

**SCIENTIFIC COUNCIL DSS.03/30.12.2019.Fil.19.01 ON AWARDING
SCIENTIFIC DEGREES AT ALISHER NAVO'I TASHKENT STATE
UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

LI DIDI

**A COGNITIVE STUDY OF METAPHORS IN ENGLISH AND CHINESE
LITERARY TEXTS**

10.00.06 - Comparative Literature, Comparative Linguistics
and Translation Studies

**DISSERTATION ABSTRACT
of the Doctor of Philosophy (PhD) in philological sciences**

Tashkent – 2023

Content of dissertation abstract of Doctor of Philosophy (PhD) in Philological sciences

Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

Li Didi

A Cognitive Study of Metaphors in English and Chinese Literary Texts 3

Li Didi

Ingliz va xitoy badiiy matnlarida metaforalarning kognitiv tadqiqi 28

Ли Диди

Когнитивное исследование метафор в английских и китайских литературных текстах 53

List of published works

E'lon qilingan ishlar ro'uxati

Список опубликованных работ..... 57

**SCIENTIFIC COUNCIL DSS.03/30.12.2019.Fil.19.01 ON AWARDING
SCIENTIFIC DEGREES AT ALISHER NAVOI TASHKENT STATE
UNIVERSITY OF UZBEK LANGUAGE AND LITERATURE**

**ALISHER NAVOI TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

LI DIDI

**A COGNITIVE STUDY OF METAPHORS IN ENGLISH AND CHINESE
LITERARY TEXTS**

10.00.06 - Comparative Literature, Comparative Linguistics
and Translation Studies

**DISSERTATION ABSTRACT
of the Doctor of Philosophy (PhD) in philological sciences**

Tashkent – 2023

The theme of dissertation for doctor of philosophy (PhD) was registered by the Supreme Attestation Commission at the Cabinet of Ministers of the Republic of Uzbekistan under number № B2020.2.PhD/Fil1510.

The dissertation has been carried out at the Alisher Navo'i Tashkent State University of Uzbek Language and Literature

The abstract of the dissertation in three languages (Uzbek, Russian, English (resume)) is placed on the website of the Scientific Council (www.tashguv.uz) and Information-educational portal «Ziyonet» (www.ziyonet.uz).

Scientific supervisor:	Normurodova Nozliya Zarilovna Doctor of Philological Sciences, professor
Official opponents:	Djusupov Nursultan Maxambetovich Doctor of Philological Sciences, professor
	Holiqov Bahodir Aliqulovich Doctor of Philosophy (PhD), associate professor
Leading organization:	Tashkent State Pedagogic University named after Nizami

The defense of dissertation will take place on «____» _____ 2021 at _____ at the meeting of the Scientific Council DSS.03/30.12.2019.Fil.19.01 at Alisher Navo 'i Tashkent State University of Uzbek Language and Literature.

(Address: Yusuf Khos Hajib Street, 103, Yakkasaray district, Tashkent city, 100100. Tel.: (99871) 281-42-44; fax: (99871) 281-42-44, (www.tsuul.uz); e-mail: monitoring@navoiyuni.uz)

The doctoral dissertation can be reviewed in the Information-Resource Centre of Alisher Navoi Tashkent State University of Uzbek Language and Literature (registration under № ____). (Address: 100100, Yusuf Khos Hajib street, 103, Yakkasaray district, Tashkent city. Phone number: (99871) 281-42-44)

The abstract of dissertation is distributed on «____» _____ 2023.

(Protocol at the register № ____ of «____» _____ 2023).

Sh.S.Sirojiddinov

Chairman of the Scientific Council
awarding scientific degrees, Doctor of
Philological Sciences, Professor

Q.U.Pardayev

Scientific Secretary of the Scientific
Council awarding scientific degrees,
Doctor of Philological Sciences

Z.Teshaboyeva

Chairman of the Scientific Seminar at the
Scientific Council awarding scientific
degrees, Doctor of Philological Sciences,
Professor

INTRODUCTION (abstract of the PhD thesis)

The topicality of the dissertation. The dissertation's significance lies in its exploration of metaphor as a cognitive phenomenon rather than solely a linguistic one. It delves into how metaphor encompasses cognitive processes, empirical experiences, and language competence within the field of cognitive linguistics. In this perspective, metaphor is defined as the means by which one conceptual domain is understood through another. Typically, the domain used for comprehension is more physical, directly experienced, and familiar, while the domain being comprehended is more abstract, less directly experienced, and less known.

Conceptual metaphors, which are widely used across cultures and languages, have gained increasing attention in recent years. Studies related to conceptual metaphors have been conducted in various fields, including art, music, literature, philosophy, and everyday discourse, all from a cognitive perspective. Some cross-cultural studies have explored how different languages conceptualize the same target using conceptual metaphor theory, while these studies have not delved into the cognitive mechanisms underlying conceptual metaphors. Additionally, they have not investigated conceptual metaphors in the cross-cultural context of two unrelated languages, namely English and Chinese, through the lens of conceptual integration theory.

Metaphor is a potent linguistic tool that poets and writers employ to express their emotions and experiences in literary texts. However, there has been limited emphasis on studying conceptual metaphors in literary texts from a cross-cultural perspective. This dissertation seeks to fill this gap by providing insights into the cognitive processes that underlie conceptual metaphors in literary works, shedding light on the cross-cultural aspects of these metaphors in English and Chinese literary texts.

This dissertation, to a certain extent, serves to fulfill the tasks set out in the Decrees and Resolutions of the President of the Republic of Uzbekistan “On measures to further improve the system of studying foreign languages” No. PP-1875 as of December 10, 2012, a resolution of the President of the Republic of Uzbekistan “On measures to further develop a higher education system” No. PP-2909 as of April 20, 2017, Decree of the President of the Republic of Uzbekistan “On measures to raise the study of foreign languages in the Republic of Uzbekistan” No. PP-5117 as of May 19, 2021, Decree of the President of the Republic of Uzbekistan February 7, 2017 No. UP-4947 “On the Strategy of Actions on the Further Development of the Republic of Uzbekistan. "and other regulatory documents.

Compliance of the research with the priorities of the development of science and technology of the republic. The research was carried out in accordance with the priority of the development of science and technology in the Republic of Uzbekistan: I. "Methods for the formation and implementation of a system of

innovative ideas on the social, legal, economic, cultural and spiritual development of an information society and a democratic state."

The degree to which the problem has been studied.

The problem of conceptual theory metaphor and conceptual integration theory are developed by these foreign scholars¹, such as Evans V, Fauconnier G and Turner M, Gibbs R.W, Grady J. E, Ortony A, Lakoff G and Johnson M, Kovecses Z, and others.

In Russian linguistics, the problems of cognitive linguistics, concept and conceptualization, and metaphor are considered in the works of many Russian scholars²: Boldyrev N.N, Iriskhanova O.K, Kubryakova E.S, Maslova V.A, Popova Z. D, Vorkachev S.G, and others.

In Chinese linguistics, the research on cognitive linguistics and conceptual metaphor theory have attracted by many scholars³, such as Hu Zhuanglin, Li Yi, Shu Dingfang, Wang Yin, Xie Zhijun, et.. Applying conceptual integration theory to study metaphorical expressions has attracted the attention of these scholars⁴: Chen Yongmei, Gao Junjie, Mei Lilan, Wang Jingzhi and Zhu Shuhua, etc.,

In Uzbek linguistics, the problems of cognitive linguistics, concept, conceptual metaphor theory, as well as conceptual integration theory have gained much attention for these scholars⁵: Ashurova D.U, Dzhusupov N.M, Galieva M.R,

¹ Evans V. Cognitive linguistics. WIREs Cogn Sci, 2012. – P.129–141.; Fauconnier G., Turner M. Conceptual Integration Network. Cognitive Science, 1998. — P. 133 - 187.; Gibbs R W. Cambridge handbook of metaphor and thought. – Cambridge, UK: Cambridge University Press, 2008.; Grady J. et al. Blending and Metaphor . In Gibbs R W., Steen G J. Metaphor in Cognitive Linguistics. Amsterdam: John Benjamins, 1999. — 181 p.; Kovecses Z. Metaphor: A practical introduction. - New York: Oxford University Press, 2002.; Lakoff G., Johnson M. Metaphors We Live By. – Chicago: University of Chicago Press, 1980.; Ortony A. Metaphor and Thought. Cambridge: Cambridge University Press, 1993. – P. 19-41.

² Болдырев Н.Н. Концептуальное пространство когнитивной лингвистики. Вопросы когнитивной лингвистики. №1 (001), 2004.- 29 с. ; Ирисханова О.К. О теории концептуальной интеграции // Известия АН. Серия литературы и языка, 2001. - Том 60 - №3. - 46 с.; Кубрякова Е.С. В Краткий слова рькогнитивных терминов . – М.: 1996. – С. 53-90; Маслова В. А. Введение в когнитивную лингвистику. – М.: Флинта Наука, 2006.– С. 25-36; Воркачев С. Г. Национально-культурная специфика концепта любви в русской испанской паремииологии. Ф. Н, 1995. № 3; Попова З. Д., Стернин И. А. Когнитивная лингвистика. – М.: Восток-Запад, 2007. – С. 106–110.

³ 胡壮麟.认知隐喻学.北京大学出版社, 2004 年. - 38 页; 李毅. 当代认知语言学隐喻研究. 山东社会科学, 2009 年第 3 期. - 146 页; 束定芳. 隐喻学研究. 上海: 上海外语教育出版社, 2000 年; 王寅. 认知语言学. 上海: 上海外语教育出版社, 2006 年; 谢之君. 隐喻功能认知探索. 复旦大学出版社, 2007 年. - 12- 32 页.

⁴ 陈淑莹. 概念合成理论对诗性隐喻的解释力. 哈尔滨学院学报. 2006 年第 8 期. - 102-106 页; 高俊杰. 概念合成理论下李清照的古诗词情感隐喻研究. 大学语文建设. 2023 年第 4 期. - 76-79 页; 梅丽兰. 概念合成理论框架下的情感隐喻认知阐释. 江西社会科学. 2007 年第 12 期. - 149-152 页; 王晶芝. 朱淑华. 概念整合理论视角下的雪莱诗歌通感隐喻探析. 外语学刊, 2013 年第 3 期. - 36-41 页;

⁵ Ashurova D.U., Galieva M.R. Cognitive Linguistics. – Tashkent: VneshInvestProm, 2018. —P. 38-39.; Ashurova D.U., Galieva M.R. Cultural Linguistics. – Tashkent: VneshInvestProm, 2019. — 102p.; Dzhusupov N.M. Conceptual Integration as a Basic Methodological Construct in Cognitive Linguistics Research. Journal. fledu. uz, 2019. No 2, — P. 46-53.; Gulkhayo Abdugaffarova. Cognitive and Cultural Analysis of the Literary Dialogue. The Light of Islam, 2020. — P.174-182.; Хошимов Г. М. К теории концептов и их таксономии в когнитивной лингвистике//Систем-структур тилшунослик муаммолари Самарқанд, 2010. –Б.68-78.; Normurodova N.Z. Verbalization of linguistic personality in literary discourse//European Journal of English Language, Linguistics and

Gulkhayo Abdugaffarova, Hoshimov G.M, Normurodova N.Z, Safarov Sh. S, Tajibaeva A. A, Yusupov O. Q, etc.,. Some studies have noted the significance of using metaphors in literary texts included in these works⁶ : Abdulkhay Kosimov, Hulkar Hamroeva, Tirkashev D.Sh, and others.

The above studies are crucial for comprehending conceptual metaphors in cognitive linguistics. However, these studies didn't thoroughly and methodically analyze the conceptual metaphors in English and Chinese literary texts from a cross-cultural perspective using the procedure of metaphorical analyses and conceptual integration theory.

The relationship of the topic of the dissertation research with the plan of the research work of the higher educational or research institution where the dissertation was carried out. The topic of the dissertation is reflected in the research plan of the Tashkent State University of the Uzbek language and literature and carried out within the framework of comparative linguistics and cross-cultural studies.

The research purpose is to identify the working mechanism of conceptual metaphors, as well as to reveal the similarities and diversities of the conceptual metaphors in English and Chinese literary texts based on conceptual integration theory.

The research tasks. According to the above purpose of the study, the following tasks are undertaken:

to elaborate the theoretical basis of the study, including cognitive linguistics, conceptual metaphor theory, and conceptual integration theory;

to prove that the working mechanism of conceptual metaphor is an experiential cognitive interaction that integrates semantic conflict, similarity, mapping, and conceptual integration;

to investigate how the conceptual metaphors are metaphorically constructed and the new conceptual features are generated from the cross-cultural perspective based on the procedure of metaphorical analyses and conceptual integration theory;

Literature. Progressive Academic Publishing, UK, 2019. –Vol. 6. –№. 1, –P. 1-6. Режим доступа: www.idpublications.org; Safarov Sh. S. Kognitiv tilshunoslik. – Jizzax: Sangzor, 2006. -Б.91-92.; Таджибаева А. А. Социокультурные и когнитивные аспекты лингвистического исследования эвфемизмов в английском языке Авт. дис...к.ф.н, 2006. – 25 с.; Yusupov O. Q. Ma'no,tushuncha, konssept va lingvokulturologiya atamali xususida// Stilistika tilshunoslikning zamonaviy yo'nalishlarida: Ilmiy amaliy konferensiya materiallari.-toshkent, 2011. – 49 б.

⁶ Abdulkhay Kosimov. Figurative Language Devices and their Classification in English. the Difference Between Metaphor and Other Figurative Language Devices. International Journal of Formal Education, 2022.Vol.1. – 36 p.; Hulkar Hamroeva. Metaphor in the Poetry of Enakhon Siddikova. Proceedings of Online International Conference on Advances in Technology. Social Sciences and Humanities Organized by Novateur Publications. Pune. Maharashtra. India, 2020. – 244 p.; Tirkashev D.Sh. Linguistic peculiarities of image-bearing lexical stylistic devices in English and Uzbek fictional works. IJSSIR, 2022.Vol.11. – 316 p.

to reveal the cross-cultural similarities and diversities in the linguistic expressions of conceptual metaphors in English and Chinese literary texts;

to explore the cultural factors influencing the diversities of conceptual metaphors.

The object of the research is the conceptual metaphors in English and Chinese literary texts.

The subject of the research includes semantic, cognitive, communicative-pragmatic, and cultural peculiarities of metaphorical expressions in English and Chinese literary texts.

Research methods include semantic-stylistic, conceptual analysis, contextual analysis, cognitive-metaphorical analysis, cognitive modeling, and cross-cultural analysis.

The scientific novelty of the research work.

The research introduces scientific novelty through the exploration of the following key elements:

by utilizing contextual and cultural indicators, this study examines the impact of contextual and cultural factors on the formation and interpretation of conceptual metaphors, with a focus on analyzing the distinctions and similarities in Chinese and English languages within literary texts in terms of semantic style, cognition, pragmatics, and culture;

the study of metaphorical projection relying on the activation of cognitive mechanisms, including intercorrelations of conceptual domains, conceptual integration, mechanisms of focusing and defocusing, activation of associations, and processes of emergence and interference have been proved;

the research highlights that conceptual metaphor encompasses diverse knowledge structures, categorizing it as an interpretative form of language signs which is derived from the synergy of linguistic and cognitive mechanisms involved in metaphor construction, facilitating the emergence and interpretation of conceptual meanings from the profound conceptual layer of metaphor;

the examination of diverse types and forms of conceptual metaphors within linguistic and extralinguistic (encyclopedic) information, collective and individual (subjective-evaluative), known and unknown (emergent) dimensions, and explicit versus implicit conceptual meanings have been defined.

The practical outcomes of the research work.

The working mechanism of conceptual metaphor is an experiential cognitive interaction that integrates semantic conflict, similarity, mapping, and conceptual integration is proved, which provides a solid foundation to analyze the conceptual metaphors using conceptual integration theory.

How the conceptual metaphors are metaphorically constructed and the new conceptual meanings are generated in English and Chinese literary texts are investigated.

Both the similarities and variations of the conceptual metaphors in English and Chinese literary texts are revealed.

The cultural factors affecting the variations of conceptual metaphors are explored.

Reliability of the research results. The reliability of the research results is provided by publishing scientific works in the journals, international scientific and practical conferences that are recommended by the Higher Attestation Commission of the Republic of Uzbekistan, as well as by carrying out and implementing of the research results approved by the authorized bodies into practice.

The scientific and practical significance of the research work findings.

Systematic analysis of metaphor based on conceptual metaphor theory with respect to which source concepts are central in their mappings onto a particular target in different languages can provide reliable clues for discovering how different cultures conceptualize their experiences, leading us toward the understanding of such important issues as cognitive universality and cultural variation across cultures.

The present study is expected to contribute to the understanding of conceptual metaphors in cognitive linguistics and hopefully to provide new insights into a more comprehensive cognitive and cultural theory of metaphor in general.

The cognitive and cultural study on conceptual metaphors in English and Chinese literary texts has a positive guiding role and practical value for the teaching of English or Chinese as a foreign language.

Implementation of the research results. Scientific conclusions and practical recommendations obtained as a result of cognitive study on conceptual metaphors in English and Chinese literary texts made it possible to implement the following:

The scientific and theoretical results of cognitive study on conceptual metaphors in English and Chinese literary texts have been applied in the project of "Creation of Platform of Scientific Articles based on Wikipedia Criteria" (ref. № 0116-1282 of Alisher Navo'i Tashkent State University of Uzbek Language and Literature, June 26, 2023). Appropriate and effective use of the research results provides new insights into conceptual metaphors in cognitive linguistics as well as cognitive and cultural theory of metaphor.

The theoretical results obtained from the study on conceptual metaphors in English and Chinese literary texts have been used in the research project titled "隐喻意识与英语词汇教学(Metaphor Awareness and English Vocabulary Teaching)" (Tianshui Normal University of China, December 26, 2022). Encouraging participants to use metaphorical awareness in English vocabulary learning, which can improve the effectiveness of English vocabulary teaching and learners' enthusiasms for learning English vocabulary.

The research results of the study on conceptual metaphors in English and Chinese literary texts were used in the research project titled"中英文跨学科文学鉴赏教学(Teaching interdisciplinary literary appreciation in Chinese and English)" (Leshan Normal University of China, March 20, 2023). The research results of conceptual metaphors in English and Chinese literary texts help cultivate the ability

of English major students to understand literary works and enhance their awareness of appreciating literary works from a cross-cultural perspective.

Approbation of the research results. The results of this study were presented in reports and speeches and have been tested at several scientific and practical conferences, including 5 international and 4 republican conferences.

Publication of the research results. 14 scientific articles related to the theme of the dissertation have been published, of which 7 articles have been published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan based on the research results of the dissertation, and 4 articles have been published in foreign scientific journals (including 2 articles included in Scopus, 1 article included in ESCI, and 2 articles of international conference).

The outline of the dissertation. The dissertation consists of an introduction, three chapters, conclusion, the list of references. The total volume of the dissertation is 165 pages.

THE MAIN CONTENT OF THE DISSERTATION

The introductory part of the dissertation is based on the relevance and necessity of the research topic; the purpose, tasks, object, subject and methods of research are defined; the relevance of the topic to the priorities of the development of science and technology of the republic; the scientific novelty and practical results of the research are described; the scientific and practical significance of the results is revealed; information on the implementation of research results in practice, published works and the structure of the dissertation are presented.

The first chapter of the dissertation titled “ **Theoretical Issues of Cognitive Linguistics, Conceptual Metaphor, and Conceptual Integration**”. This study's theoretical foundations include Cognitive Linguistics, Conceptual Metaphor Theory, and Conceptual Integration Theory. This chapter will focus on these three main theories and explain some of the key concepts that are associated with them.

Cognitive linguistics, a discipline situated within cognitive science, emerged in the 1970s and is characterized by its interdisciplinary approach to studying language, cognition, and sociocultural experiences. Meanwhile, cognitive linguistics is a new research method to explain and analyze language phenomena, and language is considered as a cognitive mechanism for encoding, organizing, transforming, processing, and conveying information⁷.

The basic view of cognitive linguistics is that there is a close relationship between human experience, cognition, and language, as well as between linguistic choices and mental processes, human experience and knowledge⁸.

⁷ Geeraerts D., Cuyckens H. Introducing cognitive linguistics. In D. Geeraerts & H. Cuyckens (eds), *The Oxford handbook of cognitive linguistics*. – NewYork: Oxford University Press, 2007. – 3 p.; Кубрякова Е.С. В Краткий слова рькогнитивных терминов. – М.: МГУ, 1996. – С. 53–55.

