

COMPARISON OF ARTISTIC IMAGERY DEVICES IN ENGLISH AND UZBEK LANGUAGES

<https://doi.org/10.5281/zenodo.15354055>

Shamsiyeva Sevara Ruslanovna

BuxDU Basic Doctoral Student

Email:s.r.shamsiyeva@buxdu.uz

Abstract

This article presents a comparative study of artistic imagery devices in the English and Uzbek languages, focusing on their similarities and differences. Artistic imagery devices, such as metaphor, simile, personification, and hyperbole, are fundamental tools used in both languages to enhance the aesthetic and emotional impact of literary works. By analyzing these devices in both English and Uzbek literature, the study highlights how these languages utilize figurative speech to evoke vivid imagery and express complex ideas. While English literary tradition tends to emphasize abstract concepts and personal experiences, Uzbek literature often draws on vivid natural imagery and national symbols. This comparative analysis also reflects the cultural context in which these languages evolved, illustrating how each language's imagery devices mirror its respective cultural values and literary history. The findings demonstrate that although there are notable similarities in the use of artistic imagery devices, the distinct cultural backgrounds shape the way these devices are employed in each language.

Keywords

artistic imagery, English literature, Uzbek literature, metaphor, simile, personification, hyperbole, figurative speech, comparative analysis, literary devices.

Introduction

Artistic imagery devices are essential elements that enhance the aesthetic and emotional impact of literary texts. Each language has developed its unique stylistic means throughout its cultural, social, and historical evolution, embedding them into its literature. English and Uzbek, both rich in expressive capabilities, have employed artistic imagery devices extensively within their literary traditions.

This article examines the artistic imagery devices in English and Uzbek languages, analyzes their common and unique features, and provides a comparative study of the ways figurative speech is realized in the two languages.

The English language is distinguished by its rich vocabulary and expressive

power. Throughout the history of English literature, artistic imagery devices have been actively used to enhance vividness, emotional effect, and aesthetic pleasure.

Metaphor is one of the most prominent and widely used devices in English literature. It describes an object or action in a way that is not literally true, helping explain an idea or make a comparison. Example: "Time is a thief."

Similes use 'like' or 'as' to compare two different things, explicitly highlighting a shared trait. Example: "She was as brave as a lion."

Personification endows non-human things with human characteristics. Example: "The wind whispered through the trees."

Hyperbole is deliberate exaggeration used to emphasize a point or evoke strong feelings. Example: "I've told you a million times!"

Irony occurs when there is a discrepancy between what is said and what is meant, or between expectation and reality. Example: Saying 'What a pleasant day!' during a storm.

Alliteration is the repetition of initial consonant sounds in neighboring words, often to create rhythm or musicality. Example: 'Peter Piper picked a peck of pickled peppers.'

Synecdoche uses a part to represent the whole: 'All hands on deck!' - Metonymy substitutes the name of an attribute for the thing itself: 'The pen is mightier than the sword.' In English literature, great writers such as Shakespeare skillfully employed metaphors and similes: 'Juliet is the sun.'⁸

Uzbek literature, with its ancient traditions, has widely utilized artistic imagery devices to enhance vividness and expressiveness.

Similes are widely used in Uzbek literature, typically employing words such as 'dek', 'kabi', 'singari'. Example: 'Ko'zim yulduzdek porlar.' (My eyes shine like stars.) **Metaphors** in Uzbek poetry are crucial for intensifying emotional and visual scenes. Example: 'Ko'nglim daryoday toshdi.' (My soul overflowed like a river.)

Epithets highlight important qualities of objects or phenomena. Examples: 'Shirin so'z' (sweet word), 'jasur yigit' (brave young man).

- *Metonymy*: 'Qalam ishladi.' (The pen worked - referring to a writer.)
- *Synecdoche*: 'Boshlar ko'paydi.' (Heads increased - meaning more people.)
- *Personification*: 'Shamol qo'shiqlar kuyladi.*' (The wind sang songs.)
- *Hyperbole* especially in Uzbek epics, hyperbole is used to glorify heroes: 'Bir sakrashda tog' oshdi.' (He jumped over a mountain in one leap.)

