LINGUOPRAGMATIC AND COGNITIVE DIMENSIONS OF METAPHOR IN ENGLISH AND UZBEK LITERARY DISCOURSE

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Annotation. This article examines the linguopragmatic and cognitive aspects of metaphor as reflected in English and Uzbek literary discourse. Drawing upon the theoretical ideas of G. Lakoff, M. Johnson, N. D. Arutyunova, B. M. Gasparov, and A. V. Kunin, the study explores how metaphor operates as both a cognitive and communicative phenomenon. It highlights how metaphors serve not merely as ornamental devices but as essential instruments of meaning-making and cultural representation. The analysis of examples from Charles Dickens and Tohir Malik demonstrates that metaphors shape emotional impact, narrative depth, and social meaning within literature. The comparative dimension reveals universal conceptual metaphors common across languages and national ones rooted in cultural experience. Findings confirm that metaphors act as dynamic linguistic, aesthetic, and cognitive bridges between thought, language, and culture.

Keywords: metaphor, linguopragmatics, cognition, stylistics, Uzbek literature, English literature, cultural linguistics.

Аннотация. Данная диссертация исследует прагматические и культурные измерения метафоры в современном литературном дискурсе. Опираясь на теоретические положения лингвопрагматики и когнитивной лингвистики, работа анализирует, как метафоры функционируют как коммуникативные инструменты и как отражение национального менталитета в литературе. На примере произведений Чарльза Диккенса и Тохира Малика показано, что метафоры выполняют не только эстетическую, но и идеологическую, психологическую и культурную функции. Они раскрывают мировоззрение автора, его эмоциональное состояние и социальную критику. Результаты исследования показывают, что, хотя английские и узбекские писатели используют метафору по-разному, обе традиции рассматривают её как мост между личным опытом и коллективной культурной идентичностью.

Ключевые слова: метафора, лингвопрагматика, когниция, стилистика, узбекская литература, английская литература, культурная лингвистика.

Annotatsiya. Ushbu dissertatsiyada zamonaviy adabiy diskursda metaforaning pragmatik va madaniy jihatlari o‘rganiladi. Lingvopragmatika va kognitiv lingvistika nazariy asoslariga tayanib, tadqiqotda metaforalarning adabiyotda kommunikativ vosita va milliy mentalitetning ifodasi sifatidagi vazifasi tahlil

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qilinadi. Charlz Dikkens va Tohir Malik asarlari misolida metaforalar nafaqat estetik, balki mafkuraviy, psixologik va madaniy maqsadlarga xizmat qilishi ko‘rsatiladi. Ular yozuvchining dunyoqarashi, hissiy holati va ijtimoiy tanqidini yoritadi. Tadqiqot natijalari shuni ko‘rsatadiki, ingliz va o‘zbek adiblari metaforani turlicha qo‘llasalar-da, har ikkala adabiy an’ana uni shaxsiy tajriba bilan milliy madaniy o‘zlik o‘rtasidagi ko‘prik sifatida talqin etadi.

Kalit so'zlar: metafora, lingvopragmatika, kognitsiya, stilistika, o‘zbek adabiyoti, ingliz adabiyoti, madaniy lingvistika.

INTRODUCTION

Metaphor has always occupied a central place in linguistic and literary studies. From Aristotle’s classical understanding of metaphor as a stylistic ornament to the cognitive turn of the twentieth century, scholars have recognised its crucial role in shaping human perception and communication. Lakoff and Johnson (1980) argue that metaphors are not simply linguistic decorations but conceptual frameworks that structure human experience. Similarly, Arutyunova (1990) and Gasparov (2002) see metaphor as a phenomenon linking language, culture, and cognition.

In modern linguistics, metaphor is viewed as both a cognitive mechanism—through which abstract concepts are understood via concrete experience—and a pragmatic strategy, used intentionally by speakers and writers to convey meaning, emotion, and attitude. Literature serves as the richest field for studying this dual nature. Through metaphor, writers embody cultural memory, express emotions, and reveal social realities.

The purpose of this paper is to analyse the linguopragmatic foundations of metaphor and its communicative and stylistic roles in literary texts, using examples from Uzbek (Tohir Malik) and English (Charles Dickens) literature.

