



## VISUAL METAPHOR UNIVERSALS IN UZBEK KARAKALPAK AND ENGLISH

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### **Abstract:**

Scientists from a variety of fields have long been interested in metaphors. With the recent emergence of cognitive linguistics, a new method for studying metaphors from various perspectives has been developed.

Metaphors have therefore been studied from an anthropocentric perspective, which holds that human factors are crucial to the genesis and evolution of all language and cognitive units. The conceptual metaphor theory and cognitive metaphor universals have been examined in the context of the English and Uzbek languages in this article.

**Keywords:** concept, conceptual metaphor, cognitive metaphor, metaphor universals.

### **INTRODUCTION:**

In traditional linguistics, metaphor has historically been understood as a figurative tool used exclusively for aesthetic purposes, but cognitive linguistics has come to the conclusion that metaphor is not just a figurative tool that connects two meanings of a word, but one of the basic mental operations that combines two conceptual spheres and creating opportunities to use the capabilities of one sphere to conceptualize a new sphere (G. Lakoff, M. Johnson, J. Grady, Z. Kövecses, V. Evans, E. S. Kubryakova, N. N. Boldyrev, I. A. Sternin, Z. D. Popova). Specific semantic characteristics are established as a result of the linguistic means used being determined by this previous comprehension of the signified.

Next, more abstract mental entities receive verbal representation through more concrete ones through metaphor, which links directly unobservable mental entities to simpler or more concretely observable mental entities. This allows abstract mental entities to become part of the pre-existing conceptual system of a given linguistic community. Metaphors, both conceptual and conventional, are employed at the picture stage. E. O. Oparina describes a conceptual metaphor as one that "strives to liberate itself from images," which sets it apart from a metaphor that is understood as a trope. According to some academics, like O. N.





Laguta, the creation of a conceptual metaphor happens at the moment when the vision itself disappears.

Conceptual metaphors in speech are analyzed in light of the conditions surrounding their creation and operation, accounting for the author's goals and pragmatic features against a wide range of social, economic, political, historical, and cultural contexts. This approach to material analysis gave rise to the word "discursive," which has since spread to become a cornerstone of contemporary cognitive linguistics (N. D. Arutyunova, A. N. Baranov, Yu. N. Karaulov, E. S. Kubryakova, A. P. Chudinov, and others).

The link between metaphor and culture is a crucial aspect in the development of any conceptual metaphor theory. J. Lakoff and M. Johnson, two cognitive linguists who are recognized as the pioneers of cognitive linguistics, claimed that the values that exist in a certain linguistic community's metaphorical system represents a society. At cultural values have to be viewed as a component of a coherent system rather than as distinct from one another. Thus, cultural dominants—meanings that are most important to the national culture, which is preserved in its whole as its uniqueness—rule the system of values and attitudes around the speech issue. These meanings are represented in the language. The term "linguoculture" refers to the phenomenon of cultural dominants getting ingrained in a language; at its core are the conceptual metaphors that support this phenomenon. A single metaphorical word may reflect a small portion of a given conceptual sphere, but a collection of metaphors creates a conceptual metaphor that represents the prevailing cultural ideas and the conceptual metaphorical system of society. Regardless of whether an evaluative component is present in a single concept or whether this content is culturally specific, a vector (or method) comparative study of a metaphorical model starts with a study of the verbalized components of individual conceptual mappings. Based on the study's findings, conclusions are made about the universal and culturally specific in national concept spheres. Thus, in the study of conceptual metaphors, the interplay of individual and culturally distinct conceptual material is intricately intertwined. Every one of these categories has unique traits and methods for understanding abstract concepts through concrete examples. Thus, ontological metaphors involve understanding abstract phenomena in terms of physical objects, substances, etc., that a person interacts with in daily life; orientational metaphors, on the other hand, are based on an understanding of orientation in space; structural metaphors are metaphorical systems in which



one complex concept, usually abstract, is presented in terms of another, usually more concrete, concept.

One may observe that most mental metaphors are universal when comparing languages like Uzbek and English. For example, in both languages, the metaphorical paradigm ANGER is FIRE is evident. As a result, the fundamental conceptual metaphors are mostly universal, but more specialized metaphors that arise from them might reveal some particular characteristics that signify the linguocultural characteristics of a particular language civilization. As a result, the theory of conceptual metaphor bases its viewpoint on how metaphors relate to the worldview of a particular linguocultural civilization. This role consists of two parts. Conceptual analogies are, on the one hand, rather ubiquitous, because they are produced using universally applicable fundamental concepts languages and civilizations. Conversely, metaphorical approaches represent cultural practices of selecting ways to comprehend abstract categories, whose existence is dictated by a number of extralinguistic variables (territorial, climatic)

### Conclusion

**Metaphor of orientation** The phrase "SUCCESS IS UP" is used in both Uzbek, Karakalpak and English to refer to success as something that is vertical and rises.

**English metaphor** The Ladder of Success has long been present in the Uzbek and Karakalpak language's conceptualization of the universe. It's common to equate success to a ladder. You get closer to the prize at the top with each stride up the rung. This is particularly true in the business sector, where there is a "corporate ladder," where advancements in position translate into one step higher until one reaches the position. The Karakalpak language has the same linguistic and metaphorical word for the second meaning of this conceptual metaphor, which views one's promotion as a process of moving up the ladder.

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