

Linguistic Peculiarities of Image Bearing Lexical Stylistic Devices in English and Karakalpak Languages

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ABSTRACT

The article deals with the linguistic peculiarities of image-bearing lexical stylistic devices which is one of the important problems of investigation the language of literary texts. Such lexical stylistic device as metaphor has been investigated through analysis of fictional works of English and Karakalpak writers A.Huxley, J. Joyse, T. Kayipbergenov and others. More than 120 examples of metaphor have been analyzed from structural and semantic viewpoints.

Keywords: Artistic speech, linguistic peculiarities, lexical stylistic devices, dictionary meanings, cognitive, communicative.

INTRODUCTION

The problem of investigation the language of fiction is one of the most important problems of stylistics. The work of art is first of all the act of verbal art, system of figurativeness expressed by language means. All the investigations of artistic speech can be divided into three trends.

The first trend investigates artistic image as “clear meaning”, the second one as “clear form” and the third trend considers the both two trends.

The representatives of the third trend stick on the principle of indissoluble systematic unit form and content, outside of which the work of art can't exist. Alexander Block said that the style of

a writer is so closely connected with the context of his soul, that the experienced eye can see the soul through his style and by studying the form penetrate to the depth of the content. The analysis of an author's language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is the only means available to convey through analysis of the author's ideas to the reader in precisely the way he intends, but also because writers unwittingly contribute greatly to establishing the norms of the literary language of a given period. In order to compel the language to serve his purpose the writer draws on its potential resources in a way different from what we see in ordinary speech.

The article is an attempt in investigating image creating lexical stylistic devices such as metaphorin the works of English and Karakalpak writers.

LITERATURE REVIEW

The notion of imagery

Among the lexical peculiarities of fiction the first to be mentioned is imagery, which being the generic feature of the belles-lettres style assumes in emotional prose a compressed form: it is rich in associative power, frequent in occurrence and varied in methods and devices of materialization.

"An Image" writes A.E. Derbyshire, "is a use of language which relates or substitutes a given word or expression to or for an analogue in some grammatical way, and which in so doing endows that word or expression with different lexical information from that which it has in its set. An image, in this sense, is merely a linguistic device for providing contextual information" [1, 67].

In spite of its being rather complicated, there is a grain of truth in this definition of an image, for an image does give additional (contextual) information. This information is based on associations aroused by a peculiar use of a word or expression. An interesting insight into the essence of figurativeness is given by V. H. Efimov: "poetical image", [2,99] he writes, "is not a frozen picture, but movement not a static reproduction but the

developing idea of an artist". He calls the image a "double unit" thus pointing to the twofold application of the word, word-combination or even whole sentence.

Imagery is defined by I. R. Galperin [3, 156] as a use of language media which will create a sensory perception of an abstract notion by arousing certain associations (sometimes very remote) between the general and the particular, the abstract and the concrete, the conventional and the factual. It is hardly possible to under-estimate the significance of imagery in the belles-lettres style of language.

Imagery is defined by the American Heritage Dictionary as follows: according to that, imagery is 'the use of vivid or figurative language to represent objects, actions, or ideas.' A writer uses his or her language to vividly describe the incidents of the story by addressing to our senses. The human body has five basic senses. They are vision, hearing, smell, taste, and touch. As there are five senses, there are five types of imagery as well.

That is so that, each type of imagery can address to one of the five senses imagery is the use of concrete words to replace the abstract ones in order to enable the reader of a literary work to join in everything experienced by the author [4, 1969]. Elisabeth Drew [5, 51] states that according to Frost, a whole essay might be written on the danger of thinking without images. Griffith [6,406] defines imagery as the description of physical phenomenon that appeal to one or more of the senses. Roberts [7, 570] states that imagery refers to "sensory experiences transmitted through literary form" Sensory experiences mean everything that is sensed and experienced by one through five senses and then it is transmitted and transferred through words. As a result, the readers will be able to experience everything that is mentioned in a certain literary work just by reading it. The Wikipedia mentions that imagery refers to descriptive language that evokes sensory experiences. Imagery can appeal to any of the five senses. From the Literary Dictionary, imagery means a rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literal or figurative perceptible or "concrete"

objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition. Imagery may occur in a single word, a phrase, or a sentence.

