ISSN:2828-6235
Impact factor:13.77

International Journal of Literature and Language Studies(IJLLS)

COMPARATIVE-TYPOLOGICAL ANALYSIS OF CONCEPTUAL METAPHORS IN UZBEK AND ENGLISH LITERARY WORKS

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doi:https://doi.org/10.5281/zenodo.23304707

Abstract. This article provides a comparative-typological analysis of conceptual metaphors in Uzbek and English literary works. Conceptual metaphor is regarded as an important cognitive mechanism through which abstract concepts are understood and represented through more concrete and experientially grounded domains. Drawing primarily on the Conceptual Metaphor Theory developed by George Lakoff and Mark Johnson, the study examines metaphorical models found in Uzbek and English literary discourse, with particular attention to their semantic, cognitive, and linguocultural characteristics. Conceptual patterns such as “LIFE IS A JOURNEY,” “TIME IS MOTION,” “LOVE IS A JOURNEY,” and “EMOTION IS A NATURAL FORCE” are comparatively examined in order to identify both universal cognitive patterns and culture-specific manifestations. The analysis demonstrates that conceptual metaphors in the two literary traditions share a number of common cognitive foundations resulting from universal human experience. At the same time, their linguistic and artistic realization differs according to national worldview, cultural values, historical experience, and literary conventions. Thus, conceptual metaphor should be viewed not merely as an artistic device but as a significant means of conceptualizing reality and expressing culturally embedded meanings in literary discourse.
Keywords: conceptual metaphor, cognitive metaphor, comparative-typological analysis, literary text, linguoculture, concept, metaphorical model, English, Uzbek, cognitive linguistics.

Annotatsiya. Mazkur maqolada o‘zbek va ingliz badiiy asarlarida konseptual metaforalarning qo‘llanilishi qiyosiy-tipologik nuqtayi nazardan tadqiq etiladi. Konseptual metafora inson tafakkurida abstrakt tushunchalarni aniq va tajribaga asoslangan konseptlar orqali anglash va ifodalashning muhim kognitiv mexanizmi sifatida talqin qilinadi. Tadqiqotda G. Lakoff va M. Johnson tomonidan ishlab chiqilgan konseptual metafora nazariyasiga tayangan holda o‘zbek va ingliz badiiy matnlaridagi metaforik modellar, ularning semantik, kognitiv va lingvomadaniy xususiyatlari tahlil qilinadi. Ayniqsa, “HAYOT – SAFAR”, “VAQT – HARAKAT”, “MUHABBAT – SAFAR”, “HIS-TUYG‘U – TABIIY KUCH” kabi konseptual modellar ikki til materiallari asosida qiyoslanadi. Tadqiqot natijalari konseptual metaforalarning universal va milliy-madaniy xususiyatlari mavjudligini ko‘rsatadi. Ingliz va o‘zbek tillarida ayrim metaforik konseptlar umumiy kognitiv tajribaga asoslangan holda o‘xshash namoyon bo‘lsa-da, ularning badiiy ifodasi milliy dunyoqarash, madaniy qadriyatlar va tarixiy tajriba bilan chambarchas bog‘liq.
Kalit so‘zlar: konseptual metafora, kognitiv metafora, qiyosiy-tipologik tahlil, badiiy matn, lingvomadaniyat, konsept, metaforik model, ingliz tili, o‘zbek tili, kognitiv tilshunoslik

Аннотация. В статье проводится сравнительно-типологический анализ концептуальных метафор в узбекских и английских художественных произведениях. Концептуальная метафора рассматривается как важный когнитивный механизм осмысления и репрезентации абстрактных понятий посредством более конкретных и основанных на человеческом опыте концептуальных областей. На основе теории концептуальной метафоры, разработанной Дж. Лакоффом и М. Джонсоном, исследуются метафорические модели, представленные в узбекском и английском художественном дискурсе, а также их

семантические, когнитивные и лингвокультурные особенности. В частности, сопоставляются такие концептуальные модели, как «ЖИЗНЬ — ЭТО ПУТЕШЕСТВИЕ», «ВРЕМЯ — ЭТО ДВИЖЕНИЕ», «ЛЮБОВЬ — ЭТО ПУТЕШЕСТВИЕ», «ЭМОЦИЯ — ЭТО ПРИРОДНАЯ СИЛА». Результаты исследования показывают, что концептуальные метафоры в узбекской и английской художественной литературе обладают как универсальными когнитивными признаками, обусловленными общностью человеческого опыта, так и национально-культурной спецификой. Их языковая и художественная реализация зависит от особенностей национального мировосприятия, культурных ценностей, исторического опыта и литературных традиций. Концептуальная метафора, таким образом, выступает не только как художественное средство, но и как важный способ концептуализации действительности и выражения культурно обусловленных смыслов.

