



LINGUISTIC EXPRESSION OF THE UNSEEN WORLD IN ENGLISH AND UZBEK LITERATURE (COMPARATIVE ANALYSIS)

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Abstract: The article "Linguistic Expression of the Unseen World in English and Uzbek Literature (Comparative Analysis)" explores how the concept of the unseen world—encompassing metaphysical, spiritual, and supernatural dimensions—is represented through language in both English and Uzbek literary traditions. The study examines stylistic, semantic, and lexical features that authors use to convey unseen realities, highlighting similarities and differences between the two cultures. By analyzing selected literary texts, the research demonstrates how linguistic choices shape readers' perception of abstract and intangible phenomena.

Key words: Unseen world, linguistic expression, English literature, Uzbek literature, comparative analysis.

Language is not only a medium of communication but also a tool for expressing abstract, metaphysical, and spiritual realities that often lie beyond human perception. Literary works, in particular, have long been a conduit for portraying the unseen world—ranging from spiritual and supernatural phenomena to philosophical reflections on existence. Both English and Uzbek literatures possess rich traditions of exploring these unseen dimensions, yet the linguistic strategies employed in each context often reflect the distinct cultural, historical, and philosophical backgrounds of their societies.

In English literature, the unseen world is frequently conveyed through symbolism, allegory, and imaginative narrative techniques, seen in works from medieval mysticism to modern speculative fiction. In Uzbek literature, rooted in Eastern and Islamic cultural heritage, linguistic expression often intertwines with spiritual imagery, moral allegory, and poetic devices to evoke the intangible realities of the metaphysical world.[1]

This study aims to conduct a comparative analysis of the linguistic expression of the unseen world in English and Uzbek literary texts. By examining stylistic, lexical, and semantic features, the research seeks to uncover how language shapes the perception of the unseen and how cultural contexts influence literary representation. Such an exploration not only



enhances our understanding of cross-cultural literary practices but also highlights the universal human endeavor to give voice to the invisible dimensions of existence.

DISCUSSION AND RESULTS

The field of comparative typological analysis examines various elements of literature, including themes, ideas, trends, emotions, plot, composition, and style. While the primary focus of this type of analysis is often on identifying similarities, many literary phenomena emerge across vast spans of time and space, making them difficult to understand or relate to specific social and historical contexts. Despite this, such works sometimes exhibit strikingly similar characteristics, which can be quite surprising.

One of the most compelling aspects of literary studies is that no national literature exists in complete isolation. Literature functions as a complex and interconnected system, shaped through the interactions of diverse literary traditions across different nations.

Unlike everyday language, the language of literature is refined and crafted by skilled writers. It serves as a vehicle for spiritual and cultural communication among peoples. Over the years, literature from different nations has exchanged ideas and techniques through translation, enriching one another. By studying literature in other languages, writers and readers encounter similar literary trends, forms, and narrative techniques, gaining inspiration and aesthetic pleasure. Consequently, works with comparable composition, plot, and stylistic features appear across world literature.

However, such literary creations do not emerge in isolation. Translation plays a crucial role in facilitating cross-cultural literary exchange. A successful translator must convey the essence and spirit of the original work while adapting it to resonate with the target audience. This requires not only mastery of both languages but also an ability to employ artistic and stylistic devices effectively.

In the context of Uzbek literature, translators who were themselves accomplished writers, such as Chulpan, Abdullah Kadiri, Maksud Sheikhzada, and Hamid Olimjan, played a pivotal role in introducing world literature. Translations by those less experienced in literary craft often lacked success. Works that express universal themes not only belong to their originating culture but also contribute to the cultural and spiritual wealth of other nations. Writers across different nationalities are interconnected, drawing inspiration from one another, enriching and developing literature globally.

