



# SCIENCE TIME

## COMPARISON AS ONE OF THE STYLISTIC TROPE

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**Abstract.** The given article deals with the stylistic trope comparison and methods of its formation. The aim of an article in the field of stylistics is to study the linguistic features of the stylistic method comparison in languages of different systems, in particular, in English and Karakalpak languages. The relevance of the research topic is due to the fact that there are still not enough works devoted to the study of stylistic trope and, in particular, such as comparison in languages of different systems, and this issue attracts the attention of linguists and is of great interest.

**Key words:** comparison, trope, English, Karakalpak, literary works, stylistic device, comparative method.

**Аннотация.** Мазкур мақолада стилистик троп ўхшатиш ва унинг шаклланиш усуллари ҳақида гап боради. Мақоланинг мақсади турли тизимли тилларда, хусусан, инглиз ва қорақалпоқ тилларида стилистик троп ўхшатишнинг лингвистик хусусиятларини ўрганишдир. Тадқиқот мавзусининг долзарблиги стилистик воситаларни ўрганишга, хусусан, турли тизимли тилларда стилистик восита ўхшатишга бағишланган ишларнинг ҳали етарли эмаслиги билан боғлиқ ва бу масала тилшуносларнинг эътиборини тортмоқда ва катта қизиқиш уйғотади.

**Калит сўзлар:** қиёслаш, троп, инглиз тили, қорақалпоқ тили, адабий асарлар, стилистик восита, қиёсий усул.

**Аннотация.** В данной статье речь идет о стилистическом приеме сравнение и способах его формирования. Целью статьи является изучение лингвистических особенностей стилистического приема сравнение в языках разных систем, в частности, в английском и каракалпакском языках. Актуальность темы исследования обусловлена тем, что до сих пор недостаточно работ, посвященных изучению стилистических приемов и, в частности, как стилистический прием сравнение в языках разных систем, и этот вопрос привлекает внимание лингвистов. и представляет большой интерес.

**Ключевые слова:** сравнение, троп, английский язык, каракалпакский язык, литературные произведения, стилистический прием, сравнительный метод.

### INTRODUCTION.

Every year questions of stylistics attract the attention of an ever wider range of linguists and literary critics. Stylistics exists as an independent discipline, it develops, it becomes more and more differentiated. At the same time, in stylistics, as well as in any other science, integration is taking place, i.e. the strengthening of the mutual influence of different branches of knowledge and the emergence of new



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synthetic sections that combine and generalize the data of disciplines that were previously considered distant.

Language is one of the amazing tools in the hands of mankind. However, you need to use it skillfully, having studied all its features and secrets. The more we realize the richness and grandeur of our native language, as well as the foreign language being studied, the more demanding we become of our speech, the more acutely we feel the need to improve our style, to fight for the purity of the language. Even if we are fluent in our native literary language, it is always useful to think about how to make our speech richer, more expressive. This is taught by stylistics - one of the important branches of applied linguistics, the science of the skillful use and choice of language means.

The stylistic device comparison is one of the most common tropes that has existed since the time of Homer, and therefore it is no coincidence that much attention was paid to it in rhetoric. By tropes we mean "words used in a figurative sense to create an image" [3; 222]. The word "trope" comes from the Greek tropos, which means turn. Acting as tropes, ordinary words can acquire great expressive power.

Comparison is a linguistic phenomenon in which the meaning of one word or group of words is clarified by the meaning of other words by comparing the corresponding concepts on the basis of a feature common to them [1; 64].

## **MATERIALS AND METHODS.**

Comparison is comparing of one object with another, which gives the description a special clarity and descriptiveness. The stylistic function of comparison is manifested in the literary expressiveness that it creates in the text. I.R. Galperin gives the following definition of comparison: "The intensification of some one feature of the concept in question is realized in a device called simile" [2; 167].





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M.D.Kuznets and Yu.M.Skrebnev write: “Simile is an imaginative comparison. This is an explicit statement of partial identity (affinity, likeness, similarity) of two objects” [4;145].

Objects and phenomena belonging to the most diverse semantic classes can be compared, which contributes to the figurativeness and informativeness of the comparison. The comparison is often based on such features as color, shape, smell, volume, and others.

