

Метафорические репрезентации структур знания в художественном тексте

Тумпарова Гузаль Радиковна
kletkaddaass@mail.ru

Магистрант

Узбекский государственный университет мировых языков

Аннотация: В статье рассматривается проблема метафорической репрезентации структур знания в художественном тексте. Отмечается, что метафоричность - черта художественного текста, которому свойственна иносказательность, образность. Тяготение художественной речи к метафоричности обуславливается тем, что автор отталкивается от обыденного взгляда и «мыслит» образами. При этом авторская метафора является основой создания «авторского мира». Подчеркивается, что при исследовании метафоры наиболее перспективным является когнитивно-стилистический подход. Данный подход позволяет синтезировать инструментарий и возможности стилистики и когнитивной лингвистики, исследовать взаимодействие языка и мышления, осуществлять междисциплинарность (объединять знания из различных областей, таких как лингвистика, психология, философия, литературоведение). Акцентируется внимание на том, что метафора играет ключевую роль в представлении структур знания, позволяя передавать как старую, так и новую информацию, активируя различные области знания. На основе анализа примеров из англоязычных художественных текстов делается вывод о том, что метафоры активизируют универсальные и культурно-специфичные представления о реальности сквозь призму образов и концептов, характерных для разных культур.

Ключевые слова: метафора, структуры знания, интерпретация, художественный образ, картина мира.

Badiiy matndagi bilim tuzilmalarining metaforik representatsiyasi

Tumparova Guzal Radikovna
kletkaddaass@mail.ru

Magistrant

O'zbekiston davlat jahon tillari universiteti

Annotatsiya: Maqolada badiiy matnda bilim tuzilmalarini metaforik representatsiyasi muammosi ko'rib chiqiladi. Metafora badiiy matnning o'ziga xos xususiyati bo'lib, u allegorizm, obrazlilik bilan ajralib turadi. Badiiy nutqning metaforikligi muallifning obrazlar bilan "o'ylashi" bilan belgilanadi. Shu bilan birga, mualliflik metaforasi "mualliflik dunyosi"ni yaratish uchun asosdir. Metaforani o'rganishda kognitiv-stilistik yondashuv eng istiqbolli ekanligi ta'kidlangan. Ushbu yondashuv stilistika va kognitiv tilshunoslikning vositalari va imkoniyatlarini sintez qilish, til va tafakkurning o'zaro ta'sirini o'rganish, fanlararo aloqani amalga oshirish (tilshunoslik, psixologiya, falsafa, adabiyotshunoslik va boshqalar kabi turli sohalaridagi bilimlar) imkonini beradi. Metafora bilim tuzilmalarini taqdim etishda asosiy rol o'ynashi, eski va yangi ma'lumotlarni taqdim etishga imkon berishi, bilim sohalarini faollashtirishi ta'kidlangan. Ingliz tilidagi badiiy matnlardan olingan misollarni tahlil qilish asosida metaforalar turli madaniyatlarga xos bo'lgan obraz va g'oyalar prizmasi orqali voqelik haqidagi universal va madaniy o'ziga xos g'oyalarni faollashtiradi degan xulosa shakllantirilgan.

Kalit so'zlar: metafora, bilim tuzilmalari, talqin, badiiy obraz, dunyo tasviri.

Metaphorical representations of knowledge structures in literary text

Tumparova Guzal Radikovna
kletkaddaass@mail.ru

Master's student
Uzbekistan state world languages university

Annotation: *The article examines the problem of metaphorical representation of knowledge structures in literary texts. It is noted that metaphoricality is a characteristic of literary texts, which are marked by allegory and imagery. The tendency of literary speech towards metaphoricality is due to the author's departure from the ordinary view and "thinking" in images. At the same time, the author's metaphor is the foundation for creating an "authorial world." It is emphasized that the most promising approach to studying metaphor is the cognitive-stylistic approach. This approach allows for the synthesis of the tools and possibilities of stylistics and cognitive linguistics, exploring the interaction between language and thought, and facilitating interdisciplinarity (combining knowledge from various fields such as linguistics, psychology, philosophy, and literary studies). Attention is drawn to the fact that metaphor plays a key role in representing knowledge structures, allowing for the transmission of both old and new information, activating various areas of knowledge. Based on the analysis of examples from English-language literary texts, it is concluded that metaphors activate universal and culturally specific representations of reality through the prism of images and concepts characteristic of different cultures.*

Keywords: *metaphor, knowledge structures, interpretation, literary image, worldview.*

Metaphor is an important tool in the formation and representation of knowledge, serving not only as a linguistic unit but also as a means of structuring the perception of the world. Metaphoricity is a characteristic of literary text, which is marked by allegory, figurativeness, and imagery. The tendency of literary speech towards metaphoricality is due to the fact that the author departs from the ordinary view and "thinks" in images. In this case, the author's metaphor is the foundation for creating the author's worldview (Arutyunova, 1990; Ashurova, Galieva, 2024).

When considering the role of metaphor in literary English-language texts, traditional stylistic, cognitive, and cognitive-stylistic approaches are distinguished. Traditional stylistic and cognitive approaches to the study of metaphor, complementing each other, provide an opportunity to fully represent the phenomenon described by the author, the picture of the world: the stylistic aspect helps us understand how metaphor is used to create an artistic effect, while the cognitive aspect reveals the deep mechanisms underlying metaphorical thinking. In their work "Metaphors We Live By" G. Lakoff and M. Johnson (1980) assert that metaphors not only enrich the text of a literary work but also provide wide opportunities for the author to create an image and its interpretation. In our opinion, the cognitive-stylistic approach to the consideration of metaphor is the most promising, as it is comprehensive and allows:

- synthesize the tools and possibilities of stylistics and cognitive linguistics (analyze expressive language means, their functions, gain a deeper understanding of the semantic and ideational-artistic features of the work, uncover hidden meanings, understand the author's intent and the world picture created by them, etc.);
- study the interaction between language and thought (understand the mechanisms of creating a literary text, expand knowledge about thought and culture, etc.);
- implement interdisciplinarity during the research (combine knowledge from various fields such as linguistics, psychology, philosophy, literary studies, etc.).

