

COUPLING AS A STYLISTIC DEVICE IN UZBEK AND IN ENGLISH POEM

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ABSTRACT

In the article, it has been studied and compared the coupling features as SD in Uzbek and English poem in examples of Shakespeare and Rauf Parfi's poems. All stylistic devices analyzed one by one and made a list of summary with their internal and external meaning. Parallel construction is found and structural similarities compared.

Keywords: SD-stylistic device, anaphoric repetition, expressiveness, parallel construction, structural similarities.

According to Arnolds interpreting of Shakespeare's Sonnet LXVI, we may see what a great role plays **anaphoric repetition** and union in the composition of the sonnet and the establishment of his main ideas by following its structure. In the words of Othello: *I kissed thee ere I killed thee* – coupling carried symmetrical arrangement of parallel structures with the identity of the words in the positions of the subject and direct object, the identity of the grammatical form, phonetic similarity, image similarity and create **antithesis antonymous verbs** [1] . To illustrate the coupling S. Levine quotes a passage from the Epistle of Alexander Pope, James Kregsu, which praises the virtues Kregsa:

*A Soul as full of Worth as void of Pride,
Which nothing seeks to show, or needs to hide,
Which nor to guilt nor fear its Caution owes,
And boasts a Warmth that from no passion flows.*

Our analysis with the help of I.V.Arnold's consideration will be a little more detailed, but the basic points in the analysis of S. Levin are also followed. Passage contains a series of coupling

which traditionally we would call **the antithesis** and **parallel structures** or, more precisely, which in this case takes the form of **antithesis in parallel**, that is syntactically similar designs. The antithesis in the style called sharp contrast concepts and images to create contrast .

As I.V. Arnold analyzed, the first line shows the same coupling constructed turns *full of Worth, void of Pride*. According to position they are equivalents and defined by the same word *Soul*. Semantic and phonetic equivalent is that *full and void* - **monosyllabic antonyms**, but *Worth and Pride*, are not usual antonymous, they turn out and find themselves as **situational antonyms** in this context. *Pride* here has a negative connotation and evaluation corresponds to the Russian "ego", the lack of self-esteem - modesty is highly valued and is equal to the dignity *Worth*. The second line of two predicates *seeks to show and needs to hide* uniform in structure and connected by a common subject, and which is overall complement to *nothing*, and therefore they are equivalents according to position. In these equivalent positions *show and hide* - **monosyllabic antonyms**, *a seeks and needs* - **situational synonyms**, phonetically related monosyllabic and assonance. The third line repeats the same pronoun substitution as the second (*which ... which* instead of *Soul*). *Caution and Warmth* - **situational antonyms**, equivalence of their positions S. Levin argues transformation *which its Caution owes* ----- * *which owes its Caution*, which then allows **parallel construction**: *boasts a Warmth*. Verbs: *owes and boasts* linked by assonance; *nor to guilt nor fear*, and *from no passion flows* similar in place of **syntactic** and **semantic equivalent**, indicating the origin of *Caution and Warmth*. **The expressiveness** of the portrait is enhanced by a denial: *nothing, nor - nor, no* [1].

Structural similarities, both in prose and in verse, are reflected in the similarity of morphological structures and syntactic parallelism, and semantic - in the use of **synonyms, antonyms**, words related genus-species relationships (**hyponyms**), and words belonging to the same semantic field. The Coupling promotes memorization.

Numerous examples of coupling occur in the composition of proverbs (*Hedges have eyes and walls have ears; Like father, like son*), popular expressions, etc.

Old custom toss a coin is reflected in a joke that characterizes bouncer: *Heads - I win, tails - you lose*. Both parts of the expression construct syntactically identical, **antonymous** standing in equivalent positions vocabulary (*heads-tails, win - lose*) creates the illusion of some alternatives, which in fact is not real: referential meaning of both parts is identical to saying puts a condition so that it is always in win. In a poetic text, the phonetic

similarity of coupling may be realized by the type of **rhyme, meter, alliteration, assonance**, etc. But the most characteristic form of coupling is certainly in the definition of rhyme in rhyme, this is given by V.M. Jirmunsky, rhyming nature as a kind of coupling is disclosed absolutely clear: "Rhyme - we call a sound repetition at the end of the corresponding rhythm groups (verse hemistich, period), which plays a linking role in strophic song poem" [2,4]

This definition, at the same time complete and rigorous , which covers the diversity phenomenon. Repetition does not imply absolute identity, but it may be about harmony, that's sound similarity; positional equivalence is also noted as an indication of the composite function as extremely important, since it corresponds to the above properties of adhesion to report throughout integrity. Composite role rhyme is also the fact that it makes the line and stanza to complete the verse one.

Referring to Uzbek poets work, we may see that Rauf Parfi in the poem "Tong otmoqda" cites such great couple of words not only to describe the nature [3], but also alive it with essence of beauty and charm whereas these type of features are the main characteristics of human being. As he used it with high touching sense so the readers can perceive the whole emotion of sun-rise and sun-set situation as they are in the very place by themselves.

Through the lines you also may see it[6] :

*Tong otmoqda, Tong o'qlar otar,
Tong otmoqda, Quyosh- zambarak.
Yaralangan Yer shari yotar,
Boshlarida yashil- chambarak.*

Mainly, the poet used **personification** to cover all that charming moment of the nature by transferring humans feature to the nature. As we see, in the first and second lines the coupling word is "Tong" used twice in order to claim reader's attention to sunrise moment. [5] Furthermore, the next lines kept the same descriptive feature to continue sunrise effect by using the words "Yaralangan yer yotar, Boshlarida yashil chambarak". The **rhyme** of this poem is in type of a-b-a-b or **rhymed words** are: otar-yotar; zambarak- chambarak. But the word game or **pun** is also main feature of these lines and only sensitive reader may consider the implicit meaning of this poem. It shows that is high time to resist or uprising against enemies, social problems and illegal governmental events which may reveal as implicit meaning of the text.

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