

Article

# A Cross-Sectional Study of Allegorical Devices in English and Uzbek Languages

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**Abstract:** This study presents a cross-sectional analysis of allegorical devices in English and Uzbek languages, focusing on how each tradition utilizes allegory to convey deeper meanings and abstract concepts. The research integrates linguistic and cultural perspectives to demonstrate the universality of allegory as a narrative tool while also addressing distinct stylistic variations. English literature tends to employ allegory for social critique and philosophical reflection, whereas Uzbek literature emphasizes moral, spiritual, and didactic purposes. The paper explores allegory's role as a bridge between abstract ideas and tangible imagery, highlighting the importance of cultural context in shaping its use. The comparative findings contribute to a deeper understanding of how these two distinct literary traditions adapt similar narrative techniques to express unique cultural, historical, and philosophical perspectives.

**Keywords:** allegory, cross-semantic analysis, English literature, Uzbek literature, figurative devices, cultural differences, moral values, social critique, narrative techniques, comparative linguistics

## 1. Introduction

The research of the speech communication process in connection with the human factor of the development of the language is the source of study of two main directions, linvopragmatic and psycholinguistic directions. Speech communication, regardless of whether it is oral or written, is a dynamic system consisting of the combination of dozens of national, ethnographic, social, philosophical, cultural, moral-aesthetic, household, historical and spiritual factors with the realization of linguistic units. Therefore, pragmatic linguistics, which studies linguistic phenomena related to human mental activity, studies the human subject and objectivity as a mixed whole. Because it is impossible to study the functional differences of subjectivity and objectivity in speech separately, they complement each other and are characterized by the property of systemic integrity.

Even after allegory began to be widely studied in a number of disciplines such as stylistics, linguistics, literary studies, philosophy, "what is allegory?", "what does allegory mean?" There are controversial issues such as Angus Fletcher's essay *Allegory Without Ideas* (2006) argues, what goes on in an allegory is an investment in a hidden meaning outside of itself. This feature serves as a mediator between the person and the object of the allegory. However, the allegorical devices used in contemporary contexts or journalistic style texts are fundamentally different from the allegorical devices used in literary texts. In the literary text, allegory is used to convey a "divine" meaning or a didactic idea, while in the journalistic style, this image tool expresses strong criticism. According to Fletcher, a

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modern allegory or journalistic allegory is separated from the allegory of an artistic text by an object with an allegorical meaning, which he calls a "semiotic wall"<sup>1</sup>.

## 2. Materials and Methods

In the metaphor, a new conditional expression is formed based on the proximity between two concepts. In addition to general concepts expressing spiritual values such as truth, love, faith, and conscience, certain typical events, mythological characters, characters, and even specific individuals can be used as metaphors. In Uzbek classic literature, the metaphor has its place and it has two aspects: 1) figurative subject and 2) meaningful. In this case, the meaningful side is primary and the figurative subject side is secondary. Because the image always embodies a previously known concept. Because of this, this image, that is, a figurative image, requires a special interpretation in a different case from a simple artistic image. Metaphor is a tool that serves to increase the artistic-aesthetic value of any text, the power of impact on the listener or reader, and it is found in various forms and in various artistic texts in Eastern literature. Metaphors can be found not only in literary texts, but also in different styles of speech. Allegory or figurative art in the works of great artists such as Jalaluddin Rumi, Jami, Fariduddin Attar, Bedil, Alisher Navoi in the East, there are very complex symbolic images and conditional figurative images, and their broad content does not fit the content of the subject they represent, or the allegorical devices used to express the concept of divine love, do little to express the meaning of this love.

However, since this image is meaningful, the given subject can cover the intended concept. In the East, more allegory is of an artistic aesthetic and didactic nature, and was also used in mystical teachings. In European literature, allegory was widely used in explaining images and situations such as goodness and evil, justice and injustice, and in religious teachings with the help of mythological images, and in the nineteenth century, it was also used in Russian literature with the intention of censorship.

## 3. Results and Discussion

Allegorical images in fiction are mainly taken from fairy tales and parables about animals. Allegory is widely used in various genres, especially symbols, parables, narratives, parables, and jokes. In addition, it can be found in the works of realistic writers. Examples of these are the masterpieces of A.S. Pushkin, Gogol, Chingiz Aytmatov, Rasul Hamzatov and many other artists. In Uzbek literature, the works of many great artists can be bright examples of allegory. Hamza Hakimzada Niyozzi, Gafur Gulom, Abdulla Oripov, Hamid Olimjon and many other artists used this visual tool of literature in their works.

