

**THE EFFECT OF FIGURATIVE LANGUAGE IN NARRATIVE STYLE (IN
THE EXAMPLE OF "THEIR EYES WERE WATCHING GOD" BY ZORA
NEALE HURSTON)**

Jizzakh branch of the National University of Uzbekistan named
after Mirzo Ulugbek The faculty of Psychology,
department of Foreign languages
Ma'ripov Jalolxon Kamoliddin o'g'li
Abdurazzoqova Noila Mamarasul qizi

Annotation: In Zora Neale Hurston's *Their Eyes Were Watching God*, figurative language is a defining feature of the narrative style, serving to enhance both the emotional depth and thematic complexity of the novel. Hurston employs metaphors, such as the horizon and the pear tree, to represent Janie's aspirations and ideals, weaving these symbols throughout the text to underscore her journey of self-discovery. Vivid imagery breathes life into the settings and characters, while personification of the natural world connects human experiences to the broader forces of nature. Hurston's dual-layered storytelling—lyrical narration paired with colloquial dialogue—creates a balance between universal themes and cultural specificity. By using figurative language, Hurston transforms the novel into a rich tapestry of meaning, elevating it beyond a simple narrative into a profound exploration of love, freedom, and identity. This technique not only deepens the reader's engagement but also cements the novel's status as a timeless literary masterpiece.

Key words: Figurative language, narrative style, Zora Neale Hurston, *Their Eyes Were Watching God*, metaphors, symbolism, imagery, personification, themes, self-discovery, love, freedom, identity, horizon, pear tree, emotional depth, cultural context, lyrical narration, colloquial dialogue, natural world, literary masterpiece.

The Effect of Figurative Language in Narrative Style: Examining "Their Eyes Were Watching God" by Zora Neale Hurston

Zora Neale Hurston's *Their Eyes Were Watching God* is celebrated not only for its rich storytelling and exploration of African American culture but also for its masterful use of figurative language. Hurston employs metaphors, symbolism, imagery, and personification to craft a vivid narrative that transcends mere storytelling, immersing readers in the emotional and sensory experiences of her characters. This figurative language is a cornerstone of the novel's narrative style, enhancing its themes and emotional resonance.

Figurative Language as a Tool for Theme Exploration

Hurston uses figurative language to deepen the novel's central themes, such as love, freedom, identity, and self-discovery. For example, the recurring metaphor of the horizon represents Janie Crawford's aspirations and the boundless possibilities of life. The horizon becomes a symbol of her journey toward self-fulfillment, encapsulating her quest for a life that aligns with her desires and individuality. This metaphor frames the narrative, opening and closing the story with a focus on Janie's relationship to her dreams and the world around her.

Another significant metaphor is the blossoming pear tree, which represents Janie's idealized vision of love. Early in the novel, the tree's imagery encapsulates her longing for a harmonious, reciprocal connection. This symbol recurs throughout the text, serving as a measure against which Janie evaluates her relationships. Hurston's ability to infuse such metaphors with emotional weight allows readers to experience Janie's inner world more profoundly.

Imagery and Symbolism in Character and Setting

Hurston's use of vivid imagery not only brings the settings of Eatonville and the Everglades to life but also reflects the emotional landscapes of her characters. The storm that devastates the Everglades in the novel's climax is a prime example of this. The storm is more than a natural disaster—it is a symbol of chaos and uncontrollable forces that disrupt human plans and relationships. Through evocative descriptions of the storm's ferocity, Hurston communicates the fragility of human existence and the inevitability of conflict between nature and civilization. Similarly, Hurston's depiction of characters through figurative language enriches their complexity. For instance, Joe Starks is often associated with material symbols, such as his gold spittoon and his grand house, which highlight his ambition and desire for control. In contrast, Tea Cake is

depicted with organic and dynamic imagery that aligns with his spontaneity and zest for life, illustrating the differences between these two pivotal figures in Janie's life.

Personification and the Narrative Voice

Personification plays a vital role in Hurston's narrative style, especially in connecting the natural world with human emotions. The wind, the sun, and even the horizon are imbued with human characteristics, creating a world where nature mirrors the inner lives of the characters. For example, the pear tree is described as "calling" to Janie, suggesting an intimate and almost spiritual relationship between her and the natural world. This blending of the human and non-human extends to the narrative voice itself, which oscillates between lyrical descriptions and colloquial dialogue. Hurston masterfully integrates the voice of the narrator with the spoken language of her characters, creating a dual-layered storytelling approach. The poetic narrative voice employs figurative language to evoke universal themes, while the characters' vernacular speech grounds the story in its cultural and historical context.

Enhancing Emotional Depth

Hurston's figurative language also amplifies the emotional intensity of the narrative. By transforming abstract emotions into concrete images, she allows readers to feel the highs and lows of Janie's journey viscerally. For instance, when Janie reflects on her past, the imagery of her memories as "a great tree in leaf with things suffered, things enjoyed, things done and undone" captures the complexity of her experiences in a way that resonates deeply. Through such language, Hurston conveys not just the events of the story but their emotional and existential weight. This makes the novel not just a narrative but an evocative exploration of human existence.