⁸ Ashurova D.U., Galieva M.R. *Text Linguistics*. –Tashkent: Turon-Iqbol, 2016. – 174 p.

There are three approaches to study cognitive linguistics: experiential view, prominence view and intentional view⁹. According to experiential viewpoint, linguistic study should embrace experimental and practical ways rather than relying solely on logical reasoning and introspective thinking to put forward objective definitions and delineate grammatical rules. An important field of research for experiential view is the application of conceptual metaphor theory to the study of linguistic phenomena. According to prominence view, the choice and arrangement of language information is determined by prominent information. Intentional view suggests that the things we have described are merely reflections of our attention to them; in other words, what we have expressed is the aspect of an occurrence that captures our interest. It is only when people intentionally focus on something or a particular aspect does that object or aspect become prominent. As a result, the highlighted items are more likely to be observed. In other words, when individuals concentrate on the highlighted section, they will pay less attention to the non-highlighted section.

The traditional theories of studying metaphor include substitution theory, comparison theory, and interaction theory. According to substitution theory, metaphor is a linguistic means by which one word is substituted by another. Comparison theory states that a metaphor is an analogy or assertion of resemblance that compares two things because of their similarities. In accordance with interaction theory, when two concepts from different categories are united, their interaction produces a metaphorical meaning. Conceptual metaphor theory proposed by George Lakoff and his colleagues arose from linguistics but became of interest to cognitive scientists due to its claims about the mind and the brain.

The basic notions of conceptual metaphor involves the essence of conceptual metaphor, the characteristics of conceptual metaphor, the elements of conceptual metaphor, as well as the significance of applying metaphor in literary texts. Lakoff and Johnson clarifies the essence of metaphor is to understand and experience one kind of thing through another. The crucial characteristics of conceptual metaphor, particularly systematicity and coherence, are more prominently shown as the exploration of conceptual metaphor's ongoing development and maturity continues¹⁰. Metaphor is systematic that can be explained in the two ways. Firstly, the mapping from source domain to target domain is selective lies in the fact that partial features or elements of the source domain are mapped onto the target domain, which can explain the process of highlighting and hiding of conceptual metaphor (the systematicity that allows us to comprehend one aspect of a concept in terms of another will necessarily hide other aspects of the concept). Secondly, the connection between metaphorical expressions and conceptual metaphors is systematic. The coherence of conceptual metaphor is manifested in the coherence between metaphor and culture, and some conceptual metaphors are deeply embedded in our culture. On the other hand, metaphor itself is a component of culture and can largely reflect the

⁹ Ungerer F., Schmid H.J. *An Introduction to Cognitive Linguistics*. – London : Addison Welsey , 1996. — P. xi-xiv.

¹⁰ 李庆丽.乔治·莱考夫概念隐喻思想研究.吉林大学博士论文, 2020年. - 3-46页.

content of culture; culture can also have an impact on the emergence and development of metaphors. Conceptual metaphors in literary texts can more clearly and vividly describe the authors' emotions, experience or abstract concepts, improving readers' experience of the literary text by immersing them more deeply by appealing to their senses.

Metaphor enables us to use familiar and concrete concepts to understand abstract and unfamiliar concepts, map the structure of the source domain to the target domain. The four basic elements of conceptual metaphor are summarized, namely source domain, target domain, mapping, and empirical basis. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is the target domain¹¹. Source domain is a concrete and familiar concept, and target domain is an abstract and unfamiliar concept¹². Conceptual metaphor is a structural mapping from one conceptual domain (source domain) to another (target domain). Metaphorical mapping is not arbitrary, it is grounded in embodied experience. Experiential basis plays an important role in comprehending metaphors since that the forming of metaphors are based on different kinds of experience.

Conceptual integration theory is proposed on the basis of conceptual metaphor theory and mental spaces theory. Conceptual integration theory is an extension of mental spaces theory, as well as a supplement and improvement to the conceptual metaphor theory¹³. Mental spaces are small conceptual containers used to store various information for various cognitive activities. Mental spaces are constantly modified cognitive structures, which are established in real time in discourse and are stored in the short-term memory of the speakers¹⁴.

Fauconnier and Turner proposed conceptual integration theory in order to explain the meaning construction of metaphorical conceptual structures, as well as the meaning construction of non metaphorical conceptual structures. Conceptual integration is an extremely common cognitive process, where people constantly establish their mental spaces during conversation and thinking¹⁵. The blending of mental spaces is the foundation for the occurrence of conceptual integration, which is the result of a series of combinations of different mental spaces.

According to conceptual integration, elements and vital relations from diverse scenarios are "blended" in a subconscious process, which is assumed to be ubiquitous to everyday thought and language. The theory contains four basic mental spaces: Input space I and Input space II belonging to different cognitive domains,

¹¹ Kovecses Z. *Metaphor: A practical introduction*. – New York: Oxford University Press, 2002. – 5 p.

¹² Kövecses Z. *Metaphor in culture: Universality and variation*. Cambridge: Cambridge University Press, 2005. – 5 p.

¹³ Evans V., Green V. E. M. *Cognitive linguistics: An introduction*. Edinburgh: Edinburgh University Press, 2006. – 400 p.

¹⁴ Fauconnier G., Turner M. *Conceptual Integration Network*. *Cognitive Science*, 1998. – 133 p.

¹⁵ 李福印, 田聪. 概念隐喻理论与概念合成理论在意义构建中的优势与不足. *外国语言文学研究*, 2005 年 06 期. 第 35 页.

which provide the contents of a specific situation or idea; Generic space contains a common structure shared by two input spaces based on certain similarities. Blending space contains the partial content, or features from Input space I and input space II, as well as a general structure from a generic space. Each space is connected through cross-space mapping. Cross-space mapping of counterparts represents various types of connections, such as metaphoric connections, between matching structures in the input spaces¹⁶.

In the process of constructing an blending space, an emergent structure is generated through the three operations¹⁷. Composition provides relations between elements which are only observable by composing together elements from separate input spaces. Completion passes on to the blending space additional meaning which is associated with elements in input spaces. Elaboration represents the idea of dynamically running the blend as if it was a simulation.

The interaction and blending between source domain and target domain are not taken into account by conceptual metaphor theory, which only examines a single mapping of the two domains, and it cannot explain dynamic meaning construction phenomena in language. Mental space theory can explain the real-time dynamic process of meaning construction, but it cannot present new emergent space and the process of integrating meaning. The notion of conceptual integration is quite effective in explaining linguistic phenomena. It displays a deeper and clearer mechanism of thinking operation than the two domains of conceptual metaphor in mapping theory, and the breadth of explanation is likewise greater. In a sense, it can be said that the two domains theory of mapping is actually a special case of conceptual integration theory. Conceptual integration theory highlights the dynamic and variable aspects of blending as well as its direct role in meaning construction, allowing us to observe and analyze subtle reasoning and integration processes that are simply not visible in conceptual metaphor theory model¹⁸. Conceptual integration theory provides a detailed description of the interactive process of metaphorical meaning generation, revealing the ways and results of the interaction between various factors in the process of understanding metaphor. Particularly in literary texts, conceptual integration theory can be used to analyze novel and complicated metaphors, which would be very difficult to explain by using conceptual metaphor theory.

Based on conceptual integration theory, Ashurova D.U¹⁹ proposed the procedures for analyzing metaphors in literary texts, which will be applied in chapter 3 to analyze the conceptual metaphors in English and Chinese literary texts:

- to find out the metaphorical expressions used in the text;
- to reveal the knowledge structures of the source domain;

¹⁶ Fauconnier G., Turner M. Conceptual Integration Network. Cognitive Science, 1998. — 135 p.

¹⁷ Fauconnier G., Turner M. The Way We Think. Network: Conceptual blending and the mind's hidden complexities. Basic Books, 2002. - 87 p.

¹⁸ Dzhusupov N.M. Conceptual Integration as a Basic Methodological Construct in Cognitive Linguistics Research. Journal.fledu.uz №2/2019. - P. 46-53.

¹⁹ Ashurova D.U., Galieva M.R. Cognitive Linguistics. — Tashkent: VneshInvestProm, 2018. - 89 p.

to analyze the features and evaluative attitudes of the target domain based on the associative and textual links;

to reveal the generic space containing the common conceptual features of source domain and target domain;

to reveal the new conceptual features that arise in the blending space due to cross domain mapping;

to analyze the conceptual significance of the metaphor in the whole text and its role of the author's personal world picture representation.

The second chapter of the dissertation titled “ **The Working Mechanism of Conceptual Metaphor in Perception**” explores the process of metaphorical meaning construction by analyzing a large number of metaphorical expressions from English and Chinese literary texts, that is, the working mechanism of conceptual metaphor from the cognitive perspective. The working mechanism of conceptual metaphor is an experiential cognitive interaction that integrates semantic conflict, similarity, mapping, and conceptual integration.

Semantic conflict and similarity are the basic grounds for the generation of conceptual metaphor. The first step of interaction is semantic conflict, which can stimulate interaction. Semantic conflict denotes a situation where the literal meaning of a sentence logically contradicts the context or contradicts common sense. It also referred to as semantic deviation, denotes the violation of semantic selection constraints or common sense in the combination of language meanings²⁰. Metaphorical meaning is the result of the interaction between semantic and context.

Firstly, it should be noted that semantic conflict can occur within the sentences, which prompt the listener not to understand the meaning of the sentence from the literal perspective. Metaphor involves two objects (source domain and target domain) that conflict with each other because they belong to different categories. The metaphor appears at the sentence level, and there is a contradiction in the semantic combination of the two domains. For example, “ *I prize thy love more than whole mines of gold, Or all the riches that the East doth hold.* ” (Anne Bradstreet. 《To my dear and loving husband》). The speaker uses “prize”, “mines of gold”, and “riches” to indicate her everlasting and deep love for her husband, which implies the metaphor of “love is a valuable object”. The target domain “love” belongs to emotion, while the source domain belongs to substance. There is a contradiction in the semantic combination of the two domains.

Semantic conflicts can also be reflected in the conflict between the meaning expressed in the entire sentence and the context. The conflict between the literal meaning of a sentence and its context can generally be divided into two situations: one is that the referent in the sentence does not refer to the literal referent. For example: *The old rock is becoming brittle with age.* "The old rock" does not refer to the literal meaning of "rock", but refers to an "old professor".

Another situation is when the condition described in the entire sentence or even the entire text differs entirely from the situation in the actual context, but there is

²⁰ 束定芳. 认知语义学. 上海外语教育出版社, 2008. - 158 页.

some degree of similarity in certain aspects. For example, “君不见黄河之水天上
来, 奔流到海不复回 (Don't you see the Yellow River pouring from the sky.
Rushing to the sea, never to return?)”. The poet does not intend to describe the
scene of the river rushing to the sea. Instead, the poet compares life to a river since
rivers rush to the sea and never to return, which metaphorically presents that one's
life or past will not never come back again.

The foundation of interaction is the similarity of human experience, which is
the basic ground for the interaction of metaphors. Metaphor involves the comparison
of two domains based on the similar features²¹. The degree of similarity of the two
concepts can affect the understanding of metaphors²². Similarity is also an
important condition for distinguishing metaphors from other related linguistic
phenomena. American scholar B. Indurkha²³ and Chinese scholar Shu Dingfang²⁴
proposed two kinds of similarity related to metaphor, they are: existing similarity
and created similarity. The target domain can be compared to the source domain
based on some existing similarities between them. Consider the two examples: “*The
sun rises with its golden hues. Making everything bright and new.*” (Fricke.
《Distance From the Sun Megan》), and “*盛年不重来, 一日难再晨 (Once
beautiful youthful days of a person have passed, they will never come back again,
and a second sunrise will never be seen in a day).*” The metaphor of “youth is
morning/ sunrise” exists in English and Chinese literary texts. Features like “hope
and vitality” are linked to the source domain “morning/sunrise” and the target
domain “youth.” Youthful time is as precious as sunrise/morning in a day.

When two items or objects don't have any similarities, certain similarities are
created to link the two domains. For instance, “*The fog comes, on little cat feet.*”
(Carl Sandburg. 《Fog》). The poem characterizes the fog as a graceful cat.
Fog and cat are completely different categories, and the poet created the similarity
between them because they both creep up on so silently.

Mapping is a basic way of conceptual metaphors, in which a source domain
tracks onto and describes aspects of the target domain. The conceptual metaphor is
generated by the interaction between the source domain and the target domain. This
directional interaction between two domains is called “mapping”. Mapping has two
characteristics: systematicity and directionality.

Systematicity refers to that the cognitive structure of the source domain is
systematically mapped to the target domain, and the internal structure of the source
domain is consistent with the internal structure of the target domain²⁵. The meaning

²¹ Yusupova S. Expression of Metaphor in Different System Languages. Research and Education, 2022. Vol. 1. — 209 p.

²² Gentner D., Markman A. Structural alignment in comparison: No difference without similarity. Psychological Science, 1994. — P. 152 - 158.

²³ Indurkha B. Metaphor and Cognition: An Interactionist Approach. Dordrecht : Kluwer, 1992. — P. 1-12.

²⁴ 束定芳. 认知语文学. 上海外语教育出版社, 2008. - 167 页.

²⁵ Lakoff G. The Contemporary Theory of Metaphor in: Ortony, Andrew (ed.) Metaphor and Thought. Cambridge: Cambridge University Press, 1993. — 215 p.

of a metaphor depends on the meaning and structural characteristics of the source domain. For example, the metaphor of "love is a journey" can be found in English and Chinese literary texts. Consider the two examples: “*We would sit down, and think which way.*” (Andrew Marvell. 《To His Coy Mistress》), and “*行行重行行, 与君生别离(You always keep marching on and never stops, which makes me live far away from you).*” The features and structures of the source domain “journey” are mapped systematically to the target domain “love”, and the corresponding relationships of mapping can be shown in the following illustration:

source domain:journey	——	target domain: love
Travelers	——	Lovers
The distance covered	——	The progression made in the love relationship
The goal of a journey	——	The goal of love
The journey has a starting point, a path, and a destination	——	Love has its occurrence, development, and end.
Various obstacles may be encountered during the journey	——	Various difficulties may be encountered during the process of love
Journey has its destination	——	Love also has its purpose.

Illustration 1. Metaphorical mapping of “love is a journey”

In the process of conceptual mapping, some specific features of the source domain are selectively projected onto the target domain based on human experience. The mapping is generally carried out from the source domain to the target domain. Therefore, the mapping of metaphors has the feature of directionality. The directionality of mapping can be divided into three categories: the mapping from concrete domain to abstract domain, the mapping from simple domain to complex domain, the mapping from physiological domain to psychological domain.

Abstract target domain is usually understood as concrete domain of entities. Ontological metaphors can explain the characteristic of the mapping. For example, the literary texts “*I have lived long enough. My way of life. Is fall'n into the sere, the yellow leaf.*” (Shakespeare. 《Macbeth》) and “*人生无根蒂, 飘如陌上尘(Life is like a tree without roots, a flower without roots)*” (陶渊明 《杂诗十二首》) indicate that the metaphor of “life is a plant” as a ontological metaphor exist both in English and Chinese literary texts. One’s old age is compared to “*the yellow leaf*” in English literary text, and hard life is portrayed as “*无根蒂(a tree without root, and a flower without root)*” in Chinese literary text. The characteristics of human life are embodied on the plants.

Complex concepts can be metaphorized as simple and familiar concepts. The texts of “*Parting is all we know of heaven. And all we need of hell.*” (Emily Dickson. 《My life closed twice before its close》) and “*最初我们来到这个世界, 是因为不得不来; 最终我们离开这个世界, 是因为不得不走(We come to this world*

because we have to come; finally we leave this world because we have to leave.)” (余华《活着》) imply that the occurrence of death can be seen as the act of departure. “Parting” is used in English literary text to denote death, and “离开这个世界”(leave this world) to metaphorize death in Chinese literary text.

Abstract psychological experience is metaphorically comprehended through physiological states. For example, the metaphorical expressions of “*All sunk and dim her eyes so bright, Her form decay'd by pining.*” (Walter Scott. 《The Maid of Neidpath》) and “*衣带渐宽终不悔, 为伊消得人憔悴* (*My clothes hang loose on my emaciated body. But regrets I have none, it is because of her*)”(柳永蝶恋花) demonstrate that the suffering of love is understood as a kind of negative physiological state.

Conceptual integration is the result of metaphorical interaction. Conceptual integration theory provides a detailed description of the interactive process of metaphorical meaning generation, revealing the ways and results of the interaction between various factors in the process of understanding metaphor. The source domain and its features or elements serve as Input space I, while the target domain and its features or elements serve as Input space II. The generic space includes the common features extracted from the two input spaces to ensure that the mapping can be carried out correctly and smoothly. The blending space selectively integrates some elements or features from the two input spaces and the abstract information from the generic space. Based on the mapping relationship between two input spaces, as well as the different contents and structures extracted from the generic space, this study divides the integration of conceptual metaphor into three ways: the integration of synaesthetic metaphors, the integration of ontological metaphors, and the integration of prominent metaphors.

The integration of synaesthetic metaphors are achieved through the conversion of senses between different perceptual domains. Synaesthetic metaphors that maps across various sensory domains²⁶, in which one sensory domain triggers another sensory perception based on some similarities. For example, Chinese poem “*黄鹤楼中吹玉笛, 江城五月落梅花*(*Standing on the Yellow Crane Tower, I heard the sound of flute playing. The desolate sound of the flute seemed to make me see the falling plum blossoms*)”. The Chinese poem shows us a basic conceptual integration network model based on conceptual integration theory. The vision of “the plum blossom” in the cold snow and its features (coldness, beauty) serve as input space I, while the hearing of “the sound of flute” and its features (melodious, desolate) serve as input space II. The two input spaces share the common features—a desolate scene, which is projected onto the generic space. Partial elements or features from the input spaces are projected onto the blending space, such as the

²⁶ Ning Yu. Metaphor, body, and culture: The Chinese understanding of gallbladder and courage. *Metaphor and Symbol*, 2003. Vol 18(1). – 20 p.

mournful tones of the flute and the desolate scene of plum blossom opening. Other elements, including the flute's pitch and the plum blossoms' shape and color, are not projected into the blending space. Ultimately, a complete output space is completed when the blending space accepts abstract information from the generic space and extracts partial structures or elements from the two input spaces. It then uses prior knowledge and cognitive cultural patterns to obtain the core emergent structure and composite, complete, and elaborate it. Desolate sound of the flute is compared to the scene of falling plum blossoms, which intends to express the poet's sadness and melancholy. The following illustration can explain the integration process of four spaces through cross-space projection.

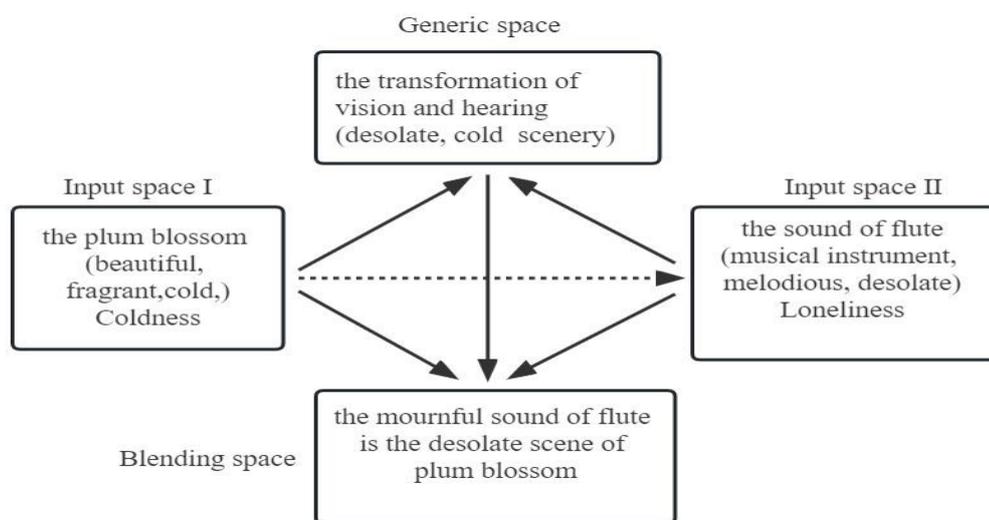


Illustration 2. Conceptual Integration of Synaesthetic Metaphors

The integration of ontological metaphors refers to the integration process of comparing the abstract target domain to various entities or substances. Considering the two lines from English and Chinese literary texts, the line of “*My love is like to ice, and I to fire*” (Edmund Spenser. 《The Maid of Neidpath》) and the line of “*要紧的是她胸口正燃着烈火*(*what matters is that her chest is burning with fire*).” The emotion of love and pain, along with their features constitute Input space I, while fire and its attributes are included in Input space II. Generic space extracts common structures shared by the two input spaces: sudden bursts and loss of control are common characteristics of the input spaces. The new metaphorical meanings are generated in the integration process: Emotion/ pain is burning and raging fire, and fire represents true passion and extreme pain.

