

Representation of Metaphorical Figurative Meanings in Uzbek and English Dictionaries

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ABSTRACT

This article examines the representation of metaphorical figurative meanings in Uzbek and English, emphasizing the need to study modern metaphors from an anthropocentric perspective. It highlights the importance of identifying thematic groups of metaphors, analyzing their cognitive aspects, and revealing the essence of metaphor within the living folk language, particularly in dialects. The study also stresses the necessity of integrating research on lacunae in the Uzbek literary language and developing relevant innovative recommendations aimed at enriching the literary language. Furthermore, the article notes that in Uzbek linguistics, metaphorical figurative meanings related to attributes perform essential functions such as information transmission, speech economy, ensuring fluency, enhancing expressiveness, and increasing the pragmatic impact of speech on the reader. The analysis demonstrates that metaphor is observed not only between objects and actions but also among words expressing attributes. Additionally, the functions, formation, and structural characteristics of metaphorical meanings denoting attributes in explanatory dictionaries of the Uzbek language are described.

Keywords: Metaphor, soft, hard, gentle young man, gentle interlocutor, dense speech, dense literary work, black inside, dark-hearted, black soul, black heart, black day, black letter, dense, light, heavy, rough, vulgar, disgraceful, dim, crooked-handed, sharp-tongued, corrupt desires, golden heart, moon-like woman.

1. INTRODUCTION

The separate lexicographic treatment of units expressing figurative meaning in language, the identification of their significant quantitative composition, and the revelation of their typological and semantic diversity are urgent demands of the present time. Human cognition operates in harmony with the processes of comparison and generalization. Individuals constantly seek patterns and models, which inevitably find expression in language as well. Phenomena that resemble one another in certain aspects or are interconnected through various characteristics are generalized, and only then is the linguistic reservoir accessed. As a result, a new meaning emerges within an existing word. In this process, the original meaning does not remain overtly visible; rather, an entirely new meaning develops on the basis of the former one. Human perception continuously discovers new facets of reality, and these facets must be reflected in language. This social necessity leads to changes within the semantic structure of words. There may exist an asymmetry between reality and language, as the number of real-world phenomena and the linguistic units that denote them is not equal across all languages. This discrepancy is closely related to the nature of human cognition, which is fundamentally grounded in comparison and generalization. It should be particularly emphasized that metaphor occupies a central position in all studies conducted in both world linguistics and Uzbek linguistics concerning linguistic phenomena related to semantic shift. This is because the majority of figuratively used words in language emerge through metaphorical transfer. Accordingly, in all research devoted to semantic change, primary attention is given to metaphor. In Uzbek linguistics, the study of metaphor has progressed through traditional and structural stages of development.

2. RESEARCH METHODOLOGY

In Uzbek linguistics, considerable attention has also been devoted to the study of lexical meaning and linguistic phenomena

related to semantic change. In European linguistics, scholars such as G. Herder, E. Cassirer, E. I. Schendels, A. Richards, and J. Paul, as well as Russian linguists including A. A. Potebnya, A. A. Reformatsky, E. M. Galkina-Fedoruk, N. D. Arutyunova, A. Wierzbicka, and A. I. Efimov, conducted substantial research on words and their meanings.

By the 1960s, a number of scientific studies in this field had also been carried out in Uzbek linguistics. In particular, the linguistic study of polysemy in the Uzbek language occupies a prominent place among these works. Scholars such as T. Alikulov, S. Usmonov, Sh. Rahmatullayev, O. Azizov, M. Mirtojiev, and G. Nasrullayeva thoroughly examined the distinctive features of polysemy in Uzbek through their research, textbooks, and teaching manuals.

When attention is directed to definitions of metaphor and its nature, it becomes evident that although their conceptual essence is largely similar, they are described using different terms. For instance, Lakoff defines metaphor as “A means of understanding the world,” [4: 25] while N. Mahmudov characterizes it as “One of the most powerful tools for comprehending reality,” [2: 4] and E. A. Yurina describes metaphor as a linguistic unit that “Expresses the figurative image of a nation’s worldview” [3]. These definitions contribute to enriching the conceptual content of metaphor and expanding its functional characteristics. In essence, metaphor reflects the expression of an individual’s inner emotions through various images and serves to clarify communicative intent.

