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FUNCTIONAL CHARACTERISTICS OF SENTENCE-BASED METAPHORS IN UZBEK AND ENGLISH LITERARY TEXTS

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ABSTRACT

This article examines the functional characteristics of sentence-based metaphors in Uzbek and English literary texts. Sentence-based metaphors play an important role in expressing the author's ideas, emotions, and artistic imagery. The study compares the use of such metaphors in Uzbek and English literary works and identifies their main functions in the text. Comparative, descriptive, and contextual analysis methods are applied in the research. The analysis shows that sentence-based metaphors increase the expressiveness of literary texts, reveal characters' emotions, and strengthen the aesthetic effect of the work. The study also highlights both the common and distinctive features of sentence-based metaphors in the two languages.

Keywords

sentence-based metaphor, literary text, metaphor, functional characteristics, Uzbek language, English language, comparative analysis.

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INTODUCTION

Language is one of the most important means of expressing human thought, emotions, and cultural values. Among various stylistic devices, metaphor occupies a special place because it enriches the expressive power of language and creates vivid artistic images. Metaphors can be realized not only through individual words or phrases but also in the form of complete sentences. Sentence-based metaphors allow authors to express ideas, emotions, and evaluations more effectively, making literary texts more expressive and meaningful. In both Uzbek and English literature, sentence-based metaphors are widely used to create imagery, reveal characters' inner feelings, and strengthen the aesthetic impact of literary works. However, comparative studies focusing on their functional characteristics in these two languages remain limited. Therefore, examining sentence-based metaphors from a comparative perspective is of both linguistic and stylistic importance. The aim of this article is to investigate the functional characteristics of sentence-based metaphors in Uzbek and English literary texts. The study identifies their communicative, expressive, and stylistic functions and compares their use in the two literary traditions.

According to Lakoff and Johnson (1980), metaphor is not only a feature of language but also a fundamental part of human thinking. They argue that people understand and interpret the world through metaphorical concepts []. Therefore, metaphorical expressions in language reflect the way people organize their thoughts and experiences. This approach shows that metaphor has both linguistic and cognitive functions, making it an important tool for studying the meaning and cultural characteristics of language. In linguistic studies, metaphors are generally classified into two broad categories: those functioning as language phenomena and those functioning as speech phenomena. Uzbek linguists have also made important contributions to the study of metaphor. M.Mirtojiyev, who conducted extensive research on figurative meanings, classifies metaphors into three main groups according to the similarity of their denotative features. These include ordinary metaphor, personification,

and synesthesia. An ordinary metaphor is based on the similarity between objects or concepts. Personification refers to the attribution of human or animate qualities to inanimate objects or abstract notions. Synesthesia involves the transfer of characteristics perceived through one sensory modality to another, creating figurative meanings based on subjective sensory experience []. Thus, ordinary metaphors rely on direct comparison, personification is grounded in comparison through animation, while synesthesia is based on subjective perceptual associations. Sh.Rahmatullaev points out that metaphor can be used together with other types of semantic transfer, forming mixed structures such as metaphor–functional transfer, metaphor–metonymy, and metaphor–synecdoche []. According to Z.Tokhirov, metaphor should be regarded as a pragmatic component of a lexical meaning. He also argues that metaphor and simile differ mainly in their stylistic form rather than in their semantic basis [].

Metaphors can be classified into several types. A simple metaphor consists of a single word or phrase used metaphorically. For example, the expression "*Life is a journey*" is a simple metaphor, in which life is conceptualized as a journey. A complex metaphor, by contrast, involves a combination of words or an entire sentence that conveys a more elaborate figurative meaning. For example, the sentence "*His heart turned to ice*" represents a complex metaphor, where the image of ice is used to symbolize emotional coldness or the absence of compassion.

The functional characteristics of sentence-based metaphors can be clearly observed in literary texts, where metaphor serves not only as a stylistic device but also as a means of conveying cognitive, emotional, and aesthetic meanings. The following examples illustrate how sentence-based metaphors function in English and Uzbek literary discourse.