The methods of context-situational analysis and a comparative method were used in the work. The method of contextual-situational analysis was used in the study of the stylistic functions of comparison. Practical material with examples of comparison was collected from various sources, the main of which are literary works by famous English and Karakalpak writers, i.e. comparison is considered in the context of a literary text. The comparative method used in the work makes it possible to identify both common similar features of unrelated (English and Karakalpak) languages, as well as distinctive specific features inherent only to this language.

## RESULTS AND DISCUSSIONS.

There are two terms in English: simile and comparison. The term simile expresses the concept of comparison as a stylistic means, and the second term comparison has a broader meaning and is applied both to a figure of speech and to non-figurative (object-logical) comparisons. Comparison should be distinguished as a stylistic device containing figurativeness from a simple logical comparison, when two objects or phenomena belonging to the same group of objects are compared. This can be seen in the following sentences:

1. *She sings like a professional soloist.*  
*She sings like a nightingale.*
2. *He talks French like a born Frenchman.*  
*He talks French like a machine-gun.*
3. *The changes in agriculture are as slow as they were last year.*



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*Our agricultural reform is as slow as a snail.*

In the stylistic device of comparison, one can see the contrast when comparing two objects and phenomena. In the examples given, we see the use of comparison as a stylistic device in all second sentences. Two objects or phenomena belonging to different groups of objects are compared.

In the examples given, the singing of a woman is compared to the singing of a bird, a French speaker with a machine gun, and the slow pace of agricultural reforms is compared to the movement of a snail. In the first sentences, a simple comparison is used, which has a different character: the singer is compared with a professional soloist; a person who speaks fluent French with a native Frenchman, changes in agriculture with the pace of change in the past year. The greater the difference between the compared objects, the brighter the stylistic comparison.

In literary works comparison helps to better reveal the images of characters. Linguist Jean Mouton believes that nothing more than a comparison reveals the spiritual and intellectual life of the author, and allows you to penetrate the secrets of the subconscious. Any image is based on the use of similarities between objects far from each other.

In comparison, three main components can be distinguished: 1) the compared object or phenomenon (subject); 2) the object with which the object or phenomenon is compared (object); 3) the basis of comparison, that feature or quality that is common to two completely different objects or phenomena (basis).

For example: 1. *She was as cunning as a fox.*

In the given example, the subject of comparison in English is a person (woman - she), the image of comparison is a fox (fox) and a sign of similarity is cunning (cunning).

The most common way of forming a comparison is the form of the comparative degree of an adjective or adverb in all languages. In English, with the help of suffixes: *-er, -or*, the word *- more*; in Karakalpak language with the help of endings *- day, -dey, -aq, -ek*.





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For example: in English:

1. *The higher is the fence, the better are the neighbours.*
2. *Today more and more people are learning English.*

In Karakalpak:

1. *Uyızday jas bolıwına qaramastan sonshama mehribanlıǵın qayterseñ.*

(K.Mambetov)

2. *Kempir bolsa hám qıltıńlap qızday*

*Ñe bir sózleri bar ap-ashshı duzday (Ajiniyaz)*

Another way is the lexical way using the words: *to seem, to look like, to be like, to resemble, to remind one of, to have a look of* and others in English, and words: *siyaqlı, megzes, uqsas, kibi* in Karakalpak language. For example: in English:

1. *It was that moment of the year when the countryside seems to faint from its own loveliness, from the intoxication of its scents and sounds. (J. Galsworthy).*
2. *Time seemed to him to be crawling with teat of lead, while he by monstrous winds was being swept towards the jagged edges of some black cleft of precipice. (J.London).*
3. *The presence of the third person in the room seemed to give him extraordinary courage. (O.Wilde).*
4. *She reminded of an old dog lying in the sun and gently beating his tail on the ground as he looked at a pair of puppies gambling about him. (W.S.Maugham).*

In Karakalpak:

1. *Ol Salawatdin iyshannıń kızı talshıbıqtay jıńishke, appaq júzli, qırǵıy qabaq kóz, ashushaq malikanıń aldında maymıl siyaqlı háreket jasaydı. (A.Tajimuratov).*