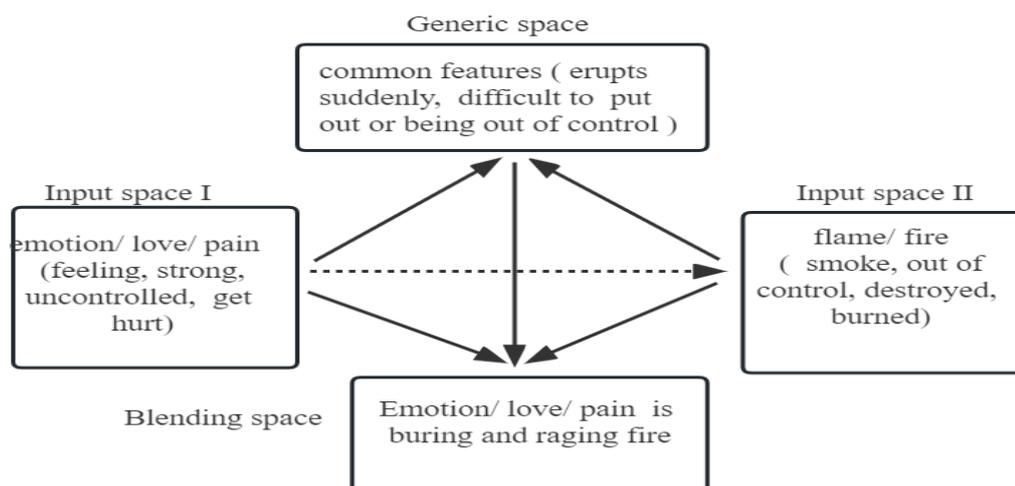


Illustration 3. Conceptual Integration of Ontological Metaphors

The integration of prominent metaphors refer to the integration process of the abstract target domain is understood in terms of the source domain of bodily experience caused by the body organs. Consider the following examples, “*When we two parted. In silence and tears. Half broken-hearted.*” (George Byron. 《When We Two Parted》), and “*泪滴千千万万行, 更使人、愁肠断* (*The thousand streams of tears I shed make me intestine-broken and half dead*)” (乐婉卜算子答施). The source domain of "broken heart" or "broken intestine" can be used to understand the suffering that results from love, as demonstrated by these two examples. Similar negative experience of two input spaces are included in the generic space. While the "intestine" is frequently employed in Chinese literary texts to convey the sorrow brought on by love, the "heart" is a significant organ in English literary texts for conveying suffering for love. Cultural experience plays a very important role in the emerging of the integration of the metaphors.

Within the realm of conceptual metaphor, two fundamental bases for generating such metaphors are semantic conflict and similarity. The initial stage of this interaction process involves semantic conflict, acting as a catalyst that ignites the interaction. The subsequent interaction unfolds through a process called mapping, wherein pertinent features and structures from the source domain are transferred into the target domain. The consequence of this mapping endeavor is the amalgamation of four mental spaces, culminating in the emergence of novel conceptual or metaphorical meanings. The working mechanism of conceptual metaphor is a cognitive interaction that involves semantic conflicts, similarity, conceptual mapping, and conceptual integration of multi-space projection.

The third chapter of the dissertation titled “**Metaphor as a Component of National World Picture in English and Chinese Literary Texts**” focuses on the concept of "love" and investigates how it is metaphorically constructed and how its new conceptual features are generated in English and Chinese literary texts from the cross-culture perspective based on the procedure of analyzing metaphors. Examples are drawn from ancient Chinese Tang and Song poems, classic English

poems, and Shakespeare's plays, revealing both similarities and differences in the linguistic expressions of love-related conceptual metaphors across cultures. The chapter also explores cultural factors influencing these diversities.

There are a great deal of rich metaphorical expressions with extremely rich symbolic meanings for love both in English and Chinese literary texts, some of which are identical or similar, while others have typical national characteristics and rich cultural connotations. This chapter are concerned with these conceptual metaphors including conceptual metaphors evoked by floral imagery, conceptual metaphors signifying unity, conceptual metaphors linked to elements of the natural world, metaphorical expressions shaped by religious influences, conceptual metaphors through historical references, and metaphorical representations utilizing agricultural symbolism.

The analysis of conceptual metaphors involves several steps: identifying metaphorical expressions in English and Chinese literary texts, determining the source and target domain, analyzing the source domain's knowledge structure, examining associative and textual links to the target domain, scrutinizing the meaning construction and integration process using Conceptual Integration Theory, and uncovering new conceptual features emerging from the blending space. Ultimately, the chapter analyzes the significance of conceptual metaphors within literary texts ²⁷.

English literary texts share with Chinese literary texts the two basic metaphorical source domains (flower and unity) for love. Flowers are often used as metaphorical objects to express love in English and Chinese literary texts, of which two metaphors stand out in importance: the object of love / love is a flower and fading love is a withering flower. The metaphorical expressions of “*O my love is like a red, red rose.*” (Robert Burns. 《 A red red rose》) and “*去年今日此门中，人面桃花相映红*(a girl with a pink face like peach blossom appeared in this house on this day) ”(崔护 题都城南庄) indicate that the beauty and charm of flowers are applied to describe the beauty of the beloved one’s appearance, which makes the abstract beauty of appearance become vivid and accessible. Additionally, the pleasant and glad feelings evoked by the sight of fresh and lovely flowers are similar to those brought on by romantic love. These common features and experience shared by the source domain “flower” and the target domain “love/the object of love” are included in the generic space. New conceptual features with positive sense are produced through cross-space projection: rose symbolizes the youth and beauty of the object of love, as well as passionate love; “桃花(peach blossom)” and “荷花 (lotus blossom)” represent the beauty, elegance, and youth of the object of love, as well as implicit love. However, the conceptual metaphors reflecting flowers for love also signify negative feelings of love based on the fact that flowers are vibrantly colored and bursting with vigor while they are in bloom, but they have a tendency

²⁷ Ashurova D.U., Galieva M.R. Cognitive Linguistics. – Tashkent: VneshInvestProm, 2018. – 89 p.

to wither and fade rapidly, much like the ardor and love of a lover. Consider the two examples, “*And twined the rose's fading wreath, Frail as thy love*” (Thomas Love Peacock., I Dug Beneath the Cypress Shade), and “*花红易衰似郎意*(*peach blossoms fade so quickly and easily, like my lover's love and ardor*).” (刘禹锡 竹枝词). New conceptual meanings are obtained through composition, completion, and elaboration : fading love is a withering flower/ rose/ 桃花(peach blossom) /荷花(lotus blossom); a withering flower symbolizes unfaithful, impermanent, and ephemeral love.

The analysis on unity metaphor expressing love is based on the two conceptual metaphors of “love is an ideal unity” and “love is a unity of two complementary parts” in English and Chinese literary texts. The unity metaphor indicates a perfect state of love, and two lovers can form an ideal unity. “Knit” as a symbol of an ideal unity to express love in English literary texts, see the example “*I mean that my heart unto yours is knit.*” (Shakespeare. 《A midsummer Night's Dream》). “同心草(a knot made of herbs)” as a symbol of an ideal unity to indicate love in Chinese literary text can be found in the metaphorical expression of “*不结同心人, 空结同心草* (*If it is impossible to tie up with my beloved man, My efforts in tying knot of love are all in vain*).” (薛涛 春望词四首). “Physical closeness and intimacy” are the shared features of the source domain “knit/同心草(a knot made of herbs)” and the target domain “love”, which are served as the generic space in the integration process of unity metaphor. Due to the cognitive process, new conceptual meanings are revealed in the blending space: Love is tight and close knit/ knot, and knit/ knot symbolizes intimate, faithful, and everlasting love. Besides this, love is conceived as a unity of two complementary parts. The two parts are interdependent and live in symbiosis, one part relies on another, and one part is not complete without the other part. Consider the following examples: “*Where can we find two better hemispheres.*” (John Donne. 《The Good Morrow》), and “*在天愿作比翼鸟,在地愿为连理枝* (*In the sky, we could be two lovebirds and fly wing to wing; On the ground, we could be two love trees with branches and twin from spring to spring.*)”(长恨歌 白居易). In English literary texts, “two better hemispheres” or “lovebirds (a pair of parrots)” is adopted to describe two complementary parts signifying love in English literary texts. The paired things such as “比翼鸟(a pair of loved birds of mythical creatures)”, “鸳鸯 (Mandarin ducks)”, “双飞燕 (a pair of swallows)”, “连理枝(love trees)” are adopted in Chinese literary texts. These items are distinctive to each culture and share the attributes of being "complementary, inseparable, harmony, and intimate". All of these items symbolize affectionate couple, as well as inseparable, complementary, faithful, and eternal love.

Although the conceptual metaphors reflecting flowers for love and the conceptual metaphor denoting unity for love are shared in English and Chinese literary texts, they are universal or near-universal at a generic level. Subtle differences exist if we analyze the two shared metaphors at a specific level. For example, when love is viewed as a flower, rose symbolizes passionate love in English literary texts influenced by historical factor and Greek mythology, while “桃花(peach blossom)” and “荷花(lotus blossom)” are employed in Chinese literary texts to express implicit and pure love affected by Chinese people’s cognitive preference. When love is considered as a unity, the specific domain is typically knit, two better hemispheres, or lovebirds (a pair of parrots) in English literary texts, while a unity in Chinese literary texts can be specified as “同心草(a knot made of herbs)”, “比翼鸟(a pair of loved birds of mythical creatures)”, “鸳鸯 (Mandarin ducks)”, “连理枝(love trees)” etc.,. Chinese Yin-Yang Theory results in the emergence of the conceptual metaphor denoting unity; love is regarded as a unity in English literary texts affected by the story of Adam and Eve in Old Testament. In addition, historical context can account for the emerging of “love is a unity of two better hemispheres”.

This chapter’s metaphorical analysis examines both the conceptual metaphors with the same source domains as well as the conceptual metaphors with different source domains for the target domain of love. Different source domains can be used to conceptualize the same target domain in two different literary texts. Love is commonly understood as a deity, the moon, star, a redemptive transaction, and Cupid in English literary texts, which can not be found in Chinese literary texts. These unique source domains such as “月亮(the moon)”, “缘(predestined relationship)”, “丝(cocoon silk)”, “红豆(red beans)”, “莲藕(lotus root)”, and “望夫石(Expecting husband stone)” are employed to represent love in Chinese literary texts .

Christianity has the greatest influence on those English-speaking countries. The metaphorical expressions “*The worship the heart lifts above*” and “*The devotion to something afar*” (Percy Bysshe Shelley. 《The Good Morrow》) shows that English speakers tend to compare the beloved one / love to a deity. Those who are in love adore and respect their loved ones in the same ways that they worship and respect the god. A deity symbolizes the purity and nobleness of the object of love, as well as sincere and ethereal love in English literary texts. The deity conceptual metaphor for love is also influenced by ancient Greek and Roman mythology.

The metaphorical expressions of “*I prize thy love*” and “*The heavens reward thee manifold*” (Anne Bradstreet. 《To my dear and loving husband》) suggest that love is viewed as a financial transaction with redemptive significance in English literary texts, which is also influenced by Christianity. The speaker in the given example prays that her husband will go into the heaven for dedication their love. As a result, love is redemptive for her husband. When the word “transaction” applied in the love relationship, the ideal of marriage or love as a partnership is ignored and hidden, and financial transaction has been highlighted.

Deeply influenced by buddhist culture, Chinese people believe that love or marriage is conceptualized as “缘(predestined relationship)”, which occurs in the metaphorical expression “若是前生未有缘, 待重结、来生愿(I can not give up our love. If we are destined not to be a couple, let's us be married in another life)”(卜算子·答施乐婉). The important beliefs of Buddhism are reincarnation and karma (the law of cause and effect). The speaker in the analyzed text believes that they can not be a loving couple in this life because there is no “缘(predestined relationship)” in the previous life, and she hopes that they would get married in the another life. Love is unchangeable “缘(predestined relationship)”, and “缘(predestined relationship)” represents unswerving and eternal love.

The development of conceptual metaphors in literary texts is significantly influenced by historical references in English and Chinese literary texts. The line “*And therefore is winged Cupid painted blind.*” triggers our conceptual framework, and love is viewed as Cupid to represent blind and irrational love. Cupid is typically shown as a young child with wings and no eyesight to signify the blind and irrational character of love. Love can be regarded as “望夫石 (expecting husband stone)”, which presented in the Chinese metaphorical expression of “望夫处, 江悠悠。化为石, 不回头(Where she awaits her husband. On and on the river flows. Never looking back, transformed into stone)” (王建 望夫石). The phrase “望夫石 (expecting husband stone)” comes from a tragic love story in which a wife turned into a stone while waiting for her husband to come home. The new conceptual senses of love is presented : Love is a firm and solid “望夫石 (expecting husband stone)”, and “望夫石 (expecting husband stone)” symbolizes unwavering and faithful love.

Both English and Chinese literary texts, which were both influenced by agricultural culture, employ agriculture's symbolic meaning as a metaphor for love. Metaphorical representations utilizing agricultural symbolism occurs in this line “*My vegetable Love should grow*” (Andrew Marvell. 《To His Coy Mistress》). “Growing and intensifying very slowly” is the shared property of two input spaces that is projected onto the generic space. Love is defined by growth, much like plants or vegetables. Vegetable represent slowly and firmly rooted love in English literary texts. In addition, English literary texts also utilize strawberries to represent sweet and perfect love.

Love can be metaphorized as “丝(cocoon silk)”, “莲藕(lotus root)”, “莲子 (lotus seeds)”, and “红豆(red beans)” in Chinese literary texts. For instance, the metaphorical expression of “春蚕不应老, 昼夜常怀丝。何惜微躯尽, 缠绵自有时 (The spring silk-worm would not be old, If it were not spilling silk day and night.

Never it hesitates to sacrifice its body. To make windings behind it)” (李商隐 无题). Spring silkworms never stop spinning cocoon silk until the end of their lives, which metaphorically suggests that the subject of love can sacrifice everything even at the cost of her life for her beloved and never stopping missing and loving him. Cocoon Silk symbolizes faithful, eternal, and unfaltering love. In Chinese literary works, “莲藕(lotus roots)” represent inseparable and harmonious love, and “莲子 (lotus seed)” and “红豆(red beans)” signify sweet and pure love.

There are a great deal of rich metaphorical expressions with extremely rich symbolic meanings for love both in English and Chinese literary texts. According to the above analysis, the new conceptual senses in the concept of “love” in English and Chinese literary texts can be presented in the following illustration.

Types of conceptual metaphors	The conceptual metaphors in English literary texts	The conceptual metaphors in Chinese literary texts
Conceptual metaphors evoked by floral imagery	Love is a red rose (intense, exciting, sincere) The object of love is a red rose (beautiful, youthful) Fading love is withering roses (frail, false, ephemeral)	Love is “桃花(peach blossom)” / “荷花(lotus blossom)” (romantic, implicit) The object of love is “桃花(peach blossom)” / “荷花(lotus blossom)” (beautiful, youthful, pure) Fading love is “桃花 (peach blossom)” / “荷花(lotus blossom)” (frail, false, ephemeral)
Conceptual metaphors signifying unity	Love is knit (intimate, faithful, and everlasting) Love is two better hemispheres/ lovebirds (a pair of parrots) (inseparable,complementary, faithful, and eternal).	Love is “同心草(a knot made of herb)” (intimate, faithful, and everlasting) Love is “比翼鸟(a pair of lovebirds of mythical creatures)” / “连理枝(a pair of love trees)” / “鸳鸯(a pair of Mandarin ducks)” etc, (inseparable, complementary, faithful, and eternal).
Conceptual metaphors linked to elements of the natural world	Love is the sun (powerful, indestructible). The object of love is the sun (bright, beautiful, and charming) Love is the North Star (permanent and immortal).	love is the moon; the reunion of lovers is the full moon; the separation of lovers is the waning moon; the missing for each other is the moonlight that spreads everywhere; the object of love is the moon (beautiful, pure,elegant, and tender)
Metaphorical	Love is a deity (sincere,	Love is “缘 (predestined

expressions shaped by religious influences	ethereal);The object of love is a deity (pure, noble) Love is redemptive financial transaction	relationship) ” (eternal , faithful, and unswerving)
Conceptual metaphors through historical references	Love is Cupid (blind and irrational)	Love is “望夫石 (expecting husband stone)” (unwavering and faithful)
Metaphorical representations utilizing agricultural symbolism	Love is vegetable (slowly and firmly rooted). Love is strawberries (sweet and romantic)	Love is “丝 (cocoon silk)” (faithful, eternal, and unfaltering) Love is “莲藕(lotus roots)” / “莲子(lotus seeds)” (inseparable, harmonious and pure)

Illustration 4. The New Conceptual Senses in the Concept of Love

CONCLUSION

1. Traditional theories of metaphor, including substitution theory, comparison theory, and interaction theory, initially viewed metaphor as a rhetorical device and a linguistic phenomenon. However, as the study of metaphor evolved, it began to be regarded as a mode of thought rather than just a linguistic construct. These three theories provided a solid theoretical foundation for the development of conceptual metaphor theory, offering an initial framework for understanding the relationship between source domain and target domain in metaphors. Conceptual metaphor theory represents a significant shift in how metaphor is conceptualized. It asserts that metaphor is not solely a linguistic device, but more importantly, a cognitive mechanism through which human experiences in one domain is structured and comprehended by drawing on experiences from another domain.

2. Conceptual integration theory is the development and improvement of the conceptual metaphor theory as well as an addition and refinement of the mental spaces theory. Mental spaces are constantly modified cognitive structures, which are established in real time in discourse and are stored in the short-term memory of the speakers. The main purpose of conceptual integration is to reveal the real-time meaning construction in natural language and the mapping process connecting various mental spaces. Conceptual integration theory highlights the dynamic and variable aspects of blending and its direct role in meaning construction, and it can effectively explain a number of difficult problems and offer a more thorough and detailed account of construction process of metaphorical meaning.

3. At its core, conceptual metaphor operates through cognitive interactions that encompass semantic conflicts, similarity, conceptual mapping, and conceptual integration between different conceptual domains. Semantic conflict and similarity serve as the foundational grounds for generating conceptual metaphor. Metaphorical

meaning arises from the interaction between semantic and context, with the underlying basis being the shared similarity in human experiences, which forms the fundamental ground for metaphorical interactions. The conceptual metaphor is generated by the interaction between the source domain and the target domain, primarily through the process of mapping. Conceptual integration, then, represents the outcome of these cognitive interactions.

4. Metaphor, as a cognitive phenomenon and mode of thought, plays a pivotal role in human comprehension of figurative language in both everyday discourse and literary texts. In daily communication, metaphor functions to convey intricate descriptions, utilizing figurative language to engage the human senses and deepen understanding. In literary contexts, particularly within the realm of conceptual metaphor, this linguistic device takes on distinct features, notably characterized by emotiveness, imagery, and implicitness. Authors leverage metaphor to articulate their emotions and experiences, creating vivid and evocative imagery, all while maintaining an implicit quality that invites readers to engage in nuanced interpretation. This unique interplay of emotiveness, imagery, and implicitness within conceptual metaphor in literary texts contributes to a rich and nuanced exploration of human expression and cultural representation.

5. The emergence of metaphorical meanings in literary texts involves complex interactions not only between the source and target domains but also among Input SpaceI, Input SpaceII, the Generic Space, and the Blending Space. Unlike conventional metaphors in everyday discourse, conceptual metaphors in literary texts require intricate multi-spatial projection mechanisms for comprehension.

6. Conceptual metaphors in English and Chinese literary texts exhibit both similarities and distinct cultural characteristics, and bearing intricate symbolic meanings that are deeply rooted in their respective national and cultural contexts. Similarities arise when both languages use the same source domains to express a shared abstract concept or experience, resulting in similar metaphorical expressions rooted in universal human experiences and perceptions.