Ключевые слова: концептуальная метафора, когнитивная метафора, сравнительно-типологический анализ, художественный текст, лингвокультура, концепт, метафорическая модель, английский язык, узбекский язык, когнитивная лингвистика.

INTODUCTION

Conceptual metaphor occupies a significant position in contemporary cognitive linguistics because it provides an effective framework for explaining how people conceptualize abstract phenomena through concrete, familiar, and experientially grounded domains. In literary discourse, metaphor is particularly important because it performs not only an aesthetic function but also participates in the construction of meaning, representation of human experience, and expression of culturally determined worldviews. The comparative study of conceptual metaphors in Uzbek and English literary works therefore makes it possible to identify both universal cognitive mechanisms and language-specific ways of conceptualizing reality. The present study focuses on the comparative-typological characteristics of conceptual metaphors represented in Uzbek and English literary discourse and seeks to reveal similarities and differences in their semantic, cognitive, and linguocultural organization.

The theoretical foundation of the research is primarily associated with the Conceptual Metaphor Theory formulated by George Lakoff and Mark Johnson in their influential work Metaphors We Live By. According to this approach, metaphor is not restricted to poetic language or ornamental expression. Rather, it represents a fundamental mechanism of human cognition through which one conceptual domain is understood in terms of another. The relationship between the source domain and the target domain enables speakers to conceptualize abstract experiences by relying on concrete physical, spatial, social, or cultural experience. Consequently, expressions such as “the journey of life,” “a bright future,” “deep sadness,” or “a warm relationship” are not isolated linguistic combinations but manifestations of broader conceptual mappings.

The cognitive nature of metaphor becomes especially evident in literary texts. Writers employ conceptual metaphors to represent emotions, relationships, time, life, death, nature, social reality, and human identity. Literary metaphor can therefore be interpreted as a cognitive-linguistic phenomenon in which an author’s individual artistic representation interacts with culturally established conceptual structures. The same conceptual metaphor may appear in different languages, yet its linguistic realization, emotional intensity, imagery, and cultural associations may vary considerably. This fact makes comparative analysis particularly valuable for identifying the relationship between universal cognition and culturally specific conceptualization.

One of the most frequently observed conceptual patterns in both English and Uzbek literary discourse is LIFE IS A JOURNEY. Human life is frequently conceptualized as movement along a path involving a starting point, direction, obstacles, destinations, and changes. In English literary discourse, expressions associated with roads, paths, destinations, journeys, crossroads, and movement frequently contribute to the conceptualization of human existence. Similar

conceptualization can be found in Uzbek literary discourse, where life may also be represented through images of a road, journey, destination, passage, or difficult path.

Uzbek literary discourse also uses natural images to represent emotional intensity, especially in descriptions of love, grief, longing, anger, and spiritual suffering. Nevertheless, the selection of particular natural images may reflect cultural associations and literary traditions. Thus, comparative analysis should consider not only the conceptual mapping itself but also the cultural symbolism of its source domain.

An important distinction between Uzbek and English conceptual metaphors can be observed in the degree to which cultural concepts influence metaphorical meaning. Language is closely connected with the cultural experience of its speakers, and literary language reflects collective memory, traditions, social values, religious ideas, and historical experience. In Uzbek literature, concepts connected with ko‘ngil, ruh, or-nomus, sabr, taqdir, mehr, and baraka can participate in metaphorical conceptualization. These concepts may not have exact semantic and cultural equivalents in English. Their metaphorical representation therefore requires interpretation not only at the lexical level but also at the conceptual and cultural levels.

English literary discourse, in turn, contains culturally established conceptual patterns associated with individualism, freedom, personal identity, social mobility, nature, competition, and personal achievement. Such concepts may influence the selection and interpretation of metaphorical expressions. This does not imply that one language possesses concepts that are completely absent from another. Rather, different cultural environments may assign different degrees of prominence and emotional significance to similar conceptual domains.

From a comparative-typological perspective, conceptual metaphors can therefore be classified into several groups. The first group includes universal or near-universal metaphors based on common bodily and physical experience, such as LIFE IS A JOURNEY, TIME IS MOTION, and EMOTION IS A FORCE. The second group includes culturally modified metaphors in which a broadly shared conceptual structure receives a language-specific interpretation. The third group consists of culturally specific metaphorical models whose interpretation depends heavily on historical, social, religious, or literary traditions. This classification demonstrates that metaphorical conceptualization exists on a continuum between universality and cultural specificity.

