also widely observed: *Pulni pul bilan o'ynamoq* (to play with money) is an expression meaning to be involved in financial dealings, often in a manner that may be considered risky or adventurous. *Pulparast* (lit. money worshipper) is an idiomatic phrase referring to someone who is overly focused on money, indicating an unhealthy obsession with wealth. This structure in both English and Uzbek reflects how actions or processes involving money are described syntactically. A subtype of idiomatic phrase, the prepositional phrase consists of a preposition plus its object or complement. The following examples from English are widely used: ***In for a penny, in for a pound*** means that if you are committed to something, you should go all in without holding back. ***For love or money*** signifies something that is impossible to obtain, regardless of how much you offer. In Uzbek, similar structures are used to convey specific monetary ideas: ***Pulga sig'inuvchi*** (lit. one who worships money) refers to a person who values wealth above all else, often to the point of being obsessed with it. ***Pulga to'ygan yoki pul topayotgan odam*** (lit. a person who has had enough or is making money) refers to someone who has become wealthy or is continuously earning money. The use of prepositional phrases in both languages highlights how idiomatic expressions encapsulate actions, attitudes, or situations relating to wealth and money.

Conclusion. The syntactic flexibility of phraseological units with the "money' component reflects how languages use similar grammatical structures to express concepts related to wealth, financial transactions, and societal attitudes toward money. By analyzing these structures in both English and Uzbek, we see that despite differences in linguistic forms, the expressions serve similar purposes–highlighting the societal and personal significance of money through idiomatic, culturally significant phrases. The use of noun phrases, transitive verb phrases, lexical verb + preposition constructions, and prepositional phrases allows both languages to convey a wide range of meanings about wealth, power, and societal values, highlighting the universality of the concept of money across cultures.

References:

[1]. Arnold I.V. The English word. M., "Просвещение", 1966, 342 p.

[2]. Fromkin, V., Rodman R., and Hyams N. An Introduction to Language (Seventh Edition). Boston: wads worth. 2003, p. 5.

[3]. Joodi, A.M. A Study of the Problems of Learning and Translating Idiom. Journal of College of Education for Women, Vol 3, 2012.

[4]. Ibragimov, F. O'zbek tilida frazeologiya: nazariy va amaliy asoslar. Tashkent, "Fan", 2005.

[5]. Kunin A.V. Anglo-russkiy frazeologicheskiy slovar [English-russian phrasebook]. V Kunin; Lit. Ed. M. D.Litvinova, 4thEdition Revised and Ext. Moscow, "Russkiy yazik", 1984.

[6]. Karimov, R. O'zbek tilidagi frazeologik birliklarning sintaktik tuzilishi. Toshkent, "O'qituvchi", 2012.

[7]. Polivanov E.D. Introduction to linguistics for oriental universities. L., "Education", 1958, p. 213.

[8]. Qayumov, A. O'zbek tilida frazeologizm va ularning semantika tahlili. Toshkent, "O'zbekiston", 1990

[9]. Rahmatullaev Sh. O'zbek tilining izohli lug'ati. 5 jildli, Ikkinchi jild, Toshkent, O'zbekiston milliy ensiklopediyasi, 2006, 443–447-betlar.

[10]. Shvedova, N.Y. Russkiy yazyk. Frazeologiya i sintaksis. Moscow, "Nauka", 1968.

[11]. Verspoor, M. and Sauter K. English Sentence Analysis. Amsterdam: John Benjamins Publishing Company, 2009, p. 118.

Rahmonova Gulhayo Khalilovna (teacher of Tashkent University of Information Technologies; rgulhayo75@gmail.com)

THE PECULIARITIES OF USED STYLISTIC DEVICES IN "THE PORTRAIT OF THE ARTIST AS A YOUNG MAN" BY JAMES JOYCE

Annotation. *This article explores the stylistic devices employed by James Joyce in The Portrait of the Artist as a Young Man, specifically examining how these techniques shape the narrative and contribute to the toward self-realization. Through an analysis of epithets, alliteration, metaphor, metonymy, inversion, and personification, the study shows how Joyce's innovative use of language creates a rich, multidimensional narrative. By using these stylistic elements, Joyce crafts a portrait of Stephen Dedalus that reflects the complexity of his intellectual, emotional, and artistic development. The paper also discusses the impact of these devices within the context of modernist literature and Joyce's overall contribution to literary innovation.*

Key words: *textual interpretation, inversion, personification, epithet, artistic freedom, modernism, multilayered narrative.*