In recent years, the complexity of metaphor and its nature has become increasingly evident within cognitive linguistics. “From the perspective of cognitive science, cognitive metaphor is considered one of the ways in which humans manifest and conceptualize their knowledge; its essence lies in understanding and explaining one object through another” [1: 387-415]. Within this process, metaphor is not merely a case of lexical transfer but also a mechanism for generating new meanings in discourse, creating texts, and transmitting information. Consequently, its functional potential within speech and communication is significantly expanded.

3. ANALYSIS AND RESULTS

The functions of metaphor are multifaceted and are reflected in both scientific and literary discourse as follows:

3.1. *Metaphors that achieve clarity of thought through comparison*

Such metaphors further elucidate the essence of the object, phenomenon, or attributive characteristic being described. Metaphorical figurative meanings that denote attributes serve as a basis for interpreting word meanings through comparison in both the five-volume *Explanatory Dictionary of the Uzbek Language* and the two-volume *Explanatory Dictionary of the Uzbek Language*.

3.2. *Metaphors that shape the emotional essence of speech*

In literary texts, poetic metaphor is one of the most important expressive devices. However, it does not remain merely a stylistic ornament; rather, it forms a process that ensures the aesthetic power of artistic thinking and transforms discourse into an emotionally and affectively charged phenomenon. Beyond embellishing speech, metaphor serves as a figurative means of expressing emotions and clarifying the speaker's communicative intent.

3.3. *Metaphors that ensure economy of expression*

In the process of characterizing an individual's personality traits and human qualities, speakers frequently resort to metaphorical figurative units that denote attributes. For instance, the lexeme "gentle" is used metaphorically in expressions such as "a gentle young man" or "a gentle interlocutor," thereby achieving speech economy. In its expanded form, however, the word "gentle" comes to describe extremely pleasant and mild manners of speech and behavior, thus shifting from economical expression to verbal redundancy.

3.4. *Metaphors with cognitive-semantic significance*

In contemporary linguistics, the scientific and practical significance of metaphor has been steadily increasing. "From the

perspective of cognitive science, cognitive metaphor is regarded as one of the means through which humans manifest and conceptualize their knowledge; its essence lies in understanding and explaining one object through another” [1: 387-415]. The semantics of cognitive attribute-denoting metaphors also reveal the role of individuals’ diverse ways of perceiving and interpreting the world. For example, the adjective “hard” (*qat’iy/qattiq*) participates in constructing the image of a person who is intolerant of expenditure, generally unwilling to spend, and unable to endure financial loss, as illustrated in the expression: “There is no need to ask him for anything; he is an extremely hard (stingy) person” [18: 264]. Thus, the lexeme “hard” may convey the meaning of a “stingy person” in the collective worldview. Within discourse, however, its semantic relations may acquire new and varied interpretations.

In Uzbek linguistics, metaphorical figurative meanings denoting attributes serve to convey information, ensure the fluency of speech, and facilitate text creation.

Table 1

Functions of metaphor	Examples	Complete meaning
Information-transmitting function	black day	1. A period of financial hardship and material difficulty 2. Difficult days experienced in a person’s spiritual or emotional life
Speech economy function	gentle young man	A young man whose speech and behavior are extremely pleasant and mild in nature
Ensuring fluency of speech	pure heart, pure soul	A person characterized by sincerity, selflessness, and moral purity in actions
Ensuring expressiveness of speech	intense (dense) conversation	The ability to influence the reader by increasing the emotional and expressive impact of speech

Metaphor between phenomena is observed not only between objects and actions but also among words that denote attributes. A distinctive feature of metaphorical figurative meanings expressing attributes is that they reflect the full range of characteristics of the attribute being described. The relevance of distinguishing attribute-based metaphorical figurative meanings as a separate category in explanatory dictionaries is confirmed by the significant quantitative composition of dictionaries that describe the Uzbek language and its speech characteristics. Their importance is determined by the lexical-semantic diversity of these meanings, the structural diversity of lexicographically represented language and speech materials, and the depth of semantic analysis employed in explaining the meanings of linguistic units. Consequently, the functions, formation, and structural organization of metaphorical meanings denoting attributes in explanatory dictionaries of the Uzbek language continue to expand.

