

5. Constance had said: "If ever I'm a widow, I won't wear them, positively," in the tone of youth; and Mrs. Baines had replied: "I hope you won't, my dear." That was over twenty years ago, but Constance perfectly remembered. And now, she was a widow! How strange and how impressive was life! And she had kept her word; not without hesitations; for though times were changed, Bursley was still Bursley; but she had kept it.

Activity 2. Analyze the given periphrases from the viewpoint of their semantic type, structure, function and originality:

"But Pickwick, gentlemen, Pickwick, this ruthless destroyer of . this domestic oasis in the desert of Goswell street!".

He would make some money and then he would come back and marry his dream from Blackwood.

The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes.

The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days.

I took my obedient feet away from him.

I got away on my hot adolescent feet as quickly as I could.

I am thinking an unmentionable thing about your mother.

Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word.

During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of approaching age.

A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way.

When I saw him again, there were silver dollars weighting down his eyes.

She was still fat after childbirth; the destroyer of her figure sat at the head of the table.

Activity 3. State the linguistic nature of the following periphrasis. Find out the convergence of SDs. Speak about the SF of these periphrases:

When they reached Chicago Mrs. Gerald went her way, and Jennie and Lester took up the customary thread of their existence.

Mr. Mor's half is still to come.

I've got a pile of money in the bank, and there's nothing to spend it on this God-forsaken backwater.

Bygones are   bygones. I'm perfectly willing to talk with you from time to time. That's all you want. This other thing is simply a sop with which to plaster an old wound.

Ah, but in spite of la mer maudite (the accursed sea), the heat abominable, and the annoyances of the sand, the little grey cells still functioned!

I disdained to argue, and entranced my curiosity behind a rampart of pretended indifference.

Nari tur — beri tur qilib, besh-olti kishi otga bosiriq bo'lganni o'rtadan olib chiqdilar.

Saroy nazmlarida tolgan Amu ham bu on bog'larga ketdi o'ynab childirmasida.

Chol hozir boshi berk ko'cha ichida ...

Ey, boshi bosh donalar, ey qovoq kiygan dindoshlar... .

Uyalma, Abjal, bu vaqtda tiriklik toshdan qattiq, bola-chaqaning tashvishi kishini qaysi ko'ylarga solmaydi.

... bularni ham so'zlab o'ltirishga hojat yo'q, haqiqat maydonda.

Gagarin yer yuzidan oyoq uzib ketganda,

Afsonaviy bo'sh fazoning mehvariga yetganda,

O'zing eding yo'llarida mash'al bo'lib yongan nur,

O'zing eding mardlariga aytib turgan tashakkur!

Mana, o'g'lim labi ustiga qaldirg'ochning mayin qanoti.

Quyoshning tagida terlagan

Tanlarni ko'ylaklar o'padi.

Bulut chodirini yirtib mo'ralab, chiqsa quyosh, ko'kka bo'laman maftun.

Sen uhlaysan, yanvar ayozi,

Ishga soldi mohir qo'lini,

Seni qutlab, keng derazangga

Chizib ketdi nafis gulini.

Post activity. Hometask. Lesson Extension (10 minutes)

After mastering periphrasis, students can move on to <u>writing a story which the help of periphrasis.</u>

METHODOLOGICAL RECOMMENDATION

Teaching a foreign language is hard work. But hard work will nearly always bring success when a teacher does his best to make his pupils do the work. P. Gurrey is right when he says that few people realize what unceasing expenditure of thought and energy is essential for teaching this subject. Indeed, a foreign language so much mental and physical activity because of the complexity of language learning. On the one hand, the teacher must provide his pupils with the knowledge of different aspects of the language (phonetics, grammar, and vocabulary); on the other hand, he should equip them with habits and skills in listening comprehension, speaking, reading, and writing. Hence, the teacher of foreign language needs:

1. a good command of the language he teaches, and a sufficient knowledge of its phonic, graphic, grammar system and vocabulary;

2. a knowledge of pedagogics and psychology; the nature of the learner and the nature of teaching and learning processes;

3. a knowledge of teaching methods and techniques, the best and most effective ones to use; an understanding of the purpose and aim of each method and device he uses;

4. confidence and skill in his handling of teaching techniques.

This will allow the teacher to find the right approach to each particular situation and, therefore, to be really proficient.

Effective learning of a foreign language depends to a great extent on the pupils' memory. That is why a teacher must know how he can help his pupils to successfully memorize and retain in memory the language material they learn.

Aims are the first and most important consideration in any teaching.

Hence the teacher should know exactly what his pupils are expected to achieve in learning his subject, what changes he can bring about in his pupils at the end of the course, at the end of the year, term, month, week, and each particular lesson, he should know the aims and objectives of foreign language teaching in schools. [18, 24]

The terms "aims" and "objectives" are clearly distinguished in this work in accordance with the suggestion given by R.Roberts. Here is what he writes: "The term 'aims' be reserved for long-term goals such as provide the justification or reason for teaching second language. [18, 26]

Nowadays advancing the education system, improving the quality of education and teaching the youth of our country foreign languages are the main issues in our country and it is being achieved progress in this branch noticeable. It's being paid a particular attention to teaching of foreign languages in our country at Uzbek schools. Instead, it demands of teachers of the English language great experience and knowledge.

Teaching a foreign language means first and foremost the formation and development of pupils' habits and skills in listening, speaking, reading and writing. We can not expect to develop such habits and skills of our pupils effectively if we do not know and take into account the psychology of habits and skills, the ways of forming them, the influence of formerly acquired habits on the formation of new ones, and many other necessary factors that psychology can supply us with.

