

Classification and Peculiarities of Epithets in English and Uzbek Languages

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ABSTRACT

This article is devoted to a deep insight of epithets and its types in English language in comparison with categories of epithets in Uzbek language as well. In the article, primary focus is attached to the component analysis method on epithet types that can be found in Harry Potter and Goblet of Fire by J. K. Rowling and specific epithet categories used in this book are represented.

Keywords: Epithet, metaphorical, reversed, transferred epithet, associated, unassociated, phrase and sentence epithets.

INTRODUCTION

Epithet-derived from Greek word *epitheton* appendix, giving additional meanings that is also used as a qualifying term or in other words, an epithet is a situational word, a kind of trope, to express the quality of an object in a figurative way. For example, a golden valley, an emerald wheat (Hojiyev 2002).

In the explanatory dictionary of the Uzbek language, the term epithet is given as a qualifying device added to the adjective in order to clearly, vividly describe the qualities of things, events and so forth (O‘zbek tilining izohli lug‘ati 2014-2024).

MATERIALS AND METHODS

In this article predominantly component analysis method was applied, besides this linguo-cultural analysis method was also

used for defining cultural-expressive meanings of epithets' characteristics. Sadinova (2022), while researching the types of adjectives, underlines: In the literature related to linguistics, epithets are used as traditional (esthetic), permanent (traditional), individual, poetic, descriptive, lyrical, lyrical-epic, metaphorical, evaluative, decorative, reinforcement ones.

In addition, Botirova (2022) emphasizes that the characterizations found in literary texts can be divided into two types according to their character: general epithets and esthetic epithets.

Imagery and expressiveness are not strong in general speech epithets. In general speech epithets, some aspects of events are shown on the basis of a symbol known to everyone. Such characterizations serve to describe the human condition and human thoughts and experiences, attitudes to things and events expressed in works of art through these types of characterizations Botirova (2022). For example, "great ambition," "wild excitement" (Rowling 2016: 74,150-617).

Esthetic epithet is often an example of individual word usage, which creates an opportunity for extraordinary expression, novelty, and increased emotional expressiveness. (Botirova 2022)

Major linguists in world linguistics like Potebnya (1990); Galperin (1981); Arnold (2016); Skrebnev (2003); investigated the features of the epithet tool. According to Galperin (1981), an epithet in English is an attributive word or phrase used to describe an object and to explain the described object more clearly to the reader. It is considered a stylistic tool based on the interaction of emotional and logical meanings in sentences.

RESULT AND DISCUSSION

During his study on epithet and epithet categories, Galperin (1981) divided them into two types: semantic and structural. Semantically, epithets may be divided into two groups: those *associated* with the nouns and those *unassociated* with nouns. Associated epithets are those which point to a feature which is

essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object: “beaky nose,” “spectacular show” (Rowling 2016: 205, 183-617).

Unassociated epithets are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as for instance, “recently repaired friendship”, “snappy start” (Rowling 2016: 328, 379-617).

Mamadjonova agrees with the above opinions and suggests the following opinion: “The epithet is an artistic descriptive stylistic tool in Uzbek and English, according to the semantic principle, it is divided into two main groups: logically connected and logically not connected epithets. The quality of the epithet and the object being described are semantically compatible with each other” (cf. Uktamovna 2022).

Structurally, epithets can be viewed from the angle of composition and distribution. From the point of view of their *compositional* structure epithets may be divided into *simple*, *compound*, *phrase* and *sentence epithets*. Simple epithets are ordinary adjectives. Compound epithets are built like compound adjectives. Examples are: “wide-eyed crowd,” “bat-like ears,” “bottle-brush tail” (Rowling 2016: 83, 205, 412-617).

We define phrasal epithets by key words such as “air,” “attitude,” “expression” coming after phrases and they are written with dashes. For instance: “...but You-Know-Who can not be near you now, can he?” (Rowling 2016: 19-617).

“There is a sort of “Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler” expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen” (cf. Galperin 1981).

“Hermione gave Ron a don’t-joke-about-things-like-that look and said” (Rowling 2016: 378-617).