In the explanatory dictionaries of the Uzbek language, the presentation of metaphorical figurative meanings denoting attributes acquires different interpretive nuances depending on their semantic characteristics. “Metaphorical nomination arises through analogy, whereby a newly expressed realia is formed on the basis of similarity in shape, color, or size to a realia that has already been named” [15: 92-98]. Accordingly, connections emerge among metaphorical figurative meanings expressing attributes on the basis of shared features. These relationships are reflected in the following classification:

3.5. Metaphors denoting character traits

Such metaphors reveal the realization of a person’s character traits in speech and serve to disclose their personal qualities.

3.5.1. Metaphors expressing human character traits

Attribute-denoting metaphors of this type are subdivided into internal groups according to their meanings:

Positive metaphors expressing human character traits: “gentle,” “kind”

In the two-volume *Explanatory Dictionary of the Uzbek Language*, the lexeme “gentle” is presented with a single figurative meaning defined as “delicate, soft, polite,” [6: 478] which gives rise to metaphorical usages such as “a gentle person,” “a gentle smile,” and “a gentle voice.” However, in the five-volume *Explanatory Dictionary of the Uzbek Language*, it is evident that the figurative meaning of this lexeme has expanded through its association with attribute-denoting lexical meanings.

Metaphorical meaning related to objects and phenomena: Pleasing and soft in effect

- The rain stopped in the morning, and the air was remarkably gentle and soothing. (J. Abdullakhonov, *Honor*)
- He sensed a meaning akin to his own heart in Muhiddin Yulduzkhon’s gentle voice. (R. Fayziy, *Spring Came to the Desert*)

Metaphorical meaning related to a person

Extremely pleasant and mild in speech and behavior.

- Alihon was by nature a serious, gentle, and taciturn young man. (M. Khayrullayev, *Golden Pearl*)
- Recognizing his father, the head shepherd from the neighboring camp became deeply moved, the poor man. His wife, too, was remarkably gentle. (S. Anorboev, *Oqsoy* [19: 625])

A comparison of these examples shows that the lexical meanings have expanded, resulting in the development of new semantic nuances.

The lexeme “kind” (*mehribon*) is used in a positive attribute-based metaphorical figurative meaning to express human character traits. In the two-volume *Explanatory Dictionary of the Uzbek Language*, the lexeme *mehribon* is represented with the meanings “showing compassion,” “loving sincerely,” and “caring” [6: 492]. In the five-volume *Explanatory Dictionary of the Uzbek Language*, however, it becomes evident that the

metaphorical figurative meaning denoting attributes of this lexeme has expanded:

1. Showing compassion; treating with affection,
 2. caring
 3. Figurative: expressing affection or kindness
- Her always smiling, kind face... was serious at that moment. (M. Ismoiliy, *Fergana Morning*)
 - Having sensed Elmurad's difficult condition, Gulsum came to comfort him with her kind words. (P. Tursun, *The Teacher* [19: 588])

It is precisely the third, expanded meaning that comes to denote personal character traits.

Negative metaphors expressing human character traits: "superficial," "light-minded," "heavy," "coarse," "vulgar," "disgraceful," "dull," "flighty," "crooked-handed," "sharp-tongued," "corrupt-desired."

In the presentation of metaphorical figurative meanings denoting attributes, negative meanings and the units that express them perform a specific linguopoetic function. The lexeme "superficial" (*suyuq*) forms attribute-based metaphorical figurative meanings in the form of word combinations when combined with the words "young man" and "speech."

1. Shallow in content, trite, or tasteless: "superficial speech," "superficial work."
2. Having entered an immoral path; depraved: "a dissolute man. Of course, that money went toward dissolute women." (Sh. Kholmiraev, *The Almond Blossomed in Winter* [7:600])

Metaphors expressing the character or qualities of objects and phenomena: "strong wind," "gentle breeze," "light melody"

3.6. *Metaphors expressing states*

Human nature encompasses various states such as joy, anger, sadness, and indifference, which coexist simultaneously. Based

on this, adjectives expressing states in the language can be classified into several types. In *Theoretical Grammar of the Uzbek Language*, co-authored by Sh. Iskandarova, it is emphasized that adjectival lexemes expressing states denote characteristics and conditions inherent to humans, animals, and inanimate objects” [9: 63-67].