7. It should be noted that the shared conceptual metaphors with the same source domains in English and Chinese literary texts are universal at a generic level, and some subtle differences exist shaped by differences in cultural–ideological traits if we analyze them at a specific level. English or Chinese literary texts applies different specific domains to symbolize the similar emotion or experience. Some conceptual metaphors for a given target seem to be unique in English or Chinese literary texts, and different source domains can be used to conceptualize the same target domain, but these source domains are limited to in each culture, which generates cultural-specific conceptual metaphors.

8. Even while certain conceptual metaphors in English and Chinese literary texts use source domains from the same category to convey the same emotions or experiences, the new conceptual senses through the cross-space projection are distinct. Both English and Chinese adopt natural objects and agricultural symbolism to metaphorize the concept of love, while those specific items underlying different symbolic meanings.

9. The comparative analyse between the conceptual metaphors in English and Chinese literary texts has led to the finding that English-language authors convey experience or emotions employing metaphors in a way that is more overtly passionate and direct, whereas Chinese-language authors do so in a way that is more covert and implicit, which can reflect the relatively "extroverted" character of English speakers and the more "introverted" character of Chinese speakers.

10. Cultural factors play a significant role in shaping the variations of conceptual metaphors in English and Chinese literary texts. Philosophy thoughts, religious, historical references, and agricultural culture are crucial in the emerging of the conceptual metaphors in English and Chinese literary texts. Cultural influences, such as Ancient Greek and Roman mythology, Christianity, Bible stories, commercial culture, and historical context, impact the conceptual metaphors in English literary texts. Similarly, Chinese Yin-Yang Theory, Chinese Buddhism, historical allusions, and mythological stories have substantial influences on the emergence and metaphorical meanings of conceptual metaphors in Chinese literary texts.

11. The study on comparing the conceptual metaphors in English and Chinese literary texts can provide reliable clues for discovering how English-speakers or Chinese nation conceptualize their emotions, experiences, leading us toward the understanding of such important issues as cognitive universality and cultural variation across cultures. The comparative study advances our understanding of conceptual metaphors in cognitive linguistics and, ideally, offers fresh perspectives on a more thorough cognitive and cultural theory of metaphor. It also represents a fresh and encouraging development in the search for language-mind-culture interactions in comparative linguistic studies of metaphor. The cognitive and cultural study of conceptual metaphors in English and Chinese literary texts has a useful practical value and a positive guiding role, which is advantageous for cross-cultural teaching, enhancing students' language proficiency, and raising their cross-cultural awareness.

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSc. 03/30.12.2019.Fil/Tar.19.01 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT
O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI**

LI DIDI

**INGLIZ VA XITOIY BADIY MATNLARIDA METAFORALARNING
KOGNITIV TADQIQI**

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik
va tarjimashunoslik

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

Toshkent – 2023

Falsafa doktori (PhD) dissertatsiyasi mavzusi Oliy attestatsiya komissiyasida B2020.2.PhD/Fil1510. raqam bilan ro'yxatga olingan.

Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) Ilmiy kengashning veb-sahifasida (www.tsuull.uz) va "ZiyoNet" Axborot ta'lim portalida (www.ziynet.uz) joylashtirilgan.

Ilmiy rahbar:

Normurodova Nozliya Zarilovna
filologiya fanlari doktori (DSc), professor

Rasmiy opponentlar:

Djusupov Nursultan Maxambetovich
filologiya fanlari doktori (DSc), professor

Xoliqov Bahodir Aliqulovich
filologiya fanlari bo'yicha falsafa doktori (PhD), dotsent

Yetakchi tashkilot:

Nizomiy nomidagi Toshkent davlat pedagogika universiteti

Dissertatsiya himoyasi Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti huzuridagi ilmiy darajalar beruvchi DSc.03/30.12.2019.Fil.19.01 raqamli Ilmiy kengash asosidagi bir martalik Ilmiy kengashning 2023-yil «__» _____ soat _____ dagi majlisida bo'lib o'tadi (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi, 103. Tel: (99871) 281-42-44; faks: (99871) 281-42-44; faks: (99871) 281-42-44, (<http://www.tsuull.uz>).

Dissertatsiya bilan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining Axborot-resurs markazida tanishish mumkin (__ raqami bilan ro'yxatga olingan). (Manzil: 100100, Toshkent, Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi, 103. Tel: (99871) 281-42-44; faks: (99871) 281-42-44; (<http://www.tsuull.uz>).

Dissertatsiya avtoreferati 2023 -yil «__» _____ da tarqatildi.

(2023- yil _____ dagi _____ raqamli reyestr bayonnomasi).

Sh.S.Sirojiddinov

Ilmiy darajalar beruvchi ilmiy kengash asosidagi bir martalik ilmiy kengash raisi, filol.f.d., professor

Q.U.Pardayev

Ilmiy darajalar beruvchi ilmiy kengash asosidagi bir martalik ilmiy kengash ilmiy kotibi, filol.f.d., dotsent

Z.Teshaboyeva

Ilmiy darajalar beruvchi ilmiy kengash qoshidagi bir martalik ilmiy seminar raisi, filol.f.d., dotsent

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida metaforalar eng faol o'rganilayotgan lingvistik birlik hisoblanadi. Zero, metafora nafaqat lingvistik hodisa, balki undan ham muhimroq xususiyatga ega bo'lib, kognitiv tilshunoslikdagi kognitiv jarayonlar, empirik bilim va til kompetensiyasini o'zida mujassam etgan kognitiv vosita hisoblanadi. Metafora shoir yoki yozuvchilarning o'z his-tuyg'ulari va kechinmalarini badiiy matnlarda ifodalash uchun kuchli lingvistik vosita bo'lib, metaforalar aniq va ommabop bo'lgan konseptlar orqali biror boshqa mavhum tushunchalarni kontseptuallashtirish va anglash imkonini beradi. Metafora – bu kognitiv mexanizm bo'lib, unda kognitiv subyekt bir sohadagi obyektning xususiyatlari yoki belgilarini idrok qilish orqali boshqa sohaga moslashtiradi va shu bilan o'sha sohaga ma'lum tegishli xususiyatlarni tatbiq qilish va xaritalash jarayonida metaforik ma'nolarni yaratish imkonini beradi. Shunga ko'ra, metaforalar har xil madaniyat va tillarda keng tarqalgan bo'lib, konseptual metafora nazariyasiga asoslangan turli madaniyat va tillarda mavjud bo'lgan metaforik ifodalarga so'nggi yillarda katta e'tibor qaratilmoqda.

Dunyo ilm-fanida kontseptual metafora bo'yicha tegishli tadqiqotlar san'at, musiqa, adabiyot, falsafa va kognitiv nuqtai nazardan olib borilgan. Turli tillarda kontseptual metafora nazariyasiga asoslanib, bir xil maqsadni qanday kontseptuallashtirishni o'rganish uchun ba'zi madaniyatlararo tadqiqotlar ham o'tkazildi. Biroq, bu tadqiqotlarda kontseptual metaforalarning ishlash mexanizmi kognitiv nuqtai nazardan o'rganilmagan.

O'zbekistonda badiiy matnlardagi kontseptual metaforalarni madaniyatlararo nuqtai nazardan o'rganishga yetarlicha e'tibor berilmagan. Xususan, ushbu tadqiqotlarda kontseptual metaforalarni kontseptual integratsiya nazariyasiga asoslangan holda ikki bir-biriga bog'liq bo'lmagan til - ingliz va xitoy tillarining madaniyatlararo farqi nuqtai nazaridan o'rganilmadi.

O'zbekiston Respublikasi Prezidentining 2017-yil 17-fevraldagi 4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha harakatlar strategiyasi to'g'risida", 2019- yil 8- oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2022-yil 28- yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi Farmonlari, 2017- yil 20-apreldagi 2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida" qarori hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlanishida innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Bir qator olimlar, jumladan, V.Evans, G.Fauconnier, M.Turner, R.Gibs, J.Grady, A.Ortoni, G.Lakof, M.Jonson, Z.Kovecses²⁸ kabilar tomonidan konseptual metafora va konseptual integratsiya nazariyalari ishlab chiqilgan va ularning muammolari o‘rganilgan.

Rus tilshunosligida kognitiv lingvistika, konsept va konseptualizatsiya hamda metafora muammolari borasida N.Boldriyev, O.Irisxonova, O.Kubryakova, V.Maslova, Z.Popova, S.Vorkachev²⁹ va b. ilmiy tadqiqot ishlarini olib borishgan.

Xitoy tilshunosligida kognitiv lingvistika va konseptual metafora masalalariga doir tadqiqot ishlari Hu Zhuanglin, Li Yi, Shu Dingfang, Wang Yin, Xie Zhijun kabilar tomonidan olib borilgan³⁰. Chen Yongmei, Gao Junjie, Mei Lilan, Wang Jingzhi and Zhu Shuhua³¹ va boshqalar esa metaforik ifodalarni tadqiq qilish uchun konseptual integratsiya nazariyasini ilmiy jihatdan asoslashgan.

O‘zbek tilshunosligida kognitiv tilshunoslik, konsept, konseptual metafora nazariyasi, shuningdek, konseptual integratsiya nazariyasi masalalari D.Ashurova, N.Yusupov, M.Galiyeva, G.Hoshimov, N.Z.Normurodova, Sh.Safarov, A.Tajibayeva, O.Yusupov kabi bir qator olimlar tomonidan o‘rganilgan³².

²⁸ Evans V. Cognitive linguistics. WIREs Cogn Sci, 2012. – P.129–141.; Fauconnier G., Turner M. Conceptual Integration Network. Cognitive Science, 1998. — P. 133 - 187.; Gibbs R W. Cambridge handbook of metaphor and thought. Cambridge, UK: Cambridge University Press, 2008.; Grady J. et al. Blending and Metaphor. In Gibbs R W., Steen G J. Metaphor in Cognitive Linguistics. Amsterdam: John Benjamins, 1999. — 181 p.; Kovecses Z. Metaphor: A practical introduction. New York: Oxford University Press, 2002.; Lakoff G., Johnson M. Metaphors We Live By. Chicago: University of Chicago Press, 1980.; Ortony A. Metaphor and Thought. Cambridge: Cambridge University Press, 1993. — P. 19-41.

²⁹ Болдырев Н.Н. Концептуальное пространство когнитивной лингвистики // Вопросы когнитивной лингвистики. №1 (001), 2004. - 29 с.; Ирисханова О.К. О теории концептуальной интеграции // Известия АН. Серия литературы и языка. 2001. - Том 60 - №3. - 46 с.; Кубрякова Е.С. В Краткий словарь когнитивных терминов. — М., 1996. — С. 53-90.; Маслова В. А. Введение в когнитивную лингвистику. —М.: Флинта Наука, 2006.— С. 25-36; Воркачев С. Г. Национально-культурная специфика концепта любви в русской и испанской паремииологии // Филологические науки.- 1995. № 3.; Попова З.Д., Стернин И.А. Когнитивная лингвистика М: Восток-Запад, 2007. — С. 106 -110.

³⁰ 胡壮麟. 认知隐喻学. 北京大学出版社, 2004 年. - 38 页; 李毅. 当代认知语言学隐喻研究. 山东社会科学, 2009 年第 3 期. - 146 页; 束定芳. 隐喻学研究. 上海: 上海外语教育出版社, 2000 年; 王寅. 认知语言学. 上海: 上海外语教育出版社, 2006 年; 谢之君. 隐喻功能认知探索. 复旦大学出版社, 2007 年. - 12- 32 页.

³¹ 陈淑莹. 概念合成理论对诗性隐喻的解释力. 哈尔滨学院学报, 2006 年第 8 期. - 102-106 页; 高俊杰. 概念合成理论下李清照的古诗词情感隐喻研究. 大学语文建设, 2023 年第 4 期. - 76-79 页; 梅丽兰. 概念合成理论框架下的情感隐喻认知阐释. 江西社会科学, 2007 年第 12 期. - 149-152 页; 王晶芝. 朱淑华. 概念整合理论视角下的雪莱诗歌通感隐喻探析. 外语学刊, 2013 年第 3 期. - 36-41 页;

³² Ashurova D.U., Galieva M.R. Cognitive Linguistics. – Tashkent, 2018. —P. 38-39.; Ashurova D.U., Galieva M.R. Cultural Linguistics. – Tashkent, 2019. — 102 p.; Dzhusupov N.M. Conceptual Integration as a Basic Methodological Construct in Cognitive Linguistics Research. Journal. fledu. uz, 2019. No 2, — P. 46-53.; Gulkhayo Abdugaffarova. Cognitive and Cultural Analysis of the Literary Dialogue. The Light of Islam, 2020. —P.174-182.; Хашимов Г.М. К теории концептов и их таксономии в когнитивной лингвистике // Систем-структур тилшунослик муаммолари. - Самарқанд, 2010.—Б.68-78; Normurodova N.Z. Verbalization of linguistic personality in literary discourse//European Journal of English Language, Linguistics and Literature. Progressive Academic Publishing, UK, 2019. —Vol. 6. —№. 1, —P. 1-6. Режим доступа: www.idpublications.org; Safarov Sh.S. Kognitiv tilshunoslik. -Jizzax: Sangzor, 2006. - Б.91-92.; Таджибаева А.А. Социокультурные и когнитивные аспекты лингвистического исследования эвфемизмов в английском языке Авто. дис...к.ф.н. – Ташкент, 2006. – 25 с.;

Shuningdek, bir qator ilmiy izlanishlarda metaforalarning badiiy matnlarda qo‘llashning ahamiyatiga katta e‘tibor qaratilgan³³.

Yuqorida ta’kidlangan ilmiy izlanishlar kognitiv tilshunoslikda konseptual metaforani tushunish va uni qo‘llashda muhim ro‘l o‘ynaydi. Biroq, ushbu ilmiy tadqiqotlarda konseptual metaforalar ingliz va xitoy tillarida konseptual integratsiya nazariyasi va metaforani tahlil qilish jarayoniga asoslangan madaniyatlararo munosabat nuqtai nazaridan keng va tizimli tahlil qilinmagan. Shuningdek, olimlar metaforani kognitiv va madaniy nuqtai nazardan tahlil qilishmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti ilmiy-tadqiqot ishlari rejalari, xususan, “Qiyosiy tilshunoslik va madaniyatlararo aloqalar” mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi ingliz va xitoy badiiy matnlaridagi metaforik ifodalardan konseptual metaforalarning ishlash mexanizmini tekshirish va konseptual integratsiya nazariyasi va metaforani ingliz va xitoy tillaridagi konseptual metaforalarning o‘xshash va farqli jihatlarini ochib berishdan iborat.

Tadqiqotning vazifalari.

xitoy va ingliz tillari (badiiy matnlarida)dagi kontseptual metaforalarning semantik-stilistik, kognitiv, pragmatik, madaniy o‘zaro tarixiy, diniy, siyosiy tamoyillarning farqli va o‘xshash jihatlarini aniqlanib, kontekstual va madaniy omillarning kontseptual metaforalarning shakllanishi va talqiniga til va madaniyatning milliy tafakkur tarzi va ijtimoiy-madaniy xususiyatlarini ta’ sir qilishi aniqlash orqali madaniy fonlarning ahamiyati dalillangan;

kontseptual metafora bilimning turli turlari va shakllarini ifodalashi, lingvistik va ekstralingvistik (ensiklopedik), jamoaviy va individual (subyektiv-baholovchi), ma’lum – noma’lum (yangi, paydo bo‘lgan), aniq - yashirin (taxmin qilingan) o‘lchovlarni o‘z ichiga olishi aniqlangan;

kontseptual metaforalar kognitiv va lingvistik mexanizmlar, interkonseptual tuzilish va assotsiativ faollashuv tomonidan boshqariladigan izohlash salohiyati bilan ifodalanadigan lingvistik belgilar sifatida qaralishi isbotlangan;

ingliz va xitoy badiiy matnlarida metaforalarning yangi kontseptual xususiyatlarining integratsiya jarayoni ikki xil konseptual soha o‘rtasidagi semantik

Yusupov O. Q. Ma’no, tushuncha, konssept va lingvokulturologiya atamalari xususida // Stilistika tilshunoslikning zamonaviy yo‘nalishlarida: Ilmiy amaliy konferensiya materiallari. -Toshkent, 2011. — 49 6.

³³ Abdulkhay Kosimov. Figurative Language Devices and their Classification in English the Difference Between Metaphor and Other Figurative Language Devices. International Journal of Formal Education. 2022.Vol.1. — 36 p.; Hulkar Hamroyeva. Metaphor in the Poetry of Enakhon Siddikova. Proceedings of Online International Conference on Advances in Technology, Social Sciences and Humanities Organized by Novateur Publications, Pune, Maharashtra – India, 2020. — 244 p.; Tirkashev D.Sh. Linguistic peculiarities of image-bearing lexical stylistic devices in English and Uzbek fictional works. IJSSIR, 2022. Vol.11. — 316 p.

ziddiyatlarni, konseptual xaritalash va konseptual integratsiyani o'z ichiga olgan kognitiv munosabatni ko'p makonli loyihalash orqali asoslangan.

Tadqiqotning obyektini xitoy tilidagi Tang va Song she'rlari, klassik ingliz she'rlari, shuningdek, U.Shekspir asarlarini o'z ichiga olgan ingliz va xitoy badiiy matnlaridagi metaforik ifodalar tashkil etadi.

Tadqiqotning predmeti ingliz va xitoy tillaridagi metaforik ifodalarning semantik, kognitiv va kommunikativ hamda madaniy o'ziga xosliklari tadqiq qilishdan iborat.

Tadqiqotning usullari. Dissertatsiyada semantik-stilistik, konseptual tahlil, kontekstual tahlil, kognitiv-metaforik tahlil, kognitiv modellashtirish, madaniyatlararo tahlil kabi usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat.

xitoy va ingliz tillari (badiiy matnlarida) dagi kontseptual metaforalarning semantik-stilistik, kognitiv, pragmatik, madaniy o'zaro farq va o'xshashliklari aniqlanib, kontekstual va madaniy omillarning kontseptual metaforalarning shakllanishi va talqiniga qanday ta'sir qilishi aniqlash orqali madaniy fonlarning ahamiyati dalillangan;

kontseptual metafora bilimning turli turlari va shakllarini ifodalashi, lingvistik va ekstralingvistik (ensiklopedik), jamoaviy va individual (subyektiv-baholovchi), ma'lum – noma'lum (yangi, paydo bo'lgan), aniq - yashirin (taxmin qilingan) o'lchovlarni o'z ichiga olishi aniqlangan;

kontseptual metaforalar kognitiv va lingvistik mexanizmlar, interkonseptual tuzilish va assotsiativ faollashuv tomonidan boshqariladigan izohlash salohiyati bilan ifodalanadigan lingvistik belgilar sifatida qaralishi isbotlangan;

ingliz va xitoy badiiy matnlarida metaforalarning yangi kontseptual tuyg'ularining integratsiya jarayoni kontseptual integratsiya nazariyasiga asoslangan mexanizmlarning ko'p makonli loyihalash orqali asoslangan.

Tadqiqotning amaliy natijasi quyidagilardan iborat.

kontseptual metaforaning ishlash mexanizmi - bu semantik qarama-qarshilik, o'xshashlik, xaritalash va kontseptual integratsiyani birlashtiradigan eksperimental kognitiv munosabat ekanligi, shuningdek, u konseptual integratsiya nazariyasidan foydalanib konseptual metaforalarni tahlil qilish uchun asosiy manbani ta'minlashi oydinlashtirilgan;

ingliz va xitoy badiiy matnlarida kontseptual metaforalarning metaforik tarzda shakllanishi va ularda yangi kontseptual ma'nolar qanday paydo bo'lishi dalillangan;

ingliz va xitoy badiiy matnlaridagi konseptual metaforalarning o'xshash jihatlari va variantlashuvi isbotlangan;

konseptual metaforalarning variantlashuviga ta'sir qiluvchi madaniy omillar aniqlangan.

