



Research Article

THE STYLISTIC FUNCTIONS OF PARAPHRASING IN THE NEWSPAPER

Submission Date: September 05, 2023, **Accepted Date:** September 10, 2023,

Published Date: September 15, 2023

Crossref doi: <https://doi.org/10.37547/philological-crijps-04-09-04>

Journal Website:
<https://masterjournals.com/index.php/crijps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Khashimova Zarinabonu

Independent Phd Researcher Asifl Teacher Of The Department Of Practice Of The English Language, Uzbekistan

ABSTRACT

The article is devoted to paraphrase in the newspaper. Since antiquity, paraphrase has been considered along with other rhetorical figures as a means of decorating speech, giving it expressiveness and increasing its effectiveness. In this article the paraphrase is considered as a stylistic figure.

KEYWORDS

Periphrasis, euphemism, irony, hyperbole.

INTRODUCTION

The outcome of the special linguistic literature has to state that Uzbek linguistics and the style of the Uzbek language, in particular, does not have research devoted to special studying the periphrases of the Uzbek language. Of course, in some works the problems of studying specific varieties of it are touched upon. One of the first works on this topic was written by N.I. Ismatullaev [2,256].

For the terminological designation of the stylistic phenomenon under consideration, Uzbek

linguistics uses borrowings through the Russian language the term of Greek origin is periphrase. And it seems to us that not only terminology has been borrowed, but also the classification of periphrases, although not systematically and without naming certain differentiation criteria. In the future, we will try to describe the main types of periphrases of the Uzbek language and immediately note that the main areas of their functioning are functional styles of colloquial speech, fiction, and the style of the press and



journalism. The main attention will be paid to euphemisms and hyperbole, characterized by special national-specific features.

The stylistic functions of a paraphrase are determined by the specifics of verbal artistic information and, above all, the emotional and aesthetic component of artistic speech.

The arrangement of the sequence of statements allows the author to place accents in such a way as to achieve the desired impression, and paraphrase is used along with other figures as an effective way of constructing a literary text [2, 96-105].

B.U. Urinbayev calls softer words euphemisms, through which rude, indigestible concepts, forbidden words and expressions that have an unpleasant effect on the listener or reader are transmitted [3,7].

METHODS AND MATERIALS

So, there are the following types of paraphrases [2,256]:

- irony;
- euphemisms;
- hyperbole.

At the same time, the first two provide logical paraphrasis, and the last one is a variety of figurative paraphrasis.

As we transition from childhood into adulthood, we begin to realize that things, people, and events are often not what they appear to be. At times, this realization can be funny, but it can also be disturbing or confusing. Children often recoil at this murky confusion, preferring a simple world in which what you see is what you get. Adults, on the

other hand, often love this confusion-- so much so that we often tell ourselves stories just to conjure up this state. Whether we run from it or savor it, make no mistake: "irony" is a dominant feature of our lives.

In simplest terms, irony occurs in literature and in life whenever a person says something or does something that departs from what they (or we) expect them to say or do. Just as there are countless ways of misunderstanding the world [sorry kids], there are many different kinds of irony. The three most common kinds you'll find in literature classrooms are verbal irony, dramatic irony, and situational irony.

Verbal irony occurs whenever a speaker or narrator tells us something that differs from what they mean, what they intend, or what the situation requires. Many popular internet memes capitalize upon this difference, as in this example.

Edgar Allan Poe's short story "The Cask of Amontillado" offers a more complex example of verbal irony. In the story, a man named Montresor lures another man named Fortunato into the catacombs beneath his house by appearing to ask him for advice on a recent wine purchase. In reality, he means to murder him. Brutally. By walling him up in those catacombs [spoiler alert]! As the two men travel deeper underground, Fortunato has a coughing fit. Montresor appears to comfort him in the following richly ironic exchange:

"Come," I said with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as I once was. You are a man to be missed. For me it is no matter.



We will go back; you will be ill, and I cannot be responsible...”

“Enough,” [Fortunato] said, “the cough is a mere nothing; it will not kill me. I shall not die of a cough.”

“True—true,” I replied.”

If we only paid attention to the appearance of Montresor’s words, we would think he was genuinely concerned with poor Fortunato’s health as he hacks up a lung. We would also think that Montresor was trying to be nice to Fortunato by agreeing with him that he won’t die of a cough. But knowing Montresor’s true intentions, which he reveals at the start of the story, we are able to understand the verbal irony that colors these assurances. Fortunato won’t die of a cough, Montresor knows, but he will definitely die.

This scene is also a great example of dramatic irony. Dramatic irony occurs whenever a character in a story is deprived of an important piece of information that governs the plot that surrounds them. Fortunato, in this case, believes that Montresor is a friendly schlub with a terrible wine palette and a curious habit of storing his wine near the dead bodies of his ancestors. The pleasure of reading the story stems in part from knowing what he doesn’t—that he’s walking into Montresor’s trap. We delight, in other words, in the ironic difference between our complex way of understanding of the world and Fortunato’s simple worldview.

Finally, the story also includes, arguably, a great example of situational irony. As its name suggests, situational irony occurs when characters’ intentions are foiled, when people do

certain things to bring about an intended result, but in fact produce the opposite result. At the start of the story, Montresor tells his readers that his project will succeed only if he “makes himself felt as such to him who has done the wrong.”

The concept and term "euphemism" goes back to the Greek language, where it "denoted the manner of good speaking or expression."

