

IMAGERY REPRESENTATIONS IN ENGLISH POETRY**Khakimova Maksadkhon Dilshodbekovna****Senior teacher at Uzbek State World Languages University,****Tashkent, Uzbekistan****E-mail maqsadxonhakimova@gmail.com****Annotation**

The present article focuses on “images” forming part of the English poetic tradition and investigates them in diachrony. It is argued that a poetic image exists not by itself but enters a group of similar images and thus represents a certain “variant” among others, realizing a kind of paradigm (metaphoric “invariant”, or conceptual metaphor). The latter existing in the poetic conceptual view of the world, finds various linguistic expressions. This point is illustrated in the article by analyzing several conceptual metaphors concerning the notion of “life” in 18th – 20th century English and American poetry from the point of view of their historical development.

Keywords: poetry, image, image paradigm, diachrony, life as a way, life as theatre.

ОБРАЗНЫЕ ПРЕДСТАВЛЕНИЯ В АНГЛОЯЗЫЧНОЙ ПОЭЗИИ**Аннотация**

Цель данной статьи – рассмотреть парадигмы поэтических образов в англоязычной классической поэзии. Каждый поэтический образ существует не сам по себе, а в ряду других сходных образов, вместе с ними реализуя некую модель, или парадигму. Парадигмы образов («инварианты», концептуальные метафоры) существуют, если можно так выразиться, в поэтической понятийной картине мира и находят разнообразное языковое выражение у разных поэтов. Анализ англоязычной поэзии XVI–XX вв. позволил не только выделить ряд парадигмы образов, связанных с понятием «жизнь», но и проследить их историческое развитие.

Ключевые слова: поэзия, образ, парадигмы образов, диахронический аспект, жизнь-путь, жизнь-театр.

The term "image" is one of the most vague and ill-defined scientific terms. There are many, sometimes divergent, definitions of this term; various approaches and methods for studying the related concept are being developed by representatives of different sciences and directions. The term “image” is used in such humanitarian disciplines as philosophy, psychology, aesthetics, art history, poetics, stylistics, and literary criticism. Among literary scholars who

actively study the concept of image in fiction, there is no consensus on the definition of this term¹

Attempts have been made to comprehend this term within the framework of psychological categories and to present the “image” as a special type of cognition and reflection of the objective world [Vygotsky, 1958]. Given the vagueness of the term, some researchers have abandoned its use altogether².

The subject of this study is the verbal poetic image as an integral part of lyric poetry. A verbal poetic image can be defined as the establishment in the text of a poetic work as an associative connection between dissimilar phenomena, objects or situations to provide the aesthetic effect necessary to express a certain artistic content [Zadornova, 2006]. It is the conditionality of the author’s global artistic intention that is a significant factor in understanding the essence of the image and distinguishes the image from an ordinary trope or figure of speech. Linguists often make attempts to bring the concept of image closer to its narrower embodiment - metaphor. The identification of an image with a metaphor is made on the basis that a metaphor, according to its definition, like an image, implies a certain transfer of meaning from one object to another. It is important to note, that an image and trope cannot be equated³. In a figurative sense, a trope is defined only as the use of a word, while the concept of an image is broader: it is an indirect, associative way of conveying certain artistic content.

It is undeniable that each work of literary art is unique and reflects, first of all, the inner world of a particular author. However, after an in-depth study of a sufficiently large number of poetic texts, it becomes obvious that with the obvious individual difference of one poetic work from another, a certain pattern is revealed in the expression of similar ideas and concepts. It is assumed that the images are not created anew each time, but represent some kind of abstract model or analogy, but in the individual author's embodiment.

In this regard, it is appropriate to recall the famous work of American scientists J. Lakoff and M. Johnson “Metaphors We Live By” [Lakoff, Johnson, 1989], in which the idea was

¹ In Western literature, the term “image” is understood both as “any expression that gives clarity to speech”, and as “a picture painted by words”, and as “a metaphor or figure of speech”. In Russian literary criticism, for example, the following definitions of this term are found: “An image is a form of reflection of reality by art, a specific and at the same time generalized picture of human life, transformed in the light of the artist’s aesthetic ideal, created with the help of creative imagination” [Volkov, 1995]; “an image is a system of concrete sensory means that embodies the actual artistic content, that is, an artistically mastered characteristic of real reality” [Dictionary of Literary Terms, 1974].