Artistic imagery refers to the use of language to create vivid, sensory-rich images that evoke particular emotions, ideas, or experiences in the reader's mind. It is a central feature of literature, particularly in poetry and prose, and plays a vital

⁸ Shakespeare, W. (1597). Romeo and Juliet. (Act 2, Scene 2). (as cited in Lakoff, G., & Turner, M., 1991).

role in enhancing the emotional and intellectual impact of a text. The theory of artistic imagery is rooted in cognitive linguistics, which argues that figurative language, including metaphors, similes, personifications, and hyperboles, is a fundamental part of human cognition and communication.

Artistic imagery often contrasts with literal language. Instead of providing direct descriptions, it encourages readers to engage their imagination by appealing to sensory experiences. Imagery in literature is not just about describing an object or scene; it is about how that description evokes a deeper, more emotional response. For example, a metaphor like "the moon is a silver coin" does more than simply describe the moon – it evokes a sense of preciousness, mystery, and beauty that a straightforward description might not achieve.

Two of the most commonly used forms of artistic imagery are metaphor and simile. Both metaphor and simile help to convey complex ideas or feelings in a more tangible, accessible way.

Personification involves giving human characteristics to non-human entities or abstract concepts. This device is commonly used to make the inanimate world more relatable to the reader. For example, in the line "The wind whispered through the trees", the wind is given the human ability to whisper. This adds a layer of intimacy and emotion to what would otherwise be a neutral description of the weather. Personification is also often used to depict natural elements or inanimate objects as having emotions or intentions, such as in the sentence "The city mourned the loss of its beloved hero." This gives the city a human-like quality, enhancing the emotional weight of the narrative. Hyperbole is an exaggerated form of imagery used to emphasize a point or create a dramatic effect. It is often used in both literature and everyday language to convey an extreme emotion or situation. For example, the phrase "I've told you a million times" is a hyperbolic expression that conveys the speaker's frustration. In poetry, hyperbole can be a way to express strong emotions, such as in the line "I would cross mountains and seas for you." Here, the speaker exaggerates the extent of their devotion to show the depth of their feelings.

The theory of artistic imagery, particularly in the work of Lakoff and Turner (1989), asserts that metaphorical thinking is not only a literary device but a fundamental aspect of human cognition. Imagery allows us to make sense of abstract concepts by linking them to physical, sensory experiences. Moreover, the cultural context in which a language is spoken shapes the metaphors and images it uses. For example, in English, metaphors related to light, such as "enlightening ideas" or "a bright future," often reflect a cultural association of light with knowledge and goodness. Similarly, in Uzbek literature, nature metaphors, like

comparing someone's face to the moon ("Yuzing oydek nur sochadi"), draw on the cultural significance of natural beauty. In both languages, these images are not only tools for artistic expression but are embedded in the way people think and understand the world.

In Uzbek literature, prominent writers like Alisher Navoi, Abdulla Qodiriy, and Erkin Vohidov have masterfully employed imagery devices suited to the national spirit and natural imagery: 'Navbahor gullaridek ochildi ko'nglim.' (My soul blossomed like the spring flowers.)

Basic artistic devices such as metaphor, simile, and personification exist in both languages. These devices serve to enhance emotional impact. And widely used in folk art and classical literature.

Feature	English	Uzbek
Expression of Simile	Using 'like', 'as'	Using 'dek', 'kabi', 'singari'
Nature of Metaphors	Often abstract	Based on everyday life and nature
Personification	Includes abstract concepts	Focuses on natural and everyday objects
Use of Hyperbole	Often humorous or colloquial	Used to glorify heroes

When it comes to cultural features: Uzbek literature emphasizes family values, nature, and national symbols, while English literature emphasizes personal experience, individualism, and abstract concepts.

