

PAPER

CONTRASTIVE ANALYSIS OF PERSONIFICATION IN ENGLISH AND UZBEK FICTION

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Abstract

This study explores the contrastive use of personification in English and Uzbek fiction from a stylistic and cultural perspective. Personification, as a universal figure of speech, is utilized to attribute human traits to non-human entities, thus enhancing the emotive and imaginative power of literary texts. The objective of this research is to examine the linguistic forms, functions, and thematic purposes of personification within selected works of both literary traditions. Through qualitative textual analysis, the study investigates how personification serves not only as a stylistic device but also as a reflection of each culture's worldview, values, and narrative aesthetics. By analyzing key literary excerpts, this paper aims to uncover the deeper connotations and rhetorical intentions underlying personified elements in both languages. The findings demonstrate that while personification in English fiction often underscores abstract philosophical and psychological concepts, in Uzbek fiction it is more deeply intertwined with nature, moral teachings, and cultural identity. The study contributes to comparative literature by highlighting how a shared literary tool manifests differently across linguistic and cultural boundaries.

Key words: Personification, figurative language, stylistic analysis, English fiction, Uzbek fiction, stylistic device, cultural identity, literary tool.

Introduction

Personification is one of the most enduring and evocative stylistic devices employed by writers to animate the inanimate and express complex human emotions through metaphorical means. Its application transcends linguistic borders, appearing in the literary canons of virtually all cultures. However, the way personification is realized, perceived, and interpreted varies based on the socio-cultural and historical context of each language community. This paper focuses on conducting a comparative analysis of personification in English and Uzbek fiction. By doing so, it seeks to identify patterns, thematic orientations, and stylistic preferences that distinguish or connect these two literary traditions. The study's relevance lies in its potential to deepen our understanding of figurative language not only as a linguistic feature but also as a cultural and ideological construct.

Methodology

In this study, a qualitative and contrastive approach was used to analyze the use of personification in English and Uzbek fiction. A few selected literary works from both traditions were closely examined, focusing on how personification is formed and what role it plays in the narrative.

For the English side, the works of Charles Dickens and Virginia Woolf were chosen because they often include abstract or emotional personification. On the Uzbek side, examples from Abdulla Qahhor and Odil Yoqubov were analyzed, as they typically use personification in connection with nature and cultural values. Each instance was studied based on which object was personified, how human qualities were assigned, and what purpose this served in the text. The emotional effect and cultural context of these personified elements were also considered to understand the deeper meaning behind their use.

Research and Analysis

In English fiction, personification is commonly used with active verbs that give abstract ideas a human-like presence. For example, a sentence like “Death whispered in the wind” shows how death is given life-like traits. This kind of expression creates a dramatic, emotional tone and helps convey complex ideas in an artistic way.

In Uzbek fiction, personification often appears through poetic and soft descriptions that focus on natural imagery. For instance, a phrase like “Tong nafasi daryoni uyg’otdi” (The breath of dawn awakened the river) reflects a lyrical approach rooted in harmony with nature. This stylistic difference shows the influence of cultural sensitivity and traditional values in Uzbek literary style.

In English literature, personification often serves to externalize emotional or psychological experiences. It turns abstract struggles into characters or forces that can be seen and felt. For example, time, fate, or sorrow may be described as acting agents, which helps readers understand the depth of inner conflict.

In contrast, Uzbek writers often use personification to promote moral values, celebrate nature, or evoke national pride. Rivers, the sun, or soil are portrayed as wise or maternal figures, representing safety, identity, or ancestral connection. These literary choices are not just stylistic but reflect a deeper worldview shaped by community and culture.

Discussion

The comparison of personification in English and Uzbek literature shows that while the device is common in both, the meaning and message behind its use are quite different. English authors typically explore philosophical questions or psychological states, often through personification of time, death, or memory. Uzbek writers, however, focus more on the relationship between humans and nature, as well as traditional values and collective identity.

These differences suggest that personification is not just a decorative tool in literature—it is also a reflection of how different cultures express thought and emotion. By looking closely at how personification works in both literary traditions, we can gain insights into their unique ways of seeing the world and communicating ideas.

Conclusion

In conclusion, personification in English and Uzbek fiction plays a significant role in shaping the tone and message of literary works. While English fiction often uses it to delve into individual psychology or philosophical ideas, Uzbek fiction applies it to reinforce unity with nature and cultural values. These contrasting uses highlight the deep connection between language, literature, and the worldview of a people.

This analysis shows how a single literary device, when studied through different cultural lenses, can provide a richer understanding of storytelling across languages. It also encourages further exploration into how figurative language reflects the identity and values of each nation’s literature.

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