² For more on this, see *The New Princeton Encyclopedia of Poetry and Poetics* / Ed. by A. Priminger and T.V.F. Brogan. Princeton University Press, 1993. P. 557.

³ The idea that imagery cannot be reduced to metaphor was expressed by G.O. Vinokur in the article “The Concept of Poetic Language”: “The literary word is figurative not only in the sense that it is necessarily metaphorical. You can cite as many non-metaphorical poetic words, expressions and even entire works as you like. But the real meaning of an artistic word is never confined to its literal meaning” [Vinokur, 1991:27]

expressed that metaphors permeate our entire everyday life and manifest themselves not only in language, but also in thinking and action.

The human thinking processes themselves are largely metaphorical, and metaphors as linguistic expressions become possible because there are metaphors in the human conceptual system, the so-called “metaphoric concepts”.

These provisions are illustrated in the book with such conceptual metaphors as “time is money”, “argument is war”, “the mind is a container”, “ideas are plants”, “life is a gambling game”, “life is a journey” etc. As for conceptual metaphors in poetic speech, this aspect is not considered by the authors of the book⁴. However, there is every reason to believe that the poetic tradition is also based on conceptual metaphors, or “invariants”, which exist, so to speak, in the poetic conceptual picture of the world and find diverse linguistic expression among different poets [Zadornova, 2006; Zadornova, 2004]. Fundamental research on this topic was carried out by N.V. Pavlovich on the material of the Russian language [Pavlovich, 2004]. Having analyzed an extensive corpus of Russian poetic texts (XVII–XX centuries), she identified the so-called image paradigm in the Russian poetic language. According to N.V. Pavlovich, “the paradigm of an image is an invariant of a number of images similar to it, which consists of two stable meanings connected by a relation of identification.” N.V. Pavlovich shows that “each poetic image exists not on its own, but in a series of others... in a deep sense, similar images - and together with them it implements a certain law, model, rule, or paradigm” [Pavlovich, 2004:14]. The criterion for identifying a particular paradigm is the frequency of its linguistic implementations. The more different confirmations of the existence of the figurative paradigm we observe, the deeper its artistic perception will be.

The purpose of this work is to consider the paradigms of poetic images in English classical poetry from the point of view of their diachronic development. We are interested in when this or that image paradigm appeared in the English poetic picture of the world, what qualitative and quantitative changes the paradigms have undergone over the centuries.

Based on the analysis of the work of Shakespeare, his contemporaries and later English poets, whose work covers the period from the 17th century. to this day, it has turned out to be possible to identify the following paradigms (or conceptual metaphors) associated with the concept of “life”: LIFE=PATH/JOURNEY; LIFE=THEATRE; LIFE=GAME; LIFE=BURDEN;

⁴ George Lakoff first of all recognizes the importance of metaphorization for the semantics of everyday language, and only then the fact of its existence in poetic language, without finding a fundamental difference between them. However, a study conducted by V.Ya. Zadornova, showed that figurative representations associated with one or another concept in ordinary and poetic speech are formed according to different laws. For this reason, “when studying poetry, we cannot limit ourselves to a formal statement of the existence of certain figurative paradigms, but must take into account those nuances that enrich the existing invariant, embodied in specific poetic realizations” [Zadornova, 2006:165].

LIFE=PAIN; LIFE=FIGHT; LIFE=DREAM; LIFE=FLOW; LIFE=LIGHT; LIFE=MIG;
LIFE=STORY; LIFE=SPACE.

The LIFE=PATH paradigm is found in Shakespeare. In his works, a person's "life path," just as in the Bible, can be the totality of his actions. In the monologue of Pericles from Shakespeare's play of the same name, "the way of life," as opposed to the "way of death," means a set of actions that can lead to either the preservation or loss of life: "Thus ready for the way of life or death, / I wait for the sharpest blow, Antiochus" (I, 1, 87). In Shakespeare's plays, there is no subtext of righteousness and special human behaviour, the goal of which is the transition to a new life associated with eternal bliss.