Device	In English	In Uzbek
Simile	As light as a feather	Pilladek yengil As light as silk
Metaphor	The world is a stage	Hayot bir sahna Life is a stage
Personification	The city sleeps	Shahar uyquga ketdi The city fell asleep

The comparative analysis of artistic imagery devices in English and Uzbek reveals that despite the universal nature of figurative language across cultures, the specific implementation of these devices is deeply rooted in each language's historical, cultural, and social background.

In English literature, the frequent use of abstract metaphors, ironic expressions, and subtle personifications reflects a tendency toward conceptual abstraction and individual emotional experience. English metaphors often aim to explain complex intellectual ideas through tangible comparisons, as seen in

Shakespeare's metaphor "Juliet is the sun", where a human figure is elevated to a celestial symbol. This highlights the English literary tradition's inclination toward elevating the personal to the universal. Conversely, Uzbek literature, with its roots in rich oral traditions and deep connections to nature, favors imagery closely tied to everyday life, natural landscapes, and cultural symbols. The metaphors and similes in Uzbek are usually concrete and sensory, providing vivid, emotionally charged imagery that appeals directly to the reader's experiences and environment. For example, similes such as "Ko'zim yulduzdek porlar" (My eyes shine like stars) demonstrate the tendency to draw directly from natural phenomena.

Another notable difference is the role of hyperbole. In Uzbek literature, hyperbole often serves to glorify heroes and mythical figures, reinforcing societal ideals such as bravery, loyalty, and strength. In contrast, English hyperbole is more frequently used for irony, humor, or emotional emphasis.

These findings support Lakoff and Turner's theory that metaphorical thinking is a fundamental aspect of human cognition but is shaped by specific cultural experiences.⁹ The ways metaphors are structured and interpreted depend not only on cognitive processes but also on collective cultural knowledge.

Thus, while both English and Uzbek languages employ similar artistic imagery devices, the distinct historical, cultural, and social realities have led to different stylistic preferences and functions. This comparison underscores the inseparable link between language, thought, and culture, confirming the hypothesis that artistic imagery is a universal yet culturally molded phenomenon.

Conclusion

Artistic imagery devices in both languages serve as powerful tools to enhance vividness, aesthetic pleasure, and to astonish readers. By studying the similarities and differences between English and Uzbek imagery, we gain insight into the uniqueness and commonalities of these two literary traditions. While English literature often emphasizes abstract concepts, Uzbek literature relies more on natural and national images. In both languages, artistic imagery devices significantly expand the expressive and aesthetic value of literary works.

REFERENCES

1. Abrams, M. H., & Harpham, G. G. (2015). *A Glossary of Literary Terms* (11th ed.). Cengage Learning.

⁹ Lakoff, G., & Turner, M. (1989). *More than Cool Reason: A Field Guide to Poetic Metaphor*. University of Chicago Press.

2. Black, M. (1954). Metaphor. *Proceedings of the Aristotelian Society*, 55, 273–294.
3. Lakoff, G., & Turner, M. (1989). *More than Cool Reason: A Field Guide to Poetic Metaphor*. University of Chicago Press.
4. Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. University of Chicago Press.
5. Jackendoff, R., & Aaron, D. (1991). Review of *More than Cool Reason* by George Lakoff and Mark Turner. *Language*, 67(2), 320–338.
6. Kövecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.
7. Shakespeare, W. (1597). *Romeo and Juliet*. (Act 2, Scene 2). (as cited in Lakoff, G., & Turner, M., 1989).
8. Navoiy, A. (1499). *Xamsa*. (Yangi nashr: 1983). Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti.
9. Qodiriy, A. (1926). *O'tgan kunlar*. (Yangi nashr: 2017). Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti.
10. Turner, M. (1996). *The Literary Mind: The Origins of Thought and Language*. Oxford University Press.
11. Ricoeur, P. (1977). *The Rule of Metaphor: Multi-disciplinary Studies of the Creation of Meaning in Language*. University of Toronto Press.