



«ÚZLIKSIZ BILIMLENDIRIW SISTEMASÍDA ARALÍQTAN OQÍTÍWDÍN INTEGRACIYASÍ»

atamasındaǵı IV Xalıqaralıq ilimiy-teoriyalıq konferenciya

IMAGERY COMPARISONS IN THE WORKS OF ENGLISH WRITERS

Doc. G.A.Usenova,

*Nukus state pedagogical institute
Department of distance education of
social and humanitarian disciplines*

Abstract. *The given article is about imagery comparisons in the works of English writers. Comparison in the text of fiction performs various stylistic functions, the main of which are: the function of creating imagery, the function of emotional and intellectual assessment, expressive and super-organizing functions. These comparison functions are associated with stylistic information transmitted through the stylistic device of comparison.*

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Only imagery comparisons can have stylistic functions, since subject-logical comparisons correlate the names of an object with identical categorical semes, and are real comparisons of equality and inequality and do not carry aesthetic-cognitive information. Figurative comparisons have the following semantic characteristics:

- 1) the function of creating imagery;
- 2) evaluative (intellectual and emotional assessment);
- 3) expressive (expressive-emotional and expressive-intensifying);
- 4) super-organizing.

Function of creating imagery. Imaginative thinking makes it possible to see more of what is given in direct perception. The complex connections of the objective world are often deeply hidden and cannot be captured by sensory contemplation alone. The attitude of the sender of speech to objective reality, expressed in figurative form, contained in the linguistic form, can include the entire set of human reactions to this world, as well as the life experience of the addresser. In this regard, the comparison reflects not only objective objects that exist outside and independently of the subject, their properties and relationships, but also expresses the individual attitude of the sender of speech to the subject of designation.

The function of creating imagery is the leading stylistic function of all types of comparison. The mechanism of action of this function is to liken the names of the object (topic of comparison) and standard (image of comparison) with non-identical categorical semes. Every image is based on the use of similarities between two objects that are distant from each other. Objects must be distant enough so that their comparison is unexpected, attracts attention, and so that the features of difference highlight the similarity. The function of creating imagery is typical for both simple comparisons and expanded ones. Let's look at examples:



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1. There were moments, psychologists tell us, then the passion for sin, for what the world calls sin, so dominates a nature, that every fibre of the body, as every cell of the brain, seem to be instinct with fearful impulses. (I.Murdoch).

2. It was a marvelous spotted thing, as effective as the seven deadly sins.(S.Maugham).

3. And as he opened his eyes a faint smile passed across her lips, as though he had been lost in some delightful dream. (S.Maugham).

The imagery of the comparison in the first example is based on the opposition “concreteness - abstractness”, in the second example the opposition “countability - uncountability”, “animation - inanimateness”. Comparison helps the author of a work to better reveal the images of characters, therefore the figurative function is one of the main functions of comparisons.

Comparison evaluation function. The evaluative function of comparison is implemented in two of its varieties - the functions of emotional and intellectual evaluation. By choosing an object or standard for comparison, the speaker evaluates the object in one way or another. An emotion is a relatively short-term experience: joy, grief, pleasure, anxiety, surprise, while a feeling is a more stable attitude: love, hatred, respect. An evaluation is an expression of a positive or negative judgment about what it names, i.e. approval or disapproval. Let's look at examples in which the evaluation comparison function is implemented:

1. Mr. Dombey took the hand as if it were a fish. (Ch.Dickens, Dombey and Son).

2. She went on to say that she wanted all her children absorb the meaning of the words they sang, not just mouth them, like silly-billy parrots. (D.Salinger).

3. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. (Th. Wilder).

4. His mind went round and round like a squirrel in a cage, going over the past. (A.Christie).

The study of the material shows that the evaluative function, as a rule, is characteristic mainly of such comparisons in which oppositions are realized between the object denoting people and the standard denoting animals. The evaluation function of comparison also shows the author's subjective attitude towards the characters, his sympathy or antipathy.

Expressive comparison function. The expressive function of comparison is expressed in two of its varieties: expressive-intensifying and expressive-emotional.



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Comparison has the function of intensifying, strengthening, emphasizing a feature or a set of features of an object through comparison with a standard. If a figurative comparison draws the reader's attention to one or another feature of an object through comparison with a standard and conveys figurative expression without revealing the emotional state of the object or the author of the speech, then the expressive-intensifying function of comparison is realized. Let's look at examples:

1. Every tree and every branch was encrusted with bright and delicate hoarfrost, white and pure as snow. (Mitfrod).
2. Look at the moon. How strange the moon seems: she is like a woman rising from a tomb. She is like a dead woman. (O.Wilde).
3. Her startled glance descended like a beam of light, and settled for a moment on the man's face. (W.Deeping).

