COMPARATIVE STUDY OF ALLEGORICAL DEVICES IN UZBEK AND ENGLISH LANGUAGES

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ABSTRACT:

This article presents a comparative analysis of allegorical devices employed in the Uzbek and English languages through a linguoculturological lens. Drawing upon literary, historical, and linguistic frameworks, the study investigates the structural, semantic, and cultural functions of allegory as a stylistic and cognitive phenomenon. Particular attention is paid to the roles of metaphor, personification, and symbolic imagery in expressing abstract concepts within each language's literary tradition. By examining both classical and modern sources, the paper elucidates how allegory serves as a medium for encoding national identity, moral values, and collective memory. The research highlights both the universal cognitive mechanisms underpinning allegory and the culturally specific expressions shaped by folklore, political discourse, and artistic convention.

KEYWORDS: allegory, metaphor, linguoculturology, figurative language, Uzbek literature, English literature, symbolism, cognitive linguistics, national identity, cross-cultural analysis

INTRODUCTION

In global linguistics, identifying and defining the role of various domain-specific units within the lexical system, and approaching them from a linguoculturological perspective, has become one of the most pressing issues in the field. In this regard, the linguistic analysis of allegorical devices in each language plays a significant role in uncovering their linguoculturological characteristics. Consequently, a comprehensive study of the structural-semantic, cognitive, linguoculturological, and pragmatic features of allegory has gained particular importance. Comparative analysis of allegorical units across languages, semantic classification of paremiological expressions, allegorical tropes, and artistic imagery specific to each language, along with examination of their structural composition, is of critical scholarly relevance. Furthermore, the artistic and expressive functions of allegorical units are being actively investigated by scholars within modern

frameworks such as linguoculturology, cognitive linguistics, and pragmalinguistics.

MATERIALS AND METHODS

"Allegory is a form of symbol in which a concrete image or symbolic expression (obraz) is used to represent an abstract concept or idea; that is, it is a method of conveying an unclear or intangible concept through features characteristic of commonly known objects or phenomena" [10.1]

When we look back at the history of allegory, we find that numerous scholars have contributed their interpretations of this concept. The notion of allegory can be traced back to the 6th century BCE. The expression "first allegorist" was initially attributed to Homer due to the allegorical richness of his interpretations. In addition, Theagenes of Rhegium (whom Porphyry refers to as the "first allegorist") and Pherecydes of Syros are believed to have introduced some of the earliest forms of allegorical thought.

German stylisticians E.G. Riesel and Ye. Schendels viewed allegory as a subtype of metaphor. In their classification of figurative devices, they grouped them as follows:

1. Metaphor (including pure metaphor, personification, allegory, symbol, synesthesia),
2. Metonymy (including synecdoche, pars pro toto),
3. Epithet (including tautological, descriptive, simple, and compound epithets),
4. Periphrasis (including irony and litotes),
5. Simile.

The Roman philosopher and statesman Cicero (106–43 BCE), in his renowned treatise *De Oratore* (*On the Orator*), offers the following definition of allegory: "a repeated use of metaphor is what the Greeks call allegory." According to this definition, Cicero regarded allegory as a rhetorical construct composed of multiple metaphors. From this perspective, metaphor and allegory appear as closely related and interdependent expressive devices.

In linguistic dictionaries, allegory and metaphor (majoz) are often viewed as synonymous expressive devices. Allegory is defined as "the representation of an idea or concept through concrete imagery." [1.29] Unlike a symbol, which can possess multiple meanings, allegory is typically characterized by a single, fixed interpretation and exists independently from the image itself. Thus, while both allegory and metaphor serve to convey abstract notions through figurative means, allegory is distinct in its unambiguous, context-bound semantic framework [1.478]

RESEARCH AND DISCUSSION

The comparative analysis of allegorical devices in Uzbek and English languages provides valuable insights into how different linguistic and cultural systems conceptualize abstract ideas through figurative expression. Allegory, as a stylistic and cognitive phenomenon, manifests uniquely in each language, reflecting the respective nation's worldview, historical experiences, and cultural codes.

In Uzbek, allegorical imagery is deeply rooted in folklore, classical literature, and oral traditions, where animals, natural elements, and symbolic objects are frequently employed to convey moral, social, or philosophical messages. For example, animals such as the fox, wolf, and owl are used to symbolize cunning, aggression, or wisdom, respectively, in proverbs, tales, and didactic poetry. These allegorical figures often reflect collective values, spiritual beliefs, and communal behavior patterns.

