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THE REFLECTION OF METAPHORICAL CONCEPTS IN NATIONAL MENTALITY

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ANNOTATION

This article analyzes conceptual metaphors in English and Uzbek from a comparative linguocultural perspective, aiming to identify the distinctive features of the two national mentalities (ways of thinking) expressed through metaphorical systems and to reveal their similarities and differences. In the article, metaphors are considered not only as a stylistic device but also as an important means of perceiving the world and preserving cultural values.

KEYWORDS: *Conceptual Metaphor, National Mentality, Linguoculture, Comparative Analysis, Worldview, Cultural Values.*

INTRODUCTION

In linguistics, metaphor has traditionally been studied as a stylistic device of artistic speech. However, with the development of modern cognitive linguistics, the approach to metaphor has fundamentally changed: it is now seen not only as a figure of speech but as a basic mechanism of human thought, a fundamental means of perceiving and explaining complex and abstract concepts. The theory of conceptual metaphors (Lakoff and Johnson, 1980) demonstrates that metaphorical thinking is systematically embedded in the human mind, shaping the linguistic landscape of any culture.

The aim is to reveal the models of national mentality (mentality) underlying them through a comparative analysis of conceptual metaphors in English and Uzbek. The main hypothesis of the research is that each language's metaphorical system is formed under specific historical, cultural, and social conditions, reflecting the unique features of world perception, the value system, and ethical norms of its linguistic community. Therefore, metaphors are the most important link connecting language and culture.

Metaphors are not just a stylistic interpretation of language but a key to how a people perceives and understands the world. The conceptual metaphors underlying metaphorical terms reflect the worldview, traditions, and spiritual views of native speakers, shaping part of the linguistic picture of the world.

Analysis of Metaphorical Concepts in English. The analysis of metaphorical concepts in English reveals several main worldview orientations:

Individualism and Goal-Orientation. As emphasized, metaphors like "life is a journey/game/battle" depict life as a personal project where the individual is the main agent struggling for success and choosing their own path [1]. Concepts like "Argument is war" and "Time is money" reflect competitiveness and a focus on results and efficiency. The Anglo-Saxon national mentality has historically valued independence and competition, reinforcing this in metaphors (every man is the smith of his own fortune, everyone steers their own "ship" of life).

Rationality and Technological Inclination. The English language is rich in mechanical (society as a mechanism, man as a machine: well-oiled machine, to recharge energy) and pragmatic metaphors. Even emotions are discussed through rational metaphors: "keep a lid on emotions" – the image of putting a lid on a pot. This shows the English cultural emphasis on control, order, and planning. The concept of the mind as a controlling device (mind is a machine) is also evident in phrases like "grind to a halt" (thinking mechanism stops). This "technical" orientation of thought is a product of industrial development.

Metaphor as a Means of Understanding the World. Anglo-American culture, especially in science, consciously uses metaphors to model new phenomena (e.g., evolutionary theory created "survival of the fittest", economics – "invisible hand"). This shows intellectual flexibility: perceiving the world through analogies and recognizing the conditionality of models.

The national mentality allows for the change and criticism of metaphors (e.g., military metaphors in medicine are being criticized, with softer images proposed instead of "fight cancer").

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Orientation Towards External Influence and Assimilation. Metaphors of action, conquest, and subjugation reflect the expansionist nature of the Western worldview. "Conquer your fears", "frontier spirit" – these images are characteristic of explorers and a colonial culture. Through them, the English language conveys the idea of the world as a space to be conquered, and nature not as something alive but as an obstacle or resource (hence metaphors of subduing nature, e.g., "harness the river"). Such images are almost absent in Uzbek (nature is more often likened to a mother-earth).

The Uzbek Worldview Through Metaphors. The national Uzbek mentality reflected in metaphors emphasizes the following aspects:
Collectivism and Family Values. As mentioned, many metaphors are formed around family and community. A person is primarily perceived as part of a collective whole – "xalq tanasi" (body of the people, a single organism) or "el farzandi" (child of the people, said about a worthy representative). Individualistic metaphors like "self-made" are not traditional. Instead, metaphors of duty to society are used: "Vatan onadir" (Motherland is a mother – love is expected from the Motherland, but one must also care for her as a mother). The national mentality is oriented towards harmony within the group, leading to metaphors of balance and peacefulness: "tarozi pallasini teng tutmoq" (to keep the scales balanced, to be fair, to balance interests).

Emotionality and Expressiveness. Uzbek metaphors often anthropomorphize inanimate objects (see anthropomorphism of nature) and openly express emotions. Phrases like "Qalbi yarim" (heart is half, i.e., estranged) or "ko‘ngli ochiq" (heart/soul is open, i.e., generous) show that the heart/soul (qalb, ko‘ngil) is a central concept in the national psychology. The language works directly with these concepts: "jon" (soul, life) is an extremely polysemous word participating in many metaphors ("jon achchig‘i" – bitterness of soul, grief; "jonkuyar" – soul-burning, caring). This indicates that the Uzbek worldview is more expressive and emotionally-centered than rational-objective. Nature is not neutral but emotionally colored (gets angry, rejoices), and social relations manifest as kinship (people as family). Such a picture of the world is closer to a traditional holistic view where everything is interconnected and animated.

Traditionalism and Symbolism. Metaphors in the Uzbek language show a strong connection with folklore symbols: e.g., "tole yulduzi" (everyone has their own star guiding them). Or constant comparisons with heroes and images from folk tales: a hero is called "Rustam", a beauty "Yusuf". English also has references (Romeo, Hercules), but everyday Uzbek speech is more saturated with traditional images. This reflects the national mentality's tendency to explain novelty from a customary viewpoint and its respect for ancestral heritage. Even new concepts are sometimes attempted to be expressed with old metaphors: the internet was initially called "dunyo o‘rgimchak to‘ri" (a calque from the Russian metaphor "vsemirnaya pautina" – worldwide web). Thus, the Uzbek picture of the world tends towards continuity and the use of stable symbols in perceiving reality.

