

A Comparative Analysis and Researches of Anthropomorphic Metaphors in English and Uzbek

Bobonazarova Mukhlisa Yamgir kizi

Teacher of the Shahrizabz State Pedagogical Institute

Abstract: *Anthropomorphic metaphors, which attribute human characteristics to non-human entities, play a significant role in shaping language and culture. This article explores the similarities and differences in the use of anthropomorphic metaphors in English and Uzbek, analyzing their linguistic, cultural, and cognitive aspects. By examining examples from both languages, we aim to uncover the underlying cultural values and conceptual frameworks that influence metaphorical expressions.*

Key words: *anthropomorphic metaphors, English language, Uzbek language, cultural linguistics, conceptual metaphor, cross-cultural comparison.*

Introduction

Metaphor is a fundamental cognitive mechanism that allows humans to understand abstract concepts through more tangible or familiar domains. Anthropomorphic metaphors, in particular, are pervasive across languages, reflecting the human tendency to interpret the world through a human-centered perspective. This article investigates how anthropomorphic metaphors manifest in English and Uzbek, focusing on their cultural and linguistic nuances.

Metaphor as a phenomenon involved in cognition can be assessed as a certain level of intellectual ability. It also expresses the corresponding code of interpretation, this structured cultural code should be understandable and quickly understandable for members of the language community. However, the cultural code is a set of basic concepts, norms, instructions, etc. necessary for reading cultural texts. Since phraseologisms and metaphors in the language, as well as the cultural connotations attached to them, constitute knowledge, that is, cognitive acquisition, phraseologisms and figurative-motivated words, that is metaphors, are considered to be representatives of cultural signs [10].

Anthropomorphic metaphors refer to a type of metaphor in which human characteristics, behaviors, or attributes are attributed to non-human entities such as animals, elements of nature, objects, or abstract concepts. These metaphors are rooted in the human tendency to understand and explain the world through a human-centered perspective. The concept of anthropomorphism itself has ancient origins, derived from the Greek words «anthropos» meaning human, and «morphe» meaning form. Anthropomorphic metaphors have been widely discussed in the fields of philosophy, linguistics, and cognitive science.

Anthropomorphism as a concept can be traced back to ancient Greece, where philosophers like Xenophanes criticized the human tendency to imagine gods and divine forces in human form. However, the specific term «anthropomorphic metaphor» is more recent and gained prominence within modern linguistic and cognitive studies, particularly after the development of Conceptual Metaphor Theory by George Lakoff and Mark Johnson. In their influential book *Metaphors, We Live*

By (1980), they explored how metaphors, including anthropomorphic ones, shape human thought and communication by connecting abstract or non-human phenomena with human experiences [7].

Lakoff and Johnson's conceptual metaphor theory posits that metaphors are not merely linguistic expressions but also cognitive tools that shape our perception of reality.

The study employs a qualitative approach, analyzing a corpus of anthropomorphic metaphors collected from literary texts, proverbs, and everyday speech in English and Uzbek. Comparative analysis is conducted to identify patterns, cultural influences, and unique features of anthropomorphic metaphor usage in the two languages.

If the roots of anthropocentrism lie in the views of scientists such as W. von Humboldt, E. Sapir, B. Whorf, and L. Weisgerber, in particular, W. von Humboldt's understanding of language as a phenomenon reflecting the spirit of the people, L. Weisgerber's theory of the linguistic landscape of the world, and in addition, in Uzbek linguistics at the end of the 20th century, the theoretical views of linguists such as A. Nurmonov, N. Mahmudov, D. Khudaiberganova, D. Ashurova, and Sh. Safarov, in studying language based on the principles of the anthropocentric paradigm, paved the way for the emergence of anthropocentric linguistics [12, 4].

Many local and international researchers are conducting studies on anthropomorphic metaphors, as this area provides valuable insights into cultural cognition and linguistic diversity. For instance, Kövecses highlights how cultural variations influence metaphorical conceptualization [6], while Lakoff and Johnson emphasize the universal and culturally specific aspects of metaphors. Additionally, recent studies in Uzbek linguistics, such as those by Tursunov [10], have examined the role of metaphors in shaping the cultural worldview of Uzbek speakers. These studies underscore the importance of cross-linguistic and cross-cultural analysis in understanding the cognitive underpinnings of metaphorical expressions.

Research on this topic is being carried out by many local and international researchers, including Khudaiberganova D.S. on the theme “Anthropomorphism interpretation of literary texts in Uzbek” [12] and also Atkamova Sumanbar Askarovna [1; 2], who has prepared a doctoral dissertation on anthropomorphic metaphors in the Uzbek language, the intention and dream based on an unreal similarity leads to the emergence of works based on the national-mental essence based on the metaphorical model, based on the names of animals. Tadjiyeva Mastura Fayzullayevna is currently researching the topic of anthropomorphic metaphorical models with the concept of “love” in English and Uzbek, her work aims to explore the anthropomorphic metaphorical models associated with the concept of “love” in Uzbek, examining their linguistic nature and cultural significance [11]. Hamdamov's research is dedicated to the analysis of the pragmatic characteristics of anthropomorphic metaphors in social network materials. It explores the role of metaphors, specifically anthropomorphic metaphors, in linguistic and cultural contexts [5]. Although research is currently being conducted in this area, some aspects have not yet been fully theoretically elucidated. In particular, the problem of lexicalization of anthropomorphic metaphors remains relevant.