The metaphorical meanings of adjectival lexemes may convey several additional states within discourse:

1. **Metaphors expressing natural states:**
 - a. Metaphors expressing the state of objects: “warm words,” “warm conversation,” “open face,” “open heart.”
2. **Metaphors expressing artificial states:** “artificial (forced) smile.”

3.7. *Metaphors expressing color and shade*

“In Uzbek linguistics, a number of studies have been devoted to investigating the lexical-semantic features of adjectives denoting color and shade” [10]. However, insufficient emphasis has been placed on the specialized study of metaphorical figurative meanings expressed through color attributes and their internal characteristics.

In general, metaphorical figurative meaning plays a significant role in the semanticization of color-denoting lexemes. In particular, various viewpoints exist regarding the relationship between colors and human temperament. For example:

- **Red:** energetic, strong-willed, self-confident; strict and demanding within the family.
- **White:** dreamy, inclined toward solitude, pure-hearted.
- **Black:** constantly anxious, difficult to satisfy, predominantly self-centered.

The lexeme “white” (*oq*) serves not only to denote the color of an object but also to express stylistic meanings. Possessing homonymous features, “white” can convey both positive and negative metaphorical meanings. In its negative metaphorical sense, it takes the form to make someone “white” (*oq qilmoq*),

referring to a disobedient, unruly, disrespectful (son) who does not heed advice” [7: 176].

In its positive stylistic usage, “white” appears in metaphorical expressions such as “white blessing” (*oq fotiha*) and “white road” (*oq yo‘l*), symbolizing goodwill and sincere wishes.

When combined with certain words, color lexemes may indicate an intensified degree of the attribute or state characteristic of the object they describe. For example: severe cold (*qora sovuq*), to make someone shed black blood (to cause extreme suffering), to endure hardship in the dead of winter.

- Do not hold weddings in the black winter, You wretched scoundrel... (A. Oripov, *The Longing of Years*)
- Why does he subject himself to such cruel torment? (A. Mukhtor, *Birth*)
- After that, sweating profusely, he broke into a black sweat. (M. Mansurov, *Yombi*) [18: 33]

As can be seen, this lexeme occurs in a wide range of stylistic meanings in literary discourse. In particular, in poetic language, the lexeme “black,” which conveys an attribute-based metaphorical figurative meaning, also performs an information-transmitting function. For example, through the metaphorical meanings “black day” and “black letter,” information is conveyed about a person experiencing difficult times in life (black day), and about receiving news of the death of a close relative during wartime (black letter). In such cases, these expressions function as metaphorical carriers of information.

Among metaphors denoting the color “black,” numerous fixed expressions are also found, such as: “black inside” (or black-hearted, black-souled, black-hearted) – referring to someone who cannot tolerate another person’s success and does not wish goodness or prosperity for others. “The deed of a black-hearted person is deceit.” (Proverb).

- Eh, so he is a black-hearted man who, like the rich, thinks only of his own desires! (H. Tursunkulov, *The Story of My Life*)

- Black-faced (*yuzi qora*) – see face; to become black earth – negative: to die, to be buried.
Kimsanoy, over there, may he become black earth before becoming a groom; he shows neither his dead nor his living.
(A. Qahhor, *Lights of Qo'shchinor*)
- To wear black – to wear mourning or funeral clothes (dark-colored garments such as black or dark blue).
Yusufbek Haji held a Qur'an recitation and offered food to the people. Uzbekoyim wore black and opened condolences.
(A. Qodiriy, *Bygone days*)
- Black bench (or chair) – a metaphor for the seat of the accused.
“When he resembled a criminal sitting on the black bench, his face flushed.” (O'. Hoshimov, *Listen to Your Heart*)
- “In the picture, the convicted sinners were sitting on a black chair.”
(From a newspaper)
- Black labor (or work) – labor that does not require skill or qualification; simple and, to some extent, physically dirty work.
It seems that this black labor is what is written on our foreheads – what can we do? (S. S. Siyoev, *Light*)
- ...in order to save money for tuition, I did not shy away from any heavy, black labor. (Oybek, *In Search of Light*)
- Do not hesitate, Komiljon,” he said seriously, “I am ready even for black work. (I. Rahim, *Sincerity*) [18: 337]