In the following example from the historical drama "Henry IV, Part I," the LIFE=PATH paradigm is expressed through the phrase "passages of life" ("passage" – a way through a place, especially when this is difficult") and takes on a negative sound: "But thou dost in thy passages of life/ Make me believe that thou art only marked/ For the hot vengeance and the rod of heaven/ To punish my mist readings (III, 2, 1823). Henry IV, reproaching his son Prince Henry for debauchery, speaks of his riotous life and episodes of such a life, about which rumours spread at court. In the same play, the analogy LIFE = WAY finds another expression: "*And all the courses of my life do show / I am not in the roll of common men*" (III, 1, 1578). The phrase "all the courses of my life", expressing the paradigm under study, is used here in the meaning of "life events" that demonstrate the originality of Glendower, of which he is convinced. The excerpt from Macbeth's soliloquy also points to the conceptual metaphor LIFE=THE WAY. This refers to the inexorable approach of a person to old age. The main character of the tragedy laments that love, friends, honor - everything that could accompany a person all his life and remain with him in old age, he has lost. The phrase "my way of life" is becoming clichéd and can be replaced by the word "life": "*my way of life/Is fallen into the sear, the yellow leaf;/ And that which should accompany old age...*" (V, 3, 2268)⁵

The LIFE=PATH paradigm is closely related to the LIFE=VOYAGE paradigm, which are often found in Shakespeare, where the idea of travel is expressed by the words "pilgrimage" or "voyage". Othello, explaining to the Doge how the feeling arose between him and Desdemona, recalls that she listened with great interest and sympathy to his stories about military campaigns and wanted to know about his whole life: "... and found good means/ To draw from her a prayer of earnest heart / That I would all my pilgrimage dilate..." (I, 3, 473). Having learned what kind of life Othello lived, Desdemona fell in love with him. Brutus, in one of his monologues in the

⁵ In modern English explanatory dictionaries, "way of life" is registered as a "dead metaphor": "the way of life – the manner in which a person lives"

tragedy “Julius Caesar,” likens life to a sea voyage, which is the more prosperous, the more favourable the “*weather*” on the “*sea of human affairs*” is:

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life

Is bound in shallows and in miseries. (IV, 3, 2224)

Here we are no longer talking about a person’s actions and not about various life events and circumstances. “The voyage of their life” takes on a meaning associated with luck, favourable conditions or failure of hope, since ships were often wrecked at sea.

Both “voyage” and “pilgrimage” often take on negative connotations in Shakespeare, associated with the meaninglessness or transience of life. For example, the concept of “life” can be presented as a short journey (“pilgrimage”), which leads a person to a dead end: “How brief the life of man/ Runs his erring pilgrimage...” (As You Like It. III, 2, 1237).

On the prevalence of the perception of life as a journey (“life” “pilgrimage”) in the 17th century. The poems of John Bunyan and John Donne may attest. John Bunyan, in his poem “The Pilgrim,” describes a pilgrim whose purpose in life is to serve his calling as a wanderer and not deviate from his righteousness. The righteous wanderer who does not succumb to temptation and maintains the purity of his soul will be rewarded with eternal life.

John Donne in his sonnet “This is my play’s last scene” describes the thoughts of a man in his declining years, also using the word “pilgrimage”.

The approach of death, felt by the lyrical hero in the last years of his life, is indicated in this passage by the phrase “my pilgrimage’s last mile”: “... here heavens appoint / My pilgrimage’s last mile; and my race,/ Idly, yet quickly run, hath this last pace...”. Interestingly, the figurative meaning of the word “pilgrimage” - “life”, recorded in The Concise Oxford Dictionary, is absent in most modern English explanatory dictionaries. This indicates that the metaphor can be considered part of the English literary tradition, but not of everyday language.

The original conceptual metaphor LIFE = PATH is further specified, expressed using the word “road”. In poets of the 19th and 20th centuries “life” and “road” become synonymous, and some revival of this paradigm occurs, since with such linguistic embodiment a tangible visual image is created: “I’ve travelled more than half my road on earth...” (Dr John Celes. Sonnet: Earthly Life); “Does the road wind up-hill all the way? / Yes, to the very end” (Christina Georgina Rossetti. Up-Hill).

Often the use of the word “road” in poetry is associated with the choice that a person makes when “walking” along the road of life: “Two roads diverged in a yellow wood, / And

sorry I could not travel both/ And be one traveler..." (Robert Frost. The Road Not Taken); "Everybody has a life road,/ the opportunity of choosing" (Jocelyn Dunbar. The Choices and Changes). It is "changes," as well as the "choices and changes in life" made each time, that make up a person's life.