JEYMS JOYSNING “MUSAVVIRNING YOSHLIKDAGI SHAMOYILI” ASARIDA QO‘LLANILGAN BADIIY TASVIRIY VOSITLAR XUSUSIYATLARI

Annotatsiya. *Ushbu maqola Jeyms Joysning “Musavvirning yoshlikdagi shamoyili” asarida ishlatilgan stilistik vositalarni o‘rganadi, ayniqsa, bu badiiy tasviriy vositalar qanday qilib asarni shakllantirib, qahramonning o‘zini anglashga bo‘lgan yo‘liga qanday hissa qo‘shishini tahlil qiladi. Epitetlar, alliteratsiya, metafora, metonimiya, inversiya va personifikatsiya orqali o‘rganish, Joysning badiiy til vositalarini qanday qilib mohirona qo‘llay olishini ko‘rsatadi. Ushbu stilistik elementlardan foydalangan holda, Joys Stiven Dedalusning portretini yaratadi, u uning intellektual, emotsional va ijtimoiy rivojlanishining murakkabligini aks ettiradi. Maqola, shuningdek, bu badiiy tasviriy vositalarning modernizm adabiyoti kontekstida ta’sirini va Joysning adabiyotga qo‘shgan umumiy hissasini muhokama qiladi.*

Kalit so‘zlar: *matn talqini, inversiya, personifikatsiya, epitet, ijtimoiy erkinlik, modernizm, ko‘p qatlamli hikoya.*

СТИЛИСТИЧЕСКИЕ ПРИЁМЫ В РОМАНЕ «ПОРТРЕТ ХУДОЖНИКА В ЮНОСТИ» ДЖЕЙМСА ДЖОЙСА

Аннотация. *Эта статья исследует стилистические приемы, использованные Джеймсом Джойсом в романе «Портрет художника в юности», с особым вниманием к тому, как эти техники формируют повествование и способствуют движению главного героя к самопознанию. Через анализ эпитетов, аллитераций, метафор, метонимий, инверсий и олицетворений, исследование показывает, как инновационное использование языка Джойсом создает богатое, многослойное повествование. Используя эти стилистические элементы, Джойс создает портрет Стивена Дедала, который отражает сложность его интеллектуального, эмоционального и художественного развития. Статья также обсуждает влияние этих приемов в контексте модернистской литературы и общий вклад Джойса в литературные инновации.*

Ключевые слова: *текстуальная интерпретация, инверсия, олицетворение, эпитет, художественная свобода, модернизм, многослойное повествование.*

Introduction. James Joyce’s The Portrait of the Artist as a Young Man stands as a landmark in the modernist movement, an introspective exploration of the artist's maturation, rejection of authority, and intellectual independence. The novel follows Stephen Dedalus, a young man grappling with the forces of religion, nationalism, and familial expectation, all while striving to realize his artistic potential. Published in 1916, the work is notable for its use of modernist narrative techniques that allow Joyce to intricately present Stephen's evolving consciousness. Through various stylistic devices, Joyce transforms the narrative structure and language of the novel, allowing readers to experience Stephen’s psychological journey. These devices – including epithets, alliteration, metaphor, metonymy, inversion, and personification — enhance the novel’s thematic depth and contribute to the modernist exploration of self-identity, freedom, and individual consciousness.

Methodology of the research. This article employs a qualitative textual analysis of The Portrait of the Artist as a Young Man, focusing on the stylistic devices used by Joyce to explore Stephen Dedalus’s inner turmoil and intellectual growth. The analysis examines how Joyce's use of epithets, alliteration, metaphor, metonymy, inversion, and personification creates a vivid and dynamic portrayal of Stephen’s mental landscape. Additionally, the study explores how these stylistic devices contribute to the narrative's overall structure and its modernist agenda, which prioritizes subjective experience and fragmented perspectives. By identifying key examples and interpreting their effect on the text, this article sheds light on Joyce’s linguistic innovation and his contribution to the literary canon. Oyce’s manipulation of language mirrors Stephen’s development, using stylistic devices to depict his shifting perceptions of the world and his growing disillusionment with the societal institutions that shape his life. The novel is divided into several sections, each corresponding to a different phase in Stephen’s maturation. The first section focuses on his early childhood and the formation of his initial understanding of the world, which is heavily influenced by the authoritarian figures in his life. As the novel progresses, Stephen moves into adolescence, where he starts to question the religious and political ideologies that have governed his existence. Finally, Stephen’s transition into adulthood marks the culmination of his intellectual growth and artistic independence. Throughout these stages, Joyce uses his mastery of stylistic devices to convey Stephen's inner conflict and his quest for self-expression. The novel’s structure and style are deeply interconnected with the protagonist’s evolving consciousness, creating a narrative that is as much about language and form as it is about character and plot.

Stylistic Analysis. Joyce's linguistic craftsmanship in The Portrait of the Artist as a Young Man is evident in his extensive use of stylistic devices, each of which serves to deepen the thematic complexity of the novel. Below, we will examine six key stylistic devices – epithets, alliteration, metaphor, metonymy, inversion, and personification – with additional examples and analysis of their significance in the text.

