



THE LANGUAGE OF PICTURES: THE ROLE OF TROPES IN THE FORMATION OF POETIC THINKING

Salikhova Nodira Nurullayevna

Senior Teacher Bukhara State University

n.n.salixova@buxdu.uz

Abstract

The article examines the significance of tropes as key elements that form poetic thinking and language picture of the world. The author analyses the functions of tropes in a fiction text, their role in creating imagery and expressiveness of speech, as well as the peculiarities of their use in Russian, Uzbek and English languages. Special attention is paid to cultural and linguistic differences in the understanding and translation of tropes, which is demonstrated by examples of literary works.

Keywords: Trope, metaphor, poetic thinking, linguistic picture of the world, Uzbek language, Russian language, imagery, stylistics, intercultural analysis, linguistic transference, artistic speech.

Introduction

The most significant means of human communication in society is language, which serves to convey facts as well as feelings, emotions and subjective opinions of the speaker. Among the many forms of expression that play an important role in this process, tropes occupy a special place. They turn ordinary words into powerful artistic means, allowing speech to acquire unique expressiveness and imagery.

A trope is a word or expression that is used in a figurative sense in order to create an artistic image and enhance the expressiveness of the text. With the help of tropes, the author can convey abstract ideas and feelings, which makes the work more rich and meaningful.

Tropes include such artistic devices as personification, metonymy, metaphor, comparison, epithet and others. Any work of fiction, whether prose or poetry, should have all of these components. Experimenting with the meanings of words, context and sound, they give rise to different meanings. As a result, tropes serve



not only as a decorative element of speech, but also allow the author to express his ideas more fully and demonstrate the features of the original course of thought.

Tropes are usually divided into two main categories: poetic and linguistic tropes. Poetic tropes are ways of creative use of language, which are used to create vivid images in literary works, while linguistic tropes are often found in ordinary speech and are recorded in dictionaries. Comparing English, Russian and Uzbek tropes, we can pay attention to such phrases as ‘golden hands’, ‘penetrating gaze’ and ‘sharp smile’, as well as to their Russian equivalents: «золотые руки», «пронизывающий взгляд», «острая улыбка», ‘oltin qo‘llar’, and Uzbek tropes as ‘o‘tkir nigoh’ and ‘achchiq tabassum’. Tropes, according to Y.M. Lotman, are not only expressive means, but also ‘mechanisms reflecting the deep structures of cultural semiotics’ [1]. ‘Poetic tropes in the Uzbek language are closely related to the ethno-cultural context and mentality of the people’, - believe Uzbek scholars such as Sh. Dzhakbarov [2]. In turn, a trope is ‘a unit of poetic thinking that forms an imaginative linguistic picture of the world’, according to R. Akhmedova [3].

A.R. Rustamov, an academician, played an important role in classifying and analysing tropes of the Uzbek language. In his books ‘So‘z xususida so‘z’ (‘Word about Word’) and ‘Persian-Uzbek Dictionary of Learning’, he examined the use of such literary tropes as metaphor, metonymy, exaggeration and synecdoche in traditional Uzbek literature, particularly in the works of Alisher Navoi [4].

In Russian and Uzbek languages there are possible differences in the interpretation of phrases related to tropes, which can be shown on the example of comparison. For example, the word «метафора» in Uzbek can be replaced by the alternatives ‘istiora’ and ‘majoz’, which have more specific meanings in Russian. This variation in nomenclature underlines the need for a careful approach to the analysis and translation of tropes.

Language tropes such as ‘quyosh botishi’ (sunset) in Russian “закат”, yog‘och stol (hardwood table)- “стол из твердой древесины” and ‘oq qo‘llar’ (white hands) - “белые руки” are often used in ordinary speech. Their figurative meaning is so deeply rooted that they are taken as stable word combinations. Linguistic tropes have passed into the category of phraseological phrases and lost their basic meaning, unlike poetic tropes, where the figurative meaning replaces the direct one. An example is the English term ‘sunset’, which is regarded as a neutral designation of the time of day, but acquires a lyrical colouring when used metaphorically, as in



the phrase ‘the sunset of life’. Similar to literary clichés, such Uzbek terms as ‘hayot quyoshi botmoqda’, ‘umrning xazon fasli’, ‘qarilik chog‘i’ are used in the artistic medium to depict the end of life's journey.