CATEGORIES OF IMAGERY

An image can be decoded through a fine analysis of the meanings of the given word or word combination. In decoding a given image, the dictionary meanings, the contextual meanings, the emotional coloring and the last but not the least, the associations which are awakened by the image should all be called into play. The easier the images are decoded, the more intelligible the poetic utterance becomes to the reader. If the image is difficult to decode, then it follows that either the idea is not quite clear to the poet himself or the acquired experience of the reader is not sufficient to grasp the vague or remote associations hidden in the given image. Images from a linguistic point of view are mostly built on metaphor, metonymy, epithet and simile. These are direct semantic ways of coining images. Images may be divided into three categories: two concrete (visual, aural) and one abstract (relational).[3,134] Visual images are the easiest of perception, in as much as they are readily caught by what is called the mental eye. In other words, visual images are shaped through concrete picture of objects, the impression of which is present in our mind. For example: Simile.

Her fair hair had streamed out behind her like gold in the sun.
[16,255]

Eileen had long thin cool white hands too because she was girl.
They were like ivory, only soft. [16,255]

The similes have called up a visual image that of gold and ivory. One of the main personages of the novel "Crome Yellow" by O.Huxley is Eileen. Eileen's hair is compared with gold in the sun and her hands described as ivory.

A relational image is one that shows the relation between objects through another kind of relation and two kinds of relation

will secure a more exact realization of the inner connections between things and phenomena.

He broke into a fit of laughter and coughing added...-
manufacturing that champagne for those fellows. [16,142]

A cry sprang to his lips, a prayer to be let off. But though the tears scalded his eyes and his limbs quivered with pain and bright he held back, hot tears and the cry that scalded his throat.[16,144]

Such notions as “broke into”, “a bit of laughter”, “a cry sprang”, “the tears scolded”, “held back hot tears”, “the cry scalded” all create relational images, in as much as they aim at showing the relations between the constituents of metaphors but not the actual images.

In the cognition or perception of the world there are three stages: 1) sensory perception, 2) intellectual perception, 3) imaginative, or artistic perception. Image is the main means of generalizing reality. An artistic image is specific as it not only gives a man new perception of the world but evokes certain attitude to what is depicted. The main functions of an artistic image are cognitive, communicative, aesthetic and educational. Image may be defined as an artistic presentation of the general through the individual, of the abstract through the concrete. There also exists verbal art where imagery is embodied in words — thus words are the material writers /speakers use when they want to create verbal images. The verbal image is a pen-picture of a thing, person or idea expressed in a figurative way by words used in their contextual meaning [8,142].

As I.V. Arnold[8,150] points out the verbal image is a complex phenomenon, it is a double picture generated by linguistic means, it is based on the co-presence of two thoughts of different things active together: the direct thought termed the tenor (T), the figurative thought — the vehicle (V). The tenor is the subject of thought, while the vehicle is the concept of a thing, person or an abstract notion with which the tenor is compared or identified. The structure of a verbal image also includes: the ground of comparison (G) — the similar feature of T and V; the

relation (R) between T and V; the type of identification/comparison or, simply, the type of a trope (metaphor or simile). Trope is the figurative use of a word or a phrase that creates imagery. Tropes are used in verbal art to create general or individual images and to attain a higher artistic expressiveness. A trope is based on establishing connections between two notions, two things, being different on the whole, but understood to have some connection, some similarity in the given context. From the viewpoint of a linguist, all tropes are based on the interplay of lexical meaning. It should be remembered that imagery can be created by lexical SD's only. All other stylistic devices (such as phonetic, graphic, morphological and syntactical SD's) do introduce imagery, but can serve as intensifiers; any of them can add logical, emotive, expressive info to the utterance. More brightly individuality of creative manner of writers and poets are displayed in stylistic devices.

METHODS

Comparative method, comparative-typological method, descriptive method, analytical, method of stylistic analysis.

RESULTS AND DISCUSSION

English and Karakalpak writers mostly use such stylistic devices as simile, metaphor, epithet and metonymy in their works of art. Distinctive feature of these stylistic devices is that they create definite image. Writers use the above mentioned stylistic devices in depicting appearances of his (characters) heroes, in description of nature, surrounding atmosphere and for expressing their feelings.

A stylistic device as Prof. I. R. Galperin [3, 56] defined is a conscious and intentional intensification of some typical structural and or semantic property, of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. Stylistic device's function in texts as marked units. They always carry some kind of additional information, either emotive or logical.