Tadqiqot natijalarining ishonchliligi respublika va xalqaro miqyosdagi ilmiy-uslubiy, ilmiy-amaliy konferensiya materiallari, OAK ro'yxatidagi hamda xorijiy ilmiy jurnallarda chop etilgan maqolalarning ushbu tadqiqot materiallariga asoslanganligi, tadqiqot natijalarining respublika va xalqaro miqyosda amaliyotda

joriy etilganligi, natijalarning vakolatli tashkilotlar tomonidan ko‘rib chiqilib, tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati qiyosiy tilshunoslikda kontseptual metafora nazariyasiga asoslangan ma’no ko‘chishini tizimli tahlil qilish orqali uning paydo bo‘lish va shakllanish manbasini, uning ma’lum bir maqsadni ko‘rsatishda markaziy o‘rin egallashini tushunishda muhim ahamiyatga egaligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati chet tili o‘qituvchilari tildagi ma’nolarning rivojlanishi va o‘zgarishini tushuntirish aspektida ko‘rib chiqilgani, yondosh va asosiy manbalar asosida dalillangani, amaliyotga joriy etilgani, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Ingliz va xitoy badiiy matnlarida kontseptual metaforalarni kognitiv o‘rganish natijasida olingan ilmiy xulosalar asosida:

talabalarining madaniy kompetentligini rivojlantirish imkoniyatlari universal - kasbiy, umumkasbiy va maxsus kompetensiyalarni, autentik manbalarga bo‘lgan ijodiy munosabatiga aloqadorligini barqaror ta’minlash hamda milliy madaniyat qomusiy bilimlariga moslashtirish asosida takomillashtirishga oid tavsiyalar Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2022-2023-yillarda bajarilgan IL-52-tur-21091433 raqamli “O‘zbek milliy madaniyatiga xos atamalarga oid maqolalar bazasini yaratish (Vikipediya elektron ensiklopediyasi mezonlari asosida)” mavzusidagi loyihasida qo‘llanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 26-iyundagi 01/6-1282-son ma’lumotnomasi). Natijada badiiy matnlarda kontseptual metaforalarni kognitiv tadqiq qilishning ilmiy-nazariy xulosalar kognitiv tilshunoslikdagi kontseptual metaforalar hamda metaforaning kognitiv va madaniy nazariyasi haqida yangi tushunchalarni anglashga imkon bergan va bu bilan bog‘liq yangi faktlar ilmiy istifodaga olib kirilgan;

Konseptual metafora tamoyili asosida kontseptual integratsiya nazariyasi kognitiv mexanizmining munosabati yoritilganligiga doir xulosalardan 2022-yil Xitoyning Tyanshuy Normal Universitetida bajarilgan “隐喻意识与英语词汇教学 (Metaforani anglash va ingliz tilidagi lug‘atni o‘rgatish)” nomli tadqiqot loyihasida foydalanilgan (Xitoy Xalq Respublikasi Tyanshu universitetining 2022-yil 26-dekabrda 8-422-son ma’lumotnomasi). Natijada loyiha kognitiv tendensiyalarga oid yangi ma’lumotlar bilan boyitilgan;

Metafora va madaniyatni o‘zaro bog‘liqligi, badiiy matnlarda uyg‘unlashib, milliy madaniyat talqinining muhim ko‘rinishi ekanligi haqidagi faktologik manbalarga asoslangan ishonchli ma’lumotlardan Xitoyning Tyanshu Normal universitetida bajarilgan “中英文跨学科文学鉴赏教学 (Xitoy va ingliz tillarida fanlararo qadrlashni o‘qitish)” mavzusidagi tadqiqot loyihasida foydalanilgan (Xitoy Xalq Respublikasi Leshan Normal universitetining 2023-yil 20-martdagi 7-752-son ma’lumotnomasi). Natijada loyiha ingliz va xitoy badiiy matnlaridagi kontseptual metaforalarni o‘rganish badiiy asarni anglash kursini o‘rgatish uchun

foydali bo‘lib, bu talabalarning adabiyotni tushunish qobiliyatini oshirish va madaniy bilimlarini rivojlantirishga oid bilimni yangi ma’lumotlar bilan boyishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 4 ta xalqaro va 5 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e‘lon qilinishi. Dissertatsiya mavzusi bo‘yicha jami 11 ta ilmiy, shundan, Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, shundan 4 ta maqola (1 ta Scopus, 1 ta ESCI (Rivojlanayotgan manbalar iqtibos indeksi) xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiyaning hajmi 165 sahifadan iborat bo‘lib, kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan tashkil topgan.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, muammoning o‘rganilganlik darajasi yoritilgan, tadqiqotning maqsad va vazifalari belgilangan, metodlari tavsiflangan, tadqiqot obyekti, predmeti aniqlangan, ishning ilmiy yangiligi, olingan natijalarning ishonchligi, ilmiy-amaliy ahamiyati asoslab berilgan, tadqiqot natijalarining amaliyotga joriy etilganligi, aprobatsiyasi, nashr etilgan ishlar, dissertatsiyaning tuzilishi hamda hajmi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi “**Kognitiv tilshunoslik, konseptual metafora va konseptual integratsiyaning nazariy masalalari**” deb nomlanadi. Kognitiv tilshunoslik, konseptual metafora nazariyasi va konseptual integratsiya nazariyasi mazkur tadqiqotning nazariy masalalari sifatida belgilab olingan va ushbu bobda yuqorida aytib o‘tilgan uchta asosiy nazariyaga alohida to‘xtalib o‘tilgan va ular bilan bog‘liq ba’zi asosiy tushunchalar yoritib berilgan.

Kognitiv tilshunoslik zamonaviy lingvistik tadqiqotlarning muhim yo‘nalishi bo‘lib, kognitiv fan va tilshunoslikning uyg‘unligi natijasida yuzaga kelgan yangi lingvistik yo‘nalishdir. Shu bilan birga, kognitiv tilshunoslik til hodisalarini tushuntirish va ma’lumotni kodlash, tartibga solish, o‘zgartirish, qayta ishlash va uzatish uchun vosita va kognitiv mexanizm hisoblangan tabiiy tilni tahlil qilishning yangi tadqiqot usuli hisoblanadi³⁴.

³⁴ Geeraerts D., Cuyckens H. Introducing cognitive linguistics. In D. Geeraerts & H. Cuyckens (eds), *The Oxford handbook of cognitive linguistics*. – NewYork: Oxford University Press, 2007. – 3 p.; Клубякова Е.С. В Краткий словарь когнитивных терминов. – М.: МГУ, 1996. – С. 53–55.

Insonning tajribasi, bilish, til, lingvistik tanlov, mental jarayonlar va bilim o'rtasidagi chambarchas bog'liqlik kognitiv lingvistikaning asosiy mohiyati xisoblanadi³⁵.

Kognitiv tilshunoslik tajriba falsafasiga asoslanib, uning mohiyati shundan iboratki, insonlar olamni o'z tajribasi orqali anglaydilar, ya'ni insonning bilishi odamlar va tashqi olam o'rtasidagi o'zaro munosabatga asoslanadi. Kognitiv tilshunoslikni o'rganishning uchta yondashuvi bo'lib, ular tajribaga asoslangan, ommaviylashish va maqsadga yo'naltirilganlik yondashuvlaridir³⁶.

Tajribaga asoslangan yondashuvga ko'ra, lingvistik tadqiqotlar grammatik qoidalarni chegaralash va obyektiv tavsifni ilgari surish uchun mantiqiy va introspektiv fikrlashga tayanmasdan, eksperimental va amaliy yondashuvni qo'llashi kerak. Tajribaga asoslangan yondashuvning muhim konsepsiyasi konseptual metafora nazariyasidir. Ommaviylashish yondashuviga ko'ra, til ma'lumotlarini tanlash va tartibga solish axborotning muhimligi bilan belgilanadi. Maqsadga yo'naltirilganlik yondashuvi bizning voqelikni tasvirlashimiz faqat obyektlarga bo'lgan e'tiborimizni ifodalaydi, ya'ni biz ifodalagan obyekt e'tiborimizni tortadigan voqeaning bir qismi hisoblanadi. Ommaviylashish va maqsadga yo'naltirilganlik yondashuvlari bizga ma'lumotlarini turli jihatlardan tanlash va tartibga solishni tushuntirish uchun nazariy asos bo'lib xizmat qiladi. Insonlar qasddan biror narsaga yoki muayyan jihatga e'tibor qaratgandagina, bu obyekt yoki jihat ko'zga tashlanadi, natijada, ta'kidlangan narsalar ko'proq kuzatiladi. Boshqacha qilib aytadigan bo'lsak, odamlar diqqatini ajratilgan qismga qaratganda, ular ajratilmagan qismga kamroq e'tibor berishadi.

Metaforani o'rganishdagi an'anaviy nazariyalar, jumladan, almashtirish nazariyasi, taqqoslash nazariyasi va o'zaro ta'sir nazariyasi insonlarning metafora tabiati haqidagi tushunchalarni doimiy ravishda yangilab turadi. Dastlab metafora ritorik vosita sifatida qaralgan, keyin esa u inson tafakkuri bilan bog'liq bo'lib rivojlandi. Nihoyat, tilshunoslar metaforani bilish bilan bog'liq, degan xulosaga kelishdi. Lakoff va Jonson metaforani o'rganishni kognitiv fan bilan bog'laydigan konseptual metafora nazariyasini ilgari surishdi.

Konseptual metaforaning asosiy mohiyati uning xususiyatlari va belgilarida namoyon bo'ladi. Konseptual metaforaning rivojlanishini o'rganish jarayonida uning tizimlilik, izchillik va tasavvurda gavdalanish kabi muhim belgilarini ko'rish mumkin. Metaforaning sistematik xususiyati ikki jihatda namoyon bo'ladi. Bunda subyektdagi ma'lumotlar obyektga o'tkaziladi. Bu subyektning ayrim xususiyatlari yoki belgilari obyektga joylashtiriladi. Konseptual metaforani ajratib ko'rsatish va yashirish xususiyatlari bunday tizimlilikni ochib berishi mumkin³⁷. Metaforik ifodalar va konseptual metaforalar o'rtasidagi bog'liqlik tizimli bo'ladi. Konseptual metaforadagi izchillik metafora va madaniyat o'rtasidagi izchillikda namoyon bo'ladi. Boshqa tomondan, metaforaning o'zi madaniyatning tarkibiy qismi bo'lib,

³⁵ Ashurova D.U., Galiyeva M.R. Text Linguistics. – Tashkent: Turon-Iqbol, 2016. – 174 p.

³⁶ Ungerer F., Schmid H.J. An Introduction to Cognitive Linguistics. -London: Addison Welsey, 1996. – P. 11-14.

³⁷ 李庆丽.乔治·莱考夫概念隐喻思想研究.吉林大学博士论文, 2020年. - 3-46页.

asosan madaniyat mazmunini aks ettirishi mumkin, madaniy metaforalarning paydo bo'lishi va rivojlanishiga ham ta'sir ko'rsatishi mumkin.

Metafora bizga mavhum va notanish tushunchalarni anglash uchun aniq va ma'lum tushunchalardan foydalanishga, ob'ektni strukturasi sub'ektga solishtirishga imkon beradi. Kontseptual metaforaning to'rtta asosiy belgisi umumlashtiriladi, ya'ni ob'ekt, sub'ekt, empirik asos va xaritalash. Boshqa kontseptual sohani tushunish uchun biz metaforik iboralarni jalb qiladigan kontseptual soha manba domen deb ataladi, shu tarzda tushuniladigan kontseptual domen esa maqsadli domendir.³⁸ Ob'ektda ayrim o'ziga xos va ma'lum tushunchalar, sub'ektda esa mavhum va notanish tushunchalar mavjud bo'ladi³⁹. Konseptual metaphora konseptual ob'ektni sub'ektga struktur xaritalash xisoblanadi. Xaritalash metafora uchun asosiy jihat bo'lib, u metaforaning asosiy ishlash usuli hisoblanadi. Xaritaga ikki xil kognitiv sohalar o'rtasidagi tajriba asosida erishiladi. Tajribaning asosi ayrim mujassamlangan tajribaga ham tegishli bo'ladi. Lakofning fikricha, metaforik xaritalash o'zboshimchalik bilan emas, balki moddiy va tarkibiy tajribaga asoslangan. Tajribaviy asos metaforalarni tushunishda muhim rol o'ynaydi, chunki metaforalarning shakllanishi turli xil tajribalarga asoslanadi.

Konseptual integratsiya nazariyasi kognitiv tilshunoslikning ikkita nazariyasidan kelib chiqadigan mental makon asosida yuzaga keladi: konseptual metafora nazariyasi va mental makonlar nazariyasi. Qaysidir ma'noda, bu mental makonlar nazariyasining kengaytmasi, shuningdek, konseptual metafora nazariyasini to'ldirish va takomillashtirishga xizmat qiladi⁴⁰. Mental makon, asosan, har xil kognitiv faoliyat uchun turli ma'lumotlarni saqlash uchun ishlatiladi. Mental makon – doimiy ravishda o'zgartiriladigan kognitiv tuzilmalar bo'lib, ular nutqda real vaqtda o'rnatiladi va qisqa muddatli xotirada saqlanadi.

G.Fokonyer va M.Tyorner metaforik va metaforik bo'lmagan konseptual tuzilmalarning ma'no konstruktsiyasini tushuntirish uchun konseptual integratsiya nazariyasini taklif qildi. Konseptual integratsiya juda keng tarqalgan kognitiv jarayon bo'lib, unda insonlar doimo muloqot va fikrlash davomida o'zlarining mental makonini o'rnatadilar, so'ngra yangi bo'shliqlarni turli yo'llar bilan birlashtirish va mental bo'shliqlarni o'zaro xaritalash maqsadida ushbu kontseptual tarmoqdan real vaqtda ma'no hosil qilish uchun tizimli ravishda foydalanadilar⁴¹.

Konseptual integratsiyaga ko'ra, har xil kontekstlarning elementlari va hayotiy munosabatlari kundalik fikr va tilda hamma joyda mavjud bo'lgan ongsiz jarayonda "birlashtirilgan". Konseptual integratsiya nazariyasi to'rtta asosiy mental makonni o'z ichiga oladi va ular quyidagilar: I va II ichki makon turli kognitiv sohalarga aloqadir bo'ladi. Umumiy makon o'zaro ayrim o'xshashliklarga asoslangan ikkita

³⁸ Kövecses, Z. Metaphor: A practical introduction. New York: Oxford University Press, 2002. — 5 p.

³⁹ Kövecses, Z. Metaphor in culture: Universality and variation. Cambridge: Cambridge University Press, 2005. — 5p.

⁴⁰ Evans V., Green V. E. M. Cognitive linguistics: An introduction. -Edinburgh: Edinburgh University Press, 2006. — 400 p.

⁴¹ 李福印. 田聪. 概念隐喻理论与概念合成理论在意义构建中的优势与不足. 外国语言文学研究, 2005 年 06 期. 第 35 页.

ichki makondan yuzaga keladigan mavhum tuzilmani o'z ichiga oladi. I va II ichki makonning xususiyatlari va qisman mazmuni aralash makonga yo'nalgan bo'ladi. Har bir makon o'zaro makonlarni xaritalash orqali bir-biriga bog'lanadi. Ma'no va ma'no yaratish hamda tushunishning konseptual makonini yaratish jarayonida to'rtta kognitiv hodisa mavjud bo'ladi: kompozitsiya, yakunlash, ishlab chiqish va yuzaga kelgan tuzilma⁴². Aralash tirish makonini qurish jarayonida paydo bo'ladigan struktura uchta operatsiya orqali hosil bo'ladi.⁴³ Kompozitsiya elementlar o'rtasidagi munosabatlarni ta'minlaydi, ular faqat alohida kirish joylaridan elementlarni birlashtirish orqali kuzatiladi. Yakunlash aralash tirish maydoniga kirish joylaridagi elementlar bilan bog'langan qo'shimcha ma'noga o'tadi. Ishlab chiqish aralashmani xuddi simulyatsiya kabi dinamik ravishda ishga tushirish g'oyasini ifodalaydi.

Konseptual metafora tildagi dinamik ma'no yasash hodisalarini tushuntirib bera olmaydi. Aqliy fazo nazariyasi ma'noni yaratishning real vaqtdagi dinamik jarayonini tushuntirishi mumkin, ammo u yangi paydo bo'lgan makonni va ma'noni birlashtirish jarayonini taqdim eta olmaydi. Konseptual metafora nazariyasining ikki domenli modeli bilan taqqoslaganda, konseptual integratsiya nazariyasining ko'p fazoli modeli aralash tirishning dinamik va o'zgaruvchan tomonlarini va uning ma'noni yaratishdagi bevosita rolini ta'kidlaydi, bu bizga nozik fikrlash va integratsiya jarayonlarini kuzatish va tahlil qilish imkonini beradi⁴⁴. Konseptual metafora nazariyasi modelida oddiygina ko'rinmaydi. Konseptual integratsiya nazariyasi metaforani tushunish jarayonida turli omillarning o'zaro ta'sirining yo'llari va natijalarini ochib beruvchi metaforik ma'no hosil qilishning interfaol jarayonining batafsil tavsifini beradi. Ayniqsa, badiiy matnlarda kontseptual integratsiya nazariyasini yangi va murakkab metaforalarni tahlil qilish uchun ishlatish mumkin, buni konseptual metafora nazariyasi yordamida tushuntirish juda qiyin bo'ladi.

Bularga integratsiya, tiplashtirish, tarmoqlash, ochib berish va asosli sabab keltirish tamoyillarini kiritish mumkin. Konseptual integratsiya jarayoniga asoslanib, D.Ashurova⁴⁵ tomonidan taklif qilingan badiiy matnlardagi metaforalarni tahlil qilish strategiyalaridan tadqiqot ishimizning uchinchi bobida ingliz va xitoy badiiy matnlaridagi konseptual metaforalarni tahlil qilishda foydalandik, bular:

matnda qo'llangan majoziy iboralarni topish;

manba domenining bilim tuzilmalarini ochib berish;

assotsiativ va matnli havolalar asosida maqsadli domenning xususiyatlarini va baholash munosabatlarini tahlil qilish;

manba va maqsadli domenning umumiy konseptual xususiyatlarini o'z ichiga olgan umumiy makonni ochish;

⁴² Fauconnier G., Turner M. Conceptual Integration Network. - Cognitive Science, 1998. - 135 p.

⁴³ Fauconnier G., Turner M. The Way We Think. Network: Conceptual blending and the mind's hidden complexities. Basic Books, 2002. - 87p.

⁴⁴ Dzhusupov N.M. Conceptual Integration as a Basic Methodological Construct in Cognitive Linguistics Research. Journal.fledu.uz, №2/2019. — P. 46-53.

⁴⁵ Ashurova D.U., Galiyeva M.R. Cognitive Linguistics. — Tashkent, 2018. - 89 p.

o‘zaro domen xaritalash tufayli aralashtirish maydonida paydo bo‘ladigan yangi konseptual xususiyatlarni ochib berish;

butun matndagi metaforaning konseptual ahamiyati va uning muallif shaxsiy dunyo manzarasini tasvirlashdagi ahamiyatini tahlil qilish.

Dissertatsiyaning ikkinchi bobi “**Konseptual metaforani idrok qilish mexanizmlari**” deb nomlanib, unda ingliz va xitoy badiiy matnlaridagi bir qator metaforik ifodalarni tahlil qilish orqali metaforik ma’no hosil qilish jarayoni, shuningdek, kognitiv nuqtai nazardan konseptual metaforani ishlash mexanizmi tadqiq qilindi. Konseptual metaforani ishlash mexanizmi empirik kognitiv munosabat bo‘lib, u semantik qarama-qarshilik, o‘xshashlik, xaritalash va konseptual integratsiyani birlashtiradi.

Semantik qarama-qarshilik va o‘xshashlik konseptual metaforani yaratish uchun asosiy manbalar hisoblanadi. O‘zaro tasirning birinchi bosqichi semantik qarama-qarshilik bo‘lib, u o‘zaro munosabatni yuzaga keltiradi. Metaforaning semantik qarama-qarshiligi gapning mantiqiy va kontekstual ma’nosi bilan uning lug‘aviy ma’nosi o‘rtasidagi ziddiyatni bildiradi. Semantik ziddiyat, shuningdek, semantik og‘ish deb ham ataladi, til ma’nolari birikmalarida semantik tanlash cheklovlarini yoki umumiy ma’noni buzish hodisasini anglatadi.⁴⁶ Ma’no va kontekst o‘rtasidagi munosabatning natijasi metaforik ma’noni yuzaga keltiradi.

Birinchi, ta’kidlash kerakki, gap ichida semantik ziddiyat yuzaga kelishi mumkin, bu esa tinglovchini gapning ma’nosini tom ma’noda tushunmaslikka undaydi. Metafora bir-biriga zid bo‘lgan ikkita obyektни o‘z ichiga oladi, chunki ular turli toifalarga tegishli bo‘ladi. Masalan, “*I prize thy love more than whole mines of gold, Or all the riches that the East doth hold (Men sening sevgingni butun oltin konlaridan, yoki Sharqning barcha boyliklaridan ham qadrlayman)*” (Ann Bredstret. “Mening aziz va mehribon erimga”). Muallif “mukofot”, “oltin konlari” va “boylik” so‘zlarini ishlatib, ayolning eriga bo‘lgan sov va chuqur muhabbatini bildiradi, bu esa “sevgi qimmatli buyumdur” metaforasini bildiradi. Maqsad sohasi “sevgi” hissiyotga tegishli, manba sohasi esa substansiyaga tegishli. Ikki sohaning semantik birikmasida qarama-qarshilik mavjud.