In modern poetry (late 20th - early 21st centuries), the LIFE=PATH paradigm is most often expressed using the words "road" or "path", and the likening of "life" to a "road" can take the form of a simple statement of fact, without any figurative development of the paradigm being studied: "Life is a road, take it" (Pooja Natarajan. Life). The analogy LIFE = JOURNEY is realized using a neutral noun within this semantic field – "journey". This journey has a beginning and a quite predictable end: "We all have different journeys, / Different paths along the way..."

Based on a diachronic study of the conceptual metaphor LIFE = WAY, we can conclude that the development of this metaphor in English poetry was towards concretization.

In the Bible, the "way of life," which was contrasted with the "way of death," was filled with high spiritual meaning and was associated with a person's righteous life. Classical English poetry expresses the idea that the "path of life" is a sequence of events that occur in life, regardless of whether a person commits sins or not. The figurative paradigm LIFE = PATH is closely related to its more specific version LIFE = JOURNEY, which became widespread in the 16th–17th centuries. and has survived to this day. In modern poetry, there is a further concretization of the LIFE=PATH paradigm, as indicated by the association of life with the "road".

Another widespread conceptual metaphor in English poetry is LIFE=THEATRE. The appearance of the figurative representation LIFE = THEATER is usually associated with the works of Shakespeare. The English playwright was not only a person well acquainted with the theatrical world, he also knew real life outside the theatre stage well, so it was not difficult for him to draw a parallel between the theatre and everyday life. Life, like a theatrical play, has a certain "scenario", and a person in it plays a role chosen by him, and even more often, imposed on him from above.

The LIFE=THEATRE paradigm can be illustrated using textbook examples from Shakespeare's plays. In Jacques's oft-quoted monologue from the play "How Do You Like It?": "All the world's a stage,/ And all the men and women merely players;/ They have their exits and their entrances..." (II, 7, 1037) stage The world is likened, and the actors are people who, moving from one period of life to another, put on different masks, playing various roles: from a baby to an old man who has lost his mind. In King Lear, this paradigm takes on a sharply negative

connotation: “When we are born, we cry that we are come / To this great stage of fools” (IV, 6, 2787).

The meaninglessness of life is emphasized here with the help of the metaphor “stage of fools” - the “stage of stupidity”⁶ on which all people play their role. A negative attitude towards the theatre of life can also be seen in the following passage from *The Merchant of Venice*, where the character makes it clear that he is dissatisfied with his role in the “theatre of life”: “I hold the world but as the world, Gratiano;/ A stage where every man must play a part, / And mine a sad one” (I, 1, 82).

The analysis showed that the popularity of the conceptual metaphor LIFE=THEATRE in the works of younger contemporaries

Shakespeare and poets who lived at a later time decreased, and the metaphor itself was somewhat “shredded”. It can be expressed, for example, using the phrase “scenes of life,” which is inferior in impact to vivid Shakespearean metaphors. The poet of the 17th century N. Brady it is uses synonymously the phrase “all forms of life”: “Through all the changing scenes of life,/ In trouble and in joy,/ The praises of my God shall still/ My heart and tongue employ” (Nicholas Brady. *A New Version of the Psalms*).

Interest in the conceptual metaphor LIFE = THEATER is again emerging among authors of the 20th and 21st centuries, however, the contexts in which the paradigm under study can be found seem not so organic for it in comparison with Shakespeare’s texts. In the following passage, taken from Walt Whitman's poem “O Me! O Life!”, this analogy appears in the form of an “extended metaphor”

The question, O me! so sad, recurring-What good amid these,
O me, O life? Answer.

That you are here-that life exists and identity,

That the powerful play goes on, and you may contribute a verse

Life in this poem is seen as a play that has a strong impact on people (“powerful play”). The lyrical hero reflects on what good can be found in what is happening around him, which is depicted in the poem in very dark colors. He finds that life has its positive sides; “the mighty play of life” continues, and it is still possible to accomplish something in it (“contribute a verse”).