An epithet is a descriptive word or phrase used to characterize a person or thing, often imbuing the subject with additional meaning or connotation. In The Portrait of the Artist, epithets provide a sense of Stephen's perception of the world around him, as well as his internal state of mind. For example: "The pale, wasteful city" (describing Dublin) captures Stephen's perception of Dublin as a place of decay and stagnation. The use of "pale" suggests an unhealthy or sickly quality, while "wasteful" reflects Stephen's sense of frustration and disillusionment with the city's lack of cultural and intellectual vitality.

Alliteration, the repetition of consonant sounds at the beginning of words, is often used in Joyce's novel to create rhythmic effects and to enhance the mood. It can serve to emphasize certain emotions, ideas, or qualities: "The silence sucked the sorrow of his soul" uses the repetition of the "s" sound to evoke a sense of suffocation, underscoring Stephen's inner turmoil and isolation. The assonance of "sorrow" and "soul" further deepens the emotional impact, conveying a feeling of despair.

Metaphor, a figure of speech that implies a comparison between two unrelated things, is central to Joyce's depiction of Stephen's emotional and intellectual journey. Through metaphor, Joyce encapsulates Stephen's internal conflicts and desires: Stephen's perception of his life as a "prison" is a recurring metaphor. This metaphor emphasizes the confinement Stephen feels due to societal, familial, and religious expectations. "The prison of piety and patriotism" represents Stephen's sense of being trapped within these constraints, unable to pursue his artistic and intellectual aspirations freely. "He was a bird with broken wings" is another powerful metaphor. This metaphor not only conveys Stephen's feelings of limitation but also his desire for freedom – a freedom that he longs to achieve as an artist, transcending the boundaries imposed upon him.

Metonymy occurs when one thing is substituted for another that is closely related, often to express the broader cultural and societal forces at play. In Joyce's work, metonymy is used to convey the larger forces constraining Stephen's development: "the nation" acts as a metonym for the nationalist ideals that Stephen rejects. Throughout the novel, the nation symbolizes the political and cultural pressures placed on Stephen, who seeks to carve out a personal identity that is independent of both religious and nationalistic ideologies. Another metonymic use appears in: "the pen of the poet", where "pen" stands for the writer's artistic creation, representing the power of language as a vehicle for personal and artistic expression.

Inversion is a stylistic device that involves reversing the normal word order to achieve a particular effect, often to emphasize certain elements or create a unique rhythmic structure. Joyce frequently uses inversion to mirror Stephen's fragmented consciousness and complex emotional state: "A life of art it was, of truth it was, the only life worth living" is a prime example. The inverted word order emphasizes the phrase's meaning, underscoring Stephen's rejection of societal norms in favor of a life devoted to artistic and intellectual pursuits. The repetition of "it was" in this inversion reinforces Stephen's resolve. Another example is found in the sentence: "There was no joy in the gift, no meaning in the love". The inversion of "no joy" and "no meaning" places emphasis on Stephen's emotional disconnect from the world around him, reflecting his growing sense of alienation.

Personification, the attribution of human characteristics to non-human things or abstract concepts, is used in the novel to animate the world around Stephen, mirroring his psychological states: "The city groaned beneath the weight of history" personifies Dublin, presenting it as a living, suffering entity. This reflects Stephen's feeling of being weighed down by the legacy of Irish history and the societal expectations imposed upon him. The city's "groan" underscores Stephen's sense of oppression and his desire to escape from its confines to find a space where he can pursue his own artistic and intellectual freedom. Additionally, Joyce personifies the ocean as a call to freedom: "The waves danced and beckoned him to leave the shore behind, offering him the freedom he sought". In this instance, the sea is not just a natural force but a welcoming and seductive presence, symbolizing Stephen's desire for escape and the artistic life he wishes to embrace. The sea's "dancing" motion personifies it as a lively and encouraging force, suggesting that Stephen's artistic path is full of potential, despite the many challenges ahead.

Conclusion. In the Portrait of the Artist as a Young Man, James Joyce's use of stylistic devices such as epithets, alliteration, metaphor, metonymy, inversion, and personification enhances the novel's thematic complexity and deepens our understanding of Stephen Dedalus's psychological and artistic journey. Each of these devices contributes to the creation of a vibrant, multi-layered narrative that mirrors Stephen's

evolving consciousness and his quest for individuality in the face of oppressive societal norms. Joyce's innovative use of these stylistic devices not only strengthens the narrative but also exemplifies the modernist desire to push the boundaries of literary form and language. The Portrait of the Artist as a Young Man stands as a testament to Joyce's linguistic mastery and his contribution to the modernist movement, offering readers a rich and complex portrayal of the artist's inner world. Through his skillful manipulation of language, Joyce crafts a profound exploration of identity, self-expression, and artistic freedom, making this work a foundational piece of modern literature.

