COMPARING LINGUISTIC DEVICES IN ENGLISH AND UZBEK NON-REALISTIC WORKS

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The use of linguistic devices is a crucial aspect of conveying symbolism and deeper meaning in non-realistic literature. This discussion delves into the comparison of linguistic devices, specifically metaphor, simile, and allegory, in English and Uzbek non-realistic works. By examining how these devices are employed in both traditions, we can gain insights into the cultural and linguistic nuances that shape the interpretation of symbols.

Metaphor: Metaphor is a powerful tool used to convey abstract concepts by drawing parallels between seemingly unrelated entities. In English non-realistic works, metaphors often employ familiar cultural or natural elements to convey symbolic meaning. For instance, in Coleridge's "The Rime of the Ancient Mariner," the ship becomes a metaphor for the state of the mariner's soul, adrift in a sea of guilt and isolation. In Uzbek non-realistic works, metaphors draw on Central Asian cultural and natural elements. For example, in Alisher Navoi's poetry, nature often serves as a metaphor for human emotions and spiritual experiences [3]. The desert, with its vastness and solitude, might symbolize the expanses of the human soul in search of transcendence.

Simile: Simile involves comparing two entities using "like" or "as" to highlight similarities. In English non-realistic literature, similes create vivid imagery, allowing readers to visualize and emotionally engage with the symbolic elements [4]. For example, in Lewis Carroll's "Alice's Adventures in Wonderland," the Cheshire Cat's smile is described as "like a Cheshire cat," emphasizing its enigmatic and ephemeral nature. In Uzbek literature, similes often draw on elements of the natural world specific to Central Asia. For instance, comparing a character's journey to the flight of a falcon might evoke a sense of freedom and transcendence, emphasizing the spiritual dimension of the narrative.

Allegory: Allegory involves using characters, events, or settings to represent abstract ideas or moral concepts. In English non-realistic works, allegory is a prominent device for conveying deeper philosophical or moral messages. John Bunyan's "The Pilgrim's Progress" is a classic example, where characters and places symbolize various stages of the Christian journey. In Uzbek literature, allegory may be expressed through Sufi-inspired works, where characters and events serve as allegorical representations of spiritual truths and human experiences. For example, in the poetry of Yunus Emre, the quest for the Divine is often allegorically depicted as a journey through the physical and spiritual realms.

Linguistic devices are pivotal tools in the arsenal of any writer, particularly in non-realistic literature where symbolism and metaphor often reign supreme. This discussion aims to dissect and compare the utilization of linguistic devices, such as metaphor, simile, and allegory, in English and Uzbek non-realistic works. By doing so, we can unearth the cultural, linguistic, and stylistic disparities that shape the interpretation of symbols in each tradition.

Metaphor: *English*: The English language, known for its rich and diverse vocabulary, is adept at constructing intricate metaphors. English authors in non-realistic literature frequently

employ metaphors to craft vivid and imaginative worlds. For instance, in Lewis Carroll's "Alice's Adventures in Wonderland," the entire setting is a metaphorical representation of a nonsensical dreamscape, inviting readers to navigate a world of absurdity and whimsy [1]. *Uzbek*: Uzbek literature, deeply rooted in Central Asian culture and Sufi mysticism, utilizes metaphors that draw upon the natural world and nomadic life. For example, in Alisher Navoi's poetry [3], the blooming of a flower might be metaphorically linked to the awakening of the human soul, reflecting the deep spiritual connections in Uzbek literature.

Simile: *English*: Similes, akin to metaphors, are frequently employed in English non-realistic works to provide readers with a tangible connection to the abstract. In George Orwell's "Animal Farm," the transformation of the farm is likened to a revolution "as violent as that which had occurred in Russia." *Uzbek*: In Uzbek literature, similes often incorporate elements of the natural world specific to Central Asia. For example, comparing the flight of a bird to the transcendence of the human spirit can evoke a sense of freedom and the spiritual dimension of the narrative.

Allegory: *English*: Allegory, a powerful device in non-realistic literature, is extensively used to convey deeper philosophical or moral messages. John Bunyan's "The Pilgrim's Progress" is a sterling example, where characters and settings symbolize various stages of the Christian journey. Uzbek: Allegory in Uzbek literature is often expressed through Sufi-inspired works, where characters and events symbolize spiritual truths and human experiences. Yunus Emre's poetry, for instance [4], frequently employs allegory to depict the quest for the Divine as a journey through both the physical and spiritual realms.

Thus, comparison of linguistic devices in English and Uzbek non-realistic works unearths a tapestry of cultural, linguistic, and stylistic nuances. While both traditions employ metaphor, simile, and allegory to convey deeper meaning, the specific elements and cultural references vary, underscoring the unique artistic and philosophical underpinnings of each tradition. This discussion illuminates how linguistic devices serve as bridges between the imaginative worlds crafted by authors and the nuanced interpretations drawn by readers. While both traditions employ metaphor, simile, and allegory to convey deeper meaning, the specific elements and cultural references vary, reflecting the unique artistic and philosophical underpinnings of each tradition.

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