Thus, if a teacher wants his pupils to speak English he must use all the opportunities he has to make them hear and speak it. [19, 56]

Teaching at schools and in higher education much depends on teachers. Stylistics is not studied at schools, but it is explained in Uzbek language. Our theme, periphrasis and its types are taught at schools in Uzbek and explained by teachers in Uzbek and give some more examples.

Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word. Teaching periphrasis as a stylistic device is one of the most difficult themes and writers use periphrasis in order to use of a longer sentence or phrase instead of a possible shorter one.

Periphrasis like all stylistic devices can be traditional or *trite* and *genuine* or *individual*. Traditional periphrasis as a result of frequent repetition may become established in the language.

This theme can be studied in different ways: by asking some questions, by testing, by reading books, stories, and novels and by reading fiction books.

By asking questions:

1. Speak about semantic types of periphrasis.

2. In what cases can a logical or a figurative periphrasis also be qualified as euphemistic?

3. What are the main stylistic functions of periphrases?

4. Which type of periphrasis, in your opinion, is most favoured in contemporary prose and why?

5. Give the definition of periphrasis.

6. What is the difference between a traditional and figurative periphrasis?

7. Bring the examples of periphrasis based on the use of metaphor or metonymy.

8. What is the difference between periphrasis and metaphor, metonymy or euphemisms?

9. Speak about the stylistic functions of periphrasis.

10. What is circumlocution?

CONCLUSION

In the conclusion section I'd like to write brief information about periphrasis and its types in English and in Uzbek languages with examples.

In our qualification work we attempted to investigate about the stylistic essence and the functions of periphrasis, the connection of periphrasis with other stylistic devices, especially we investigated about the origin of periphrasis. We chose "Stylistic functions of periphrasis and its types" as the theme of our qualification work because we were interested in this theme. We used different types of references to investigate the types of periphrasis, its stylistic functions and the origin of periphrasis in English and Uzbek languages. In other words, we mentioned that we observed types of periphrasis, the reason of using periphrasis by authors and poets.

Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word.

So, the main stylistic function of all these types is to convey the author's subjective perception, thus illuminating the described entity with the new, added light and understanding.

Periphrasis has different stylistic functions: The function of creating elevated, high – flown speech; the function of additional characteristics of an object and phenomena; the function of creating humorous or satiric effect.

Every periphrasis indicates a new feature of a phenomenon which occurred to the writer. For this reason periphrasis is used to convey a purely individual perception of a given phenomenon.

Traditional, language or dictionary periphrasis and the words they stand for are synonyms by nature, the periphrasis being expressed by a word-combination. Periphrasis is a stylistic device is a new, genuine nomination of an object, a process which realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represents the object. A round-about way of speaking about common things sometimes has an unnecessarily bombastic, pompous air and consequently is

devoid of any aesthetic value. That is why periphrasis has gained the reputation of leading to redundancy of expression. Here is an example of the excessive use of periphrasis by such an outstanding classic English writer as Dickens, Shakespeare, Jack London and others.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: "the gentle, soft or weak sex" means women; "my better half" means my spouse, "minions of Law" means police and others.

So, periphrases are divided into two big groups. They are logical and figurative. In the first group of periphrasis the logical notion prevails while in the second group – the figurative notion is leading and periphrasis is based on some image. The logical periphrasis constitutes the essence of traditional dictionary periphrasis.

Genuine political periphrasis sometimes depicts the effects without mentioning the cause, gives particulars when having in view the general, points out one trait which will represent the whole. Stylistic periphrasis, it must be repeated, like almost all lexical stylistic means, must efficiently and intentionally introduce a dichotomy, in this case the dichotomy of two designations for one object or idea. If it fails to do so, there is no stylistic device, only a hackneyed phrase.

The essence of the device is that it is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device but merely a synonymous expression. Such easily decipherable periphrases are also called traditional, dictionary or language periphrasis. The others are speech periphrasis. Here are some examples of well-known dictionary periphrasis, they are periphrastic synonyms. For example: *the cap and gown* it means *student body*; *a gentleman of the long robe* means *a lawyer*, *samo ochini* is used instead of *Gagarin*, *dala malikasi* means *makkajo'hori* and others.

There is little difference between metaphor or metonymy, on the one hand, and figurative periphrasis, on the other. It is the structural aspect of the periphrasis, which always presupposes a word-combination that is the reason for the division.

At the same time periphrasis, like simile, has a certain cognitive function inasmuch as it deepens our knowledge of the phenomenon described. Euphemism is a periphrasis, which is used to rename an unpleasant word or expression.

Euphemism is a periphrasis, which is used to rename an unpleasant word or expression. For example, the word death: the journey's end; to die; to cross the bar; to join the majority, to hop off the twig, "aqli qisqa" instead of "axmoq" qulog`I og`ir instead of kap, qo`li egri instead of o`g`ri; olamdan o`tmoq, qurbon bo`moq, jon bermoq instead of o`lmoq. Usually euphemisms are defined as words or phrases which produce some mild effect. Instead of saying "to lie" people usually use such expressions as: to tell stories, to possess a vivid imagination.

Periphrasis has a long history. It was widely used in the Bible and in Homer's Iliad. As a poetic device it was very popular in Latin poetry. Due to this influence it became an important feature of epic and descriptive poetry throughout the middle Ages and into the Renaissance. It is due to this practice of re-naming things that periphrasis became one of the most favored devices in the 17th and 18th centuries giving birth even to a special trend in literature in France and other countries called periphrastic. There exists in English a whole battery of phrases which are still used as periphrastic synonyms for ordinary denominations of things and phenomena.

The present material can be used at the lessons of stylistics, practical course of English language, lexicology, and speech practice in both: universities and English classes at schools. This paper can help to create the teaching aids, textbooks, and others. Teachers and students might use the results of the present work for the further investigations.

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