Semantik konfliktlar butun gapda ifodalangan ma’no va kontekst o‘rtasidagi ziddiyatda ham namoyon bo‘lishi mumkin. Gapning lug‘aviy ma’nosi bilan uning konteksti o‘rtasidagi ziddiyat, odatda, ikki holatga bo‘lish mumkin: birinchisi, gapdagi referent ma’no to‘g‘ridan-to‘g‘ri referentga ishora qilmaydi. Masalan, *The old rock is becoming brittle with age* gapida “the old rock” birikmasidagi “rock” so‘zi o‘zining lug‘aviy ma’nosini emas, balki “eski professor” ma’nosini anglatmoqda. Bunda yana bir holat e’tiborliki, butun jumlada yoki hatto butun matnda tasvirlangan vaziyat asl kontekstdagi vaziyatdan butunlay farq qiladi. Masalan, “*君不见黄河之水天上来, 奔流到海不复回 (Osmondan oqib kelayotgan Sariq daryoni ko‘rmayapsizmi. Dengiz tomon shoshiling, qaytib kelmaysanmi?)*”. Shoir daryoning dengizga shoshib oqishi manzarasini tasvirlamaydi. Aksincha, shoir hayotni

⁴⁶ 束定芳. 认知语义学. 上海外语教育出版社, 2008. - 158 页.

daryoga qiyoslaydi, chunki daryolar dengizga oqadi va hech qachon qaytib kelmaydi, bu majoziy ma'noda insonning hayoti yoki o'tmishi qaytib kelmasligini ifodalaydi.

O'zaro munosabatning asosiy zamini bo'lgan inson tajribasidagi o'xshashlik metaforalarning o'zaro munosabatiga asos bo'ladi. Metafora ikki sohani bir-biriga o'xshash xususiyatlar asosida taqqoslashni o'z ichiga oladi⁴⁷. Ikkita konseptning o'xshashlik darajasi metaforalarni tushunishga ta'sir qiladi⁴⁸. O'xshatish ham metaforalarni boshqa turdosh til hodisalaridan farqlashning muhim shartidir. Amerikalik olim B.Indurxiy⁴⁹ va xitoylik tilshunos Shu Dingfang⁵⁰ metaforaga aloqador ikki xil o'xshashlikni taklif etishgan bo'lib, ular o'xshashlikni hosil qilish va yaratilgan o'xshashlik. Ikki obyekt bir-biri bilan ular o'rtasidagi ayrim o'xshashlik asosida qiyoslanadi. Ikki misolni ko'rib chiqaylik: *"The sun rises with its golden hues. Making everything bright and new"* (Quyosh oltin tuslari bilan chiqadi. Hamma narsani yorqin va yangi qiliadi), *"盛年不重来, 一日难再晨"* ((Insonning go'zal yoshlik kunlari o'tgandan keyin, ular hech qachon qaytib kelmaydi va ikkinchi quyosh chiqishi bir kunda ko'rinmaydi)). "Yoshlik – tong/quyosh chiqishi" metaforasi ikkita badiiy matnda kesishadi. "Tong/tong" manba sohasi va "yoshlik" maqsad sohasi shu kabi xususiyatlar bilan bog'liq. "Umid va energiya" sifatida yoshlik vaqti bir kundagi quyosh chiqishi/tong kabi qimmatlidir.

Ba'zida ikki obyekt yoki predmet o'rtasida o'xshashlik mavjud bo'lmaydi. Shuning uchun ularni o'zaro bog'lash uchun ayrim o'xshashliklar yaratiladi. Masalan, *"The fog comes, on little cat feet."* (Carl Sandburg. "Fog"). She'rdagi tuman jozibali mushuk sifatida tasvirlanadi. Tuman va mushuk butunlay boshqa-boshqa toifalardir. Bu holatda ular o'rtasida o'xshashlik yaratiladi, chunki mushuk ham tuman ham sokinlikda harakatlanadi.

Xaritalash kontseptual metafora ishlashining asosiy usuli hisoblanadi. Kontseptual metafora ikki obyekt o'rtasidagi o'zaro munosabat natijasida hosil bo'ladi. Ikki obyekt o'rtasidagi bir yo'nalishli o'zaro munosabat "xaritalash" deb ataladi. Tizimlilik deganda, o'xshatiladigan obyektning kognitiv strukturasi tizimli ravishda o'xshatiladigan predmet bilan taqqoslanishi va o'xshatiladigan obyektning strukturasi o'xshatiladigan predmetning ichki tuzilishiga mos kelishini anglatadi⁵¹.

Quyidagi ikki misolga e'tiborni qaratsak: *"We would sit down, and think which way (Biz o'tirardik va qaysi tomongaligini o'ylardik)"* (Endryu Marvell o'zining xushchaqchaq xo'jayiniga), *"行行重行行, 与君生别离"* (Siz doimo yurishda davom etasiz va hech qachon to'xtamaysiz, bu meni sizdan uzoqda

⁴⁷ Yusupova S. Expression of Metaphor in Different System Languages. Research and Education, 2022. Vol. 1. – 209 p.

⁴⁸ Gentner D., Markman A. Structural alignment in comparison: No difference without similarity // Psychological Science, 1994. – P. 152 - 158.

⁴⁹ Indurkha B. Metaphor and Cognition: An Interactionist Approach. -Dordrecht: Kluwer, 1992. – P. 1-12.

⁵⁰ 束定芳. 认知语义学. 上海外语教育出版社, 2008. - 167 页.

⁵¹ Lakoff G. The Contemporary Theory of Metaphor in: Ortony, Andrew (ed.) Metaphor and Thought. - Cambridge: Cambridge University Press, 1993. – 215 p.

yashashga majbur qiladi)”. “Sayohat” manba domenining xususiyatlari va tuzilmalari tizimli ravishda “sevgi” maqsadli domeniga moslashtiriladi va xaritalashning tegishli munosabatlari quyidagi jadval orqali ifodalanishi mumkin:

manba domen: sayohat	—	maqsadli domen: sevgi
Sayohatchilar	—	Sevishganlar
Bosib o‘tilgan masofa	—	Sevgi munosabatlaridagi o‘shish
Sayohat maqsadi	—	Sevgi maqsadi
Sayohatning boshlanish nuqtasi, qiyinchilik yo‘li va manzilga yetish bor	—	Sevgining paydo bo‘lishi, azobi va yakuni bor
Sayohat paytida turli xil to‘siqlarga duch kelishingiz mumkin	—	Sevgi jarayonida turli qiyinchiliklarga duch kelish mumkin
Sayohatning o‘z manzili bor	—	Sevgining ham o‘z maqsadi bor.

1-jadval. “Sevgi - bu sayohat”ning metaforik xaritasi

Konseptual xaritalash jarayonida qiyoslanayotgan obyektning ba’zi o‘ziga xos xususiyatlari inson tajribasi asosida o‘xshatiladigan obyekt tanlab olinadi. Shuning uchun metaforalarni xaritalash yo‘nalishlilik xususiyatiga ega. Xaritalash yo‘nalishini uchta toifaga bo‘lish mumkin: aniq sohadan mavhum sohaga xaritalash, oddiy sohadan murakkab sohaga xaritalash, fiziologik sohadan psixologik sohaga xaritalash.

Mavhum soha obyekt odatda aniq soha obyekt sifatida tushuniladi. Ontologik metaforalar orqali xaritalash xususiyatlarini tushunish mumkin. Masalan, “*life is a plant*” metaforasi ingliz va xitoy tillarida mavjud bo‘lgan ontologik metafora bo‘lib, ingliz badiiy matnida insonning qarilik davri sariq yaproqqa qiyoslanadi va xitoy badiiy matnida esa “无根蒂”(ildiz yo‘q daraxt, ildizi yo‘q gul) og‘ir hayot ma’nosida qo‘llanadi.

Murakkab konseptlar sodda va o‘xshash konseptlar sifatida metaforizatsiya qilinadi. “*Death is departure*” metaforasini misol qilib oladigan bo‘lsak, o‘lim hodisasi “jo‘nab ketish harakati” sifatida ifodalanishi mumkin. Ingliz tilida “*parting*” leksik birligi o‘limni ifodalash uchun qo‘llanadi va “离开这个世界” (bu dunyoni tark etish) metaforik birikmasi xitoy tilida insonning o‘limini ifodalash uchun ishlatiladi.

Mavhum psixologik faoliyat ko‘pincha metaforik xaritalanadi va fiziologik holatlar orqali ifodalanadi. Masalan, “*All sunk and dim her eyes so bright, Her form decay’d by pining*” (Volter Skott. “Neydpat xizmatkori”) va “衣带渐宽终不悔,为伊消得人憔悴” iboralari. Kiyimlarim ozib ketgan badanimga osilib turibdi, lekin menda afsuslar yo‘q, bu uning tufaylidir) (柳永 蝶恋花) sevgi iztiroblari o‘ziga xos salbiy fiziologik holat sifatida tushunilishini ko‘rsatadi.

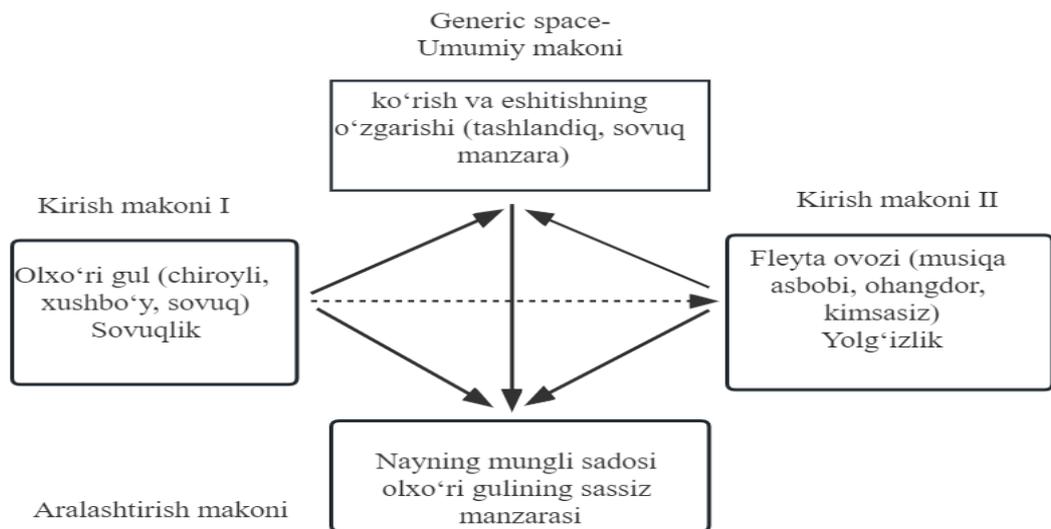
Konseptual integratsiya metaforik o‘zaro ta’sir natijasidir. Konseptual integratsiya nazariyasi metaforik ma’no hosil qilishning interfaol jarayonining batafsil tavsifini beradi, metaforik tushunish jarayonida turli omillarning o‘zaro ta’sir yo‘llari va natijalarini ochib beradi. Manba domeni va uning funksiyalari yoki

elementlari Kirish maydoni I , maqsadli domen va uning funksiyalari yoki elementlari esa Kirish maydoni II sifatida xizmat qiladi. Umumiy makon xaritalashning to‘g‘ri va muammosiz bajarilishini ta‘minlash uchun ikkita kirish maydonidan chiqarilgan umumiy xususiyatlarni o‘z ichiga oladi. Aralashtirish maydoni ikkita kirish maydonidagi ba‘zi elementlar yoki xususiyatlarni va umumiy makondan mavhum ma‘lumotni tanlab birlashtiradi. Integratsiya jarayonida kompozitsiya, yakunlash, ishlab chiqish orqali paydo bo‘lgan struktura shakllanishi mumkin, bunda manba yoki maqsad sohalarida mavjud bo‘lmagan yangi metaforik ma‘nolar paydo bo‘lishi mumkin.

Ikki ichki makon, shuningdek, umumiy makondan olingan turli mazmun va tuzilmalar o‘rtasidagi xaritalash munosabatlariga asoslanib, ushbu tadqiqotda konseptual metafora integratsiyasi uchta usulga ajratildi: sinestetik metaforalarning integratsiyasi, ontologik metaforalarning integratsiyasi va mashhur metaforalarning integratsiyasi.

Sinestetik metaforalarning integratsiyalashuviga turli idrok sohalari o‘rtasidagi sezgilarni aylantirish orqali erishiladi. Sinestetik metaforalar turli xil hissiy sohalarni xaritalaydi, ⁵² bunda bir sezgi sohasi ba‘zi o‘xshashliklarga asoslangan boshqa hissiy idrokni ishga tushiradi. Masalan, xitoycha she‘r - "黄鹤楼中吹玉笛, 江城五月落梅花 (*Sariq turna minorasida turib, men nay sadosini eshitdim. Nayning kimsasiz ovozi menga to‘kilyotgan olxo‘ri gullarini ko‘rsatgandek bo‘ldi*)". Bu she‘r bizga konseptual integratsiya nazariyasiga asoslangan asosiy konseptual integratsiya tarmog‘i modelini ko‘rsatadi. Sovuq qordagi "olxo‘ri gulining" ko‘rinishi va uning xususiyatlari (sovuqlik, go‘zallik) Kirish maydoni I , "nay sadosi"ni eshitish va uning xususiyatlari (ohangdor, kimsasiz) Kirish maydoni II bo‘lib xizmat qiladi. Umumiy tuzilma ikkita kirish bo‘shlig‘i tomonidan taqsimlangan "xaroba sahna", shuningdek, ko‘rish va eshitishning o‘zgarishi umumiy makon bo‘lib xizmat qiladi. Kirish joylaridan qisman elementlar yoki xususiyatlar aralashtirish maydoniga proeksiyalanadi, masalan, nayning qayg‘uli ohanglari va olxo‘ri gullari ochilishining kimsasiz sahnasi. Biroq, nayning balandligi va olxo‘ri gullarining shakli va rangi kabi boshqa xususiyatlar aralashtirish maydonida ko‘rsatilmaydi. Nihoyat, aralashtirish maydoni umumiy makondan mavhum ma‘lumotni va ikkita kirish maydonidan qisman tuzilmalar yoki elementlarni ajratib oladi va asosiy bilimlar va kognitiv madaniy naqshlarni birlashtirish, to‘ldirish va ishlab chiqish uchun foydalanish orqali paydo bo‘lgan tuzilmani oladi, natijada, to‘liq chiqish maydoni yakunlangan bo‘ladi: 黄鹤楼中吹玉笛, 江城五月落梅花. Nayning kimsasiz ovozi olxo‘ri gullarining to‘kilishi sahnasiga qiyoslanadi, bu shoirning g‘am-g‘ussa va qayg‘usini ifodalash niyatidir. Quyidagi diagrammada to‘rtta bo‘shliqning integratsiya jarayonini ko‘ndalang proyeksiya orqali ko‘rsatish mumkin.

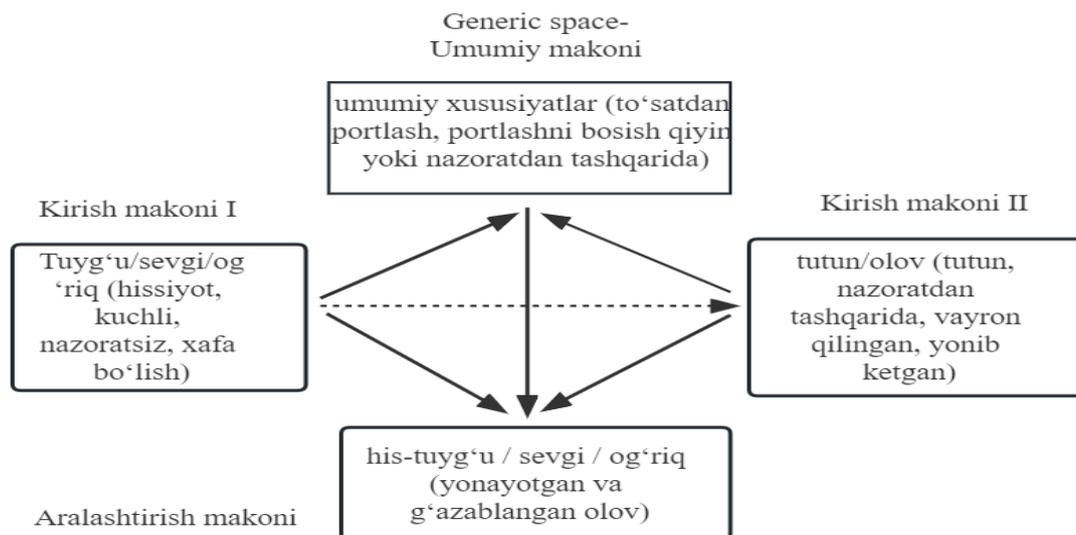
⁵² Ning Yu. Metaphor, body, and culture: The Chinese understanding of gallbladder and courage // Metaphor and Symbol, 2003. Vol 18(1). – 20 p.



2-jadval. Sinestetik metaforalarning kontseptual integratsiyasi

Ontologik metaforalarning integratsiyasi mavhum soha obyektini boshqa turli obyektlar yoki moddalar bilan taqqoslashning integratsiya jarayonini anglatadi. Masalan, ingliz va xitoy badiiy matnlaridan ikkita satrni hisobga olsak, “*My love is like to ice, and I to fire* (Mening sevgim muzga o‘xshaydi, men esa olovga o‘xshayman)” (Edmund Spenser. “Mening sevgim muzga o‘xshaydi”) va “要紧的是她胸口正燃着烈火 qatori (eng muhimi shundaki, uning ko‘kragi olov bilan yonmoqda)”. Sevgi va ogriq hissi, shuningdek, ularning xususiyatlari Kirish maydoni I bo‘lib xizmat qiladi, olov va uning atributlari Kirish maydoniga II ga kiritilgan. Umumiy bo‘shliq ikkita kirish maydoni tomonidan taqsimlangan ba’zi mavhum tuzilmalarni oladi: to‘satdan portlashlar va boshqaruvni yo‘qotish kirish bo‘shliqlarining umumiy xususiyatlaridir. Integratsiya jarayonida yangi metaforik ma’no hosil bo‘ladi: Tuyg‘u / sevgi / og‘riq - yonayotgan va g‘azablangan olov. Inson organizmi bilan metafora hosil qilish integratsiyasi mavhum soha obyektining integratsiyasi jarayoniga ishora qiladi, bu tana a‘zolari tomonidan yuzaga keladigan tana bo‘yicha ma’lumotning qiyoslanayotgan sohasi nuqtai nazaridan tushuniladi. Masalan, “*When we two parted. In silence and tears. Half broken-hearted* (Ikkovimiz ajralganimizda. Sukunat va ko‘z yoshlar ichida. Yuragi singan)” (Jorj Bayron. “Biz ikkimiz ajralganimizda”) va “泪滴千千万万行, 更使人、愁肠断 (Minglab oqayotgan ko‘z yoshlarim ichak-chavog‘imni sindirib, yarim o‘likka aylantirdi)” (乐婉 卜算子·答施). Ikkala misol ham sevgi azobini “singan yurak” yoki “singan ichak” manbai orqali tushunish mumkinligini ko‘rsatadi. Ikki kiritish bo‘shlig‘ining shunga o‘xshash salbiy tajribasi umumiy bo‘shliqqa kiritilgan. “Yurak” ingliz badiiy matnida sevgi azobini ifodalash uchun muhim vosita bo‘lsa, “ichak” ko‘pincha xitoy adabiy matnida sevgidan kelib chiqqan og‘riqni ifodalash

uchun ishlatiladi. Madaniy tajriba metafora integratsiyasining paydo bo'lishida ahamiyatga egadir.



3-jadval. Ontologik metaforalarning kontseptual integratsiyasi

Kognitiv integratsiyadagi birinchi bosqich semantik konfliktdir. Kontseptual metafora nazariyasiga koʻra, semantik konflikt insonlarga ikki obyekt oʻrtasidagi oʻxshashlikni aniqlashga yordam beradi. Xaritalash metaforik kognitiv munosabatning asosiy jarayonidir. Va nihoyat, kontseptual integratsiya nazariyasiga koʻra, ikki psixik makon bitta umumiy makonni tashkil qiladi va aralash makonlar bir-birlari bilan integratsialashib, oʻzaro munosabatga kirishadi hamda yakunda yangi metaforik kontseptual maʼnoni hosil qiladi. Kontseptual integratsiya kognitiv munosabat natijasidir.