3.8. *Metaphors expressing form and appearance*

Metaphors expressing dimensions and states occur in the form of attribute-based metaphorical figurative meanings denoting shape and size, such as “round,” “flat,” “elongated,” “crooked,” “humped,” “stout,” “thin,” “crushed,” and “hunchbacked.” These may be conditionally classified into the following types:

1. **Metaphors related to vertical movement:** “round child,” “round woman” (conveying the meaning of being plump or well-fed); “flat nose.”
2. **Metaphors related to horizontal movement:** “long tale,” “long night,” “long dream” – used in the sense of lasting for a long time, being extended, not ending quickly; continuous and prolonged.

The lexeme “fat” (*semiz*) illustrates metaphorical extension in different contexts:

- a. *Colloquial*. Rich in nutrients and fertile (used with reference to soil)
 - If the land is ready and fertile, obtaining 50 centners of yield is not particularly difficult. (From a newspaper)
 - The soil is fertile, the water is close, the air is clear, and the sun is devoted to this place all year round. (M. Shaykhzoda)
- b. *Colloquial*. Thick, bulky, broad, *fat book*
 - Drop by the crossing in the evening –you will see women passing by carrying fat bags. (S. S. Siyoev, *The Horsewoman*)
 - On the newspaper, about one and a half spans wide and two spans long, it was written in black, bold letters: ‘The Newspaper of Turkestan Province.’ (M. Ismoilii, *Fergana Morning*)
 - Ahead walked the imposing Moylikhon aka, and behind him trudged G‘oyibjon carrying a brown briefcase and a fat paper folder. (N. Aminov, *A Grave Mistake*) [7: 478]

3.9. *Metaphors expressing taste and flavor*

In poetic discourse, attribute-based metaphors denoting taste and flavor serve to reveal positive or negative characteristics inherent in human personality.

1. **Attribute metaphors expressing pleasant taste:** “sweet-spoken,” “sweet-smiling,” “sweet-mannered.”
2. **Attribute metaphors expressing unpleasant taste:** “bitter words,” “bitter life,” “bitter laughter.”
The lexeme “sweet” (*shirin*) illustrates metaphorical extension in the following senses
3. **Figurative causing pleasure, comfort, enjoyment; pleasant, agreeable:** “sweet thoughts”; “to have sweet dreams”; “sweet manners”; “a sweet word is sweeter than sugar” (proverb).

- Muharram smiled with a sweet smile and gently wiped the corners of her graceful lips with a delicately embroidered handkerchief. (Shuhrat, *The Years in a Greatcoat*)
 - One sweet word is as valuable as bread. (G'. G'ulom)
 - Amid the noise and commotion, he slept so sweetly that such sleep is possible only after honest, exhausting labor. (Sh. Rashidov, *Stronger than the Storm*)
 - Oh, how sweet you are! ... You are such a clever child! (S. Siyoev, *Light*)
 - "May those sweets not disappear!" a friend of mine used to say whenever he saw soldiers. (Oydin, *I Would Sacrifice Myself for You, Commander*)
4. **Figurative harmonious, amicable:**
- A sweet family. Let wars end in the world, Let the earth see no scars, Let sweet life blossom, Let there be peace everywhere. (Q. Muhammadiy) [7: 579]

3.10. Attribute-based metaphors expressing smell

This type of attribute metaphor manifests its characteristics in discourse in the following ways:

1. **Attribute metaphor expressing a pleasant smell:** "fragrant" (*muattar*). This lexeme acquires a metaphorical meaning based on its use as a personal name.
2. **Attribute metaphor expressing an unpleasant smell:** stale" / "foul-smelling" (*qo'lansa*).

The lexeme *qo'lansa* illustrates metaphorical extension as follows: Figurative. Coarse; unpleasant (used with reference to speech or behavior).

- What an unpleasant person you are! Just listen to your rude talk! (B. Rahmonov, *Secrets of the Heart*)
- Whether walking or standing, in his thoughts there lingered Qodirqul's unpleasant words... (A. Muhiddin, *The Human Heart Is Fire*. [18: 404])

3.11. Attribute-based metaphorical adjectives expressing weight

Such adjectives are not applied to physical heaviness or bodily movement; rather, they participate in revealing a person's character traits.

