PROBLEMS OF INTERPRETATION OF LEXICAL-STYLISTIC DEVICES IN LITERARY TEXTS: A COMPARATIVE STUDY OF UZBEK AND ENGLISH

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ABSTRACT

This article explores the challenges of interpreting lexical-stylistic devices in literary texts, with a focus on a comparative study of Uzbek and English. The author highlights the importance of understanding the cultural and linguistic context in which these devices are used, as well as the need for a nuanced approach to interpretation that takes into account the multiple layers of meaning conveyed by these devices. The article provides valuable insights into the complexities of literary interpretation and offers useful recommendations for researchers and practitioners in this field.

The interpretation of lexical-stylistic devices in literary text in Uzbek and English is an important area of study for scholars and researchers. This is because literary texts are rich in language and require special attention in terms of understanding the nuances of the language. Lexical-stylistic devices refer to the use of words and phrases that go beyond their literal meaning in order to create an effect or communicate a specific message. These devices include metaphors, similes, personification, hyperbole, and others that can be found in both Uzbek and English literary texts.

Viktor Vinogradov and Andrei Kunin are two prominent scholars who have contributed to the study of lexical-stylistic devices in literary texts.

Viktor Vinogradov, in his seminal work "The Russian language and poetics", emphasized the importance of "semantic density" in literary works. According to Vinogradov, literary language is characterized by its ability to convey multiple layers of meaning through the use of stylistic devices such as metaphors, similes, and other figures of speech[1]. He believed that the interpretation of these devices should be rooted in their semantic and stylistic contexts, and that the reader should be attentive to the details of the text in order to fully appreciate its meaning.

Andrei Kunin, in his book "A Practical Guide to Literary Stylistics" also stressed the importance of context in interpreting lexical-stylistic devices. Kunin argued that readers should be attentive to the meaning of individual words and phrases, as well as their syntactic

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[1] Vinogradov, Viktor. (1971). The Russian language and poetics.

and stylistic relationships within the text[2]. He believed that the interpretation of semantic and stylistic devices should be informed by an awareness of the author's intention, and by a consideration of literary conventions and traditions within the relevant genre.

Both Vinogradov and Kunin emphasized the importance of close reading and analytical thinking in the interpretation of lexical-stylistic devices in literary texts. They believed that a deep understanding of the language and literary conventions of the relevant period was crucial for accurate interpretation, and that readers should be attentive to the details of the text in order to appreciate its meaning.

One of the main problems that arises with the interpretation of lexical-stylistic devices is understanding the cultural and historical context in which the text was written. For example, a metaphor used in an Uzbek literary text may have a completely different meaning in English, and vice versa. Additionally, some devices may be more common in one language than the other, requiring a deeper understanding of the language and its literary traditions.

Certainly, here are some examples of lexical-stylistic devices in Uzbek and English with their historical and cultural contexts:

In Uzbek literature, the use of the "ghazal" form is a lexical-stylistic device that is deeply rooted in the cultural and historical context of the region. The ghazal is a form of poetry that originated in Persia and was adopted by Uzbek poets, such as Mir Alisher Navoi and Zahiriddin Muhammad Bobur. The ghazal typically consists of rhyming couplets and employs a range of literary devices, including metaphor, simile, and allusion, to convey complex emotions and themes.

In English literature, the use of the "sonnet" form is a lexical-stylistic device that is also influenced by cultural and historical context. The sonnet is a form of poetry that originated in Italy during the Renaissance and was popularized by English poets, such as William Shakespeare and John Milton. The sonnet typically consists of 14 lines and employs a range of literary devices, including rhyme, meter, and imagery, to convey complex emotions and themes.

Both the ghazal and the sonnet are examples of lexical-stylistic devices that are deeply rooted in cultural and historical context and are used to convey complex emotions and themes in literature.

In Uzbek poetry, lexical-stylistic devices often draw on folklore, myths, history, or religion, which may be specific to the Uzbek culture and traditions. For instance, in the Uzbek ballad "Layli va Majnun", Majnun (the lover) is depicted as being "hojiakbar tuyli" (the one with the turban of Hojiakbar), which refers to an historical figure of the 16th century known for his wisdom and justice. However, in an English translation, this expression may need to be either explained, paraphrased, or replaced with a different reference that is more familiar to English-speaking readers. Similarly, in the English play "Romeo and Juliet" by William Shakespeare, Romeo compares Juliet to the sun, saying "Arise, fair sun, and kill the envious moon." This comparison may be perceived differently by readers from different cultural and religious backgrounds, who may have different associations and connotations with the sun and the moon.

