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IMAGERY AS A PROPERTY OF THE LITERARY TEXT

Abstract. The present article discusses one of the properties of literary text imagery and its types such as visual, auditory, tactile, olfactory, gustatory and kinesthetic imagery with examples taken from literary texts.

Keywords: imagery, figurative language, visual, auditory, tactile, olfactory, gustatory, kinesthetic

Introduction

Among the lexical peculiarities of fiction the first to be mentioned is imagery or figurativeness, which being the generic feature of the belles-lettres style assumes in emotional prose a compressed form: it is rich in associative power, frequent in occurrence and varied in methods and devices of materialization.

Most writers use imagery as a literary device. They use figurative language to create vivid descriptions of actions and objects. They do the same when representing ideas. All to grab the readers' attention and keep them engrossed in the story. Imageries are often called "the art of showing not telling" because the author writes so artfully that it creates images in the minds of the readers. Imagery is generally figurative or descriptive as the author uses it. But both of them have the same goal to achieve.

But weaving imagery masterfully is not an easy task. It takes a lot of practice—and persistence—to master.

So, the first step to learning the ropes is to gain a complete understanding of imagery literary devices or techniques. Imagery is the use of literal and figurative language to create an impression and activate the imagination [1, 208].

Literature review

The word imagery came from the Old French word "imagerie" which means a figure. It allows the readers to **paint** a beautiful picture and imagine the characters, settings, emotions, and situations in a narrative.

I. R. Galperin defines imagery as "a use of language media which will create a sensory perception of an abstract notion by arousing certain association (sometimes very remote) between the general and particular, the abstract and the concrete, the conventional and factual" [2, 264].

The Oxford Dictionary of Literary Terms gives such a definition to the term imagery "A rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literal or figurative reference to perceptible or 'concrete' objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition. The imagery of a literary work thus comprises the set of images that it uses; these need not be mental 'pictures', but may appeal to senses other than sight. The term has often been applied particularly to the figurative language used in a work, especially to its metaphors and similes. Images suggesting further meanings and associations in ways that go beyond the fairly simple identifications of metaphor and simile are often called symbols" [3].

Think of imagery as a doorway into the world of the text. It allows the reader to see, smell, hear, taste, and feel everything that happens in the story.

Moreover, this device highlights the most important sensory descriptions. Consider where you are right now, as you're reading this article. There are many different sensory experiences vying for your attention, but your brain filters those senses out

because they're not important. You might be ignoring the sounds of your neighbors and passing street cars, or the taste of a meal you just had, or the feeling of your chair pressing into your body.

Materials and discussion

Imagery in literature performs the same function: it highlights the most important sensory information that the reader needs to step inside the story.

There are different types of imagery:

- visual imagery (something that can be seen in the mind) Visual imagery is description that stimulates the eyes. Specifically, your mind's eye: when you can visualize the colors, shapes, forms, and aesthetics of something that's described to you, the writer is employing visual imagery. This is the most common form of imagery in literature, as the writer relies on visual description to create a setting, describe characters, and show action. Without visual imagery, it is much harder to employ the other types of imagery (though writers have certainly done this in the event that a character is blind or blinded):

Now, faced with the lawyer's blunt advice, he was hard as a rock (Slesar, Thicker than Water).

- auditory imagery is based on a sound perception. Auditory imagery is description that stimulates the ears. When you can hear the sounds of nature, machinery, or someone's voice, it's because of the description employed in the author's auditory imagery. Do note that, while you might be able to hear **dialogue** in your head, dialogue alone doesn't count as auditory imagery. The sounds need to be described using adjectives, adverbs, and *especially* comparisons to other images. Additionally, the literary device "**onomatopoeia**" does not count as auditory imagery. Onomatopoeias are wonderful devices that improve the sonic quality of your writing, but as devices, they are words that transliterate sounds into syllables; they don't *describe*

sounds in interesting or metaphorical ways:

O, my Luve's like the melodie

That's sweetly play'd in tune (R. Burns);

*"Our ears are **stoppered in the bee-hum**. And Charlie, **laughing wonderfully**, beard stained purple by **the word juice**, goes to get a bigger pot."* Robert Hass, excerpt from "**Picking Blackberries with a Friend Who Has Been Reading Jacques Lacan**" originally published in *Praise*.

- tactile imagery expresses feelings evoked by touch Tactile imagery is description that stimulates your sense of touch. Sensations like itching, stickiness, and the warmth of sunlight all count as tactile imagery, which appeals to the way your skin might feel in that moment.:

"A siren", he said, sampling her skin which was as soft and addictive as icecream (Budd, Scarlet Scandals);

- olfactory imagery is based on a smell perception Olfactory imagery is description that stimulates the nose. By describing the peculiarities of a scent — its richness, pungence, weight, distinctness, or physical effect — the author transports the reader through the use of olfactory imagery Olfactory looks like a strange word, but it comes from the Latin for "to smell," and we have an olfactory bulb in our brains which processes smells. Fun fact: the olfactory bulb is situated just in front of the hippocampus, which processes memory. As a result, smells often stimulate stronger memories than the other senses, so you can use olfactory imagery to arouse both smell and memory.:

... they were sensitive lips, sensuous and sweet, and through them seemed to come warmth and perfume like the warmth and perfume of a flower (Galsworthy. The Man of Property);

- gustatory imagery is based on a taste perception Gustatory imagery is description that stimulates the tongue. If you've ever done a wine or coffee tasting, you know exactly how

complex a flavor can be. Gustatory imagery captures a flavor's richness, acidity, earthiness, sweetness, bitterness, harshness, etc. This is perhaps the rarest of the 5 types of imagery, as authors don't seem to dwell on tastes too much, but gustatory imagery can absolutely throw the reader into different cultures, cuisines, and histories..:

Tart words make no friends, a spoonful of honey will catch more flies than a gallon of vinegar (B. Franklin);

- kinesthetic imagery is associated with movements This is perhaps the rarest of the 5 types of imagery, as authors don't seem to dwell on tastes too much, but gustatory imagery can absolutely throw the reader into different cultures, cuisines, and histories.:

Fish curved his body like a bow (Darrel, *The Garden of the Gods*);

“At last, swooping at a street corner by a fountain, one of its wheels came to a sickening little jolt, and there

was a loud city from a number of voices, and the horses reared and plunged.” – Charles Dickens, excerpt from *A Tale of Two Cities* [4, 57].

Conclusion

Imagery is important in literature, because we experience life through our senses, a strong composition should appeal to them through the use of imagery. Descriptive imagery launches the reader into the experience of a warm spring day, scorching hot summer, crisp fall, or harsh winter. It allows readers to directly sympathize with characters and narrators as they imagine having the same sense experiences. Imagery commonly helps build compelling poetry, convincing narratives, vivid plays, well-designed film sets, and descriptive songs. Imagery stimulates the sense and emotions of the readers. They get more attached to writing when they feel it. The imagery just does this particular job in a great way. It can be said that it is a necessary and relevant device that can make creative writing more appealing and aesthetic.

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