Thus, the same words or word combinations can be used both literally and symbolically in Uzbek and English. Their use in a work of fiction allows creating vivid, multiple meanings and unique expressiveness of speech, which enhances the aesthetic impact.

Classification of tropes plays a crucial role in their analysis. There are various methods of classifying Russian tropes. Quintilian distinguished seven basic tropes, including metonymy, periphrasis, irony, synecdoche, emphase, metaphor and hyperbole. A longer list including catachresis, ellipsis and other terms was proposed by M.V. Lomonosov. Metaphor, metonymy and synecdoche are the three fundamental tropes to which A.A. Potebnya limited the classification. In R. Jakobson's binary paradigm, only two fundamental tropes - metonymy and metaphor - were singled out. These methods demonstrate the diversity of theoretical approaches to the analysis of tropes and their applicability in different literary cultures.

Tropes are necessary to improve the figurative and emotional colouring of speech in stylistics. Tropes are usually expressed by a single word, although in fiction there are often combinations of several tropes that lead to more complex syntactic constructions. Such tropes are often found in the expressed figurative series of Uzbek literature. For example, in Abdullah Kakhkhar's work ‘O'tgan kunlar’ (or ‘Days Gone By’) the trope of comparison (tashbe) is realised in the phrase ‘Ko'zlari g'amli tongdek jimjit edi’ (or ‘Her eyes were calm like a sad dawn’) and in Russian “Её глаза были спокойны, как печальный рассвет”.

Since Russian and Uzbek have different lexico-semantic structures, translating tropes between the two languages can be difficult. For example, metaphor in Uzbek may be characterised as ‘istiora’ or ‘majoz’, which does not always accurately convey the meaning of metaphor in Russian. Other tropes such as allegory (in Uzbek ‘ramz’), metonymy (in Uzbek “kinoy”) and synecdoche (in Uzbek ‘mazhozi mursal’) also have different names. The phrase ‘Time is a thief’, in which time is compared to a thief stealing moments of life, is an illustration of the use of metaphor in English literature. Metaphor is very common in Uzbek literature. For



example, in Alisher Navoi's poem 'Vaqt kulib ketayotgan har kunlaring', time is depicted as something dying, as if it had human qualities.

Tropes continue to be essential in forming narrative and lyrical expression in modern literature and media. The use of metaphorical language has not only continued but also changed to accommodate new types of connection with the emergence of digital communication, social media platforms, and fan fiction groups. Nowadays, internet memes, hashtags, and viral material commonly employ tropes like sarcasm, hyperbole, and metaphor, turning them into platforms for social criticism and comedy.

Furthermore, the conventional limits of trope usage are frequently pushed and reinterpreted in postmodern and experimental literature. To highlight the artificiality of language or to question cultural conventions, writers may purposefully disrupt well-worn clichés. In metafiction, for instance, the metaphor of "the journey"—a popular literary device—is usually dissected when characters realize their roles in the story.

In conclusion, the use of tropes in Uzbek and English literature is crucial to evoke strong feelings, vivid images and deep meanings. Tropes such as metaphors, allegories, irony and hyperbole are used in the same way to enhance the expressiveness of the text despite the differences in cultural context. But their use is influenced by historical conditions and cultural traditions, which gives each literary tradition its own distinctive characteristics.

References

1. Lotman, Y. M. (1992). *The structure of the art text*. Moscow: Nauka.
2. Zhakbarov, Sh. (2006). *Poetic tropes in the Uzbek language*. Tashkent: University.
3. Interjections in the Contexts of Uzbek and English Languages (<https://scholar.google.com/scholar?oi=bibs&cluster=881371860428418301&btnI=1&hl=ru>) NN Salikhova - Indonesian Journal of Innovation Studies, 2022
4. Salikhova, N. N. (2023). INTERCULTURAL COMMUNICATION AND CULTURAL DIFFERENCES. *Innovative Development in Educational Activities*, 2(6), 338–343. Retrieved from <https://openidea.uz/index.php/idea/article/view/931>



5. THE HISTORY OF SONNET AND ITS TYPES
(<https://scholar.google.com/scholar?oi=bibs&cluster=2298380113306939060&btnI=1&hl=ru> SN Nurullayevna, MZ Nuriddinovna - SCIENTIFIC ASPECTS AND TRENDS IN THE FIELD ..., 2023