



COGNITIVE AND PRAGMATIC FUNCTIONS OF TEXT-METAPHORS AND TEXT-SIMILES IN UZBEK POETRY: CONCEPTUALISATION, WORLDVIEW AND AUTHORIAL STYLE

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Abstract. *The article examines text-metaphors and text-similes in Uzbek poetry from a cognitive-pragmatic perspective. Sustained figurative units are considered as means of conceptualising abstract notions, as carriers of the national linguistic picture of the world and as instruments through which an author constructs an individual style and acts upon the reader. On the basis of poems by Cho'lpon, Abdulla Oripov and Erkin Vohidov, the study identifies the conceptual metaphors underlying text-level figurative units, shows which source domains are culturally marked in Uzbek, and distinguishes their main pragmatic functions: cognitive, evaluative-emotive, conative and concealing. It is argued that the choice of source domain and the manner in which a figurative scenario is developed are stable features of an author's idiosyncrasy.*

Keywords: *text-metaphor, text-simile, conceptual metaphor, linguistic picture of the world, idiosyncrasy, pragmatic function, Uzbek poetry.*

INTRODUCTION

Since the publication of *Metaphors We Live By*, metaphor has been viewed not only as a fact of language but as a mechanism of thought: "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980:5). This cognitive view has made it possible to ask what a metaphor reveals about the way speakers of a particular language organise their experience. When a metaphor or a simile is sustained across a whole text, the question becomes even more interesting: the text then shows not a single act of figurative naming but a developed conceptual scenario, chosen and shaped by a particular author for a particular addressee.

Uzbek linguistics has accumulated considerable material on similes and metaphors, but their text-level cognitive and pragmatic properties remain less studied. The aim of this article is to describe the conceptual bases of text-metaphors and text-similes in Uzbek poetry, to show how they express the national linguistic picture of the world and

to define their role in the formation of an author's individual style and in the pragmatic organisation of the text.

LITERATURE REVIEW AND METHODOLOGY

The cognitive basis of the study is the theory of conceptual metaphor. Lakoff and Johnson demonstrated that metaphor is pervasive “not just in language but in thought and action” (Lakoff & Johnson, 1980:3). G. Lakoff and M. Turner extended this approach to poetry and showed that poets rely on the same basic conceptual metaphors as ordinary speakers – for example LIFE IS A JOURNEY – but extend, elaborate, question and combine them in unusual ways (Lakoff & Turner, 1989:3). Z. Kövecses describes a conceptual metaphor as a set of correspondences between a source domain and a target domain (Kövecses, 2010:4). P. Werth showed that such correspondences can be maintained throughout a text, forming a megametaphor that underlies its entire structure (Werth, 1994:79).

The notion of the linguistic picture of the world goes back to W. von Humboldt and was developed in Russian semantics by Yu. D. Apresjan, who described the “naive” picture of the world reflected in the semantic system of a language (Apresjan, 1995:37). In Uzbek linguistics the anthropocentric approach to the text was elaborated by D. Xudoyberganova (Xudoyberganova, 2013), and the linguopoetic analysis of figurative units in literary texts by M. Yo‘ldoshev (Yo‘ldoshev, 2008). N. D. Arutyunova emphasised that metaphor is not neutral: it evaluates, characterises and acts upon the addressee (Arutyunova, 1990:17), which provides the basis for describing its pragmatic functions.

The material consists of poems by Cho‘lpon, Abdulla Oripov and Erkin Vohidov. The methods are conceptual analysis (identifying source and target domains and the mappings between them), contextual analysis and pragmatic interpretation. English renderings are literal and serve the analysis only.

RESULTS AND DISCUSSION

Conceptual bases of text-level figurative units. Analysis of the material shows that Uzbek poetic text-metaphors rest on a limited number of basic conceptual metaphors that are elaborated in individual ways. The most productive of them is LIFE (HISTORY, FATE) IS A JOURNEY. In Oripov's “Do‘stlar va raqiblar” it appears as a journey through difficult terrain: “Ravon yo‘l yo‘q ekan, har yon so‘qmoqdir, / Yo‘lbars ham yurmagan chigal bu o‘rmon” (There is no smooth road, on all sides are narrow paths, / This is a

tangled forest where even the tiger has not walked). In “Kechuv” the same metaphor is specified as a journey across water: “Qaysi kechuvdan o‘tdik? / Hech kimning yodida yo‘q. / Bilganim shu, shoirim, / Biz bitta qayiqdamiz” (Which crossing did we pass? / No one remembers. / All I know, my poet, / Is that we are in one boat). Following Lakoff and Turner, these may be described as two different elaborations of one basic metaphor: in the first the poet stresses the absence of a ready road and the danger of the way, in the second the shared destiny of all who travel (Lakoff & Turner, 1989:3).