2. *Jigirmada márttey bolıp*

*Júk kótergen narday bolıp,*

*Arıslan kibi erdey bolıp,*

*Kúshime tolǵan kúnlerim (Berdaq «Ómirim»)*



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3. *Adam balasınıń ómiri júdá qızıq ǵoy. Ol álle qanday bir keńislikte bijnap júrgen sansız qumırsqalarǵa uqsaydı. ( K.Mámбетov )*

Comparison can be formed with the help of conjunctions and allied words: *like, as, such as, as if, as ... as, as though, than* in English. In the Karakalpak language, this method is less common. For example:

1. *Beyond the garden lay the road where the heat semidetached houses faced each other like mirror images. ( I.Murdoch)*

2. *She is as happy as a lark out there. (I.Updike).*

3. *Mr.Dombey took it ( the hand) as if it were a fish. (Ch.Dickens).*

4. *Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. (Th.Wilder).*

5. *The dim roar of London was like the bourdon note of a distant organ.*

Comparison can also be in the form of an interrogative sentence. An example of a comparison in an interrogative sentence in English is the following sentence:

*What do we mean when we say that a person is like a hungry cat, like a fox, like a bull in a china shop, like a giraffe?*

Comparison can be expressed in negative sentences in which one object is opposed to another, for example: *His eyes were no warmer than an iceberg. (E.Mc.Bain)*

Comparisons often perform an explanatory function in speech, which greatly expands the scope of their application. This stylistic technique is used in various functional styles, not only word artists, but also scientists turn to it.

Comparison is often used in combination with other stylistic devices such as metaphor, metonymy, epithet, hyperbole, irony and others. For example, in the following sentences we see a hyperbolic comparison:

1. *She was hotter than a welder's torch and much, much more interesting. (E. Mc.Bain).*

2. *He held out a hand that could have been mistaken for a bunch of bananas in a poor light. (Gardner).*





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3. *She heaved away from the table like a pregnant elephant.* (O'Brian)

An example of a comparison combined with irony is the following sentence:

*Brandon liked me as much as Hiroshima liked the atomic bomb.* (E.Mc.Bain).

The following passage from O'Henry's story uses two hidden comparisons expressed with the of-phrase construct and one regular comparison formed with the conjunction like: *Old Zizzbaum had the eye of an osprey, the memory of an elephant, and a mind that unfolded from him in three movements like the puzzle of a carpenter's rule. He rolled to the front like a brunette polar bear, and shook Platt's hand.*

The combination of comparison with other stylistic devices creates an even greater stylistic effect and makes the images brighter and more expressive. The accumulation of several stylistic devices in one place at the same time creates such a phenomenon as convergence. Consider the convergence of stylistic devices with specific examples:

1. *Her long beautiful neck seemed to her like an ungainly stalk upon which was perched a sad-eyed ridiculous head of a whore past her prime.* (E.L.Doctorow).

2. *It was a study of the artists's most frequent model, a girl with hair like a helmet and the posture of someone who might run at any moment. She wore a battered high-laced shoes and sagging socks of poor children.* (E.L.Doctorow).

3. *The ice floes came together with great cracks, like the sound of cannon, and rumbled under foot like the voice of the ocean itself.* (E.L.Doctorow).

In the given examples from the work of E.L.Doctorow "Ragtime" we see the use of comparison in combination with other stylistic devices: in the 1st - with the epithets her long beautiful neck, a sad-eyed ridiculous head; in the 2nd - with epithets: most frequent model, a battered high-laced shoes, sagging socks: alliteration of the sound [s] in the words sagging socks; in the 3rd example - with the epithet great cracks, the sound of cannon, the metaphor rumbled under foot.



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## CONCLUSION.

A comparative study of the stylistic device of comparison in different languages belonging to different groups (English - to the Germanic group, Russian - to the Slavic group and Karakalpak - to the Turkic languages) shows common similarities and features in different languages, in different peoples and cultures, despite the fact that they have a different language system, different traditions and culture. On the other hand, a comparative study of stylistic devices makes it possible to see the distinctive, specific features and characteristics that are unique to a given language, people or culture.

Thus, we see that comparison occurs in literary texts not in isolation from other stylistic devices, but in combination with them, sometimes closely intertwined, forming a convergence of stylistic devices.

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