References:

(1). Joyce, James. The Portrait of the Artist as a Young Man. Dover Publications, 1992.
(2). Ellmann, Richard. James Joyce. Oxford University Press, 1959.
(3). Fargnoli, A. Nicholas, and Michael Patrick Gillespie. A Portrait of the Artist as a Young Man: The 100th Anniversary Edition. W.W. Norton & Company, 2016.
(4). Riquelme, John Paul. The Cambridge Companion to James Joyce. Cambridge University Press, 2004.
(5). Benstock, Shari. Women of the Left Bank: Paris, 1900-1940. University of Texas Press, 2004.

Kodirova Dilrabo Shamsidinovna (Navoi State University English Linguistics department)

METONYMIC TRANSITION OF WORDS INTO MINING TERMINOLOGY

Annotation. *Metonymic transitions have played a crucial role in shaping mining terminology, adapting everyday language to describe specialized concepts in the industry. This linguistic process allows words originally associated with general spatial, biological, or mechanical meanings to acquire specific technical connotations. For instance, the term* vein, *which traditionally refers to blood vessels in the human body, has been repurposed to denote a mineral deposit within rock formations. Similarly,* face, *originally signifying the front part of a person or object, now describes the exposed surface of a mining excavation. The term* shaft, *once used for hollow structures like arrows or body parts, has evolved to indicate vertical tunnels in mining operations. These semantic shifts illustrate how metonymy fosters the adaptation of familiar words to new domains, enhancing both communication efficiency and conceptual clarity within technical fields. This study explores the linguistic mechanisms behind such transitions, shedding light on how metonymic processes contribute to the evolution of mining vocabulary. Understanding these transitions offers insight into the broader dynamics of terminology development in specialized industries.*

Key words: *metonymic transitions, mining terminology, linguistic process, specialized concepts, technical connotations, semantic shifts, communication efficiency, conceptual clarity.*

TERMINOLOGIYA SHAKLLANISH JARAYONIDA METONIMIK O'ZGARISHLARNING TUTGAN O'RNI

Annotatsiya. *Metonimik o'tishlar kon terminologiyasini shakllantirishda, kundalik tilni sanoatdagi maxsus tushunchalarni tavsiflash uchun moslashtirishda hal qiluvchi rol o'ynadi. Ushbu lingvistik jarayon, dastlab, umumiy fazoviy, biologik yoki mexanik ma'nolar bilan bog'langan so'zlarga o'ziga xos texnik ma'nolarni olish imkonini beradi. Masalan, an'anaviy ravishda inson tanasidagi qon tomirlariga ishora qiluvchi vena atamasi tog' jinslari ichidagi mineral konni bildirish uchun qayta ishlatilgan. Xuddi shunday, yuz, dastlab, odam yoki obyektning old qismini bildiradi, endi kon qazishmasining ochiq yuzasini tasvirlaydi. Bir paytlar o'qlar yoki tana qismlari kabi ichi bo'sh tuzilmalar uchun ishlatilgan mil atamasi tog'-kon ishlarida vertikal tunnellarni ko'rsatish uchun rivojlangan. Ushbu semantik siljishlar metonimiya tanish so'zlarning yangi sohalarga moslashuviga qanday yordam berishini, texnik sohalarda ham aloqa samaradorligini, ham konseptual ravshanlikni oshirishini ko'rsatadi. Ushbu tadqiqot metonimik jarayonlar konchilik lug'ati evolutsiyasiga qanday hissa qo'shishiga oydinlik kiritib, bunday o'tishlarning lingvistik mexanizmlarini o'rganadi. Ushbu o'tishlarni tushunish ixtisoslashgan tarmoqlarda terminologiya rivojlanishining kengroq dinamikasini tushunish imkonini beradi.*

Kalit so'zlar: *metonimik o'tishlar, kon terminologiyasi, lingvistik jarayon, maxsus tushunchalar, texnik konnotatsiyalar, semantik siljishlar, aloqa samaradorligi, konseptual ravshanlik.*

РОЛЬ МЕТОНИМИЧЕСКИХ ПЕРЕХОДОВ В ФОРМИРОВАНИИ ТЕРМИНОЛОГИИ

Аннотация. *Метонимические переходы сыграли решающую роль в формировании терминологии горнодобывающей промышленности, адаптируя повседневный язык для описания специализированных концепций в отрасли. Этот лингвистический процесс позволяет словам, изначально связанным с общими пространственными, биологическими или механическими значениями, приобретать конкретные технические коннотации. Например, термин «вена», который традиционно от-*