

## SYNONIMICAL DEGREENYMY AS A STYLISTIC PHENOMENON IN ENGLISH AND UZBEK LITERATURE DISCOURSE

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**Annotation:** This article represents that degreenymy as a stylistic phenomenon in comparison with other expressive facts of language and speech, despite the fact that gradation is presented in the vast majority of textbooks and dictionaries on stylistics, speech culture, and rhetoric. A comprehensive description of gradation as an expressive phenomenon of the modern English and Uzbek literary discourse.

**Key words:** Synonym, literary texts, semantic, degreenymy, discourse

The study of a literary text is one of the priority areas of modern linguistics, aimed at identifying the implementation of various linguistic means in the text. The intentions of the author, the peculiarities of his artistic method and idiosyncrasy dictate to him the need to choose one or another means of language, and the task of the researcher is to interpret the use of linguistic elements by the author, to identify the structural and semantic specificity of language structures, and also to determine those features that necessitated their use by the master. the words.

Degreenymy stands out among the stylistic resources of the English language. Degreenymy is understood as a stylistic figure, consisting in the arrangement of a number of words in ascending order (climax) or decreasing (anticlimax) of their semantic and emotional meaning [1]. Its main function is the function of expressiveness, that is, using degreenymy in speech, the speaker initially aims to make the statement more vivid, expressive, meaningful, effective. Gradation serves as one of the means of syntactic stylistics, since it is aimed at “the semantic, stylistic use of units of the syntactic level of the language”, most often - homogeneous members. Degreenymy is carried out using various linguistic means: its linguistic essence is closely related to synonymy, because degreenymy is “rows of homogeneous members of a sentence or series of any homogeneous constructions that allow you to gradually strengthen or weaken the idea of the text, mood, etc.” Synonyms are an effective and striking means of creating gradation in the language of fiction, because gradation is based on the gradual semantics inherent in synonymy, which are a linguistic universal, gradational relations between the components of synonymic series.

The purpose of the article is to analyze the synonymic series of adjectives as a linguistic means of creating degreenymy in the language of works of modern English and Uzbek fiction. To explain the lexical meanings of adjectives, the explanatory and derivational dictionaries were used, to determine whether the qualitative names of adjectives belong to the usual synonymous series of the modern English language, the dictionary of synonyms.

The important role of synonyms as a means of degreenymy is noted by many modern researchers (P. P. Bereznitskaya, M. V. Bondarenko, S. M. Kolesnikova, T.). It has been established that “Degreenymy is one of the main factors in the emergence and coexistence” of synonyms. M. V. Bondarenko contrasts the synonymic and gradual series: for the first series, only single indicative senses are an obligatory component of the content, and for the second, in addition to the indicative ones, they are also quantitative, “responsible for the amount of a gradual attribute for each of the members of the series and, accordingly, for the order arrangement of lexical units relative to each other” [2].

It is noted that synonymic means refer to implicit ways of expressing degreenymy, “in which the degree of magnitude of a feature is revealed”. In modern English studies, they talk about the existence in the modern English language of a functional-semantic field of gradation and gradation, one of the components of which are synonyms. However, this problem cannot be fully considered. For example, when analyzing degreenymy relations between homogeneous definitions in a modern literary text, I. B. Gruznova does not touch upon the issue of using synonymous adjectives as homogeneous definitions at all, does not analyze the semantic

relations of members of gradation series [3]. At present, the establishment of structural and semantic features of the use of synonymous adjectives in degreenymy constructions is necessary and relevant.