Euphemisms are understood as a periphrasis, the purpose of which is to present something unpleasant more pleasant, something impolite more polite, something scary more harmless [5,77]. In other words, euphemisms are words and expressions that serve under certain conditions to replace such designations, which seem undesirable to the speaker, not quite polite, or too harsh. For example, to express the conceptual domain of "schwangersein" (i.e. to be pregnant) in German, expressions in "Umständensein", "gutter Hoffungs einKind erwarten", etc. are often used. The concept of giving birth (gebären) is denoted (in Active) using such euphemisms as “einKind zurWelt bringen, Mutter werden”, etc. Based on the different grammatical orientation, euphemisms are divided in the special literature into:

- ironic euphemisms.
- pure euphemisms or euphemisms of decency. For example,
- euphemisms of politeness;
- propagandistic euphemisms.

All the euphemisms of the Uzbek language could be divided into [4,77]:

- эвфемизмы, связанные с созданием семьи: хотин олмоқ, эрга тегмоқ;



- euphemisms related to the concept of giving birth (туғмоқ): кўзи ёрмоқ, оёғи енгил бўлмоқ, болалик бўлмоқ, қутилиб олмоқ, қўзиламоқ, кўпаймоқ, фарзандли (ўғилли, қизли) бўлмоқ и т.д.;

- euphemisms expressing the state of pregnancy: ҳомиладор бўлмоқ, бўйида бўлмоқ, оғир оёқ бўлмоқ, тўлишмоқ, иккиқат бўлмоқ, юкли юлмоқ, боши қоронғу бўлмоқ, фарзанд кутмоқ и т.д.;

We use hyperbole to exaggerate. We sometimes do this to emphasise something, to add humour or to gain attention. When we use hyperbole, we often make statements which are obviously untrue:

We drove for hours without stopping and I nearly died of hunger.

[two students talking about a university town]

I have lived in Nottingham since I came here to study at the university. Been here for about a thousand years.

We often use hyperbole to stress a particular feature such as amount, size, shape and movement:

I've got tons of homework to do.

You have to wait for hours in that bank.

Every car in America is at least ten times the size of ones in Europe.

Sometimes you will have access to a quote from a relevant source but there will be a problem with it that prevents you using it word for word. For example, perhaps the quote contains too much jargon for your audience, or maybe it makes a good point but is too long-winded. In either of these instances, it would be a shame not to use the

information in the quote if it could improve the quality of your article, but using the quote itself would have the opposite effect. So what do you do?

ANALYSIS AND RESULTS

The answer is that you should paraphrase the information. You can think of this loosely as citing it in the way you would in a lab report. In other words, you are going to attribute it to the source, but only include the information that is relevant to your audience. For example, imagine Prof. Stewart provided the following quote: "We had the feeling that crops would be considerably less valuable if they were solely wind-pollinated, but it had never been shown experimentally before. Now we know for sure just how valuable these bees are in terms of boosting yield, we hope it will give us the power to convince governments to step up their efforts of conserving them. The bees help us, so we need to repay the favour!"

Rather than using the (whole) quote, which contains admittedly interesting information in a long-winded, rather boring way, you could paraphrase it like this: Professor Stewart explained that she hopes governments will help conserve bees now it has been shown how valuable their pollination service is. Because the second part of the original quote is concise and interesting, you could also think about including it after your initial paraphrased sentence, like this: Professor Stewart explained that she hopes governments will help conserve bees now it has been shown how valuable their pollination service



is. She said: “The bees help us, so we need to repay the favour!”

Re-ordering transcripts and quotes in journalistic style.

When you interview somebody as a source for your article, you will probably produce a transcript of information ordered in a way that does not tell the most interesting story possible; in spoken conversations about complicated subjects people rarely explain themselves smoothly or without backtracking.

As a result, you will often have to re-order things when incorporating quotes into your article. This might mean paraphrasing parts of a quote and including other parts of it as a direct quote (as you have gained some experience with), or it might mean swapping the order of quotes so that the story follows a more logical development. Although this is a common, and necessary action, you must be careful not to take quotes out of context when doing this. Make sure that when you read the original transcript and compare it to the re-ordered quotes in your article, you are satisfied that you have not misrepresented your source in any way.

CONCLUSION

In a literary text, paraphrastic statements (and their individual components) are very often carriers of emotional information. As V.I.Shakhovsky points out, the textual emotivity of a word is characterized by a flexible semantic and pragmatic strategy, i.e., greater, in comparison with dictionary activity, the ability of situational

response and disclosure of psychological features of communication [9: 44].

Paraphrase provides meaningful enrichment of verbal and artistic information due to the effect of semantic expansion, stratification or fragmentation previously designated artistic information. These semantic processes are accompanied by textual implications that are not indifferent to the awareness of the intention of the author of the text.

So, in conclusion, we can say that languages, with the help of euphemisms and hyperbole, reflect the real world in their own way and they differ from each other in their “linguistic pictures of the world”, which in turn determine their spiritual and cultural identity.

REFERENCES

1. Guiraud P. La stylistique. Paris, 1963. 118 p
2. Макарова Л.С. Коммуникативно-прагматические основы художественного перевода. М., 2004. 256 p.
3. Уринбоев Б.Ў. Сўзлашув нутқи ва эвфемизм. В кн.: Ўзбек тилшуносларининг айрим масалалари. - Тошкент, Таш ГПИ, 1979. - P.7
4. Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. Т. “Ўқитувчи”, 1979. – p.77.
5. Шаховский В.И. Семантика и прагматика эмотивных лексических единиц. М., 1989. p44- 56.
6. Шомақсудов А. Ўзбек тили стилистикаси. Т.: ТошДУ, 1997. – p.77



-
7. https://en.wikipedia.org/wiki/History_of_communication
 8. <https://liberalarts.oregonstate.edu/wlf/what-irony>

