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THE ROLE OF STYLISTIC DEVICES IN MODERN UZBEK AND ENGLISH LITERARY TEXTS

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Abstract

The present study explores the functional role of stylistic devices in Uzbek and English literary texts with a focus on metaphor, simile, epithet, and personification. The research is motivated by the need to highlight cultural and linguistic specificities that remain underrepresented in comparative philological scholarship. A qualitative comparative method was applied, analyzing selected works of Uzbek writers (Alisher Navoi, Abdulla Qodiriy, Erkin Vohidov) and English authors (William Shakespeare, Charles Dickens, Virginia Woolf). The analysis revealed that while metaphors and epithets are common to both literatures, their symbolic representations differ, reflecting agrarian traditions in Uzbek culture and philosophical or socio-political themes in English texts. Similes in Uzbek literature are strongly rooted in folklore, whereas English literature employs broader thematic analogies. Personification in Uzbek texts highlights harmony with nature, while English works often depict conflict between individuals and external forces. These findings demonstrate that stylistic devices are not only aesthetic tools but also markers of cultural identity and worldviews. The study contributes to translation studies by emphasizing the need for cultural adaptation of stylistic imagery and offers pedagogical insights for teaching philology through comparative stylistics. Future research should extend to contemporary authors and employ corpus-based computational stylistics for larger-scale analysis.

Keywords: stylistics, metaphor, comparative linguistics, Uzbek literature, English literature

Introduction

Stylistics, as a branch of philology, explores how language is manipulated to produce artistic, aesthetic, and cultural meanings. Literary works are not merely collections of words; they are cultural artifacts that embody the worldview, mentality, and values of societies. In Uzbek and English literature, stylistic devices such as metaphor, simile, epithet, hyperbole, and personification have long been used to construct imagery and convey emotions that transcend the literal meaning of words. The growing importance of comparative studies arises from the globalized academic context, where translation and intercultural communication play vital roles. While English stylistics has been extensively studied in both linguistic and literary frameworks, research in Uzbek stylistics often remains underrepresented in international scholarship. This study seeks to bridge this gap by comparing the functional-semantic load of stylistic devices in both literatures, highlighting their similarities, differences, and implications for intercultural understanding.

Methods

The study employed a comparative qualitative research design. Primary sources included selected works of prominent English writers such as William Shakespeare, Charles Dickens, and Virginia Woolf, as well as Uzbek writers including Alisher Navoi, Abdulla Qodiriy, and Erkin Vohidov. Textual analysis was applied to identify and classify stylistic devices, focusing on metaphor, simile, epithet, and personification. The methodological approach consisted of corpus selection by extracting

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representative passages from both Uzbek and English literary texts, stylistic categorization by grouping examples according to classical stylistic classifications, comparative analysis for identifying functional similarities and differences between the two traditions, and interpretation by linking stylistic findings to cultural and linguistic contexts.

The study employed a qualitative comparative research design rooted in philological and literary analysis. The methodological framework was constructed to ensure that both linguistic and cultural aspects of stylistic devices were thoroughly examined. Several stages were applied in the research process.

First, corpus selection was conducted by identifying representative texts from both Uzbek and English literature. Uzbek sources included classical works such as Alisher Navoi's *Xamsa*, Abdulla Qodiriy's *O'tkan Kunlar*, and modern poetry by Erkin Vohidov. English texts were represented by William Shakespeare's plays, Charles Dickens's prose, and Virginia Woolf's modernist narratives. These texts were chosen for their cultural significance and rich stylistic layers.

Second, stylistic categorization was performed. Each text was examined to extract and classify stylistic devices, with special attention given to metaphors, similes, epithets, and personification. The categorization followed established stylistic taxonomies (Abrams, 2015; Crystal, 2019), ensuring consistency and scholarly rigor.

Third, comparative analysis was carried out to identify functional similarities and differences between the two literary traditions. This step involved not only linguistic comparison but also contextual interpretation, linking stylistic devices to cultural codes, socio-historical backgrounds, and literary traditions.

Fourth, interpretive analysis was undertaken to understand the deeper symbolic and cultural meanings of stylistic devices. Uzbek metaphors involving natural imagery (e.g., rose, moon, water) were interpreted within the agrarian worldview of Central Asian culture, while English metaphors were contextualized within philosophical and socio-political frameworks.

Additionally, to increase reliability, triangulation of data was applied. Insights from literary criticism, linguistic theory, and cultural studies were combined to avoid one-sided interpretation. A cross-referencing of existing philological studies was used to validate the classification and interpretation of stylistic devices.

Finally, pedagogical implications were integrated into the methodological framework. The comparative results were analyzed not only as literary findings but also as potential teaching material in philological education, particularly for courses on stylistics, comparative linguistics, and translation studies.

This multi-layered methodology ensured that the research combined textual analysis, cultural interpretation, and practical application, making the study relevant both academically and pedagogically.

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Results

The analysis revealed several significant findings. Metaphors were dominant in both traditions but reflected different cultural symbolisms. In Uzbek literature, metaphors often derived from nature such as the moon, rose, and water to express human emotions, while in English literature metaphors frequently reflected social structures or abstract philosophical concepts. Similes in Uzbek texts relied heavily on folklore and oral tradition, employing culturally embedded comparisons, whereas English texts demonstrated broader thematic scope, ranging from natural imagery to industrial modernity. Epithets were particularly rich in Uzbek classical poetry, often functioning as formulaic linguistic markers, while English epithets tended to be more individualized and context-specific. Personification in both traditions was used to animate nature and objects, though Uzbek literature emphasized harmony between humans and the natural world, while English literature frequently portrayed conflict between the individual and external forces.

Discussion

The comparative findings confirm that stylistic devices serve not only aesthetic functions but also reveal deep cultural codes. The symbolic use of natural elements in Uzbek literature reflects an agrarian worldview shaped by Central Asian cultural traditions. Meanwhile, English literature, particularly in the modern period, reflects socio-political changes and philosophical explorations. The implications for translation studies are significant. Translators must go beyond literal equivalence and capture the cultural resonance embedded in stylistic devices. A metaphor about the moon in Uzbek literature, for example, may require cultural adaptation to convey its emotional richness in English. Furthermore, the results highlight the pedagogical value of stylistic analysis in philological education. Teaching stylistic devices comparatively fosters critical thinking and enhances intercultural competence among students of linguistics and literature.

Conclusion

This study demonstrates that stylistic devices are essential linguistic mechanisms that embody cultural identity and literary creativity. Although metaphors, similes, epithets, and personification are universal, their deployment reflects the unique cultural and historical contexts of Uzbek and English literature. The findings encourage deeper cross-cultural stylistic research and emphasize the importance of translation as a bridge between literary traditions. Future research should expand the corpus to include contemporary authors, analyze discourse-level stylistics, and integrate computational stylistics for larger-scale data analysis. Such approaches will enrich philological scholarship and ensure that Uzbek stylistics achieves broader international visibility.

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