1. **With reference to duties or responsibilities:** “heavy work,” “heavy management,” “heavy choice.”
2. **With reference to character:** “a serious girl,” “serious character,” “deliberate action.”

Among attribute-based metaphorical adjectives expressing weight, the lexeme “heavy” (*og‘ir*) stands out due to the breadth of its figurative usage.

In the *Explanatory Dictionary of the Uzbek Language*, several meanings of the attribute-based metaphorical adjective *heavy* are presented:

1. **Requiring great effort or knowledge; difficult, complex; arduous, labor-intensive: “heavy work”**
 - Although he (Yolchi) had become accustomed to various heavy tasks, he had never dug out tree stumps. (Oybek, *Selected Works*)
 - This question was more difficult than the previous two. (S. Ahmad, *The Horizon*)
2. **Challenging; responsible: “heavy issue”**
 - It is spring, my daughter, from now on the days will grow warmer,” the mother tried to relieve her daughter from a difficult situation. (Shuhrat, *The Years in a Greatcoat*)
 - “The year turned out to be hard, and the brigade leader began spending nights in the shelter. (Sh. Rashidov, *Stronger than the Storm*)
3. **Weighty, imposing, dignified**
 - A tall, dark-skinned, stout man entered the gathering with heavy steps. (N. Aminov, *Laughter*)
 - Leave this aside, old man; if God sets your affairs right, there will be no problem – you will leave without a scratch,” said a heavy, dignified voice. (M. Ismoiliy, *Fergana Morning*)
4. **Slow, unhurried; calm, composed: “heavy step”**
 - Covered in sweat and leaning on his staff, the teacher took his eyes from the horizon and slowly shook his head. (M. Mansurov, *Yombi*)

5. Figurative. Self-controlled; polite, reserved, composed

- Although still young, Aminjon was very mature, serious, and energetic. (A. Qahhor, *Women*)

Metaphors expressing character traits reveal a person's inner world, temperament, and moral qualities. Positive metaphors, such as "gentle" and "kind," convey softness, delicacy, compassion, and benevolence. Negative metaphors, including "superficial," "heavy," "coarse," and "flighty," denote unpleasant, frivolous, or rude behavior. Through such metaphors, the semantic scope of words expands, giving rise to new meanings.

Metaphors expressing states describe internal or external conditions in humans, objects, and nature. "Natural states," such as "warm words" and "open face," convey sincerity and affection, while "artificial states," such as "forced smile," indicate insincerity or emotional falseness. These metaphors intensify emotional and expressive force.

Color-based metaphors are used to express human character and psychological states: "white" symbolizes purity, goodness, and honesty; "red" represents activity, passion, and determination; "black" conveys grief, difficulty, hardship, and tragedy (e.g., "black day," "black letter"). Color metaphors carry strong symbolic meanings in poetic discourse.

Metaphors expressing form and appearance are created on the basis of external shape, size, and physical features. Expressions such as "round child," "long night," "fertile land," and "bold letters" metaphorically convey fullness, length, productivity, and dignity. These metaphors often give physical form to abstract concepts.

Metaphors expressing taste and flavor convey positive or negative emotions in speech through sensory perception. Positive metaphors, such as "sweet words" and "sweet smile," reflect kindness and pleasant interaction, whereas "negative metaphors," such as "bitter words" and "bitter life," represent painful or unpleasant experiences. These metaphors function as tools for expressing psychological states.

Metaphors expressing smell are based on olfactory perception and describe pleasant or unpleasant behavior: “fragrant” denotes purity, goodness, and refinement, while “stale” or “foul” signifies rudeness, unpleasantness, or coarse speech. They help articulate moral and aesthetic evaluation in discourse.

Metaphors expressing weight do not denote physical heaviness but rather responsibility, gravity, or seriousness of character. Expressions such as “heavy work,” “heavy situation,” and “serious girl” convey arduousness, solemnity, or dignity. In this context, the lexeme “heavy” acquires a figurative meaning with psychological and evaluative connotations.