METAPHOR IN ENGLISH AND KARAKALPAK LITERATURE

Metaphor is a stylistic device based on the principle of identification of two objects. The term “metaphor” means transference of some quality from one object to another V. V. Vinogradov states: [9, 23] “A metaphor, if it is not a cliché, is an act of establishing an individual world outlook, it is an act of subjective isolation, therefore a word metaphor is narrow, subjectively enclosed, it imposes on the reader a subjective view of the object phenomenon and its semantic ties”.

Let's investigate next example:

And she came to me and told me one Morning that **she was going to melt**; [17, 195].

In such words as to melt, as in “Melted down the Plate” or “she was going to melt”, we can still recognize remnants of the original meaning and in spite of the fact that the meaning “to vanish” “to disappear”, is already fixed in dictionaries as one of the derivative meanings, the primary meaning still makes itself feel. The interaction of the logical dictionary meaning and the logical contextual meaning assumes different forms. Sometimes this interaction is perceived as a deliberate interplay of the two meanings. In this case each of the meanings preserves its relative independence. Sometimes, however, the metaphoric use of a word begins to affect the source meaning; i.e. the meaning from which the metaphor is derived, with the result that the target meaning, that is, the metaphor itself, takes the upper hand and may even oust the source meaning.

I rested me a little and went on, my Blood was, **all in a Fire**, my Heart feat as if I was in a sudden Fright [17, 28].

Metaphorical usage of the phrase blood's all in a Fire describes the character's condition very brightly.

Next example:

My every Heart **would sink** writhing me at the inevitable approach of Misery and want [17, 41].

This word “sink” in this situation is used metaphorically and we consider it is original metaphor, as heart couldn’t sink, and the word is used in its contextual derivative meaning.

Turned off that value at once and opened the spiritual heroic refrigerating apparatus, invented and patented in all countries by Dante Alighieri [16, 177]

This example is unusually brightened by the use of literary name.

“The spiritual heroic refrigerating apparatus ... Dante Alighieri” - with this allusion the author wanted to show knightly sophisticated relation of Dante with his sweetheart Beatrice. This unusual use of allusional metaphors implies bright image to character drawing.

Karakalpak scholar A. Bekbergenov defines metaphor as a transference of a quality of a thing or phenomenon in derivative meaning associated with the second one on the basis of some similarities of two things or phenomenon [10, 76].

Metaphors in two languages present images that help readers picture things and people clearly.

Uzbekistan is famous to the world with its cotton, figuratively called as a white gold. Many writers and poets vividly depicted it in their works. We’ve found next description:

Keñalaplardıñ patırğanpahtazarlıqlardajapıraqlargungirttartıpsepkil
lenebaşlağanğawashalardıñ birli – yarimertegórekleriajjeđey
aqmamıñ inkorsetip **mıyıqtartıpturadı** [18, 3].

Using verbal metaphor [‘mıyıqtartıp’ smiling], and simile “ajjeđey” the author could create bright depiction of cotton. The sight of half-opened cotton box is probably identified with the human being’s smiling. One can hardly perceive any similarity in the two kinds of movements which are by the force of the writer’s imagination identified. Consequently, to create image means to bring a phenomenon from the highly abstract to the essentially concrete.

In the next extract, the life is depicted metaphorically. Life is identified with scornful steam place.

“O’ mirdegenjan’ aaralasqanadamushintikenekli birqapiriq.
Adamdikirgizbeydi, asshiushlitikenleriboladi. Tirnaydi, denen’ di de
qanatadi, biraqbatil kirgenadamo’ zineha’ mbasqag’ ajolashadi...” [19, 44].

Generally speaking, one feature out of the multitude of features of an object found in common with a feature of another object will not produce resemblance. This idea is worded best of all in Wordsworth’s famous lines”. To find affinities in objects in which no brotherhood exists to passive minds” [3, 83]. Here is a recognition of the unlimited power of the poet or writer in finding common features in heterogeneous objects.

It is illustrated in the next examples taken from the works of Karakalpak writers. Richness of Karakalpak garden with various kinds of fruit is figuratively depicted in the next example:

Qulpirganjemislibaglardashaqalarinmayistirip,
turlireñlergedónipturqanqırmızıalmalar, uwljıganalmurtlar,
shyirinqareliler, solqım-solqımjuzimler **kózdıñjawmaladı** [18, 3].