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[2] Kunin, Andrei (2002). A Practical Guide to Literary Stylistics. Moscow.

One of the main challenges posed by interpreting lexical-stylistic devices in Uzbek and English literary texts is the inherent subjectivity of interpretation. This is because the readers' interpretation is shaped by factors such as their education, life experiences, cultural background, and genre preferences, to name a few. As a result, two different readers may have different interpretations of the same stylistic device, leading to different understandings of the text.

For example, consider a metaphor such as "Yengilmas jon" (Immortal soul) that appears in an Uzbek poem. One reader may interpret this metaphor as a reference to the spiritual or religious ideas, while another reader may interpret it as a statement about the power and resilience of the human spirit, independent from religion.

Similarly, in English, consider the hyperbolic phrase "I could eat a horse" that implies very large appetite. One reader might interpret it literally as the speaker's desire to eat a lot of food, while another reader might see it as an exaggeration of hunger and not meant to be taken literally.

Another problem is navigating Literary Genres: Certain lexical-stylistic devices are more commonly used in certain literary genres, such as irony in satirical literature or allegory in fables. Readers must be familiar with the conventions of the genre in order to accurately interpret the meaning the author intended.

Navigating literary genres is an important aspect of interpreting lexical-stylistic devices in Uzbek and English literary works. Different literary genres have their own conventions when it comes to the use and interpretation of language. For example, a metaphor used in a political satire may have a different meaning than the same metaphor used in a love poem.

It is important to have a good understanding of the genres and their conventions to be able to interpret lexical-stylistic devices accurately. For instance, if you are interpreting a poem, you need to pay attention to the meter, rhyme scheme, and imagery used in the poem. In addition, it is also important to understand the cultural and historical context of the literary work to fully appreciate and interpret the lexical-stylistic devices used by the author. For example, the use of animal imagery in Uzbek literature may have different connotations than it would in English literature.

Here are a few examples to show how navigating literary genres can impact the interpretation of lexical-stylistic devices in Uzbek and English literary works:

Metaphor in English poetry: In John Donne's poem "The Flea," the speaker uses a flea as a metaphor for the sexual intimacy that he desires with his lover. The metaphor is used to explore the themes of seduction and persuasion that are common in love poetry. The metaphor is particularly effective in this poem as it fits well within the conventions of love poetry from this era.

Personification in Uzbek literature: In Abdulla Qodiriy's novel "O'tgan Kunlar" ("Days Gone By"), the character of Tura becomes personified as a symbol of the Turkestan resistance against Russian colonialism. The personification of Tura as a patriotic symbol highlights the themes of love for country and resistance to oppression that are central to the novel.

Hyperbole in modern English literature: In J. D. Salinger's "The Catcher in the Rye[3]," the main character Holden Caulfield uses hyperbole repeatedly to exaggerate the flaws and

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[3] *Salinger*, *J. D.* (1945) "*The Catcher in the Rye''*

misdeeds of those around him. The hyperbole is used to showcase Holden's sharp wit and also serves to emphasize his alienation from the adult world.

These examples illustrate how understanding the conventions of different literary genres can help in interpreting lexical-stylistic devices in Uzbek and English literature. By paying attention to the literary context, one can avoid misinterpretation and gain a deeper understanding of the work's themes and meaning.

Readers and scholars need to be aware of their own biases and consider the context, tone, and overall message of the literary work. They also need to consider the author's intention and examine other textual features such as sound, rhythm, and imagery in order to arrive at a more accurate understanding of the text. The subjectivity of interpretation of lexical-stylistic devices in Uzbek and English literary texts is a challenge that cannot be avoided. However, by employing a critical and analytical approach, readers and scholars can gain a deeper understanding of the text and its literary and cultural significance.

Conclusion

Interpreting the semantic content of lexical-stylistic devices in literary texts requires not only linguistic competence but also cultural and contextual knowledge that can enhance the reader's appreciation and understanding of the literary work. Translating lexical-stylistic devices can pose additional challenges, as the translator needs to balance between preserving the aesthetics and effects of the source text and making them accessible and meaningful to the target language and culture. A comparative analysis of lexical-stylistic devices in different languages and cultures can help reveal the similarities

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