If imagery comparison conveys the emotional state of a character by enhancing the attribute and creating an image, then we are talking about the expressive-emotional function of comparison. For example:

1. Muzzle retired, and a pale, sharp-nosed, half-fed, shabbily-clad clerk of middle age entered the room. And the red-haired man, who was an important-looking, sharp-nosed, mysterious-spoken personage, with a bird-like habit of giving his head a jerk every time he said anything, smiled as if he had made one of the strangest discoveries that ever fell to the lot of human wisdom.

The obsequious Muzzle retired and presently returned, introducing the elderly gentleman in the top boots who was chiefly remarkable for a bottle nose, a hoarse voice, a snuff-coloured surtout, and a wandering eye. (Ch. Dickens "Pickwick Papers").

2. Mr.Toodle returned and confronted Mr.Dombey alone. He was a strong, loose, round-shouldered, shuffling, shaggy fellow, on whom his clothes sat negligently: with a good deal of hair and whisker deepened in its natural tint, perhaps by smoke and coal-dust; hard knotty hands; and a square forehead, as coarse in grain as the bark of an oak.

A thorough contrast in all respects to Mr.Dombey, who was one of those close-shaved, close-cut, moneyed gentlemen who are glossy and crisp like new bank-notes, and who seem to be artificially braced and tightened as by the stimulating action of golden shower-baths. (Ch.Dickens "Dombey and Son").

In the above examples, imagery comparisons help the author Charles Dickens to reveal the character and inner world of the characters in the work "Posthumous



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Papers of the Pickwick Club” and the hero - Mr. Dombey in the work “Dombey and Son”. Before us are images of completely respectable, wealthy people who have their own views on the world - the views of owners, for whom one criterion for different things is, first of all, money and wealth.

Superorganizing comparison function. In the literary texts, imagery comparison does not function in isolation, but in conjunction with other linguistic expressive means and techniques. In this case, stylistic convergence is formed - the accumulation in a small segment of the text of a number of stylistic devices that perform a common stylistic function. The term “convergence” was proposed by the famous linguist M. Riffattere and originally appeared in stylistics to express the specificity of the multi-layered stringing of stylistic devices within a limited context (Riffattere p. 217). Convergence includes combinations of various comparative tropes - comparison, metaphor, metonymy, epithet and others. In this case, figurative comparison acts as a means of organizing the text, thereby realizing a super-organizing function. Let's consider this comparison function based on the analysis of the following excerpt from O. Wilde's work “The Picture of Dorian Gray”:

And how charming he had been at dinner the night before, as with startled eyes and lips parted in frightened pleasure. Talking to him was like playing upon an exquisite violin. He answered to every touch and thrill of the bow. There was something terribly enthralling in the exercise of influence. To project one's soul into some gracious form, and let it tarry there for a moment; to hear one's own intellectual views echoed back to one with all the added music of passion and youth; to convey one's temperament into another as though it were a subtle fluid or a strange perfume: there was a real joy in that- perhaps the most satisfying joy left to us in an age so limited and vulgar as our own, an age grossly carnal in its pleasures, and grossly common in its aims... He was a marvelous type, too, this lad, or could be fashioned into a marvelous type, at any rate. Grace was his, and the white purity of boyhood, and beauty such as old Greek marbles kept for us. (O.Wilde, PDG, p. 179).

In the above passage, in the description of the main character of the novel Dorian Gray, we see a convergence of stylistic devices. It is worth noting the use of original figurative comparisons: communicating with D. Gray is a pleasure, therefore a conversation with a young man is compared to playing the violin; its influence on other people around is compared to a gentle, pleasant drink and an unusual smell; its attractiveness and beauty have been compared to ancient Greek statues that have survived to this day. In addition to comparisons, the passage is also rich in other



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stylistic devices: epithets in the description of the main character - charming, startled eyes, frightened pleasure, marvelous type, white purity; lexical repetition of words: age, grossly, parallel construction: to project one's soul into some gracious form, and ...; to hear one's own intellectual views echoed back to one with all the added music of passion and youth; to convey one's temperament into another as though it were a subtle fluid or a strange perfume.

In literary works there is often an interweaving of comparison and metaphor, forming comparative complexes or adhesions. For example: She floated out of the room looking like a bird of paradise. In this example we see the use of metaphor: she floated out and comparisons – looking like a bird of paradise.

Comparative complexes consisting of comparison and metaphor also form convergence. In particular, an expanded comparison rarely exists in its pure form, but represents either the completion of a metaphorical image, or a primary image that develops into a metaphor. Convergence is formed as a result of the use of comparison with various stylistic devices belonging to different groups: lexical, syntactic and phonetic.

Thus, comparison in the text of fiction performs various stylistic functions, the main of which are: the function of creating imagery, the function of emotional and intellectual assessment, expressive and super-organizing functions. These comparison functions are associated with stylistic information transmitted through the stylistic device of comparison.

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