"His imagination was a spider's web, catching dancing fairies." (Charles Dickens, *Dombey and Son*)

In this sentence, Dickens constructs a metaphor by comparing the character's imagination to a spider's web. The source domain (spider's web) conveys the ideas of delicacy, complexity, and the ability to capture objects, while the target domain represents the human creative mind. The expression catching dancing fairies further extends the metaphor, suggesting that imagination has the power to capture beauty, fantasy, and unreal experiences. Functionally, this sentence-based metaphor performs a *cognitive function* by conceptualizing imagination through a familiar physical object, an *aesthetic function* by creating vivid imagery, and an *expressive function* by emphasizing the richness and creativity of the character's inner world.

"All the world's a stage, and all the men and women merely players." (William Shakespeare, *As You Like It)*

In this sentence, Shakespeare presents one of the most influential conceptual metaphors in English literature by equating *the world* with *a stage* and *human beings* with *players*. The source domain (*stage*) represents a theatrical performance, while the target domain (*human life*) refers to people's experiences and social roles. The metaphor suggests that life resembles a theatrical performance in which every individual plays different roles throughout various stages of existence. Functionally, this sentence-based metaphor performs a *cognitive function* by explaining the abstract concept of life through the familiar image of a stage. It also fulfills an *evaluative function*, encouraging readers to reflect on the temporary and performative nature of human existence. Moreover, the metaphor has a strong *aesthetic function*, creating a memorable and expressive image that has become one of the most widely recognized metaphors in English literature.

"Hayot isini tuymoq avjida,
Dunyolarga boqsam deb qonib." (Abdulla Oripov, *Yoshlik*)

In these lines, the poet metaphorically attributes the sensory quality of *smell to life* through the expression *hayot isini* ("the smell of life"). Since life is an abstract concept and cannot literally possess a smell, the metaphor transfers a concrete sensory experience to an abstract phenomenon. This sentence-based metaphor performs a *cognitive function* by enabling readers to perceive life through a familiar sensory image. It also fulfills an *expressive function*, conveying the speaker's strong desire to experience life completely, and an *aesthetic function* by creating vivid poetic imagery and enriching the emotional impact of the text.

"Qizlar majlisi – gullar, lolalar, to'tilar, qumrilar majlisi!" (Abdulla Qodiriy, *O'tkan kunlar*)

In this sentence, Abdulla Qodiriy metaphorically compares the gathering of young women to flowers,

tulips, parrots, and turtle doves. The source domains (flowers and birds) symbolize beauty, grace, elegance, and liveliness, while the target domain is the group of young women. Rather than providing a literal description of their appearance, the author creates a vivid artistic image through metaphorical representation. Functionally, this sentence-based metaphor performs an *aesthetic function* by enhancing the poetic quality of the narrative and an *expressive function* by emphasizing the charm and vitality of the female characters. It also fulfills an *evaluative function*, reflecting the author's admiration for their beauty and refinement.

The analysis of the selected English and Uzbek literary texts demonstrates that sentence-based metaphors perform several important communicative and stylistic functions. In both languages, metaphors extend beyond their decorative role and serve as effective cognitive tools for expressing abstract concepts through concrete images. The English examples, particularly those from William Shakespeare and Charles Dickens, illustrate how sentence-based metaphors conceptualize life, imagination, and human experience while creating powerful aesthetic and expressive effects. Similarly, the Uzbek examples from Abdulla Oripov and Abdulla Qodiriy reveal that metaphors enrich literary discourse by conveying emotional depth, cultural values, and artistic imagery.

Although both literary traditions employ metaphor to enhance expressiveness, they differ in their dominant stylistic orientation. English literary texts tend to emphasize philosophical reflection and conceptual representation, whereas Uzbek literary texts more frequently highlight emotional perception, beauty, and national cultural imagery. These similarities and differences demonstrate that sentence-based metaphors play a significant role in shaping both the semantic structure and artistic value of literary texts.

CONCLUSION

In conclusion, the study has shown that sentence-based metaphors are an essential feature of both English and Uzbek literary texts. They contribute to the cognitive, expressive, aesthetic, and evaluative dimensions of literary language by transforming abstract ideas into vivid and meaningful images. The comparative analysis indicates that, despite cultural and linguistic differences, both traditions employ metaphor as an effective means of enriching artistic expression and strengthening readers' interpretation of literary meaning. Therefore, sentence-based metaphors should be regarded not only as stylistic devices but also as important linguistic and cognitive mechanisms that reflect the interaction between language, thought, and culture

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