



## **International Conference on Education, Psychology and Humanities**

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### **LEXICAL CHARACTERISTICS OF METAPHORS IN ENGLISH AND UZBEK NOVELS**

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#### **Annotatsiya**

Metafora badiiy matnning estetik ta'sirchanligini ta'minlovchi eng muhim lingvistik vositalardan biri hisoblanadi. U til birliklarining semantik imkoniyatlarini kengaytirib, voqelikni obrazli tarzda ifodalashga xizmat qiladi. Ayniqsa, nasriy matnlarda metaforaning leksik xususiyatlarini o'rganish yozuvchining individual uslubi, milliy tafakkuri va tilning poetik imkoniyatlarini aniqlashda muhim ilmiy ahamiyat kasb etadi. Ingliz va o'zbek romanlarida metaforalar turli leksik qatlamlar asosida shakllanib, badiiy tasvirning emotsional-ekspressivligini kuchaytiradi.

#### **Abstract**

Metaphor is one of the most important linguistic means that provides aesthetic expressiveness of a literary text. It serves to expand the semantic possibilities of language units and to express reality in a figurative way. The study of the lexical features of metaphor, especially in prose texts, is of great scientific importance in determining the individual style of the writer, national thinking, and the poetic possibilities of the language. In English and Uzbek novels, metaphors are formed on the basis of different lexical layers, enhancing the emotional-expressiveness of the artistic image.



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### **Аннотация**

Метафора — одно из важнейших языковых средств, обеспечивающее эстетическую выразительность литературного текста. Она служит для расширения семантических возможностей языковых единиц и для образного выражения реальности. Изучение лексических особенностей метафоры, особенно в прозаических текстах, имеет большое научное значение для определения индивидуального стиля писателя, национального мышления и поэтических возможностей языка. В английских и узбекских романах метафоры формируются на основе различных лексических слоев, усиливая эмоционально-выразительность художественного образа.

In linguistics, the lexical properties of metaphor are understood as the semantic nature, stylistic function, and poetic possibilities of words involved in the transfer of meaning. Metaphor often arises as a result of the use of one lexical unit based on a characteristic of another object or phenomenon. As a result, the word goes beyond its dictionary meaning and creates a new poetic semantics. This situation has a strong aesthetic effect, especially in literary texts.

In this regard, a comparative analysis of the lexical properties of metaphors in the works of Isajon Sultan and Ernest Hemingway provides important theoretical and practical results for modern linguopoetics.

In *The Old Man and the Sea*, the lexical properties of metaphors are closely related to the minimalist style. Hemingway avoids excessive ornamentation of language and creates a deep philosophical meaning through simple lexical units. The author creates metaphorical semantics using the contextual possibilities of simple words. For example: “Everything about him was old except his eyes and they were the same color as the sea.” In this sentence, the lexeme “sea” becomes not a simple geographical concept, but a symbol of infinity, endurance and life



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struggle. The lexical connection between “eyes” and “sea” metaphorically reveals the inner strength of the hero.

In Hemingway's metaphors, lexical units related to the sea occupy a central place. Lexemes such as “Sea”, “wave”, “wind”, “fish”, “current” are often used as metaphorical expressions of human life and destiny. For example: “He was sailing on the ocean of loneliness.” In this example, the lexeme “ocean” becomes a metaphorical unit expressing the infinity of loneliness and the mental state of a person. The author deeply reveals the spiritual experiences of the hero by comparing loneliness to the boundless sea.

One of the lexical features of metaphor in English novels is the use of concrete lexemes to express abstract concepts. In Hemingway's metaphors, physical objects often represent a mental state. For example, in the combination “flag of permanent defeat”, the lexeme “flag” goes beyond the meaning of a simple object and appears as a metaphorical unit expressing the life struggles and mental fatigue of an old man. This increases the semantic depth of the metaphor.

In Uzbek novels, the lexical properties of metaphors are closely related to national thinking and folk imagery. In the works of Isajon Sultan, metaphorical lexemes serve to express more mental states, national values, and philosophical observations. For example, words such as “qalb”, “ko‘ngil”, “ruh”, “bulut”, “nur”, “chiroq” are the main units that form metaphorical semantics. In the sentence “Qalbiga g‘ussa buluti cho‘kdi”, the lexeme “bulut” becomes a metaphorical expression of sadness and suffering. Here, a natural phenomenon is combined with the human psyche.