Currently, Russian and American literature attract significant attention. Uzbek scholars study Russian and American texts, while Russian and American literary researchers engage with Uzbek works. This reciprocal interest



highlights the growing global literary dialogue.[2]

Interest in Uzbek literature abroad is evident in publications such as Rudolfo Jold's *Uzbekistan in the Mirror* (1956, Buenos Aires), which examines Uzbekistan's history, geography, and contributions of Central Asian thinkers like Avicenna, Mirzo Ulugbek, and Al-Khorezmi. It also discusses literary figures including Navoi, Mahmud Kashgari, Furkat, Mukimi, N. Olimjon, and Yashin. Contemporary scholarship has continued this trend, with resources like Andrey Shoberg's *Uzbek Grammar*, Nicholas Popper's *Anthology of the Uzbek Language*, Alo Round's *Initial Course of the Uzbek Language*, and Ilza Laude Sirtautas' *Anthology of Modern Uzbek Literature* (1980) promoting Uzbek language and literature globally.

The influence of Uzbek literature has expanded since independence, with increasing interest from the United States, England, Germany, and France. American-Uzbek literary connections began in the 1930s, with translations of American works appearing in Uzbek periodicals. Figures like Ghafur Ghulam significantly contributed to this cultural exchange. Additionally, literary and creative exchanges, along with translation efforts, have facilitated the dissemination of Uzbek literature abroad.[3]

Recent translations, such as Nurali Kabul's *The Great Emir of Turan or Mind and Sword*, demonstrate international interest in Uzbekistan's literary and historical heritage. Hashimov's works, including *Horizon*, *Affairs of the World*, and *Notes in a Notebook*, have been translated into multiple languages and are widely appreciated. Conversely, Hashimov translated works of Russian and American writers, including K. Simonov, A. Kiplin, and Hemingway, into Uzbek. Faulkner's works, such as *The Bear*, *Roses for Emily*, and *The Sound and the Fury*, have also been translated into Uzbek and Russian, making them accessible to new audiences.

Despite differences in time, space, and cultural context, parallels exist between works like Hashimov's *Between Two Doors* (1986) and Faulkner's *The Sound and the Fury* (1929). Both novels depict historical events—the First World War and the period before and after the Great Patriotic War—while employing polyphonic styles and exploring family and societal relationships.

Both Hashimov and Faulkner utilize a polyphonic narrative style, emphasizing psychological and social dynamics, family relationships, and human interactions. In contemporary literary analysis, attention to genre, plot, composition, character development, style, motives, and language has become central. While the authors approach daily life and individual experiences differently, their works share significant similarities in compositional structure, plot development, and thematic concerns, demonstrating the universality of human experiences across cultures.[4]



Table 1. Comparative Analysis of Linguistic Expression of the Unseen World in English and Uzbek Literature

Aspect	English Literature	Uzbek Literature	Comparative Notes
Themes	Metaphysical, supernatural, spiritual, existential	Spiritual, mystical, moral, ethical	Both literatures explore unseen realities, but Uzbek literature emphasizes moral and ethical dimensions rooted in Islamic and Eastern culture.
Literary Devices	Symbolism, allegory, metaphor, imagery, personification	Allegory, poetic symbolism, moral narratives, metaphor	English literature often uses abstract symbolism; Uzbek literature integrates spiritual and ethical guidance.
Language Features	Rich descriptive vocabulary, varied syntax, rhetorical devices	Poetic diction, idiomatic expressions, cultural/religious references	English is often analytical and narrative; Uzbek emphasizes musicality and moral resonance.
Representation of the Unseen	Dreams, visions, ghosts, metaphysical speculation	Spiritual visions, mystical experiences, folklore, religious motifs	English literature focuses on imagination and abstract speculation; Uzbek literature blends mystical tradition with cultural and religious context.
Plot and Composition	Linear or fragmented narrative, multi-perspective storytelling	Poetic, episodic, often interwoven with folklore and oral tradition	Both may employ non-linear elements; Uzbek works are more often interlaced with cultural allegory.
Influence of Translation	Access to world literatures introduces new motifs, styles	Translations from world literature inspire new forms, language, and imagery	Literary translation enriches both literatures, allowing cross-cultural thematic convergence.