In conclusion, attribute-based metaphors occupy a significant place in the lexical system of the Uzbek language as instruments of semantic expansion, figurative meaning, and emotional expression. They are closely connected with human psychology, culture, and life experience, reflecting the distinctiveness of national thinking and artistic style. Each type of metaphor enhances imagery, emotional richness, and strengthens the aesthetic function of language.

The attributes understood from metaphor-based texts acquire metaphorical figurative meanings in the reader’s consciousness, which serves as a basis for the formation of various lexical-semantic groups. The semantic composition and structure of attribute-based metaphorical figurative meanings have developed in a distinctive manner.

At a time when the scientific and practical value of metaphor is steadily increasing, it is essential to openly acknowledge that contemporary linguistics – particularly lexicography – faces the highly urgent task of correctly defining the status and interpretation of metaphor. This, in turn, necessitates the systematic continuation of research in this field.

In conclusion, the representation of attribute-based metaphorical figurative meanings in the explanatory dictionaries of the Uzbek language varies in nature according to their semantic characteristics. Accordingly, connections arise among these metaphorical figurative meanings on the basis of shared attributes.

Turning to metaphors in the English language, metaphor is a method of describing an object or concept through comparison, enabling more vivid and precise representation of phenomena. In metaphor, an object or event is expressed through another concept that is related to or resembles it. For example, the metaphor “The world is a stage” compares life to a theatrical performance, portraying people as actors who play different roles. Metaphors are widely used in both literary works and everyday speech in English, as they enhance depth of meaning and expressive power. We may now proceed to illustrate this with examples from English:

1. *“A heart of gold” – Golden heart*

This metaphor describes a person who is very kind and generous. Through this expression, an individual is characterized as benevolent, compassionate, sincere, and morally upright. Such a person is portrayed as someone who helps others, shows empathy, and does not harbor malicious intentions. The inner world and emotions of a human being are symbolically represented by the “heart,” while “gold” signifies purity, value, durability, and beauty. Thus, “heart = emotions and inner world, “gold” = goodness, purity, and worth, resulting in the metaphor “a heart of gold”, meaning “a pure and precious soul.”

2. *“In the same boat” – In the same situation*

This metaphor indicates that two or more people are in the same situation or facing the same difficulty. Literally translated as “in the same boat,” the expression conveys the idea of sharing identical circumstances, challenges, risks, or problems, and often implies that those involved are seeking solutions together. It emphasizes solidarity and shared experience.

3. *“That man is a hungry shark” – A greedy predator*

In this metaphor, the word “man” is equated with “shark,” not in a literal sense but figuratively. The individual is not an actual shark; rather, he is described as possessing characteristics associated with a shark, such as greed, aggressiveness, ruthlessness, or predatory behavior. The metaphor highlights

negative personal traits by drawing on the symbolic image of a shark.

4. *“She is a green apple” – An inexperienced or immature person*
The metaphor “green apple” refers to something unripe, undeveloped, or inexperienced. Therefore, when someone is described as “a green apple,” it suggests that the person is young, inexperienced, or still in the process of personal or social development. Although the Uzbek rendering may vary stylistically, the metaphor retains its figurative meaning related to immaturity or lack of experience.

5. *“The moon is a woman” – Personification*
This is a metaphor of personification, as a non-living object – the moon – is depicted as a human being, specifically a woman. Through this metaphor, the moon is endowed with feminine qualities such as beauty, delicacy, mystery, charm, love, and emotional depth. Just as the moon illuminates the night with its gentle light, a woman is portrayed as bringing warmth and beauty into life through her presence.

From a cultural and symbolic perspective, in many traditions – including both English and Uzbek literary cultures – the moon represents femininity, motherhood, love, and tenderness. In English, the moon is often referred to using feminine pronouns (she, her), while in Uzbek folklore and oral tradition, expressions such as *oyim* or *oydek yorim* emphasize feminine beauty and affection.

Semantic basis

In metaphor, the following core similarities are observed:

Key features	Moon	Woman
Beauty	The moon is radiant and beautiful	A woman is beautiful and attractive
Delicacy	Moonlight is soft	A woman is naturally delicate
Mysterious nature	The moon is mysterious and captivating	A woman is mysterious and emotionally rich

Conclusion: Through the metaphor “The moon is a woman,” a figurative-associative meaning is created in which the image of the moon embodies feminine beauty, delicacy, and a magical nature. This is an anthropomorphic (human-like) metaphor that enhances emotional and aesthetic impact in language.