The term «anthropomorphic metaphor» is commonly used in several contexts. In literature and creative writing, authors employ such metaphors to create vivid imagery or to personify natural elements or abstract ideas. For instance, expressions like «The storm raged with fury» or «Time marches on» attribute human actions or emotions to non-human entities. Cognitive scientists and psychologists also study anthropomorphic metaphors to understand how humans conceptualize abstract or unfamiliar phenomena through human-like traits, which aids cognitive processing.

Linguists and cultural researchers analyze anthropomorphic metaphors to explore their role in different languages and cultures. These studies often reveal how societies project their values and shared experiences through language. For example, in English, phrases such as «*The sun smiled down on us*» personify the sun with human traits, while in Uzbek, metaphors like «*Daryo g'azabladi*» (*The river became angry*) highlight cultural perspectives on the natural world. Anthropomorphic metaphors are also prevalent in religious and philosophical texts, where human qualities are frequently attributed to deities, forces of nature, or abstract principles. This linguistic strategy makes abstract concepts more relatable and comprehensible to humans. Anthropomorphic metaphors, such

as «*The wind whispered through the trees*» or «*Hayot oqayotgan daryo kabi*» (*Life is like a flowing river*), reveal how human traits are projected onto non-human entities. Cultural contexts, historical developments, and shared experiences of the speech communities influence these metaphors.

Anthropomorphic metaphors in English often use verbs of action to personify natural phenomena or abstract concepts. Examples such as «Time flies» and «The sun smiled down on us» illustrate how human actions are attributed to non-human entities, creating vivid imagery. In Uzbek, anthropomorphic metaphors appear more prominently in poetic and proverbial expressions, like «Quyosh kulib boqmoqda» (The sun is smiling) and «Yel bilan quvishma» (Do not compete with the wind), emphasizing the integration of human traits with nature. The use of anthropomorphic metaphors in English often reflects individualism and a scientific worldview, as seen in metaphors like «Nature takes its course,» which underscores observation and rationality. Conversely, Uzbek metaphors are deeply rooted in collectivism and agrarian traditions, with expressions such as «Daryo g'azablandi» (The river became angry) demonstrating a closer relationship with nature and reliance on its rhythms. Both languages utilize anthropomorphic metaphors to simplify complex ideas and make them relatable. However, cultural and environmental factors influence the choice of metaphorical domains. English frequently employs technological metaphors, such as «The computer froze», while Uzbek relies on natural and agricultural imagery, exemplified by «Daraxt yig'laydi» (The tree cries). Proverbs in both languages serve as rich sources of anthropomorphic metaphors. English proverbs like «*Fortune favors the brave*» personify abstract concepts, while Uzbek proverbs such as «*Yer xafa bo'lsa, hosil bo'lmaydi*» (If the land is upset, there will be no harvest) personify elements of nature to convey moral lessons. These proverbs reflect the distinct cultural values and ways of interpreting the world present in each linguistic community [3].

Metaphors are essentially anthropocentric, that is, they are formed in the center of man, since they are created by man. From this point of view, metaphors, like language, have an anthropocentric nature. Therefore, an anthropocentric metaphor can be considered as a means of reflecting the author's unique worldview and reality. Language, on the other hand, is a means of describing and classifying existence, reflecting it as a single system through the human mind. In this process, various views of existence are expressed through the meaning of words. At the same time, the harmony of language, culture and personality is often clearly manifested through metaphors.

Each person has his worldview and creativity, which is reflected in their idiolects, that is, their stylistic expressions. Metaphors, on the other hand, find their expression through the creator's figurative thinking and figurative means. It is important to determine which human signs metaphors are based on in the process of formation. This issue can be explained by one of the basic types of metaphors, the anthropomorphic metaphor – the transfer of human characteristics or somatic codes to other objects [8].

Anthropomorphic metaphors are divided into several types. The first type is metaphors based on the characteristics of a person as a biological being. The second type is anthropocentric metaphors formed in the direction of “being → human”. Through these metaphors, a person creates his meanings and images in understanding himself and the world around him.

In the first type, these metaphors ascribe human biological traits or actions to non-human entities, emphasizing the shared experiences of living beings. For example: «*The heart of the city beats with life*» and «*The trees whispered in the wind*». In Uzbek, there are examples such as «*Shahar yuragi hayot shiddati bilan bilan urmoqda*», «*Daraxtlar shamolda shivirlayapti*».