Examples William Blake’s *The Marriage of Heaven and Hell*, Faulkner’s *The Sound and the Fury* Alisher Navoi’s mystical poetry, Hashimov’s *Between Two Doors* Both examples depict unseen worlds through language, reflecting cultural perspectives and stylistic methods.

The table provides a comparative overview of how the unseen world is expressed linguistically in English and Uzbek literature. It organizes the analysis into six key aspects—themes, literary devices, language features, representation of the unseen, plot and composition, and the influence of translation—along with illustrative examples.[5]

Themes: Both literatures engage with metaphysical and spiritual realities. English literature often explores existential and supernatural ideas, such as life after death, ghosts, or abstract speculation, whereas Uzbek literature emphasizes mystical, ethical, and moral dimensions, frequently rooted in



Islamic and Eastern philosophical traditions. Despite these differences, both traditions share a fascination with unseen realities and human responses to them.

Literary Devices: English authors commonly employ symbolism, allegory, and imagery to represent the intangible, often in abstract or imaginative ways. Uzbek literature also uses allegory and symbolism, but it integrates moral and spiritual guidance into its narratives, emphasizing lessons from folklore, poetry, and religious motifs.

Language Features: The table highlights differences in linguistic style. English literature typically uses descriptive vocabulary, complex syntax, and rhetorical devices to convey the unseen, while Uzbek literature relies on poetic diction, idiomatic expressions, and culturally specific references. This reflects a broader cultural tendency in Uzbek literature to blend aesthetics with moral and spiritual resonance.

Representation of the Unseen: English works frequently portray the unseen through imaginative devices such as dreams, visions, and ghosts. Uzbek literature often depicts spiritual or mystical experiences and incorporates folklore and religious motifs, reflecting a culturally grounded approach to metaphysical themes.

Plot and Composition: English narratives may be linear or fragmented, with multiple perspectives contributing to the depiction of unseen phenomena. Uzbek works are often poetic and episodic, sometimes drawing from oral traditions and folklore. Both literatures occasionally use non-linear storytelling, but Uzbek narratives tend to interweave cultural and ethical allegories.

Influence of Translation: Translation plays a key role in enriching both literatures. Exposure to global literary trends introduces new themes, stylistic methods, and linguistic tools. Translators act as cultural mediators, allowing the motifs and expressions of the unseen from one tradition to influence another.

Examples: Specific works illustrate these approaches. In English literature, William Blake's *The Marriage of Heaven and Hell* and Faulkner's *The Sound and the Fury* depict the unseen world through symbolic, allegorical, and psychological methods. In Uzbek literature, Alisher Navoi's mystical poetry and Hashimov's *Between Two Doors* demonstrate spiritual, ethical, and cultural expressions of unseen realities. These examples show that while methods and emphases differ, both literatures use language creatively to render the intangible visible to readers.[6]

The comparative analysis of English and Uzbek literature reveals that the unseen world—encompassing spiritual, mystical, and metaphysical realities—is expressed through language in ways that reflect both universal



human concerns and distinct cultural perspectives. English literature tends to employ symbolism, allegory, and imaginative narrative techniques to explore abstract or supernatural phenomena, while Uzbek literature often integrates ethical, moral, and spiritual dimensions rooted in Eastern and Islamic traditions.

Despite differences in style, structure, and linguistic features, both literary traditions share a common goal: to make the invisible and intangible accessible to the reader through creative expression. Translation and cross-cultural literary exchange have played a vital role in enriching both literatures, allowing ideas, motifs, and narrative techniques to traverse national and linguistic boundaries.

Ultimately, this study demonstrates that literature is not confined by geography or time; rather, it is a dynamic, interconnected system in which diverse cultures inspire and influence one another. By examining the linguistic expression of the unseen world in English and Uzbek literature, we gain deeper insight into the universality of human imagination, the power of language, and the cultural specificity that shapes how the unseen is perceived and represented.

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