

THE STYLISTIC FUNCTION OF RELIEF IMAGERY IN LITERARY TEXTS (ON THE EXAMPLE OF UZBEK AND ENGLISH LITERATURE)

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Usmonova Shakhnoza Yoqubjon kizi

Senior Lecturer at the Department of English Philology.

E-mail: usmonovashahnoza40@gmail.com

Abstract

This article examines the stylistic and poetic functions of relief imagery in Uzbek and English literature. Drawing on the works of Chulpon, Oybek, Erkin Vohidov, Utkir Hoshimov, Wordsworth, Byron, and Frost, the study investigates the semantic and symbolic significance of relief images through a linguopoetic lens.

Keywords

relief, poetics, metaphor, symbol, national worldview, nature imagery, linguopoetics, aesthetics.

Relief imagery in literary texts—such as mountains, valleys, rivers, deserts, and hills—emerges as an aesthetic symbol of national consciousness, cultural values, and human psychology. These natural units reflect the poet's worldview and his attitude toward nature. A linguopoetic approach to the analysis of relief imagery helps to reveal the author's mindset and the peculiarities of national mentality¹.

The study employs comparative poetic analysis, semantic-cognitive interpretation, contextual commentary, and linguocultural methodology². Its main objective is to uncover the semantic layers and aesthetic functions of relief images. As primary sources, the works of Chulpon, Oybek, Erkin Vohidov, Utkir Hoshimov, and English Romantic poets Wordsworth, Byron, and Frost were analyzed.

In Uzbek literature, relief imagery—mountains, deserts, valleys, rivers, springs, and hills—serves as an echo of the human soul, a reflection of national mentality, and a representation of harmony with nature. Through such imagery, writers express emotional states, social feelings, historical memory, and patriotic devotion using artistic means. In Chulpon's poetry, relief elements embody human suffering and the longing for freedom⁴, while in Oybek's novel *Navoiy* the same symbols denote endurance and wisdom⁵ such as "desert," "steppe," and "valley" symbolize emptiness, searching, and hope in the poet's imagination. Chulpon

employs relief images as metonymic devices: natural landscapes mirror human emotional experiences. For him, the mountain signifies freedom, the desert – suffering, the river – the flow of life, and the valley – hope. Thus, through relief, the poet achieves a spiritual unity between man and nature.

In Oybek's novel "Navoiy," the images of mountains, rivers, and valleys convey the hardship, greatness, and endurance of the historical figure's life. Oybek uses relief imagery within an epic context, turning them into means of psychological parallelism. The mountain becomes a symbol of Navoi's spiritual strength, the river – of the flow of thought, and the valley – of his connection with the people. In Erkin Vohidov's poetry, relief imagery represents the perseverance of the nation, the spirit of patriotism, and the symbol of national identity. In his poem 'Thoughts on the Mountains,' the mountain imagery conveys the durability and strength of the people. Vohidov employs relief names as emotive dominants. For example, in the line "Mountains will not retreat, nor will the people break," the semantics of relief merges with the strength of national will. In Hoshimov's prose⁶ and Wordsworth's romantic imagery⁷ reveal harmony between human spirit and nature, while Byron⁸ and Frost⁹ deepen the symbolic and philosophical potential of relief. In his novel "The Affairs of the World," the elements "valley," "hill," and "lake" serve as symbols of childhood memories, love for nature, and the simplicity of human character. Hoshimov harmonizes relief elements with national color, using them as markers of inner harmony between human beings and nature.

In English Romantic and Post-Romantic literature, relief imagery – mountains, valleys, rivers, forests, hills, and cliffs – occupies a central place in portraying the spiritual harmony between man and nature, introspection, and philosophical reflection. These images express the human bond with nature, the search for inner peace, and the moral choices along life's path.

In Wordsworth's poem "Lines Composed a Few Miles Above Tintern Abbey," relief imagery functions as a source of spiritual calmness, divine harmony, and introspection. The poet perceives nature not as an external landscape but as a spiritual environment interconnected with the human inner world. Relief terms such as "valley," "mountain," and "stream" evoke childhood memories, dreams, and spiritual growth. Wordsworth spiritualizes relief imagery, portraying natural elements as expressions of the human soul's quest for peace and purification. In Byron's "Childe Harold's Pilgrimage," relief imagery symbolizes independence of thought, courage, and dignity. Images such as "mountain peak," "cliff," and "wild shore" depict the terrifying yet majestic power of nature. These images mirror the poet's rebellious spirit and his intellectual defiance against societal constraints. In Robert Frost's poems "The Mountain" and "Stopping by Woods on a Snowy

Evening,” relief imagery represents life’s journey, moral choice, and the longing for tranquility. Frost interprets relief in a realistic and existential context. In “The Mountain,” the mountain signifies the desire for knowledge and truth, while in “Stopping by Woods...” the forest embodies the quiet yet mysterious side of life.

The study comprehensively investigates the stylistic, poetic, and semantic role of relief imagery in Uzbek and English literary traditions. Relief images such as mountain, valley, desert, river, and hill serve not only as natural landscapes but also as artistic codes that reveal the depth of national thought, emotional experience, and philosophical reflection. These images provide insight into how writers and poets perceive the relationship between humans and nature as a unified spiritual phenomenon.

Through a linguopoetic and comparative analysis, the research demonstrates that Uzbek writers often use relief imagery to express national identity, moral resilience, and patriotism. The works of Cho’lpon, Oybek, Erkin Vohidov, and O’tkir Hoshimov show that natural features like mountains and valleys become symbolic reflections of human emotion, memory, and collective consciousness. In their works, nature mirrors the moral and psychological state of the people and the cultural landscape of the nation. This concept of unity between nature and human consciousness is also emphasized by Uzbek scholar Buranov¹⁰ and linguocultural theorist Maslova¹¹.

In contrast, English Romantic and Post-Romantic poets such as Wordsworth, Byron, and Frost use relief imagery to embody personal introspection, philosophical contemplation, and harmony with the universe. Their depictions of mountains, valleys, and rivers transcend the physical world and serve as metaphors for spiritual awakening, freedom of thought, and the search for truth. The Romantic vision of nature becomes a moral and aesthetic experience that bridges the material and the transcendent.

Ultimately, the study concludes that relief imagery, in both Uzbek and English literary traditions, functions as a universal aesthetic medium linking human emotion with the natural world. Despite cultural and linguistic differences, both traditions regard relief not merely as a depiction of geography, but as a reflection of the inner world, a metaphor for endurance, and a symbol of the inseparable bond between man and nature.

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