One of the lexical properties of metaphors in Uzbek prose is the strength of emotional-expressiveness. Metaphorical lexemes often have emotional coloring. For example, in such units as “umid chirog‘i”, “muzlagan yurak”, “so‘nggan nigoh”, the semantic connection between the subject and the situation creates a



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strong poetic effect. Such metaphors reflect the aesthetic thinking and spiritual world of the people.

The semantic groups of metaphorical lexemes in English and Uzbek novels also differ. In Hemingway's works, metaphors are built more on the basis of lexemes related to nature. Units such as sea, fish, wind, sun are metaphorically connected with human life and psyche. In Uzbek novels, metaphorical lexemes often have a spiritual and emotional character and are expressed through concepts such as "heart", "soul", "spirit", "eye", "light". This shows the differences in poetic thinking in English and Uzbek literature.

The synonymic layer also plays an important role in studying the lexical properties of metaphors. Hemingway's metaphors rarely use synonyms, and there is a repeated semantic load of one lexeme. This is characteristic of his laconic style. For example, the lexeme "sea" performs various semantic functions throughout the work: it is used as a symbol of life, fate, struggle, loneliness and hope. Therefore, the multi-layered metaphorical potential of one lexeme emerges. In the prose of Isajon Sultan, synonymous metaphors are more common. The author uses various poetic lexemes to express a certain mental state. For example, sadness is expressed using various metaphorical units such as "cloud of sadness", "darkness in the heart", "ice-cold silence". This demonstrates the imagery and emotional richness inherent in Uzbek prose.

The lexical properties of metaphors are also related to their pragmatic function. Metaphoric lexemes have an aesthetic effect on the reader, fulfill the author's communicative purpose, and enhance the poetic appeal of the text. Hemingway's metaphors encourage the reader to understand the hidden meaning. Isajon Sultan's metaphors create emotional intimacy and spiritual impact. This clearly demonstrates the stylistic differences between the two literary schools.



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Also, the lexical properties of metaphors are inextricably linked to national culture. While in Anglo-American prose the concept of the sea constitutes an active metaphorical field, in Uzbek prose metaphors related to the heart and soul occupy a leading place. This is explained by the model of perception of the world and cultural values of each people.

The study of the lexical layer of metaphors is also important for translation studies. Because when translating metaphorical lexemes from one language to another, it is necessary to preserve not only their lexical meaning, but also their poetic and cultural connotation. The simple lexical units in Hemingway's metaphors hide a deep semantic layer, which creates complexity in translation. It is also not easy to fully express the national imagery in Uzbek metaphors in English.

For example, in Hemingway's sentence "A man can be destroyed but not defeated", the lexemes "destroyed" and "defeated" are not simple synonyms. The first means physical destruction, and the second means spiritual defeat. Therefore, this metaphorical idea requires great semantic precision in translation. A direct translation of the Uzbek metaphor "his heart froze" into English can reduce its emotional coloring.

In English and Uzbek novels, metaphor is one of the most active and effective means of artistic depiction. With the help of metaphor, the writer figuratively expresses reality, aesthetically illuminates the psyche of the hero, the image of nature, and the author's attitude. The lexical properties of metaphor are determined by the transfer of meaning, semantic expansion, and expressiveness of language units. Therefore, the lexical study of metaphors used in English and Uzbek novels is of great importance in revealing the artistic possibilities of the language.



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The main lexical feature of metaphor is the transfer of the meaning of a word based on similarity. In this case, a characteristic sign of one object or phenomenon is transferred to another object, and a new figurative meaning arises. While in English novels metaphors often express the individual author's style, in Uzbek novels they are combined with folk thinking, national values, and emotional expressiveness.

In conclusion, it can be said that language tools can fully demonstrate their potential in speech situations. When literary texts are studied from a pragmatic aspect, it becomes clear how effectively authors use metaphors. The prose texts selected for analysis should be analyzed first of all, pragmatically studied as a social phenomenon. However, most of the studies conducted in recent years have a cognitive-pragmatic or stylistic significance. It has been established that anthropomorphic metaphors have enriched the Uzbek language and literature with new artistic means of expression.

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