The epithets (qulpirgan, qırmızı) and the metaphor (ko’zdiñjawmaladı) helps a reader to imagine beautiful, rich fruit garden. The metaphoric use of the word begins to affect the dictionary meaning, adding to it fresh connotations or shades of meaning.

«-Shırađım, doktorqızım, – degenianıqesitildi.-
Sennenjalğızğanaótinishim bar. Birewdiñkózinalıp, birewge salsa
boladı, deydi. Meniñbirkózimdi oyıpalıp, usıkáradađı
Gúldardegenqızğasalıñ. Awa, men Marattıñákesiusap, eñbolmasa,
biradamğashadlıqbağıshlasam, ármansızban. Buljuregiğam-gun
qızdıñbirkulgenin, quwanğamınkórgimkeledi. Olgúllewitiyis,
nalshekórinedi, járdemetiwkerek. Gúldeydi... — dedi» [19, 381].

In this extract the author creates visual imagery with the help of metaphor “na’lshe” “ju’reğigam-gun”. Naturally identification human being with the plant creates bright image.

Bizlertarqadıq. Tárbiyashınıń bólmeleriniń aldınan ótip baratıredim, ishten Elena Semenovnamenen, qanarhayaldıń qattı-qattı baqırısı potırǵanın qulaǵım shaldı. Elena Semenovna «Ladanlıqettińiz, balanıń zeynineti ydınız..» dese, anaw hayaloǵan; «Sizonı maǵantan baqshımız? Birkózıǵıllıǵoy... Qız ashılǵangúl de ybolıwı kerek, olsolıǵangúl, ǵumshalamaydı, Erjetkende jıǵılmaıdı. Aqlıqlı bola almasam...» dep, jeńislik bermey atreken. Men olardıńǵa pinińtiy kargımánisine ol waqıtta úsin begenmenen, qanarhayaldıń pátinen pisimqurıp, tulabedenim titirendi. Sol kuni ómirim de birinshimárte be órelitandı kiripik qaqqayattırdım. «Meni qaytkende áketereken? Ol ózanamba ediyabasqa ma? Kózimniń ne záleli bar oǵan? Basqalardı kóremen, sóyley men, juwiraman», deymen ózimnen ózim. Hámme qızlar uyqılapatırǵanda men krovatımda bilay-bilay awdarılıptıstim de jattım. [19, 367].

This extract attracts reader's attention with the usage of convergence of stylistic devices such as epithet "qanarhayal", simile "ashılǵangúldey", metaphor "solıǵangúl", especially antithesis "solıǵangúl" and "ashılǵangúl" creates bright image of the poor girl. Also rhetorical questions, using pair words "qattı-qattı", "bilay-bilay" and phraseological unit "kiripikqaqqay", "pisimqurıp" makes easy to reveal the image.

— Meni hám ulım, hám qızım,
erteńimushinkó gertken jalǵız tıp miywelidarag'ım —
ilayım seniń solıǵanıńdıkórmegeymen... Meniń kózaldımda qamıqpa,
perzentim. [19, 372]

Given extract illustrates father's kindness to her daughter and comparing her to a unique fruitful tree which is considered as most common comparison of children in Karakalpak culture.

So, we may say that metaphors are great force in creating imagery in literary texts in English and Karakalpak languages.

CONCLUSION

The results of investigation show that imagery as a purely linguistic notion, is something that must be decoded by the reader

so is the subtle inner relation between the parts of utterance and between the utterances themselves and it is created mostly with the help of stylistic devices such as metaphor, metonymy, epithet and simile. In the article we've analyzed metaphor and epithet as one of the brightest stylistic devices in English and Karakalpak languages. More than 200 examples from fictional works of English and Karakalpak writers have been analyzed for revealing their ability to create imagery.

The analysis of vast practical data shows that stylistic devices (metaphor, epithet) both in English and Karakalpak languages are the most universal means of characterizing personages, for understanding their inner world, and their relationship. Trite and genuine metaphors have been analyzed through examples taken from literary works of English and Karakalpak writers. According to the results of the analysis of metaphor in both languages are forceful language means for creating bright imagery. As I.R. Galperin identifies metaphor dealing into two trite and original. In the article original metaphors have been collected and analyzed and proved that in both languages metaphor becomes a stylistic device when two different phenomena are simultaneously brought to mind by the imposition of some or all the inherent properties of one object on the other which by nature is deprived of these properties imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common. We distinguish two structural types of metaphor used frequently by the author. These are: nominal and verbal metaphor.

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