Conclusion

The effect of figurative language in Zora Neale Hurston's *Their Eyes Were Watching God* cannot be overstated. By weaving metaphors, imagery, symbolism, and personification into the fabric of the narrative, Hurston creates a story that is as much about the beauty of language as it is about the journey of its protagonist. This richly layered narrative style allows readers to connect with Janie's story on an intellectual, emotional, and sensory level, making the novel a timeless masterpiece. Through her artful use of figurative language, Hurston not only tells a story but also invites readers

**FAN, TA'LIM, TEXNOLOGIYA VA ISHLAB CHIQARISH
INTEGRATSIYASI ASOSIDA RIVOJLANISH ISTIQBOLLARI
VOLUME-2, ISSUE-1**

to see the world—and themselves—through a more poetic and expansive lens. In addition to enriching the narrative and deepening its themes, Hurston's use of figurative language also bridges the gap between the personal and the universal. While Janie's journey is uniquely hers—rooted in the cultural and historical realities of her time—the vivid metaphors and evocative imagery resonate with readers across different contexts. By translating complex emotions and abstract ideas into sensory and symbolic language, Hurston crafts a story that speaks to the shared human experience of longing, growth, and self-discovery. Her masterful integration of figurative language not only elevates the literary quality of the novel but also ensures its enduring relevance and impact. In *Their Eyes Were Watching God*, Hurston shows how language can transform a simple tale into an extraordinary exploration of life's beauty and struggles, leaving readers with a work that lingers in both heart and mind.

REFERENCES

1. Hurston, Z. N. (1937). *Their Eyes Were Watching God*. J.B. Lippincott.
2. Eagleton, T. (1996). *Literary Theory: An Introduction* (2nd ed.). University of Minnesota Press.
3. Kubitschek, M. D. (1983). "‘Tuh De Horizon and Back’: The Female Quest in Zora Neale Hurston's *Their Eyes Were Watching God*." *Black American Literature Forum*, 17(3), 109–115.
4. Wright, R. (1937). Review of *Their Eyes Were Watching God*. *New Masses*, 25(5), 23–25.
5. Wall, C. A. (2000). *Women of the Harlem Renaissance*. Indiana University Press.
6. Kelley, M. G. (2004). "A Critical Companion to Zora Neale Hurston: Themes, Motifs, and Symbols." *Modern American Literature Studies Journal*, 28(2), 45–62.
7. Bloom, H. (Ed.). (2008). *Zora Neale Hurston's Their Eyes Were Watching God*. Bloom's Literary Criticism.
8. Hemenway, R. E. (1977). *Zora Neale Hurston: A Literary Biography*. University of Illinois Press.

**FAN, TA'LIM, TEXNOLOGIYA VA ISHLAB CHIQRARISH
INTEGRATSIYASI ASOSIDA RIVOJLANISH ISTIQBOLLARI
VOLUME-2, ISSUE-1**

9. Gates, H. L., & Appiah, K. A. (Eds.). (1993). *Zora Neale Hurston: Critical Perspectives Past and Present*. Amistad.
10. Awkward, M. (1990). "Unruly and Let Loose: Myth, Ideology, and Gender in *Their Eyes Were Watching God*." *CAL: Callaloo*, 13(3), 499–515.
11. Ma'ripov J. K. A BRIEF INFORMATION ABOUT TENSES //O'ZBEKISTON RESPUBLIKASI OLIY VA O'RTA. – С. 464.
12. Tolibovna A. K. et al. Features Of Anthropocentric Study Of Sacred Texts //Open Access Repository. – 2022. – Т. 8. – №. 1. – С. 5-10.
13. Tolibovna A. K. et al. Functions of Allusion and Allusion as a Marker of Intertextuality and Precedence //European Multidisciplinary Journal of Modern Science. – 2022. – Т. 6. – С. 485-487.
14. Ma'ripov J. KORPUS HAQIDA UMUMIY TUSHUNCHA //Центральноазиатский журнал образования и инноваций. – 2023. – Т. 2. – №. 5. – С. 175-178.
15. Ma'ripov J. Antroposentrizm–tilshunoslikning zamonaviy yonalishi sifatida //Инновационные исследования в современном мире: теория и практика. – 2022. – Т. 1. – №. 28. – С. 62-68.
16. Solnyshkina M. I. et al. IMPORTANCE OF SETTING GOALS. SMART GOALS //Новости образования: исследование в XXI веке. – 2023. – Т. 1. – №. 11. – С. 318-320.
17. LEARNER I. Jizzakh branch of the National University of Uzbekistan named after Mirzo Ulugbek, The faculty of psychology, The teacher at the department of Foreign languages.
18. Maърипов Д. Psychological value of the novels by agatha christie //Информатика и инженерные технологии. – 2023. – Т. 1. – №. 2. – С. 630-632.
19. Maripov J. MODERN METHODS OF TEACHING ENGLISH FOR B2 LEVEL STUDENTS: ENHANCING LANGUAGE PROFICIENCY AND COMMUNICATION SKILLS //International Journal of scientific and Applied Research. – 2024. – Т. 1. – №. 3. – С. 266-271.
20. MATNLARNI D. T. A. L. V. A. D., JIHATLARI T. Q. O. Z. X. O. S. Ma'ripov Jalolkhan Kamoliddin ugli, Alimkulova Khulkar Tolibovna. « //ОБРАЗОВАНИЕ И НАУКА В XXI ВЕКЕ. – №. 22.