

PECULIARITIES OF STYLISTIC COMPARISON IN LITERARY TEXTS (on the base of English and Tajik languages)

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Abstract

The article dwells on structural models of comparison as a stylistic device in the English and Tajik languages and an education of the following thematic groups such as the images of characters, appearance, internal condition, status / position.

Key words: comparison, structural model, metaphor, feature components, context.

Imagery is an important part of every literary text. The verbal image is a trope, but imagery of a literary text is its parabolic feature, an expressive potential of its units and availability of topes [3, 8].

There are plenty of classifications of comparison. According to classification of comparisons by L. Shchepilova, there are simple and detailed comparisons [5, 122].

The next classification was suggested by M. Kuznets, according to which the comparisons are grouped due to their morphological features [1, 87]. Let us consider the structural models of comparison in English:

- 1) comparison, where the subject and object are expressed explicitly, the structural model is *like (as) + N*.
- 2) comparison, expressed by the combination of adjective and substantive group, the structural model is *as+adj+as+N*.
- 3) comparison, which contrasts situations *like + situation*.

Now let us contrast the structural models of comparison in Tajik:

- 1) comparison, where the subject and object are expressed explicitly, the structural model is *мусли + N, чун + N, N + барин;*
- 2) comparison, expressed by the combination of adjective and substantive group, the structural model is *мусли +N +, чу + N +adj;*
- 3) comparison, which contrasts situations *гӯё + situation, чун + situation, чунонки + situation.*

The analysis of the target material let us extract the following thematic groups:

- 1) The imagery of characters:
 - positive image;
 - negative image.
- 2) Appearance
- 3) Internal condition
- 4) Status / position

Let us analyze the example of comparison on the base of extracted structural-semantic principles in the target languages. 1. Comparison, where the subject and object are expressed explicitly, the structural model is *like (as) + N* in English, *мисли + N, чун + N, N + барин* in Tajik:

Knowledge seems to me like a chart-room. Whenever I go to the library, I am impressed that way [8, 53]. = Илм ба назарам хучраи штурман барин менамояд, ки дар он ҷо харитаҳои баҳрҳо нигоҳ дошта мешаванд [6, 88].

The author uses this device in order to show the mental abilities of the character whereas in the next example he exaggerates his physical abilities: “*You have strength, he could hear her saying, “but it is untutored strength.” “Like a bull in a china shop,” he suggested, and won a smile [8, 75]. = Мисли баҳмути ба дӯкони зарффурӯшӣ афтода, - шӯҳӣ кард ӯ ва бо табассум сарфароз гардонида шуд [6, 125].*

The considered structural type of comparison can promote the transfer of negative emotions of the heroes of the novels in contrasted languages:

I feel always like a cat when he is around [8, 99]. = Вақте ки ба ман наздик мешаванд, гурба барин сару рӯяшро харошиданиям меояд [6, 163].

This structural type of comparison is widely used by Tajik authors: *бо хандаи чун хониши кабк..., соҳибонашон мурғвор, даҳон кушода ҳамчу моҳии..., мисли ин кӯҳҳои Зарафшон..., ду ранг мисли хайру шар [7, 265].*

Whereas the structural model for the implicit expression in English is *like (as) +N*, the same structure is much vaster in Tajik – *ноин + барин*.

1. Гуноҳам *кӯҳ барин* шуд [7, 105].
2. Зиндагӣ *як бинои амонат барин* [7, 10].
3. Саллаи сари ту *лонаи мусича барин* [7, 286].
4. Алопар раҳо кард, аммо *Сиёҳ мурда барин* намечунбид [7, 315].

The second structural model in contrasted languages explicitly expresses feature components of contrasted objects, the structural model is *as + adj + as + N* in English, *мисли + N + adj, чу + N + adj* in Tajik:

He did not know how she was dressed, except that the dress was as wonderful as she. He likened her to a pale gold flower upon a slender stem [8, 3]. = *ӯ намедонист, ки духтар дар кадом сурулибос аст, - танҳо ҳаминашро фаҳмид, ки сурулибосаш мисли ҳудаи басо зебоист* [6, 6].

In the given context, the hero compares the heroine's dress to herself emphasizing the attribute 'wonderful'. The hero compares the heroine with the flower, and this contrast, including explicit feature *pale-gold*, underlines hero's admiration as he had never met such a beautiful and unique girl before.

In the next example of comparison, the author shows the positive qualities of Ruth, her breeding, restraint and intelligence: *Her judgement was as young as she, but her instincts were as old as the race and older* [8, 102]. = *Ақлу хиради Руф мисли ҳудаи ҷавон буд. Аммо завқи табиааш мисли баширият нур ва ҳатто аз он ҳам нуртар буд* [6, 167].

The author emphasizes the features *young* and *old* by showing admiration to Ruth by one of the heroes, as Ruth is an educated young girl from the highest society that could not afford relationships with uneducated and a poor fellow as there was an abyss between them.

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