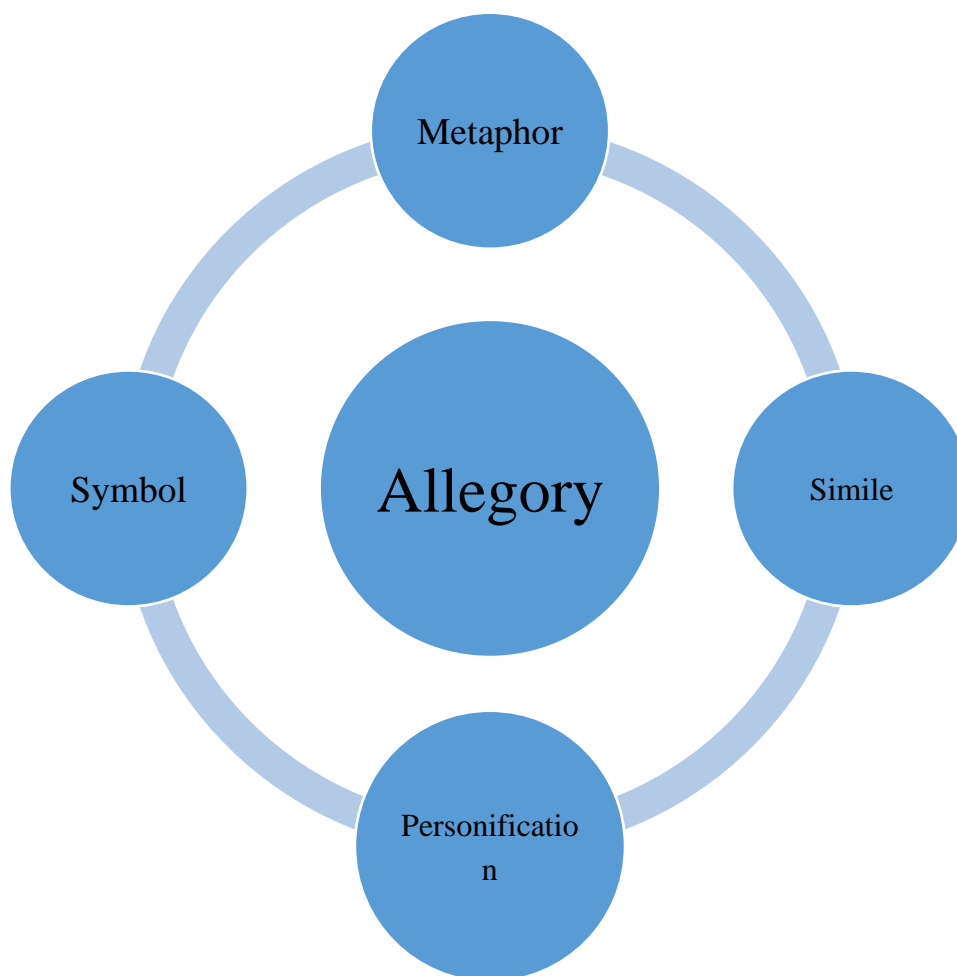
Therefore, we preferred to call the allegory two types: Eastern allegories, that is, Intoq and Western allegories. Although there is a lot of similarity between these two names, we have chosen to name the allegory this way, taking into account some differences.

As mentioned above, the characteristics and purpose of the use of allegory in the East and the West are similar with very few differences. Due to the very ancient history of allegory, it is very difficult to think about which nation or continent it originated from. For example, many artistic image tools such as allegory, alliteration, and simile are widely

<sup>1</sup> (3) [Redefining Allegory: The Meaning of Allegory Now CALL FOR PAPERS | Agnieszka Puchalska - Academia.edu](#) [murojaat sanasi: 04.04.2024]

used and developed in Eastern and Western literature, linguistics, and stylistics. Allegory is defined in the same way in English and in Uzbek, that is, a type of metaphor based on the representation of an abstract concept or event through a concrete thing. In this case, a concept that expresses something concrete, for example, a fox, is used figuratively to express an abstract concept, a fox is cunning<sup>2</sup>.

Allegorical devices can be compared with their similarities and differences in the interpretation of English and Uzbek literary texts. It is true that allegorical units as a stylistic trope, referring to one object and another, have the same semantic structure in both languages, but some features of allegory differ in these two unrelated languages. As in Figure 1.



**Figure 1.** Author's development

Allegory, myth, and symbol are descriptive terms used to describe a concept. In Uzbek linguistics, allegory is both a poetic and artistic art form, and it is also called a figurative art form. Metaphor (also known as metaphor) is the transfer of the name of one object to the name of another object based on analogy. A simile is very close to a metaphor, in which words such as "like", "like" and "like" are used.

<sup>2</sup> D. Quronov, Z. Mamajonov, M. Sheraliyeva. Adabiyotshunoslik lug'ati, Qayta nashr. Toshkent "Akademnashr" 2013.

#### 4. Conclusion

The cross-sectional analysis of allegorical devices in English and Uzbek languages demonstrates the universality of allegory as a literary and linguistic tool, while also highlighting cultural and stylistic nuances between the two traditions. Both traditions use allegory to convey deeper meanings and abstract concepts, yet their purposes diverge—English literature often emphasizes social critique and philosophical thought, whereas Uzbek literature focuses more on moral, spiritual, and didactic values. Despite these differences, the study reveals that allegory plays a vital role in bridging abstract ideas with tangible imagery in both cultures. This comparative analysis enriches our understanding of how different literary traditions adapt similar tools to reflect their unique cultural, historical, and philosophical perspectives, affirming the importance of allegory as a dynamic and enduring narrative device.

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