Dissertatsiyaning **“Metafora ingliz va xitoy badiiy matnlarida olamning milliy manzarasini tasvirlash komponenti sifatida”** dem nomlangan uchinchi bobida obyekt sifatida “sevgi” konsepti olinib, ingliz va xitoy badiiy matnlarida “sevgi” bilan qanday qilib metafora yaratilishi madaniyatlararo munosabat nuqtai nazardan metafora va kontseptual integratsiya nazariyasini tahlil qilish tartibi boʻyicha tadqiq qilingan. Tahlil qilingan misollar qadimgi Xitoyning Tang va Song sheʼrlaridan, klassik ingliz sheʼrlaridan va Shekspirning pyesalaridan olingan. Ushbu tahlil D.Ashurova taklif qilgan metaforani tahlil qilish strategiyalari va G.Fokonyer hamda M.Tyomer taklif etgan kontseptual integratsiya nazariyasiga asoslanadi. “Sevgi” konsepti bilan yasalgan kontseptual metaforalarning lingvistik ifodalarida madaniyatlararo munosabatdagi farqli va oʻxshash jihatlar yoritib berilgan. “Sevgi” konseptiga asoslangan kontseptual metaforalarning farqli jihatlariga taʼsir qiluvchi madaniy omillarga ham ushbu bobda eʼtibor qaratildi.

Ingliz va xitoy badiiy matnlarida sevgini ifodalaydigan, boy ramziy maʼnoga ega boʻlgan koʻplab metaforik ifodalar mavjud boʻlib, ularning baʼzilari bir xil yoki oʻxshash, ular milliy xususiyatlar va boy madaniy maʼnolarga ega. Ushbu bobda gullarni aks ettiruvchi kontseptual metaforalar, birdamlikni bildiruvchi, tabiiy elementlar yoki obyektlarni ifodalovchi, diniy, tarixiy alluziyalardan foydalanib

yaratilgan kontseptual metaforalar va qishloq xo‘jaligi mahsulotlarini ifodalaydigan kontseptual metaforalar tahlil qilindi.

Kontseptual metaforalarning matn tahlili quyidagi bosqichlarda amalga oshiriladi:

Birinchi, ingliz yoki xitoy badiiy matnlarida ishlatiladigan metaforik iboralar aniqlanadi, so‘ngra ushbu metaforik ifodalar qanday qiyoslanish obyektlari bilan yasalganligini aniqlashimiz mumkin.

Ikkinchi, lug‘atdagi tavsiflar asosida qiyoslanayotgan obyektning atributlari va xususiyatlari olinadi.

Uchinchi, qiyoslovchi obyektning xususiyatlari badiiy matnlarda mental assotsiatsiya va kontekst, fon bilimlari, madaniy omillar va boshqalarni birlashtirish orqali tahlil qilinadi.

To‘rtinchi, turli qiyoslanuvchi obyektlar bilan sevgi metaforalarining metaforik ma‘nolarini yasash va integratsiya jarayoni kontseptual integratsiya nazariyasiga asoslanib ko‘rib chiqiladi. Shu asosda, o‘zaro makondagi proeksiyalash orqali va umumiy makonlarning umumiy xususiyatlarini vositachilar sifatida birlashtirgan holda, sevgining metaforik ma‘nolarini yaratishni yakunlab, aralash makonlarining paydo bo‘lgan strukturasi yaratish uchun kontseptual integratsiya amalga oshirildi.

Beshinchi, metaforaning aralashtirish maydonida paydo bo‘ladigan yangi kontseptual xususiyatlari ochildi. Yakunida badiiy matnlar doirasidagi kontseptual metaforalarning ahamiyatini tahlil qilindi.⁵³

Ingliz badiiy matnlarini xitoy badiiy matnlari bilan solishtirishda “sevgi” konsepti uchun ikkita muhim metaforik obyektlar (gul va birdamlik) mavjud. Gullar ingliz va xitoy tillarida sevgini ifodalash uchun metaforik obyektlar sifatida qo‘llanadi. Bunda ikkita metafora ham o‘zining muhimligi bilan ajralib turadi: sevgining obyekti / love is a flower (sevgi bu guldir) va fading love (so‘nayotgan sevgi) – so‘lib qolgan guldir. “*O my love is like a red, red rose* (Oh mening sevgim qip-qizil atirgulga o‘xshaydi)” (Robert Berns. “Qip- qizil atirgul”) va “*去年今日此门中，人面桃花相映红* (Bu uyda shaftoli guliga o‘xshash qirmiz yuzli qiz)” metaforik iboralar shu kuni paydo bo‘ldi. 崔护 题都城南庄) gullarning go‘zalligi va jozibasi sevgilining tashqi ko‘rinishining go‘zalligini tasvirlash uchun qo‘llanilishini ko‘rsatadi, bu tashqi ko‘rinishning mavhum go‘zalligini jonli va ifodali qiladi. Bundan tashqari, yangi va chiroyli gullarni ko‘rish, xuddi romantik sevgidan ta’sirlangan tajriba kabi insonlar uchun yoqimli bo‘ladi va quvonch hissini bag‘ishlaydi. Ikki obyekt o‘rtasidagi “o‘xshash xususiyatlar va o‘xshash tajriba” umumiy makonga kiritilgan bo‘ladi.

Ijobiy ma‘noga ega bo‘lgan yangi kontseptual xususiyatlar o‘zaro faoliyat jarayoni orqali yaratiladi: ingliz badiiy matnlarida sevgining obyekti – bu chiroyli va yangi ochilgan atirgul bo‘lsa, xitoy tilidagi badiiy matnlarda “桃花 (shaftoli guli)”

⁵³ Ashurova D.U., Galiyeva M.R. Cognitive Linguistics. – Tashkent, 2018. - 89 p.

va “荷花(nilufar guli)” hisoblanadi. Biroq, gulni aks ettiruvchi konseptual metafora sevgining salbiy tuyg‘ularini ham anglatadi, chunki gullar ko‘pincha o‘tkinchilik va o‘zgarmaslikni anglatadi. Bunga sabab ular juda qisqa umr ko‘rishadi va tez parchalanadi. Ikki misolni ko‘rib chiqaylik: “*And twined the rose's fading wreath, Frail as thy love* (O‘ralgan atirgulning so‘nayotgan gulchambari, sevgingdek mo‘rt)” (Tomas Men. “Sarv soyasi ostidagi tovuşni yaxshi ko‘raman”) va “花红易衰似郎意(Shaftoli gullari mening sevgilimning sevgisi va ishtiyoqi kabi tez va oson so‘nadi.)” (刘禹锡 竹枝词) .

Yagonalikni bildiruvchi konseptual metafora ingliz va xitoy badiiy matnlarida ham uchraydi. “Sevgi - bu birdamlik” metaforasini tahlil qilish “ideal birdamlik” va “ikki bir-birini to‘ldiruvchi juftliklar” kichik xaritalariga asoslanadi. Birdamlik metaforasi sevgining mukammal holatini ko‘rsatadi, keyin ikki sevishganlar ideal birlikni yaratishi mumkin. “Knit” so‘zi ingliz badiiy matnlarida, xitoy badiiy matnida sevgini ko‘rsatish uchun ideal birlik ramzi sifatida “*I mean that my heart unto yours is knit* (Mening yuragim to‘qilgan)” (Shekspir. “Yozning tungi tushi”) misoliga qarang. “不结同心人,空结同心草” “Sevgan odamim bilan bog‘lanishning iloji bo‘lmasa, ishq tugunini bog‘lashdagi urinishlarim besamar” (薛涛 春望词四首) metaforik ifodasida mavjud.

Jismoniy va ruhiy yaqinlik tushunchalarning umumiy belgilari bo‘lib, ular birdamlik metaforasining integratsiya jarayonida umumiy makon vazifasini ham bajaradi. Kognitiv jarayon tufayli aralash makonida yangi konseptual ma‘nolar ochiladi: “Sevgi bu bog‘langan” birikmasi orqali samimiy, sodiq va abadiy sevgi ramzi tushuniladi. Bundan tashqari, sevgi bir-birini to‘ldiruvchi ikki qismning birligidan iborat bo‘ladi. Quyidagi misollarga e‘tibor qaratsak: “*Where can we find two better hemispheres* (Biz ikkita yaxshiroq yarim sharni qayerdan topamiz?)” (Jon Donn. The Good Morrow) va “在天愿作比翼鸟,在地愿为连理枝” (Osmonda biz ikki oshiq qush bo‘lib, qanot qoqib uchishimiz mumkin); Yerda biz bahordan bahorgacha shoxlari va kurtaklari bo‘lgan ikki sevgi daraxti misoli bo‘lishimiz mumkin edi) ”

Ikki qism bir-biriga bog‘liq bo‘lib, simbiozda yashaydi, bir qismi boshqasiga tayanadi va bir qismi boshqa qimsiz to‘liq bo‘lmaydi. “*Two better hemispheres*” and “*lovebirds (a pair of parrots)*” ingliz badiiy matnlarida sevgini bildiruvchi ikkita bir-birini to‘ldiruvchi qismlardan iborat. Hayvonlar va butalarni ifodalovchi juftlikni anglatuvchi birikmalar, jumladan, “比翼鸟(afsonaviy mavjudotlarning sevimli qushlari juftligi)”, “鸳鸯 (Mandarin o‘rdaklari)”, “双飞燕 (bir juft qaldirg‘och)”, “连理枝(sevgi daraxtlari)” xitoy badiiy matnlarida mehribon juftlik, shuningdek, sodiq va vafoli sevgini ramzi bo‘lib xizmat qiladi.

Gul va birlik metaforalari ingliz va xitoy badiiy matnlarida umumiy bo‘lsa-da, ikki umumiy metaforani ma‘lum darajada tahlil qilsak, nozik farqlar mavjudligi

aniqlanadi. Masalan, sevgi gul sifatida qaralganda, atirgul ingliz badiiy matnlarida tarixiy omil va yunon mifologiyasi ta'sirida ehtirosli sevgini anglatadi. Xitoy tilida esa “桃花 (peach blossom)” va “荷花 (lotus blossom)” kabilar xitoy badiiy matnlarida xitoyliklarning kognitiv afzalliklaridan ta'sirlangan yashirin va sof sevgini ifodalash uchun ishlatiladi.

Ingliz badiiy matnlarida sevgi birdamlik, birlashganlik, ikkita yaxshiroq yarimshar, bir juft to'tiqush kabilarda namoyon bo'lsa, xitoy badiiy matnlarida “比翼鸟 (afsonaviy mavjudotlarning sevimli qushlari juftligi)”, “鸳鸯 (mandarin o'rdaklari)”, “连理枝 (sevgi daraxtlari)” sevgi ramzlarini anglatadi. Bu narsalarning barchasi ajralmas, bir-birini to'ldiruvchi, sodiq va abadiy sevgini anglatadi. Xitoy Yin-Yang nazariyasi natijasida birlikni bildiruvchi konseptual metafora paydo bo'ladi, sevgi ingliz badiiy matnlarida Eski Ahddagi Odam Ato va Momo Havo hikoyasidan ta'sirlangan birlik sifatida qaraladi. Bundan tashqari, tarixiy kontekst “sevgi - bu ikki yaxshi yarim sharning birligi”ning paydo bo'lishini tushuntirishi mumkin.

Ushbu bobda konseptual metafora tahlillari sevgini qiyoslash uchun nafaqat bir xil qiyoslash obyekt, balki har xil qiyoslash obyektiga asoslangan konseptual metaforalar ko'rib chiqilgan. Ikki xil tilda bir xil obyektни konseptuallashtirish uchun turli obyektlardan foydalanish mumkin. Ingliz badiiy matnlarida sevgi odatda xudo, oy, yulduz va qutqaruvchi kelishuv sifatida tushuniladi. Bu holatni xitoy badiiy matnlarida uchratib bo'lmaydi. Xitoy badiiy matnlarida sevgini ifodalash uchun “月亮 (oy)”, “缘 (oldindan belgilangan munosabatlar)”, “丝 (ipak tolasi)”, “红豆 (qizil loviya)”, “莲藕 (nilufar guli ildizi)” va “望夫石 (kutlayotgan er tosh)” adabiyotga tatbiq qilinadi.

Ingliz tilida so'zlashuvchi mamlakatlarga nasroniylik katta ta'sir ko'rsatadi. “*The worship the heart lifts above (Qalbning sajdasi yuqoriga ko'tariladi)*” va “*The devotion to something afar (Olisdagi narsaga sadoqat)*” metaforik iboralari shuni ko'rsatadiki, ingliz tilida so'zlashuvchilar o'z sevgilisini qandaydir xudoga qiyoslaydilar, ular o'z mahubasini ma'buda kabi go'zal va muqaddas yoki xudo (ma'buda) kabi abadiy deb bilishadi. “Hurmat, insonga o'zini bag'ishlash, ishtiyoq, zavq, sodiqlik, samimiylik, sadoqat” kabi xususiyatlar umumiy xususiyatlar bo'lib, umumiy makon sifatida xizmat qiladi. Ingliz badiiy matnlarida xudo sevgi obyektining pokligi va olijanobligini, shuningdek, samimiy va nafis sevgini anglatadi. Sevgi mavzusiga asoslangan konseptual metaforalarga qadimgi yunon va rim mifologiyasi va nasroniylik ta'sir ko'rsatadi.

“*I prize thy love (Men sening sevgingni qadrlayman)*” va “*The heavens reward thee manifold (Osmon seni ko'p marta mukofotlaydi)*” (Ann Bredstret. “Mening aziz va mehribon erimga”) metaforik iboralari shuni ko'rsatadiki, ingliz badiiy matnlarida sevgi qutqaruv ahamiyatiga ega bo'lgan moliyaviy bitim sifatida ham qaraladi. Bu ham nasroniylikning ta'sirida yuzaga kelgan. Xristianlar o'limdan keyin har bir insonning o'lmas ruhi borligiga ishonishadi va ruh Xudo tomonidan

hukm qilinadi. Keltirilgan misolda ayol erining sevgisiga sadoqati uchun osmonga tushishini so‘rab ibodat qiladi. Natijada, sevgi eri uchun qutqaruvchi vazifasini bajaradi. Sevgi munosabatlarida “tranzaksiya” so‘zi qo‘llanilganda, nikoh yoki sevgining sheriklik ideali e‘tibordan chetda qoladi, va aksincha, moliyaviy sheriklikka e‘tibor qaratiladi.

Buddizm madaniyatidan kuchli ta’sirlangan xitoyliklar sevgi yoki turmushni “缘”, “若是前生未有缘, 待重结、来生愿 (Sevgimizdan voz kecha olmayman. Agar taqdirimizga er-xotin bo‘lmalik yozilgan bo‘lsa, keling, boshqa hayotda turmush quraylik)” metaforik iborasida uchraydigan” (ya’ni “oldindan belgilab qo‘yilgan munosabatlar” sifatida konseptuallashadi, deb tushunishadi (卜算子· 答施 乐婉). Buddizmning muhim e‘tiqodlari - reenkarnasyon va karma (sabab va ta’sir qonuni) dir. Dunyodagi hamma narsa “sabab” bilan yuzaga keladi. Tahlil qilingan matnda so‘zlovchi “ular bu hayotda mehribon er-xotin bo‘la olmaydi, chunki oldingi hayotda ularning “缘”, ya’ni “oldindan belgilab qo‘yilgan munosabatlar” bo‘lmagan”, deb hisoblaydi. Garchi ular bu hayotda oldindan belgilab qo‘yilgan munosabatlarga ega bo‘lsalar ham, ular birga bo‘lolmaydilar. U eri bilan boshqa hayotda turmush qurishlariga umid qilmoqda. “Abadiylik va boqiylik”, “sabab va oqibat” kabi o‘xshash umumiy xususiyatlar umumiy makon bo‘lib xizmat qiladi. Xaritalash murakkab tushunchadan oddiy konseptsiyagacha olib boriladi. “缘(oldindan belgilab qo‘yilgan munosabatlar)” o‘zgarmas va abadiy sevgini ifodalaydi.

Tarixiy alluziya ham ishqning ma’juziy ifodalanishiga ta’sir etuvchi omil hisoblanadi. Sevgini “望夫石(kutayotgan er toshi)” deb hisoblash mumkin, bu xitoycha “望夫处, 江悠悠。化为石, 不回头 (U erini kutayotgan joyda. Daryo bo‘ylab teskari oqib o‘tadi) toshi)” (望夫石). “Wàngfūshí (erini kutayotgan tosh)” iborasi fojiali sevgi hikoyasidan kelib chiqqan bo‘lib, unda erining uyga kelishini kutayotgan xotin toshga aylangan. Sevgi xitoy badiiy matnlarida 望夫石(erining toshini kutish) tarzida konseptuallashuvini ham kuzatish mumkin. Bu qayg‘uli sevgi hikoyasidan kelib chiqqan. Ayollarning turli mashaqqat va azoblarni boshidan kechirishi, ishq dardiga chidashi, eriga hamon mehr-muhabbatini saqlab kelayotgani tasvirlangan hikoya asosida ko‘plab badiiy asarlar yaratilgan. Qiyoslanish va qiyoslanayotgan obyekt o‘rtasidagi “qat’iylik”, “sodiqlik” va “abadiylik” bilan bog‘liq umumiy kontseptual xususiyatlar shundan kelib chiqqan.

Kontseptual metafora turlari	Ingliz badiiy matnlarida kontseptual metaforalar	Xitoy badiiy matnlarida kontseptual metaforalar
Gullarni ifodolovchi kontseptual metaforalar	Sevgi - qizil atirgul (qizg'in, hayajonli, samimiy) Sevgi obyekt - qizil atirgul (chiroyli, yosh) So'nayotgan sevgi – so'nib ketgan atirgul (zaif, yolg'on, vaqtinchalik)	Sevgi - “桃花(shaftoli guli)” / “荷花(lotus guli)” (romantik, yashirin) Sevgi obyekt “桃花(shaftoli guli)” / “荷花 (lotus guli)” (chiroyli, yosh, sof) So'nayotgan sevgi “桃花 (shaftoli guli)” / “荷花(lotus guli)” (zaif, soxta, vaqtinchalik)
Birlikni bildiruvchi kontseptual metaforalar	Sevgi to'qilgan (samimiy, sodiq va abadiy) Sevgi - bu ikkita yaxshi yarim shar/sevgi qushlari (bir juft to'tiqush) (ajralmas, bir-birini to'ldiruvchi, sodiq va abadiy).	Sevgi - “同心草(o'tdan yasalgan tugun)” (samimiy, sodiq va abadiy) Sevgi -“比翼鸟(afsonaviy mavjudotlarning bir juft oshiq qushlari)"/ “连理枝(bir juft sevgi daraxtlari)” / “鸳鸯(bir juft mandarin o'rdaklari)”, (ajralmas, bir-birini to'ldiruvchi, sodiq va abadiy).
Tabiiy obyektlarni ko'rsatadigan kontseptual metaforalar	Sevgi - bu quyosh (kuchli, buzilmas) Sevgi obyekt quyoshdir (yorqin, chiroyli va maftunkor) Sevgi Shimoliy Yulduz (doimiy va so'nmas)	Sevgi - oy; sevishtanlarning uchrashuvi – to'lin oy; sevishtanlarning ajralishi – so'nayotgan oy; bir-biri uchun yetishmayotgan - hamma joyga tarqaladigan oy nuri; sevgi obyekt - oy (chiroyli, sof, nafis, nozik)
Diniy ta'sir ostidagi metaforik iboralar	Sevgi xudodir (samimiy, efirli); Sevgi obyekt ilohdir (sof, oliyjanob) Sevgi qutqaruvchi moliyaviy bitimdir	Sevgi - “缘 (oldindan belgilangan munosabatlar)” (abadiy, sodiq va qat'iy)
Tarixiy ishora nuqtai nazaridan kontseptual metafora	Sevgi bu ilohiy manba (Cupid) (bog'langan va mantiqsiz)	Sevgi – “望夫石 (oldindan belgilangan munosabatlar)” (abadiy, sodiq va qat'iy)
Qishloq xo'jaligi Mahsulotlari bilan bog'liq metafora	Sevgi sabzavotli (sekin va mustahkam ildiz otgan). Sevgi - bu qulupnay (shirin va romantik) Sevgi "莲藕(lotus ildizlari)" / "莲	Sevgi - “丝 (pilla ipak)” (sodiq, abadiy va o'zgarimas) Sevgi - / “莲藕(lotus ildizlari)” / “红豆 (qizil loviya) (romantik,

	子(lotus urug'lari)" (ajralmas, uyg'un va sof)	ajralmas)
--	-----------------------------------------------	-----------

4-jadval. Sevgi tushunchasidagi yangi konseptual hislar

XULOSA

1. Metaforani o'rganishning an'anaviy nazariyalariga: almashtirish nazariyasi, taqqoslash nazariyasi va o'zaro ta'sir nazariyasi kiradi. Metafora tilda ritorik vosita va hodisa sifatida qaralgan. Keyinchalik, bu fikrlash usuli sifatida ham ko'rib chiqildi. Uchta nazariya konseptual metafora nazariyasining paydo bo'lishi uchun kuchli nazariy asos yaratdi hamda manba sohasi va metaforaning maqsad sohasi o'rtasidagi xaritalash haqida dastlabki tushunchani taklif qildi. Konseptual metafora nazariyasiga ko'ra metafora nafaqat lingvistik hodisa, balki undan ham muhimi, u bir sohadagi tajribani boshqa sohadagi tajriba bilan konseptsiyalash va tushunish uchun kognitiv vositadir. Konseptual metafora - bu umuminsoniy tajribaga asoslangan bir konseptual sohadan (manba domenidan) boshqasiga (maqsadli domen) tizimli xaritalash hamdir.