A second productive model is NATURE IS A LIVING BEING. In Cho‘lpon’s “Zarafshon” it is realised through a text-simile: “Ko‘z oldimda oqib yotkan Zarafshon, / Yosh boladek erkalaydir, o‘ynaydir” (Before my eyes the flowing Zarafshon / Plays and frolics like a little child). In “Tortishuv tongi” the setting sun is compared to a proud military leader: “Yengan qo‘shin boshlig‘idek gerdayib / Botgan quyosh bulutlarning ostidan” (Proudly, like the commander of a victorious army, / The sun set from beneath the clouds). In both cases a natural phenomenon receives human traits – the playfulness of a child, the pride of a victor – and the landscape becomes a scene of human relations.

The national linguistic picture of the world. The source domains chosen by Uzbek poets are not culturally neutral. The steed (*tulpor*) in Oripov’s “Odam va tulpor” – “Ko‘ngli bu dunyodan sovigan odam / Kasalga chalingan tulporga o‘xshar” (A man whose heart has grown cold to this world / Resembles a steed that has fallen ill) – is a key image of Turkic epic tradition, associated with nobility, strength and loyalty to its master. A sick *tulpor* therefore evokes not just physical weakness but the loss of a heroic essence, and the simile transfers this entire cultural meaning to the disillusioned man. The river crossing (*kechuv*) and the boat (*qayiq*) in “Kechuv” draw on the experience of a land crossed by great rivers, where fording a river was a collective undertaking. In Erkin Vohidov’s “O‘zbegin” the nation is addressed as a living person whose history is concealed in the depth of centuries: “Tarixingdir ming asrlar ichra pinhon, O‘zbegin” (Your history lies hidden within a thousand centuries, my Uzbek). The metaphor A NATION IS A PERSON makes it possible to speak to the people as to a single interlocutor, with a biography, memory and dignity. In this way text-level figurative units express the values that are central to the Uzbek linguistic picture of the world: kinship with nature, the heroic ideal, collective destiny and historical memory.

Pragmatic functions. The material allows us to distinguish four main pragmatic functions of text-metaphors and text-similes. The *cognitive* function consists in making abstract notions accessible: history and fate are understood through the concrete scenario

of a road or a river crossing. The *evaluative-emotive* function is realised through the evaluative load of the source image: the comparison of the setting sun to a victorious commander conveys admiration, the sick steed conveys pity and sorrow. As Arutyunova notes, metaphor characterises and evaluates rather than simply names (Arutyunova, 1990:17). The *conative* function is directed at the addressee: in “Kechuv” the appeal *shoirim* (my poet) and the inclusive *biz* (we) draw the reader into the community of those “in one boat”; in “O‘zbegin” the refrain-address turns the whole poem into a direct appeal to the nation. Finally, the *concealing* function is characteristic of texts created under ideological pressure. Cho‘lpon’s poem “Go‘zal” is built on the image of a beautiful beloved sought in the night sky: “Qorong‘u kechada ko‘kka ko‘z tikib, / Eng yorug‘ yulduzdan seni so‘raymen” (Gazing at the sky in the dark night, / I ask the brightest star about you). In Uzbek literary criticism this Beauty has been interpreted as a symbol of freedom (Sharafiddinov, 1994). The target of the text-metaphor is never named, and it is precisely this implicitness that allowed the poet to speak about what could not be stated openly.

Text-level figurative units and idiostyle. The way an author selects source domains and develops figurative scenarios is a stable feature of his style. For Cho‘lpon it is typical to personify nature and to leave the target of the metaphor implicit, so that the reader must reconstruct it; his figurative units are lyrical, musical and symbolic. Oripov often states the comparison as a thesis at the beginning of a poem (“Odam va tulpor”) or builds a philosophical scenario through a sequence of questions and answers (“Kechuv”); his text-level figures are reflective and aphoristic. Vohidov tends to use extended address, in which a metaphor of the nation as a person is combined with refrain and rhetorical intonation, giving his texts a public, oratorical quality. These differences show that the same basic conceptual metaphors acquire individual shape in the hands of different authors, which supports the view that poetic metaphor is an elaboration of shared conceptual structures rather than their simple reproduction (Lakoff & Turner, 1989:3).

CONCLUSION

Text-metaphors and text-similes in Uzbek poetry are based on a limited set of basic conceptual metaphors – LIFE IS A JOURNEY, NATURE IS A LIVING BEING, A NATION IS A PERSON – which individual authors elaborate in different ways. The source domains they use (the steed, the river crossing, the road, the child, the commander) reflect culturally significant elements of the Uzbek linguistic picture of the world. Such

units perform cognitive, evaluative-emotive, conative and concealing functions, and the manner of their development is a stable feature of an author's idiosyncrasy. Further research may compare these findings with the use of text-level figurative units in Uzbek journalistic discourse, where the pragmatic functions are likely to be distributed differently.

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