



LINGUOCULTURAL FEATURES OF METAPHORICAL EXPRESSIONS IN ENGLISH AND UZBEK AND THEIR REFLECTION IN TRANSLATION (BASED ON EUROPEAN AND AMERICAN LITERARY TEXTS)

Norova Aziza Avlaqul kizi

Independent researcher, Graduate of the Master's Program at
Uzbekistan State World Languages University, Uzbekistan
<https://doi.org/10.5281/zenodo.17428349>

ARTICLE INFO

Received: 21st October 2025

Accepted: 22nd October 2025

Online: 23rd October 2025

KEYWORDS

metaphor, linguoculture, translation, worldview, conceptual metaphor, English, Uzbek.

ABSTRACT

Abstract: This article investigates the linguocultural features of metaphorical expressions in English and Uzbek and examines the challenges and strategies of their translation based on European and American literary texts. Metaphors serve as a bridge between language, culture, and cognition, reflecting national worldview and mentality. The study emphasizes the role of metaphorical imagery as a cultural phenomenon and compares how different conceptual metaphors are interpreted and transformed in translation. The analysis is grounded on selected texts by writers such as Charles Dickens, Ernest Hemingway, and Mark Twain, along with their Uzbek translations. The findings demonstrate that linguistic and cultural background plays a crucial role in shaping metaphorical meaning and that literal translation often fails to convey the same conceptual or emotional impact across languages.

1. Introduction

Language and culture are closely intertwined, and metaphors serve as one of the most vivid linguistic reflections of a nation's worldview. In linguistics, metaphor is not merely a stylistic device but a cognitive mechanism through which people conceptualize and interpret reality. According to Lakoff and Johnson (1980), metaphors are pervasive in everyday language and thought, forming a conceptual system that guides perception and communication.

In cross-cultural contexts, metaphorical expressions reveal deep insights into cultural identity, values, and modes of thinking. English and Uzbek, belonging to different language families and cultural traditions, often express the same concepts metaphorically in distinct ways. For instance, while English uses metaphors such as *"time is money"*, Uzbek culture tends to view time as *a flowing river*, emphasizing transience and fate rather than economic value.

This study aims to explore these linguocultural features and analyze how metaphorical meanings are retained, adapted, or transformed in the translation of European and American literary texts into Uzbek.

2. Materials and Methods

The research applies a **comparative linguocultural and cognitive analysis** based on selected English literary texts and their Uzbek translations.

Materials:

- *Charles Dickens – “Great Expectations”*
- *Ernest Hemingway – “The Old Man and the Sea”*
- *Mark Twain – “The Adventures of Huckleberry Finn”*

and their corresponding Uzbek translations published between 1970–2020.

Methods:

- **Descriptive analysis** to identify metaphorical expressions in source texts.
- **Comparative translation analysis** to examine how metaphors are rendered in Uzbek.
- **Linguocultural interpretation** to reveal cultural connotations behind each metaphor.
- **Conceptual metaphor analysis** based on the theory of Lakoff and Johnson (1980) to categorize metaphors (e.g., structural, orientational, ontological).

Data were categorized into thematic groups such as “Life and Death,” “Nature,” “Human Relations,” and “Emotions.” Translational equivalents were evaluated in terms of accuracy, cultural adequacy, and expressive impact.

3. Results and Discussion**3.1 Linguocultural Specificity of Metaphors**

Metaphors in English literary works frequently reflect Western rationalism, individualism, and anthropocentric worldview. For example:

- *“His heart was a locked room.”* (Dickens)
→ *“Uning yuragi qulflangan xonadek edi.”* (literal translation in Uzbek preserves emotional depth.)

The image of a *locked room* symbolizes emotional isolation, a concept easily transferable to Uzbek culture though with less idiomatic resonance.

In contrast, Uzbek metaphors often express collective values, spirituality, and fatalism, for example:

- *“Ko’ngli tog’ddek keng.”* (His soul is as vast as a mountain.)

Such imagery relies on natural elements—mountains, rivers, and the sun—rooted in traditional nomadic worldview.

3.2 Translation and Cultural Adaptation

Literal translation of metaphors can lead to semantic distortion. For example:

- *“Time is money.”* (English) → *“Vaqt bu puldir.”*

This translation is linguistically correct but culturally incongruent, as Uzbek culture associates time more with patience and destiny than with material gain. A more culturally resonant rendering could be *“Vaqtini qadrlagan inson yutadi.”* (He who values time succeeds.)

Similarly:

- *“He had a heart of stone.”* → *“Uning yuragi toshdan.”*

This phrase works well in Uzbek as the metaphor “stone heart” carries equivalent emotional connotation. However, in other contexts—such as *“cold as steel”*—Uzbek translators sometimes replace it with culturally closer imagery like *“muzdek”* (icy).

3.3 Conceptual Metaphor Mapping

The research identified several recurrent metaphorical concepts in English and Uzbek:

Conceptual Domain	English Example	Uzbek Equivalent	Type
LIFE IS A JOURNEY	"He reached the end of his road."	"U umr yo'lini tugatdi."	Structural
EMOTIONS ARE HEAT	"She burned with anger."	"U g'azabdan yonardi."	Ontological
LOVE IS WAR	"He conquered her heart."	"U yuragini zabt etdi."	Structural
MIND IS A CONTAINER	"Open your mind."	"Aqlingni och."	Orientational

These parallels show that while some conceptual metaphors are universal, others reveal distinct cultural coloring and worldview patterns.

4. Conclusion

The study concludes that metaphorical expressions serve as linguistic and cultural mirrors reflecting national identity and worldview. English metaphors often emphasize rationality, progress, and individual experience, while Uzbek metaphors highlight emotionality, spirituality, and collective values.

In translation, achieving equivalence requires not only linguistic competence but also deep cultural awareness. Literal translation may preserve form but lose associative depth, whereas adaptive translation ensures emotional and cultural resonance. Translators must thus act as mediators between linguistic systems and cultural mindsets.

Further studies could focus on corpus-based quantitative analysis or explore metaphorical evolution in modern media discourse.

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