Addressing the structural diversity of epithets, Galperin also lists the reverse (figurative) epithet type. Epithets of this type have the structure of a noun and are formed with the preposition “of” in English. These epithets are also referred to as metaphorical epithets, for example “the shadow of smile,” “a

devil of a job” that is, the words “shadow,” “devil” form a type of metaphorical transfer.” “The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described” reiterates Galperin (1981).

From the point of view of the distribution of the epithets in the sentence, the first model to be pointed out is the string of epithets. For example “Such was the background of the wonderful, cruel, enchanting, bewildering, fatal, great city” (Galperin 1981).

There is generally an ascending scale which culminates in the last epithet; if the last epithet is a language epithet (great), or not an epithet (young), the culminating point is the last genuine epithet. The culminating point in the above examples is at fatal, apple-faced, and give-and-take (Galperin 1981).

Another example, “against a fifty-foot- high, scaly, spike-ridden, fire-breathing dragon” (Rowling 2016: 278-617). Here, the last word “fire-breathing” is dominant epithet giving a more sensitive meaning. As we can understand that dragons are mythological creatures known as possessing fire shooting abilities, author tried to put this dominant feature of dragon the last and it represented the most vital sight of the describing object in the sentence.

Another distributional model is the transferred epithet. Transferred epithets are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object, for example: sick chamber, sleepless pillow, restless pace, breathless eagerness (cf. Galperin 1981)

Sh. Imomnazarova, who deeply analyzed the folk song genre, known as “o‘lan,” which is one of the examples of folk art, emphasizes in detail about the classification and essence of the epithets used in o‘lans: “As in other genres of folk poetry, epithet is of special importance in creating the artistic-aesthetic interpretation of the poetic text. The epithets used in o‘lan’s texts serve to enhance the imagery and emotional impact of the poetic image by exaggerating the impressions of a specific event or subject.”¹

In the texts of o‘lan, there is a lot of use of permanent or traditional epithets based on the words denoting signs. The textual analysis of songs belonging to this genre showed that in

o'lans, defining epithets such as "white", "blue", "black", "red" indicating the color of objects, as well as "brave," permanent epithets such as "hero," "wise" are used effectively".²

Aylataman, ko'zingdan, aylataman,
 Ko'k Serkamga qo'ng'iroq boylataman.
 Ko'nglimda bir armonim qolib edi,
 Qo'shiq aytib Sen qizni o'ynataman.³

According to the mentioned classification and discussions, we can see that the type of epithet stylistic tool is complex and diverse, and it was found that this complex type is almost the same in English and Uzbek with some differences. In Uzbek and English languages structurally simple and complex epithet types can be categorized, while semantically traditional (general) and esthetic (personal) types are defines as common ones.

CONCLUSIONS

The description of epithets and their types in Uzbek is somewhat different from the classification of epithets in English. In particular, epithets in Uzbek are semantically divided into general epithets (associated) and esthetic epithets (unassociated), while structurally they can be called simpler and complex epithets. Structurally, we can see that the number of epithets in the Uzbek language is limited compared to the number of epithets in the English language. In English, we have considered not only simple, complex, but also phrasal and sentence-type epithets, as well as examples of reverse (figurative) epithets. Semantically, descriptive epithets in English are divided into associated (logically connected) and unassociated (not logically connected) types of epithets, just like in Uzbek. Epithets of this type, in turn, are divided into two types, language and speech epithets. As for the used epithets in *Harry Potter and Goblet of Fire*, semantically associated ("beaky nose," "spectacular show") and unassociated ("recently repaired friendship," "snappy start") were used to most extent. Structurally, *compound* ("wide-eyed crowd", "bat-like ears", "bottle-brush tail"), *phrase* and *sentence epithets* ("but You-

Know-Who can not be near you now, can he?”, “Hermione gave Ron a don't-joke-about-things-like-that look and said”). All in all, these common epithets can be differentiated in association with a number of nuances mentioned above and used in literary works for enhancing expressiveness and aesthetic function as well.

NOTES

1. <https://kh-davron.uz/kutubxona/uzbek/shahodatbonu-imomnazarova-ozbek-xalq-olanlarida-epitet.html>.
2. Ibid.
3. Ibid.

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