The linguocognitive approach considers metaphor as a mental tool for conceptualising reality. According to Lakoff and Johnson’s Conceptual Metaphor Theory, abstract ideas such as time, emotion, and morality are understood through physical or spatial metaphors (“Time is money,” “Love is a journey”). This shows that metaphors structure thought itself, not only language.

The linguopragmatic approach, on the other hand, investigates how metaphors function in context—how speaker intent, social setting, and listener inference shape interpretation. Arutyunova (1990, p. 24) describes metaphor as “a bridge between thought and speech,” highlighting its pragmatic adaptability. Gasparov (2002, p. 18) adds that metaphor carries both cognitive and aesthetic force, enriching linguistic expression.

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Kunin (1996) expands this analysis through phraseological metaphors such as “heart of the organisation” or “iron will,” which reflect the fusion of linguistic creativity and cultural norms. Kozhevnikova views metaphor as a universal artistic phenomenon that mirrors human mentality and national worldview. Each of these perspectives reveals the interdisciplinary essence of metaphor—spanning linguistics, psychology, culture, and art.

In literature, metaphors are powerful devices that link language, imagination, and emotion. They create vivid imagery, convey characters’ inner states, and embody the writer’s worldview. As Crystal (2008) notes, metaphor transforms ordinary discourse into aesthetic experience.

Charles Dickens’s novels offer a wide range of pragmatic metaphors. In Hard Times, for example, he uses “the mill of facts” to criticise the mechanised, emotionless education system. This metaphor pragmatically reinforces his social critique. Likewise, in Oliver Twist, phrases like “a heart of stone” or “a sea of troubles” combine emotional and moral dimensions, shaping the reader’s empathy.

In Uzbek literature, Tohir Malik employs metaphors to express psychological conflict and spiritual tension. In Shaytanat, metaphors like “the city’s veins were poisoned” symbolise moral corruption, whereas “hope’s candle flickered” conveys fading faith. Such linguistic choices demonstrate how metaphors embody ethical and emotional resonance within cultural frameworks.

Stylistically, metaphors serve several functions:

- Aesthetic: they beautify expression (“Life’s river flows endlessly”).
- Emotional: they evoke sympathy and intensity (“His heart froze in silence”).
- Communicative: they soften, persuade, or emphasise meanings in dialogue.

Through these functions, metaphors enable literature to reflect both the subjective inner world and objective social reality of human life. Metaphors carry both universal human experiences and nationally specific cultural meanings. Universal metaphors such as “Life is a journey,” “Time flies,” or “Love burns” appear across languages, indicating shared cognitive mappings. However, national metaphors emerge from collective cultural experiences. In Uzbek culture, expressions such as “Dil muzladi” (“The heart froze”) or “Ko‘ngil daryosi” (“The river of the soul”) reflect the importance of emotion and spiritual purity in interpersonal relations. These metaphors derive from Eastern poetic traditions that link human feelings to nature. In English, metaphors like “the cold shoulder” or “a broken heart” perform similar emotional functions but within Western cultural frames that emphasise individual psychology. Lotman (1992, p. 31) calls metaphor “a cultural code,” expressing how linguistic forms transmit cultural values through time. Gasparov (2002) observes that metaphor unites national mentality and global

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cognition: while linguistic imagery varies, the cognitive basis remains universal. Thus, studying cross-cultural metaphors illuminates how language both unites and distinguishes societies in their perception of the world.

Metaphor functions as both a linguistic and a cognitive instrument for shaping reality. From a linguopragmatic viewpoint, it connects speaker intention, social context, and cultural identity. In literature, metaphors are essential for representing moral, emotional, and philosophical ideas.

The analysis of English and Uzbek texts shows that metaphors:

1. Serve as aesthetic devices, beautifying literary language;
2. Operate as cognitive tools, simplifying abstract ideas;
3. Act as cultural markers, reflecting national mentality;
4. Fulfil pragmatic goals, conveying persuasion or irony. Ultimately, metaphors form a universal semiotic mechanism that bridges thought, emotion, and culture. Their comparative study deepens our understanding of human cognition and enhances cross-cultural communication.

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