Moving on to the poetry of modern authors, it should be noted that the LIFE = THEATER paradigm is used here as an “axiom” belonging to Shakespeare, whose comparison of life with

⁶ “When we are born, we shout, entering / On the stage of stupidity” (*King Lear*. Translated by B. Pasternak).

theater is widely known. Therefore, in many relevant contexts there is a hidden or overt allusion to Shakespeare (“How do you like it?”).

In the following example, the poet introduces this paradigm into his poem in order to build on it to express his own idea that people do not learn from their mistakes and do not use their experience. It seems that the author of the poem is beginning to doubt the validity of Shakespeare's analogy:

If life is a stage
And we, the players
Then why do we neglect to practice
To set aside the time to learn
To put to use the skills we have
To further Life (*Andrew J. Smith. One Life*)

In the poem “Life Is Like A Play” by contemporary poet Joe Fazio, the comparison of life with theatre is given as a common analogy adopted by many authors: “So you see, life, it’s really liked to a play.”

As a result of studying the LIFE=THEATRE paradigm in diachrony, the following conclusions can be drawn. Shakespeare, drawing an analogy between human life and the performance of an actor on stage, saw only negative sides in life. It is therefore almost impossible to imagine that Shakespeare could compare life to a cheerful comedy with a happy ending. The action to which the concept of “life” is likened is either a tragedy or a “play for fools.” In the works of Shakespeare's younger contemporaries, this conceptual metaphor is not widely developed. If examples of the studied paradigm are found in authors of the 17th – early 18th centuries, then only in the form of poetic clichés or dead metaphors (for example, “scenes of life”). The LIFE = THEATER paradigm is once again becoming widespread in the poems of poets of the 20th–21st centuries, while the analogy between life and theatre, once drawn by Shakespeare, has an allusive character and is either postulated as an unshakable truth or given as a position that can be subjected to doubt⁷.

The conducted diachronic study of image paradigms in English poetry allows us to look at them not as frozen, once and for all given invariants, but as living and flexible figurative representations, testifying to changes occurring in the poetic picture of the world. At the same time, the material studied does not allow us to talk about a radical change in the perception of

⁷ In this regard, it is not without interest to mention how this conceptual metaphor is expressed in Russian poetry. N.V. Pavlovich gives the following example from the work of N. Gumilev: “We are all, saints and thieves, / From the altar and the prison, / We are all funny actors / In the theater of the Lord God. // God sits on the throne, / Looks laughing at the stage, / Stars on a lush tunic – / Gilded sparkles.”

“life” by modern poets. And in our time, just like four or five centuries ago, poets cannot do without likening “life” to a “path”, “journey” or “theatre”, although, in the works of less talented authors, it often gives the impression of being secondary or has a poetic character stamp. Nevertheless, it seems that the potential of the considered paradigms is far from exhausted, and they will still be in demand by poets.

Bibliography

1. Akhmanova O.S., Polubichenko L.V. "Differential linguistics" and "philological topology" // Questions of linguistics. 1979. No. 3.
2. Vinogradov V.V. Stylistics. Theory of poetic speech. Poetics. M., 1963.
3. Vinokur G.O. On the language of fiction / Collection of articles. M., 1991.
4. Volkov I.F. Theory of literature. M., 1995.
5. Vygotsky L.S. Psychology of art. M., 1958.
6. Gak V.G. Metaphor: universal and specific // Metaphor in language and text. M., 1988.
7. Zadornova V. Ya. Paradigms of images in English poetry // Culture of Nations
8. Black Sea region. Science Magazine. Interuniversity center "Crimea". 2006. No. 82. T. 1.
9. Pavlovich N.V. Language of images. Paradigms of images in Russian poetic language. M., 2004.
10. Polubichenko L.V. Philological topology in English classical poetry. M., 1988.
11. Sklyarovskaya G.N. Metaphor in the language system. St. Petersburg, 1993.
12. Dictionary of literary terms / Ed. L.I. Timofeeva and S.V. Turaeva. M., 1974.
13. Lakoff G., Johnson M. Metaphors We Live By. Chicago; L., 1980.
14. Strong J. The New Strong's Exhaustive Concordance of The Bible. Tennessee 1965.
15. The New Princeton Encyclopedia of Poetry and Poetics / Ed. by A. Priminger and T.V.F. Brogan. Princeton University Press, 1993.
16. Zadornova V. Conceptual Metaphors in Poetry // Language Learning. Materials and Methods. Moscow, 2004. N 6.