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**CONCEPTUAL METAPHOR IN THE POETICS OF THE
NOVEL: COGNITIVE AND AESTHETIC POTENTIAL
IN ENGLISH AND UZBEK FICTION**

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Abstract: The article examines how conceptual metaphors that extend beyond a single sentence shape the plot, themes and titles of novels. Six metaphors are analysed in K. Ishiguro's *Never Let Me Go*, G. Orwell's *Nineteen Eighty-Four*, V. Woolf's *To the Lighthouse*, O'. Hoshimov's *Tushda kechgan umrlar*, A. Cho'lpon's *Kecha va kunduz* and A. Qodiriy's *O'tkan kunlar*. Metaphor-related words were identified with the MIPVU procedure; each metaphor was then described by its source and target domains, its status as direct, indirect or deliberate metaphor, the poetic operation applied to it (extension, elaboration, composition, questioning) and its scope in the novel. Five of the six metaphors extend beyond the sentence; two reach the title. Life is conceptualised as being carried by a current (Ishiguro) and as a drugged dream (Hoshimov); power as a boot on a face (Orwell) and the state as a ship (Cho'lpon); conflict as a bloody cloud (Qodiriy); feeling as a turning wheel (Woolf). The Uzbek novels more often direct metaphor at collective, historical targets and show characters interpreting metaphors, while the English novels develop metaphors of individual experience and of power.

Keywords: conceptual metaphor, extended metaphor, deliberate metaphor, MIPVU, source domain, poetics of the novel, English novel, Uzbek novel.

Introduction

In novels a metaphor may do more than decorate a sentence. It can return across chapters, organise a plot and supply a title. Cognitive linguistics explains why: a conceptual metaphor is a mapping between domains of experience, and once established it can be developed wherever its source domain is evoked. The novel, with its length and its recurring motifs, gives such mappings room to grow.

The article asks two questions about English and Uzbek novels. First, which conceptual metaphors are extended beyond a single sentence, and how far do they reach into the plot or title? Second, which source domains does each novel select for life, power, the state and conflict, and how is this choice motivated by context? The

comparison of the two literatures is made on the level of these mappings rather than of individual images.

Literature Review and Theoretical Framework

G. Lakoff and M. Johnson defined metaphor as understanding one domain of experience in terms of another and showed that everyday language is structured by conceptual mappings such as LIFE IS A JOURNEY [1]. G. Lakoff and M. Turner argued that poetic metaphor uses the same mappings but treats them in four special ways: extending them to new elements of the source, elaborating existing elements in unusual detail, questioning the limits of the mapping, and composing several metaphors into one image [2]. Z. Kövecses systematised source and target domains and showed that some sources (the body, forces, journeys, buildings) are especially productive [3].

Identification has become a methodological issue in its own right. The Pragglejazz Group proposed MIP, which marks a word as metaphorical when its contextual meaning contrasts with a more basic meaning and can be understood by comparison with it [4]; G. J. Steen and colleagues extended the procedure as MIPVU, adding direct metaphor (signalled comparison) and implicit metaphor [5]. Steen's three-dimensional model also distinguishes deliberate metaphors, which the addressee is meant to notice as metaphors, from conventional ones [6]. E. Semino showed how metaphors cluster and extend in literary and other discourse [7]. In Russian linguistics, N. D. Arutyunova described metaphor as a means of characterising rather than naming, closely tied to evaluation [8]. In Uzbek linguistics, M. Mukarramov produced a typology of simile [9], and N. Mahmudov and D. Xudoyberganova compiled an explanatory dictionary of Uzbek similes [10], both relevant to the boundary between comparison and metaphor that is discussed below.

These works provide four analytical criteria: (1) source and target domains; (2) the type of metaphor in Steen's terms (indirect, direct, deliberate); (3) the poetic operation (extension, elaboration, composition, questioning); and (4) the scope of the metaphor in the novel (sentence, episode, recurring motif, title).

Materials and Methods

Six passages were selected, one from each novel of the corpus [S1–S6], in which a conceptual metaphor is either developed over several clauses or recurs elsewhere in the novel. Metaphor-related words were identified according to MIPVU [5], using the Macmillan English Dictionary [S7] and the five-volume O'zbek tilining izohli lug'ati [S8] for basic meanings. Recurrences of each source domain were then traced across the full text by searching for its key lexemes in a digital copy of the novel (for the Uzbek scans, after optical character recognition) and checking each hit in context. Every quotation was verified against the page image of the edition cited; translations from Uzbek are the author's.