2. Konseptual integratsiya nazariyasi konseptual metafora nazariyasini ishlab chiqish, shuningdek, mental makon nazariyasiga qo'shimcha va uni takomillashtirishdir. Konseptual metafora nazariyasi asosida konseptual integratsiya nazariyasi metaforaning kognitiv mexanizmini yanada chuqurroq tadqiq qiladi. Ikki yoki undan ortiq aqliy bo'shliqlarning konseptual integratsiyasi va o'zaro ta'siri natijasida metaforik ma'noning real vaqtda qurilishi bo'lgan qorishma makonida yangi paydo bo'lgan struktura hosil bo'ladi. Konseptual integratsiya nazariyasi kognitiv tilshunoslikning ikkita nazariyasidan kelib chiqadigan mental makon asosida taklif etildi: konseptual metafora nazariyasi va mental makonlar nazariyasi. Bu ma'lum ma'noda psixik makonlar nazariyasining kengaytmasi, shuningdek, konseptual metafora nazariyasini to'ldirish va takomillashtirishdir. Konseptual integratsiya nazariyasi metaforik ma'no hosil qilishning interfaol jarayonining tavsifini takomillashtiradi, uning yo'llari va metaforik tushunish jarayonida turli omillarning o'zaro munosabat natijalarini kengroq ochib beradi.

3. Konseptual metaforaning ishlash mexanizmi - bu ikki xil konseptual soha o'rtasidagi semantik ziddiyatlarni, o'xshashlikni, konseptual xaritalash va konseptual integratsiyani o'z ichiga olgan kognitiv munosabatdir. Semantik qarama-qarshilik kognitiv munosabatning asosiy bosqichidir. Konseptual metafora nazariyasiga ko'ra, semantik qarama-qarshilik insonlarni qiyoslanuvchi va qiyoslash obyektini o'rtasidagi o'xshashlikni izlashga undashi mumkin. Xaritalash metaforik kognitiv munosabatning asosiy jarayonidir. Nihoyat, konseptual integratsiya nazariyasiga ko'ra, ikkita psixik makon umumiy makonni tashkil qiladi va aralash makon bir-biri bilan integratsiyalashib, o'zaro munosabat va yakunda yangi

konseptual metaforik ma'noni hosil qiladi. Konseptual integratsiya kognitiv munosabatning natijasidir.

4. Kognitiv hodisa va fikrlash usuli sifatida metafora kundalik nutqda ham, badiiy matnda ham majoziy tilni tushunishda hal qiluvchi rol o'ynaydi. Kundalik muloqotda metafora murakkab tavsiflarni yetkazish, insonning his-tuyg'ularini jalb qilish va tushunishni chuqurlashtirish uchun badiiy tildan foydalanish vazifasini bajaradi. Badiiy kontekstda, xususan, kontseptual metafora sohasida, bu lingvistik vosita alohida xususiyatlarni oladi, xususan, emotsionallik, tasviriylik va obrazlilik bilan ajralib turadi. Mualliflar o'zlarining his-tuyg'ulari va tajribalarini ifodalash uchun metaforadan foydalanadilar, jonli va hayajonli tasvirlarni yaratadilar va shu bilan birga o'quvchilarni nozik talqin qilishga taklif qiladilar. Badiiy matnlardagi kontseptual metafora ichidagi emotsionallik, tasviriylik va tagma'noning o'ziga xos o'zaro ta'siri inson ifodasi va madaniy tasvirni boy va nozik tadqiq qilishga yordam beradi.

5. Badiiy matnlardagi metaforik ma'nolar nafaqat qiyoslanayotgan obyekt va predmet o'rtasidagi o'zaro munosabat, balki ichki makon I, ichki makon II, umumiy makon va aralash makon o'rtasidagi ko'p sonli o'zaro ta'sirlarda namoyon bo'ladi. Badiiy matnlardagi konseptual metaforalar kundalik nutqdagi odatiy metaforalardan farq qiladi. Ushbu metaforalarni tushunish murakkab ko'p sohali tahlillash mexanizmlaridan foydalanishni talab qiladi.

6. Sevgini ifodalovchi ba'zi konseptual metaforalar o'xshash bo'lsa, boshqalari tipik milliy xususiyatlar va boy madaniy konnotatsiyalarga ega. Konseptual metaforalarning o'xshashligi sevgi yoki boshqa mavhum tushuncha yoki bilimni ifodalash uchun xitoy va ingliz badiiy matnlarida bir xil qiyoslash obyektidan foydalanishda namoyon bo'ladi, bu ham ingliz va xitoy badiiy matnlarida o'xshash metaforik ifodalarni keltirib chiqaradi. Ikkala badiiy matnda ham sevgini ifodalash uchun "gul" va "birlik" kabi bir xil qiyoslash obyektлари qo'llaniladi. Bu ikki tilda ham sevgi haqida umumiy lisoniy bilim va idroklarga asoslangan o'xshash usullarda suhbatlashish va metafora hosil qilishdan dalolat beradi, natijada ingliz va xitoy badiiy matnlarida umuminsoniy tajriba va idroklarga asoslangan ba'zi o'xshash metaforik iboralar yuzaga keladi.

7. Shuni ta'kidlash joizki, ingliz va xitoy badiiy matnlarida bir xil manba sohalariga ega bo'lgan umumiy konseptual metaforalar umumiy darajada universaldir va agar biz ularni muayyan darajada tahlil qilsak, madaniy-mafkuraviy xususiyatlardagi farqlar bilan shakllanadigan ba'zi nozik farqlar mavjud. O'zgaruvchanlikning yana bir turi – madaniyat bo'lib, u "sevgi" konseptini konseptual metaforalarda ifodalashida o'ziga xos ahamiyatga ega. Bu esa ushbu madaniyatda konnotatsiyasi qo'llangan konseptual metaforalarning qiyoslash obyektiga aniq ustunlik berishini ko'rsatadi. Ikki xil tilda bir xil qiyoslash obyektini konseptualashtirish uchun turli qiyoslanuvchi obyektlardan foydalanish mumkin.

8. Ingliz va xitoy badiiy matnlaridagi ba'zi kontseptual metaforalarda bir xil his-tuyg'ularni yoki tajribalarni yetkazish uchun bir xil toifadagi manba sohalaridan foydalanilgan bo'lsa ham, o'zaro faoliyat proektsiya orqali yangi kontseptual hislar ajralib turadi. Ingliz va xitoy tillari sevgi tushunchasini metafora

qilish uchun tabiiy ob'ektlar va qishloq xo'jaligi ramziyligini qabul qiladi, shu bilan birga turli xil ramziy ma'nolar ostida yotgan o'ziga xos narsalarni ham.

9. Ingliz va xitoy badiiy matnlaridagi kontseptual metaforalarni qiyosiy tahlil qilish shuni ko'rsatdiki, ingliz tilidagi mualliflar metaforalardan foydalangan holda tajriba yoki his-tuyg'ularni ochiqroq ishtiyoqli va to'g'ridan-tog'ri yetkazishadi, xitoy tilidagi mualliflar esa buni ingliz tilida so'zlashuvchilarning nisbatan "ekstrovert" xarakterini va xitoy tilida so'zlashuvchilarning ko'proq "introvert" xarakterini aks ettirishi mumkin bo'lgan yashirin va ochiq ifodalamaslik usulni qo'llashadi.

10. Madaniy omillar kontseptual metaforalarning o'zgarishida muhim ro'l o'ynaydi. Metafora va madaniyatni o'zaro bog'liq holda ko'rish mumkin, chunki ular badiiy matnlarda uyg'unlashib, milliy madaniyat talqinining muhim ko'rinishlaridir. Masalan, falsafiy qarashlar (qadimgi yunon va rim mifologiyasi, xitoycha Yin-Yang nazariyasi), diniy (Xristianlik, Xitoy buddizmi), iqtisodiyot bo'yicha fon bilim (qishloq xo'jaligiga oid madaniyat, moliyaviy madaniyat) ingliz va xitoy badiiy matnlarida kontseptual metaforalarning paydo bo'lishiga va ularning ma'nosiga sezilarli ta'sir ko'rsatadi.

11. Ingliz va xitoy badiiy matnlaridagi kontseptual metaforalarni solishtirish bo'yicha tadqiqot ingliz tilida so'zlashuvchilar yoki xitoy xalqi o'z his-tuyg'ularini, tajribalarini qanday kontseptuallashtirishini aniqlash uchun ishonchli maslahatlar berishi mumkin, bu bizni kognitiv universallik va madaniy o'zgaruvchanlik kabi muhim masalalarni tushunishga olib keladi. Qiyosiy tadqiqot kognitiv tilshunoslikdagi kontseptual metaforalarni tushunishimizni rivojlantiradi va ideal holda, metaforaning yanada chuqurroq kognitiv va madaniy nazariyasi bo'yicha yangi istiqbollarni taklif qiladi. Bu, shuningdek, metafora bo'yicha qiyosiy lingvistik tadqiqotlarda til-ong va madaniyat o'zaro ta'sirini izlashda yangi va o'zgacha rivojlanishni anglatadi. Ingliz va xitoy badiiy matnlarida kontseptual metaforalarni kognitiv va madaniy jihatdan o'rganish foydali amaliy ahamiyatga ega va ijobiy rahbarlik roliga ega bo'lib, bu madaniyatlararo o'qitish, talabalarning til bilimlarini oshirish va ularning madaniyatlararo xabardorligini oshirish uchun foydalidir.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ НА ОСНОВЕ НАУЧНОГО
СОВЕТА DSc.03/30.12.2019.FIL.19.01 ПО ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И
ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

ЛИ ДИДИ

**КОГНИТИВНОЕ ИССЛЕДОВАНИЕ МЕТАФОР В АНГЛИЙСКИХ
И КИТАЙСКИХ ХУДОЖЕСТВЕННЫХ ТЕКСТАХ**

**10.00.06 - Сравнительное литературоведение, сопоставительное языкознание
и переводоведение**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2023

Тема диссертации доктора философии (PhD) по филологическим наукам была зарегистрирована под номером № В2020.4.PhD/Fil1510 Высшей аттестационной комиссией при Министерстве высшего образования, науки и инноваций Республики Узбекистан.

Диссертация выполнена в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои

Автореферат диссертации размещен на трех языках (узбекский, английский, русский (резюме)) на сайте Научного совета (www.tsuull.uz) и на Информационно-образовательном портале «Ziyonet» (www.ziyonet.uz).

Научный руководитель:

Нормуродова Нозлия Зарилловна
доктор филологических наук (DSc), профессор

Официальные оппоненты:

Джусупов Нурсултан Махамбетович
доктор филологических наук (DSc), профессор

Холиков Баходир Аликулович
доктор философии по филологическим наукам (PhD),
доцент

Ведущая организация:

Ташкентский государственный педагогический университет имени Низами

Защита диссертации состоится на разовом заседании Научного совета при Научном совете DSc.03/30.12.2019.Phil.19.01 при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои « ____ » _____ 2023 года в _____. Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хас Хаджиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, (www.tsuull.uz); электронная почта: Monitoring@navoiy-uni.uz.

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирован под номером ____). Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хас Хаджиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, (www.tsuull.uz); электронная почта: Monitoring@navoiy-uni.uz.

Автореферат диссертации разослан « ____ » _____ 2023 года.
(Протокол реестра рассылки от « ____ » _____ 2023 г.).

Ш.С.Сирожиддинов

Председатель разового научного совета на основе научного совета по присуждению ученых степеней, д.ф.н., профессор

К. У. Пардаев

Ученый секретарь разового научного совета на основе научного совета по присуждению ученых степеней, д.ф.н., доцент

З.Тешабаева

Председатель разового семинара при научном совете по присуждению ученых степеней, д.ф.н., доцент

ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность диссертации. Значимость данной диссертации заключается в исследовании метафоры как когнитивного явления, а не только лингвистического. Концептуальные метафоры, широко используемые в различных культурах и языках, привлекают все большее внимание в последние годы. Исследования, связанные с концептуальными метафорами, проводились в различных областях, включая искусство, музыку, литературу, философию, всё с когнитивной точки зрения. Некоторые междисциплинарные исследования исследовали, как разные языки концептуализируют одну и ту же цель, используя теорию концептуальных метафор, однако эти исследования не углублялись в когнитивные механизмы, лежащие в основе концептуальных метафор. Кроме того, они не исследовали концептуальные метафоры в межкультурном контексте двух несвязанных языков - английского и китайского - через призму теории концептуальной интеграции.

В настоящее время, в связи с развитием когнитивной лингвистики, интерес к проблеме метафоры резко возрос. С позиции когнитивной теории языка метафора рассматривается как один из фундаментальных процессов человеческого сознания, как особый способ и результат мышления, как способ концептуализации, категоризации и интерпретации знаний о мире, основанный на принципах аналогии и проекции знаний из одной концептуальной области в другую

Цель исследования - изучить механизмы концептуальных метафор в английских и китайских художественных текстах, исходя из семантико-стилистических, когнитивных, и культурологических особенностей.

Объектом исследования являются концептуальные метафоры в английских и китайских художественных текстах.

Научная новизна исследования заключается в том, что: диссертация представляет собой новаторскую попытку в области лингвистики, направленную на всестороннее исследование концептуальных метафор в английских и китайских художественных текстах. В этом отношении исследование вносит несколько ключевых вкладов:

используется многоуровневый анализ с использованием анализа метафор и теории концептуальной интеграции, чтобы понять, как авторы конструируют новые значения с помощью метафор.

исследование систематически исследует, как контекст и культурные факторы влияют на формирование и интерпретацию концептуальных метафор, подчеркивая роль культурного фона.

проводится концептуальный анализ в когнитивный механизм метафор, объясняя, как они интегрируют две области посредством принципов аналогии и контраста.

подчеркивается, что концептуальные метафоры представляют собой различные типы и форматы знаний, охватывая лингвистические и

экстралингвистические (энциклопедические), коллективные и индивидуальные (субъективно-оценочные), известные – неизвестные (новые, эмерджентные), явные – неявные (выводимые) измерения;

концептуальные метафоры рассматриваются как интерпретативные лингвистические знаки, интерпретативный потенциал которых определяется когнитивными и лингвистическими механизмами, межпонятийным структурированием и ассоциативной активацией.

Внедрение результатов исследования. Научные выводы и практические рекомендации, полученные в результате когнитивного исследования концептуальных метафор в английских и китайских художественных текстах, позволили реализовать следующее:

Научно-теоретические результаты когнитивного исследования концептуальных метафор в английских и китайских художественных текстах были использованы в проекте «Создание базы данных научных статей, относящихся к терминам, характерным для узбекской национальной культуры (на основе критериев электронной энциклопедии Википедия) (исх. № 0116-1282). Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои, 26 июня 2023 г.). Соответствующее и эффективное использование результатов исследования позволяет по-новому взглянуть на концептуальные метафоры в когнитивной лингвистике, а также в когнитивной и культурологической теории метафоры.

Теоретические результаты, полученные в результате исследования концептуальных метафор в английских и китайских художественных текстах, были использованы в исследовательском проекте под названием «**隐喻意识与英语词汇教学** (Осведомленность о метафорах и преподавание английского словаря)» (Тяньшуйский педагогический университет Китая, 26 декабря, 2022). Использование концептуальных метафор при изучении английской лексики, может повысить эффективность преподавания английской лексики и повысить энтузиазм учащихся при изучении английской лексики.

Результаты исследования концептуальных метафор в английских и китайских художественных текстах были использованы в исследовательском проекте под названием «**中英文跨学科文学鉴赏教学** (Обучение междисциплинарному литературному пониманию на китайском и английском языках)» (Лэшаньский педагогический университет Китая, 20 марта, 2023). Результаты исследования концептуальных метафор в английских и китайских текстах помогают развивать способность студентов - понимать литературные произведения и повышать их осведомленность о ценности литературных произведений с межкультурной точки зрения.

Структура работы. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Объем диссертации составляет 165 страниц.

LIST OF PUBLISHED WORKS
E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ

I бўлим (I часть; part I)

1. Li Didi. A Sweet and Painful Emotional Experience: Love Metaphors from a Cross-Cultural Perspective. International Journal of English Linguistics. Vol. 10, No. 6. —Canada. 2020. 137-151 pp. (ISSN 1923-869X E-ISSN 1923-8703; ESCI)
2. Li Didi. The Universality and Variation of Flower Metaphors for Love in English and Chinese Poems . Turkish Journal of Computer and Mathematics Education. Vol.12 No.9. — Turkey. 2021. 3359-3368 pp. (ISSN 1309-4653. SCOPUS)
3. Li Didi. A cognitive study of death metaphors in English and Chinese literary texts. Scientific journal of Samarkand State University. 2020. 4-13 pp. (ISSN 2091-5446). (10.00.00 № 6)
4. Li Didi. The Metaphor of “a lifetime is a Day” in English and Chinese Poetic Works. Scientific-methodology journal of Samarkand State Institute of Foreign Languages. 2020. 2(75). 27-31 pp. (ISSN: 2181-743X; Index 1266) (10.00.00 № 10)
5. Li Didi. A Comparison Study on the Metaphor of “Life is a Journey” in Chinese and English Literary Texts. International Journal of Word Art. 2020. 5-17 pp. (ISSN: 2181-9297) (10.00.00 № 31)
6. Li Didi. A comparative Analysis of Curricula in English Language Teacher Education in China and Uzbekistan. Jour of Adv Research in Dynamical & Control Systems. Vol. 12, Special Issue-02. 2020. 291-302. (ISSN: 1943-023X. SCOPUS)

II бўлим (II часть; part II)

7. Li Didi. Conceptualization of “Death is the End of a Day” in English and Chinese Literary Texts // International Conference on Science, Technology and Educational Practices. —Gorontalo. Indonesia, 2021. —P. 207-212
8. Li Didi. Conceptualization of “Death is going to a final destination ” in English and Chinese Literary Texts // Proceedings of International Conference on Scientific, Educational and Humanitarian Advancements. —Samsun, Turkey, 2021. —P.129-132
9. Li Didi. A Comparison Study of the Metaphor of “Life is a Plant” in Chinese and English Literary Texts // Modern Linguistic Research : Foreign Experience, Advanced Research and Innovative Methods of Teaching Languages. Proceedings of International Scientific Conference. — Samarkand.2020. —P.134-137

10. Li Didi. Personifications of Death Metaphor in English and Chinese Literary Texts // Actual Problems of Scientific and Innovative Cooperation in Improvement of Quality of the Higher Education. — Navoi . 2020. —P. 98-100

11. Li Didi. Metaphoric Conceptualization of “Love is an Illness” in English and Chinese Literary Texts // Modern Linguistic Research: Foreign Experience, Advanced Research and Innovative Methods of Teaching Languages. Proceedings of International Scientific Conference. — Samarkand. 2021. —P. 103-107

12. Li Didi. A Cultural Perspective on the Metaphor of “the Beloved one is a flower” // Uzbekistan-China: development of cultural, historical, scientific and economic relations. —Tashkent.2022.