The analysis of literary metaphors also reveals the interaction between conventional and creative metaphor. Conventional conceptual metaphors are deeply embedded in everyday language and may be understood automatically by native speakers. Creative literary metaphors, by contrast, extend, modify, or challenge conventional conceptual mappings. A literary author can introduce an unexpected source domain for a familiar target concept, thereby creating a new perspective on human experience. In both Uzbek and English literature, creative metaphor contributes to authorial individuality and textual expressiveness. Nevertheless, readers interpret such metaphors through culturally available conceptual frameworks.

RESULTS AND DISCUSSION

The comparative analysis of Uzbek and English literary materials demonstrates that conceptual metaphors constitute a systematic mechanism of meaning construction rather than a collection of isolated stylistic expressions. The findings indicate that both literary traditions employ a considerable number of similar conceptual mappings to represent abstract domains such as life, time, love, emotions, death, human relationships, and personal experience. At the same time, the linguistic realization, semantic emphasis, and cultural interpretation of these metaphors reveal notable differences. The results therefore confirm the coexistence of two major dimensions of metaphorical conceptualization: a universal cognitive dimension based on shared human experience and a culture-specific dimension shaped by national worldview, social values, historical memory, and literary traditions.

One of the most productive conceptual patterns identified in both groups of literary materials is LIFE IS A JOURNEY. In this model, life is structured through the experiential domain of physical movement. The concepts of a road, direction, destination, departure, obstacles, distance, and arrival provide a conceptual framework for understanding human existence. The analysis shows that this metaphor is productive in both Uzbek and English literary discourse. Characters' lives can be represented as journeys with particular destinations, unexpected turns, difficult paths, or points at which a new direction must be chosen. Such expressions enable authors to represent personal development and existential experience through spatial and dynamic imagery.

Despite this conceptual correspondence, the cultural interpretation of the model differs in important respects. In Uzbek literary discourse, the journey metaphor may be closely associated with taqdir (fate), patience, moral responsibility, family obligations, and spiritual development. The individual's movement through life is often interpreted in relation to social and moral relationships. In English literary discourse, the same conceptual structure may more frequently emphasize individual choice, personal independence, self-development, uncertainty, and achievement. Therefore, the shared source domain does not necessarily produce identical cultural meanings. The comparison suggests that universal cognitive mappings are modified by culturally established systems of values.

Another highly productive model is TIME IS MOTION. The analysis reveals that both Uzbek and English use movement-related conceptualization to make the abstract phenomenon of time more accessible. Time may be represented as something that moves forward, passes, approaches, or leaves human experience behind. This model is strongly connected with embodied cognition because human beings experience physical movement through space and subsequently employ spatial relations to structure temporal concepts. In literary discourse, however, the conventional temporal metaphor may acquire additional philosophical and emotional meanings.

ANALYSIS

The analysis of the selected Uzbek and English literary materials demonstrates that conceptual metaphor operates at several interconnected levels of literary meaning. At the linguistic level, metaphors appear as individual lexical and phraseological expressions; at the cognitive level, these expressions represent systematic mappings between source and target domains; and at the linguocultural level, they reflect culturally determined ways of interpreting human experience. This three-level structure makes it possible to distinguish between metaphorical similarities that originate from shared human experience and differences that are associated with the particular cultural and literary environment of each language.

One of the most prominent patterns identified in the analysis is the conceptualization of LIFE AS A JOURNEY. The source domain of physical movement provides a framework for understanding the abstract experience of human existence. Roads, paths, destinations, departures, obstacles, crossroads, and changes of direction become conceptual instruments through which literary characters' lives are represented. The presence of this model in both Uzbek and English demonstrates the universal cognitive basis of metaphorical thought. Physical movement is a fundamental human experience, and therefore the transfer of spatial experience to the abstract domain of life is cognitively motivated. Lakoff and Johnson's conceptual metaphor framework provides a theoretical basis for understanding such mappings as systematic structures rather than isolated poetic devices.

CONCLUSION

In conclusion, conceptual metaphors in Uzbek and English literary works should be regarded as a dynamic interaction between universal cognitive experience and culturally specific conceptualization. Their comparative study reveals both the common cognitive foundations of human thought and the diversity of linguistic and cultural representations of reality. Further research may expand the corpus by incorporating larger collections of literary texts from different

historical periods and genres, as well as quantitative corpus-based methods for determining the frequency and distribution of conceptual metaphorical models.

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