Results and Discussion

Life and love: the current and the dream. Near the end of *Never Let Me Go* Tommy tells Kathy: "I keep thinking about this river somewhere, with the water moving really fast. And these two people in the water, trying to hold onto each other, holding on as hard as they can, but in the end it's just too much. The current's too strong. They've got to let go, drift apart. That's how I think it is with us" [S3, Part Three, ch. 23]. MIPVU classifies the passage as direct metaphor: the scenario is described literally and then mapped onto the couple by the signal *That's how I think it is with us*. The mapping is LOVE IS HOLDING ON IN A CURRENT and LIFE IS BEING CARRIED BY A FORCE: the lovers correspond to swimmers, the system of donations to the current, separation to drifting apart. Tommy elaborates the source in physical detail (moving really fast, holding on as hard as they can), which makes the outcome feel like a law of nature rather than a decision of anyone. The metaphor is prepared and continued in the novel: forms of drift occur 23 times, often for people separating and meeting again ("drifting apart then finding ourselves side by side again", Part Two, ch. 15), and the last scene imagines a shore "where everything I'd ever lost since my childhood had washed up" (Part Three, ch. 23). The current that separates also delivers what is lost, and the phrase *let go* links the image to the title.

Hoshimov's novel builds its title on a different source. In a letter from the labour camp, Rustam's father writes: "O'ylab qarasam, o'tgan umrim – umr emas, tush ekan. Go'yo men esimni tanib-tanimay birov uyqu dori ichirgan-u, tush ko'rib yuraverganman: goh shirin, goh xatarli tush ko'rib. O'sha «birov» qayoqqa sudrasa, ketidan ergashib ketaverganman [...] Uyg'onishga esa qo'rqqanman... Mana endi, uyg'onib, yon-verimga qarasam, menga o'xshaganlar ko'p ekan..." [S6, p. 210] ('When I think about it, my past life was not a life but a dream. As if, from the time I came to my senses, someone had given me a sleeping drug and I had gone about dreaming, sometimes sweet, sometimes frightening dreams. Wherever that "someone" dragged me, I followed [...] And I was afraid to wake up... Now that I have woken and look around, there are many like me'). The metaphor LIFE IS A DREAM is first stated as identity (*umr emas, tush ekan*) and then elaborated through *go'yo* 'as if' into a scenario with an agent who administers a sleeping drug; the father then extends it to his guards, who also "seem to go about dreaming all day" (*uzzukun tush ko'rib yurganga o'xshaydi*). The target is not only an individual life but the political consciousness of a generation, and awakening is the recognition of deception. The source domain recurs throughout the novel: the phrase *tush ko'r-* 'to see a dream' occurs 21 times and forms of *uyg'on-* 'to wake' 35 times, and the title generalises the father's metaphor to *umrlar* 'lives' in the plural. Both novels thus turn a metaphor of life into a title. Ishiguro's source is an impersonal physical force against which resistance fails; Hoshimov's is an induced

state with a hidden agent and a possibility of waking, so that his metaphor becomes a political accusation.

Power and the state: the boot and the ship. In Orwell's novel O'Brien tells Winston: "If you want a picture of the future, imagine a boot stamping on a human face — for ever" [S2, p. 244]. This is a deliberate metaphor in Steen's sense: picture and imagine instruct the addressee to construct the image consciously. The mapping POWER IS PHYSICAL DOMINATION of one body by another is elaborated in the next lines ("The face will always be there to be stamped upon"), and the adverb for ever removes the temporal end that a scenario normally has. The metaphor is composed with the literal world of the novel: boot(s) occurs 26 times, often in scenes of marching soldiers and of arrest, so that the image of the future is built from objects the reader has already seen in action.

In Cho'lpon's novel a Tsarist officer says to Miryoqub: "bu ulug' kema... bu ulug' kema... bu buyuk «imperiya» dahshatli to'lqinlar ichida zulmatga, belgisizlikka, yo'qlikka qarab ketayotir. Uni to'xtata oladigan va qutqarib qoladigan hech bir kuch ko'rinmaydi" [S5, p. 133] ('this great ship... this great ship... this mighty "empire" is heading through terrible waves towards darkness, uncertainty, non-existence. No force is visible that could stop it and save it'). The mapping THE STATE IS A SHIP is conventional in European political rhetoric, but here it is addressed to a listener who does not know the word imperiya; the officer can only point to the Tsar's portrait and to his own epaulettes. Later, walking back to his hotel room, Miryoqub talks to himself about the conversation: "«Imperiyaning kemaga o'xshaydi, deydi... Yo'q, kema, deydi, kema... [...] Demak, imperiya botishga boradi»" [S5, p. 141] ('He says the empire is like a ship... No, he says, a ship, a ship... [...] So the empire is going to sink'). The character corrects a simile (o'xshaydi 'is like') into a metaphor of identity and then extends it himself with the verb botmoq 'to sink'. This is Lakoff and Turner's extension performed inside the fiction by a reader-character, and the distinction between simile and metaphor, which Uzbek grammar marks explicitly [9; 10], becomes part of his growing political awareness.