In both English and Uzbek, these metaphors depict natural elements or inanimate objects as living beings with biological functions. For instance, the metaphor «*The heart of the city beats with life*» and its Uzbek equivalent «*Shahar yuragi hayot shiddati bilan bilan urmoqda*» use the human heart's beating as a symbol of vitality and dynamism. Similarly, «*The trees whispered in the wind*» and «*Daraxtlar shamolda shivirlayapti*» attribute the human action of whispering to trees, creating a serene and poetic description of nature. These metaphors demonstrate how biological attributes are universally used to make abstract or inanimate entities relatable across cultures.

In the second type, these metaphors project abstract or universal phenomena onto human traits, emphasizing the interconnectedness between humans and their environment. In this category, metaphors ascribe emotions or states of being to natural elements, reflecting a deeper connection between humanity and nature. For example, the metaphor «*The river is angry today*» and its Uzbek counterpart «*Daryo bugun g'azabda*» portray a turbulent river as though it possesses human emotions, evoking a sense of empathy and connection. Similarly, «*Nature weeps after the storm*» and «*Tabiat bo'rondan keyin yig'ladi*» use the imagery of crying to illustrate the aftermath of a storm, creating a vivid and emotional portrayal of recovery in nature. These metaphors highlight cultural interpretations of human-nature relationships, with Uzbek metaphors often grounded in agrarian traditions and English metaphors reflecting poetic individualism.

The analysis of anthropomorphic metaphors in English and Uzbek reveals their universal role in human cognition while showcasing distinct cultural perspectives. Both languages utilize metaphors to attribute human traits to non-human entities, fostering relatability and emotional depth. However, the choice of metaphorical expressions is shaped by cultural, environmental, and historical factors, making the study of these metaphors a rich field for exploring cross-cultural communication and understanding.

Anthropomorphic metaphors in English and Uzbek reveal significant cultural and cognitive differences, reflecting the unique worldviews of their speakers. While English metaphors often emphasize rationality and technological progress, Uzbek metaphors highlight harmony with nature and collective values. Understanding these differences enriches cross-cultural communication and provides deeper insights into the interplay between language, thought, and culture.

Methodology

This study employs a qualitative comparative analysis to investigate anthropomorphic metaphors in English and Uzbek. The research utilizes a corpus-based approach, gathering examples of anthropomorphic metaphors from a variety of sources, including literary texts, proverbs, and everyday speech in both languages. These examples are analyzed to identify patterns in metaphorical expressions, cultural influences, and cognitive frameworks that underlie their use. The study also examines existing theoretical frameworks, particularly the Conceptual Metaphor Theory by Lakoff and Johnson, to understand how these metaphors function within different cultural contexts. Additionally, a cross-cultural approach is applied to highlight the similarities and differences between English and Uzbek metaphorical systems, providing insights into the linguistic and cultural factors that shape metaphor usage in both languages.

Results and Discussion

The analysis reveals both similarities and differences in the use of anthropomorphic metaphors in English and Uzbek. In both languages, anthropomorphic metaphors are commonly used to personify natural elements, abstract concepts, and objects, making them more relatable and emotionally resonant. For example, metaphors like "The sun smiled down on us" in English and "Quyosh kulib boqmoqda" in Uzbek demonstrate a shared tendency to attribute human traits to natural phenomena, reflecting the human-centered perspective common across cultures.

However, cultural distinctions are evident in the types of metaphors used. English metaphors often reflect individualism and rationality, with expressions like "Time flies" or "The wind whispers" conveying abstract concepts in a more detached, scientific manner. In contrast, Uzbek metaphors emphasize a stronger connection to nature and collective values, as seen in expressions like "Daryo g'azabladi" (The river became angry) or "Yer xafa bo'lsa, hosil bo'lmaydi" (If the land is upset, there will be no harvest). These metaphors reflect the agrarian and communal nature of Uzbek culture.

Furthermore, both languages use anthropomorphic metaphors in proverbs to convey moral lessons, with English proverbs like "Fortune favors the brave" personifying abstract concepts and Uzbek proverbs such as "Daraxt yig'laydi" (The tree cries) personifying natural elements to express cultural wisdom. This highlights the role of metaphors in shaping worldviews and cultural values in each language community.

Overall, while anthropomorphic metaphors share universal cognitive roots, the specific metaphorical expressions are shaped by each language's cultural and environmental context, offering rich insights into the relationship between language, thought, and culture.

Conclusion

In conclusion, the comparative analysis of anthropomorphic metaphors in English and Uzbek highlights both universal and culture-specific features. While both languages employ these metaphors to humanize abstract concepts and natural phenomena, the cultural contexts shape their usage. English metaphors often reflect individualistic and rational perspectives, while Uzbek metaphors emphasize a collective worldview and a deeper connection to nature. These differences underscore the influence of cultural values and environmental factors on language. The study of anthropomorphic metaphors in both languages not only enriches our understanding of linguistic and cognitive processes but also enhances cross-cultural communication, offering valuable insights into how languages shape the way we perceive the world.

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