In English, allegory has been widely employed in both religious and political literature, particularly during the Renaissance and Enlightenment periods. Works such as George Orwell's *Animal Farm* use allegory as a narrative device to critique ideological structures and power dynamics. In English discourse, allegory often functions as a tool for indirect critique and philosophical reflection, with symbols and metaphors serving to encode complex social and psychological realities.

Despite the differences, both languages utilize allegory to bridge the abstract and the concrete, the visible and the invisible. In both cultures, allegory serves not

only as a rhetorical ornament but also as a means of encoding deep-seated cultural narratives and moral frameworks.

The comparative study reveals that while the symbolic referents may vary across cultures (e.g., "dasturxon" in Uzbek vs. "table" in English, or "wolf" representing greed in both traditions), the underlying cognitive mechanisms—such as metaphorical mapping and associative thinking—remain largely universal. Thus, this investigation underscores the significance of allegory as a linguocultural phenomenon, facilitating a deeper understanding of national identity, social consciousness, and interlingual parallels.

Research findings indicate that the artistic device known in the East as *"intoq"* and in the West as *"allegory"* has served as a central object of scholarly inquiry for many centuries. In classical Eastern literary traditions, personification and allegory are often viewed as stylistically equivalent tropes, both aimed at expressing abstract ideas through vivid, concrete imagery. In the fields of Uzbek linguistics and literary studies, allegory is understood as a means of figurative expression and symbolic representation—a stylistic technique used to depict abstract concepts or ideas through specific objects, events, or phenomena.

For example, in Uzbek literary culture, the word *to'ti* (parrot) may symbolize a talkative child or loquacious woman, *bulbul* (nightingale) evokes a melodious voice, while animals such as the *wolf* or *fox* often stand in for deceitful or malevolent individuals in folktales. Conversely, creatures like the *hawk*, *tortoise*, or *sheep* may personify wisdom, age, or moral uprightness. In these instances, the connection between the linguistic sign and the image is founded on culturally embedded associative meaning, resulting in a harmonious interplay between word and symbol.

During the medieval period, allegory was widely employed in both prose and poetic forms across Eastern literature. It played a pivotal role in shaping artistic imagery and thematic structure. Similarly, in Western literature—particularly within the stylistic frameworks of Baroque and Classicism—allegorical

representation became one of the principal devices for conveying philosophical, religious, or didactic ideas. In these contexts, allegorical figures were meticulously crafted to align with the prevailing aesthetic and semantic orientations of their time.

Metaphor (majoz) or allegory may be broadly defined as a literary method or mode of imagery whereby abstract notions or reflections are expressed through concrete images. Metaphor operates by establishing a meaningful link between two seemingly unrelated concepts, thereby generating a new, figurative meaning. This method is used not only to convey moral or spiritual values such as truth, love, faith, and conscience, but also to depict a variety of events, mythological figures, character types, or specific individuals.

In classical Uzbek literature, metaphor holds a significant position and manifests in two primary dimensions: 1) the figurative-concrete, and 2) the conceptual-semantic. Among these, the semantic dimension is paramount, as the metaphorical image derives its interpretive depth from an underlying conceptual framework. For this reason, metaphorical imagery—unlike simple literary imagery—requires specialized analysis and contextual interpretation to fully uncover its meaning. As a stylistic instrument, metaphor enhances the aesthetic and emotional resonance of any literary text and occupies a prominent place in Eastern literary traditions, appearing in diverse and richly varied forms.

CONCLUSION

The comparative exploration of allegorical devices in Uzbek and English languages demonstrates that while the symbolic expressions and cultural references may differ, the fundamental cognitive and communicative functions of allegory are largely shared. In both traditions, allegory functions as a powerful stylistic tool for expressing complex ideas in accessible, image-based forms. In Uzbek literature, allegory is deeply rooted in oral tradition and classical poetry, emphasizing communal values and moral instruction. In contrast, English allegorical texts often reflect philosophical and ideological critique, particularly in

political and religious contexts. Despite these distinctions, allegorical expression in both cultures serves to bridge the abstract and the concrete, the collective and the individual, ultimately revealing the intricate interplay between language, culture, and thought. The study affirms the enduring relevance of allegory as a medium of conceptual representation and cultural expression.

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