Both images are uttered by representatives of power, but they point in opposite directions. Orwell's metaphor is vertical, bodily and static: power is eternal. Cho'lpon's is horizontal and directional: the state moves through darkness towards its end. Orwell's reader is made to see a future that will not change; Cho'lpon's character is made to infer a change that the speaker fears.

Conflict and feeling: the bloody cloud and the wheel. In Qodiriy's novel the metaphor works at the level of composition. A chapter is entitled "Toshkand ustida qonliq bulutlar" ('Bloody clouds over Tashkent') [S4, p. 36], and in a letter within that chapter Yusufbek hoji writes to his son: "Har holda Toshkand ustiga yana qonliq bulutlar chiqdi, ishning oxiri nima bilan tinchlanar — bu bir xudog'ag'ina ma'lumdir"

[S4, p. 39] ('In any case, bloody clouds have again risen over Tashkent; how it will end is known to God alone'). CONFLICT IS A STORM is a conventional mapping; Qodiriy composes it with blood, which belongs to the target domain, so that the image announces violence while remaining meteorological. The adverb yana 'again' supports what the chapter states directly – that people met the news of war calmly because they had grown used to such unrest – and the metaphor, raised to a chapter title, frames the episode for the reader.

Woolf's metaphor, by contrast, remains within one sentence of the opening page: "since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests" [S1, p. 11]. Three source domains are composed: emotion as a turning wheel, the moment as an object that can be crystallised and pinned, and mood as light (gloom, radiance). The metaphor is not extended as a motif, but it states in cognitive form the novel's concern with how a passing moment can be fixed. Qodiriy uses a conventional mapping and gives it prominence by position; Woolf invents a composite mapping and gives it density within the sentence.

Table 1. Extended conceptual metaphors in the six novels

Novel	Mapping (source → target)	Type (MIPVU / Steen)	Poetic operation	Scope
Ishiguro	current → love, life	direct, signalled	elaboration; extension	motif (drift), last scene, title
Hoshimov	drugged dream → life, political consciousness	identity, then go'yo-comparison	elaboration (agent); extension (guards)	motif (dream, waking), title
Orwell	boot on face → power	deliberate (picture, imagine)	elaboration; composition with literal boots	episode; literal motif
Cho'lpon	ship → empire	indirect, then reinterpreted	extension by a character (botmoq)	two episodes
Qodiriy	bloody cloud → war	indirect, conventional	composition (blood + cloud)	chapter title, letter
Woolf	wheel, crystal, light → feeling, moment	indirect, novel	composition of three sources	sentence

The analysis yields three findings. First, scope distinguishes the metaphors more sharply than novelty: five of the six extend beyond the sentence, two (Ishiguro, Hoshimov) reach the title and one (Qodiriy) a chapter title, while only Woolf's stays within one sentence. Second, in these passages the Uzbek novels direct metaphor more often at collective and historical targets – the generation, the empire, the city at war – whereas the English novels, Orwell apart, develop metaphors of individual experience.

Third, the Uzbek texts make the processing of metaphor visible: Hoshimov's father moves from identity to go'yo-comparison, and Cho'lpon's Miryoqub moves from comparison to identity; in the English texts the corresponding signals (That's how I think it is with us, imagine) instruct the addressee but are not themselves the object of reflection.

Conclusion

Conceptual metaphor in the six novels functions as a structural resource of the genre. Analysed by domains, type, poetic operation and scope, the metaphors show how a single mapping can grow from a sentence into a motif and a title: Ishiguro's current and Hoshimov's drugged dream organise whole novels, Orwell's boot and Cho'lpon's ship condense the relation between power and history, and Qodiriy's bloody cloud and Woolf's wheel of sensation work at the level of chapter and sentence respectively.

The comparison suggests that the difference between the English and Uzbek novels lies less in the source domains available – water, sleep, the body, the ship and the storm are shared by both cultures – than in the targets to which they are applied and in the visibility of metaphor processing within the text. The four criteria used here offer a reproducible way to compare extended metaphor across languages and can be applied to larger samples of both literatures.

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