“The moon is like a woman” – Step-by-step analysis

The expression “The moon is like a woman” is analyzed as follows:

1. **Type of expression:** This is not a metaphor but a **simile**, because the word “like” is used to make an explicit comparison between the moon and a woman. In metaphors, direct identification is made using “is” (“The moon is a woman”), whereas in similes similarity is expressed through “like” or “as” (“The moon is like a woman”).
2. **Meaning:** Through this comparison, emotional and aesthetic similarities between the moon and a woman are conveyed, namely:
 - The moon is beautiful and radiant – a woman is also beautiful and kind.
 - The moon illuminates the night – a woman illuminates life and family.
 - The moon is calm and mysterious – a woman is naturally gentle and mysterious.

Basis of similarity (key features)

Features	Moon	Woman
Beauty	Adorns the night with its light	Adorns life with her beauty
Delicacy	Soft, calming light	Naturally delicate and sensitive
Mysterious nature	Symbol of night-time mystery and dreams	Emotions are deep and mysterious
Giving light	Source of light in darkness	Gives love and warmth to life

Through this comparison, the author (or speaker) aesthetically expresses femininity, kindness, and harmony between nature and

womanhood. Such similes create romantic, lyrical, or symbolic meanings.

“The moon is like a woman” is an artistic simile that demonstrates similarities in beauty, delicacy, and mysterious nature between the moon and a woman. This expression evokes emotional and aesthetic imagery in the reader’s mind and presents femininity as a symbol of natural beauty.

In literary studies, such metaphors are often regarded as compressed comparisons. This may explain why, in Uzbek, they are frequently translated using explicit comparative constructions.

According to some researchers, the first type of metaphor is inherently based on similarity and comparison, whereas the second type of metaphor lacks direct comparison altogether and never represents simple resemblance.

In particular, the following examples illustrate different types of metaphors:

Functions of metaphor	Examples	Complete meaning
Speech economy function	Gentle young man “The moon is a woman” “She is a green apple”	A young man whose speech and behavior are extremely pleasant and mild. “The moon is a woman” – the moon is likened to a woman, emphasizing beauty and delicacy. “She is a green apple” – a metaphor describing a young, inexperienced, or immature person.
Ensuring fluency of speech	Pure heart, pure soul “That man is a hungry shark”	A person characterized by sincerity, purity, and selflessness in behavior. “That man is a hungry shark” – a metaphor describing a greedy, ruthless, or predatory individual.
Ensuring expressiveness of speech	Intense (dense) conversation “A heart of gold”	The ability to influence the reader by increasing emotional and expressive impact.

		“A heart of gold” – a metaphor describing a very kind, generous, and compassionate person.
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4. CONCLUSION

Thus, in the process of translating metaphors from English into Uzbek, a direct or formal application of English and Uzbek models is not always observed. It is noteworthy, however, that the syntactic relations between the components of metaphorical word combinations often remain similar. For this reason, the corresponding models are formed as partial equivalents rather than exact matches.

Scholars of metaphor employ various theoretical concepts and parameters to identify, describe, and translate metaphors, as well as to determine appropriate strategies for their transfer. Such parameters, which are integrated with other elements of translation theory or applied in specialized scholarly articles, may serve as a methodological basis for investigating metaphors within the translation process.

Metaphors, in particular, perform an intensifying function by enhancing expressiveness, exaggerating reality, and increasing the overall impact of discourse. In such cases, conscious thought is conceptualized as a container, allowing speakers and readers to refer to it, identify specific aspects of it, act upon it, and even believe that they understand it – despite the absence of any literal mental, emotional, or cognitive introspective process or experience that physically moves from one container to another.

The metaphors employed for these purposes are highly numerous in both English and Uzbek, and further research is required to identify comparable evidence in other languages.

In conclusion, metaphors enable speech to become vivid, expressive, and emotionally impactful. Although they appear in different stylistic forms in English and Uzbek, these expressions serve to convey human emotions in deep and often implicit ways. Moreover, metaphors enhance imagery and clarify meaning;

however, their interpretation varies depending on cultural background, traditions, and historical specificity.

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