Unity of Man and Nature. If the Western picture of the world is more anthropocentric (man opposes and conquers nature), the Eastern, particularly Uzbek, view is more harmonious: man is part of nature, and many metaphors show this. For example, the ideal of a peaceful life – "osoyishta hayot" – is related to the word "osoyish" (tranquility, peacefulness of nature). A good person is likened to soil: "yumshoq tuproq" – meaning gentle, kind (like soil that endures everything). A bad person is compared to wild grass or stone.

The metaphorical identification of people with natural elements points to a worldview where nature is a measure of morality (one should be not a useless stone but fertile earth). English mentality is not so inclined towards such moralization through nature (there, morality is derived from either religion or abstract principles, not plant imagery).

Of course, national mentality is a multifaceted phenomenon, and one cannot claim that all speakers consciously perceive the world solely through metaphors. On the contrary, the opposite is observed: the deep foundations of culture give rise to metaphors, which in turn reinforce these foundations. Thus, analyzing metaphors is like examining traces of mentality in language. As one researcher wrote, metaphors serve as cultural signs because they reflect a people's basic concepts and values [2]. For example, the fact that Uzbeks call the Motherland "Ona-Vatan" (Mother-Homeland) and not "Fatherland" is a sign of the matriarchal element of culture inherited from ancient agriculturalists, the divine mother As-u (Ana). The English, on the contrary, say "Motherland" when speaking of England, but use "Fatherland" less often (mainly for other countries). They lack such a strong personification of the state – this also indicates different relationships between the individual and the state.

In general, one can agree that metaphor is a mirror of culture [2]: it reflects values and worldview. The English cultural mirror shows striving forward and outward, rational organization; the Uzbek cultural mirror shows inward orientation (towards family, heart), maintaining balance with the environment, and respect for heritage. Both are valuable parts of human experience, and the comparative analysis of metaphors helps to understand each culture more deeply.

Conceptual metaphors in English and Uzbek are key indicators of national mentality. English metaphors, in general, paint a picture of the world dominated by individualism, pragmatism, and a spirit of change, corresponding to the Western cultural worldview (life as a journey or game, argument as war, time as a resource, etc.) [3]. Uzbek metaphors, on the contrary, reflect the collective, traditional-communal features of mentality, spiritual emotions, and organic connection with nature (life as a tree, people as family, nature as a living being, etc.) [4]. Both metaphorical systems also include some universal concepts (knowledge is light, high is good, body as a symbol of the whole), indicating common foundations of human experience. However, differences in dominant images confirm that metaphors reflect unique aspects of each nation's worldview. Language accumulates historical memory and values through metaphors: by analyzing metaphorical terms, we essentially

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read the national cultural "code." Thus, comparing metaphors in English and Uzbek revealed the deep mental characteristics embodied in symbolic words – both universal human and ethnically specific aspects.

Comparative Analysis. The metaphorical terms in English and Uzbek were comprehensively analyzed on a practical material basis. Examining numerous examples revealed that both languages possess rich metaphorical systems encompassing various types: figurative everyday expressions, abstract conceptual metaphors, technical terms in figurative meanings, socio-cultural metaphors.

Similarities between English and Uzbek metaphors are mainly related to general cognitive laws and universal human experience: similar physical and emotional experiences lead to the emergence of similar images (e.g., heat – anger, height – joy, light – knowledge, heart – center of emotions, etc.). Furthermore, partial coincidence of metaphors occurs through historical contacts and borrowings, especially in the current era of globalization (Uzbek has assimilated many metaphorical terms from the Western world).

Differences stem from cultural-historical development and divergences in national mentality. English more frequently uses metaphors from war, sports, technology, and finance, reflecting the pragmatism, individualism, and technological focus of Anglo-Saxon culture. Uzbek prefers images from nature, rural labor, family, and community, corresponding to the traditional lifestyle and collective values of the Uzbek people [2]. Intercultural differences are also manifested in the use of metaphors: English communication openly and frequently uses metaphors to explain new phenomena, while the Uzbek language has historically been more conservative in its metaphorical repertoire, though it has been developing rapidly recently under external influences [6].

The study of cultural influence showed that the choice of metaphor sources is directly related to national realities: images of the sea, cars, and business are natural for the English, while concepts of land, sun, and kinship are closer to Uzbeks. Nevertheless, in both languages, metaphors perform similar cognitive functions – they help explain abstract things through concrete examples, systematize complex knowledge, and express emotional meanings.

As part of thinking, conceptual metaphors reflect deep values: through linguistic metaphors, we saw that the English worldview is oriented towards striving for and mastering the new, while the Uzbek worldview is aimed at preserving balance and inner harmony. These conclusions align with research in the fields of linguoculture and cognitive linguistics, emphasizing metaphor as the most important mechanism for reflecting and shaping cultural consciousness (Lakoff and Johnson, 1980; Kövecses, 2005).

The practical comparison of English and Uzbek metaphorical terms conducted in the study not only identified linguistic features but also confirmed the main hypothesis: the metaphorical terms of the two languages are similar in reflecting universal human concepts but differ by being imbued with unique national-cultural meanings. Thus, metaphor serves as a connecting link between language, thought, and culture. Understanding the similarities and differences in the metaphorics of English and Uzbek languages contributes to a deeper mutual understanding of their speakers, facilitates the translation and interpretation of figurative expressions, and enriches the general understanding of how language reflects the worldviews of different peoples.

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