Adjectives serve as an effective means of characterizing characters, objects and phenomena, therefore their gradational use in the text is usually associated with the author's intention to accurately and vividly describe a particular character. There are four components in this gradation series, three of which can be called synonyms, united by the semantics of large size and having a grand shade. These lexemes are immense (huge in size, length; boundless), majestic (having an impressive appearance: tall, proud posture, etc. (of a person), as well as inconsistent the definition of “two heads above all” are considered as contextual synonyms, because their semantics define a grand shade. The first member of the synonymic series - severe differs in meaning from the other components, has the meaning “very strict, serious” [6] and is united with them by the grand shade “very”. The Degreenymy meaning inherent in the semantics of each of the components used in this series contributes to the creation of gradation as a stylistic device. The result is a vivid and powerful description of the hero, who appears before us as a giant who surpasses everyone around him in size, and possibly others qualities, a hint of which is laid down by the positive connotation of the lexemes used in the series. The gradational use of synonymous adjectives in the speech of the character of a work of art becomes a means of humorous characterization of this character.

In this case, the expressive power of gradation is played up: instead of expression, its result is boringness, which makes the reader smile. Emphasizing the redundancy of the epithets chosen by the character is the break in the enumeration by a replica of another character. Among the eight components of the gradation series used, members of two synonymic series can be distinguished. First, the lexemes banal are synonymous – “devoid of originality, originality; ordinary”, non-original — devoid of originality, stereotypical — “invariably repetitive, has become ordinary, generally accepted; template, stencil. These words are linguistic synonyms, placed in the dictionary of synonyms in a synonymic row with the dominant banal . Secondly, the lexemes worthless - 'worthless; useless’, untalented — 'having no talent; untalented' [Ibid.], stupid — 'dumb, slow-witted' [Ibid.], stupid — 'one who is mentally limited, slow-witted, slow-witted, stupid’. Only the words stupid (dominant) and stupid are recorded in dictionaries as synonyms, the rest are contextual synonyms, do not reveal complete similarity in semantics, however, all four words are united by the meaning of the absence of positive qualities - usefulness, talent, sense. In addition, an adjective is used in the degreenymy series, which differs in meaning from the two series above - cowardly – “easily succumbing to a feeling of fear; [7]. The highlighted adjectives are combined into a long characteristic of the object, which is conceived by the character as a degreenymy (should write the interlocutor with a list of negative evaluative epithets), but it is implemented as a humorous device, as a comic characterization of the hero who pronounces the line - Death. The question arises about the optimal number of components of the gradation series: on the one hand, there is a minimum quantitative limitation fixed in the dictionaries of linguistic terms: “The number of gradation components is at least three” ; on the other hand, there is no maximum limit.

The three-component construction of gradation, as a rule, is very productive: in this case, the first component of the gradation series looks like a neutral, the least bright one, which has the most general value; the latter - as the most intense emotionally and semantically, concentrating the grand shade in its maximum form; and the second occupies a middle position, linking both final components of the series. The components of this gradation series have the following semantics: indifferent - 'not showing participation, interest in someone, something; indifferent, devastated — 'feeling spiritual devastation, incapable of an active life , hands down — participial form from the phraseologism to lower (lower) hands — 'to lose (lose) the ability or desire to act, to do something. As you can see, the meaning of the first name of the adjective is more general, then the semantics is concretized, the reason for the hero’s indifference becomes clear - spiritual devastation, and the third component, phraseological unit, demonstrates the result - the loss of the ability and desire to act. Synonyms are contextual.[8]

Most authors, feeling the potential power of a three-part gradation series with synonymous adjectives, the possibilities inherent in it to create an accurate and vivid characterization of something, strive for just such a structural construction of gradation. This gradation series clearly shows an increase in the intensity of the value, an increase in the grand hue in each subsequent gradation component. By the way, gradation of the growing type (climax) is used almost exclusively in modern literary text, anticlimax as a kind of gradation is

extremely rare. The semantics of the first component is less intense, more general: worn – “was in a sock”; not new, used (about clothes, shoes) [8]; the second component has a more intense meaning, its grand hue intensifies: old - 'used, used for a long time; shabby, used'; the third component is maximally expressive: beggarly — “peculiar to the beggar, characteristic of him”, the meaning is figurative.

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