From this perspective, it can be argued that metaphor activates both universal and culturally specific representations of reality, facilitating the transmission and reflection of knowledge,

activating various layers of information, and creating new conceptualizations (Kozhina, 1988; Pishchalnikov, 2001; Dzhusupov, 2011; Demyankov, 2013; Kozlova, 2015; Ashurova, 2024).

A metaphor represents a special form of expressing thought. Essentially, it is a deviation at the semantic level, meaning a disruption of the usual word relationships, which evokes new associations in the reader or listener and more deeply engages them in the perception of the literary text. Here, one can speak of the effect of foregrounding in a metaphor – a process in which certain aspects of reality become more noticeable or emphasized through metaphorical expression. As a result, not only the meaning is "transferred," but certain characteristics are also brought to the forefront, creating new connections and concepts: the metaphorical image goes beyond the usual context, provoking unconventional associations and providing opportunities for interpretations (Dzhusupov, 2014).

For example, in the essay "Time is a Thief" by Kathleen Adams, the metaphor "time is a thief" is repeated:

«From the second we opened our eyes were held in our mothers' arms with smiles, tears, and pictures. Those pictures hold memories that will last a lifetime, but in the moment, they're only so short. Time is a thief!».

The foregrounding "generates" the idea of the fleeting nature of life and the inevitability of the passage of time. This metaphor creates a new concept: time imperceptibly takes away what is dear, leaving only memories and regrets.

As figures of speech, metaphors not only make the text more vivid but also encourage analysis and a deeper understanding of the information. Let's illustrate the above with the poem "Fog" by Carl Sandburg (1878–1967).

The fog comes
on little cat feet.
It sits looking
over harbor and city
on silent haunches
and then moves on.

The poem "Fog" is concise yet highly vivid and poetic. Through the metaphorical figure of a creeping cat, embodying silence and softness, an image of fog is created, possessing similar characteristics: it has no clear form, moves smoothly, and envelops everything around. Just like the cat, the fog can suddenly appear and disappear. The creeping cat creates a sense of quietness and smoothness, just as the fog slowly and silently envelops the area. This metaphor brings the image of the fog to life, prompting the reader to create new associations and interpretations.

Representation is a way, a process of presenting or depicting something, the result of conveying information about an object, phenomenon, or idea through certain means – language, models, concepts, etc. In our case, we can talk about metaphorical representation – a specific expression of a metaphor through an image, symbol, etc. (Lakoff, Johnson, 1980; Telia, 1988; Arutyunova, 1990). Metaphor, as a means of representing knowledge structures in a literary text, has a high functional load. It allows for the transmission of multiple meanings in a concise form. Additionally, metaphor activates knowledge structures by appealing to the reader's experience and mental models, stimulating processes of association and correlation, which enhances the depth of image perception. Furthermore, it contributes to the generation of new meanings, resulting in unexpected connections and interpretations. Thus, metaphor not only transmits already existing knowledge but also becomes a source of its renewal and expansion.

Knowledge structures are the basis of how we perceive and understand the world. Representation reflects these structures in an external form – through language, metaphors, images, and other means of expression. These are cognitive (mental) constructs through which information about the world is organized and interpreted. They represent systems of interconnected elements (concepts, images, symbols, etc.) that reflect experience and allow for the establishment and tracing of various connections. It is important to mention that this notion is also known as "depositories of

knowledge", "encyclopedic knowledge", "knowledge-base", "background knowledge", "formats of knowledge", etc. However, in our opinion, the most accurate term is still "knowledge structure," understood as blocks of information containing a system of interconnected concepts (Ashurova, Galieva, 2018).

There are several approaches to classifying knowledge structures, each considering a particular aspect. A number of scholars (Minsky, 1975; Fillmore, 1985; Boldyrev, 2006) study various ways of organizing the conceptual system, i.e., identifying formats or models of knowledge: frames, scripts, categories, etc. Others (Stepanov, 1985; Karasik, 2004) focus on the representation of conceptual systems, i.e., concepts that verbalize national, ethnic, and linguistic features.

One of the classifications widely used in modern cognitive linguistics divides knowledge structures into several main types:

- linguistic knowledge, formed as a result of understanding and conceptualizing the language system, its units, categories, as well as the mechanisms of creating and changing meanings through language;
- encyclopedic knowledge, encompassing a general understanding of the world – its history, politics, economy, geography, nature, and other fields;
- communicative knowledge, including understanding the goals and intentions of communication, the conditions of speech situations, norms of behavior, and the functions of various types of speech acts;
- cultural knowledge related to literature, art, traditions, religion, myths, beliefs, and other manifestations of the cultural environment.

It should be noted that all these types can be classified into two main groups: linguistic knowledge and non-linguistic (or encyclopedic) knowledge, which reflect a person's representation of the world in their consciousness (Gerasimov, Petrov, 1988).

One of the ways to represent knowledge structures in a literary text is metaphorization. For example, a quote from Ernest Hemingway's work "The Old Man and the Sea" – "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish". Behind the outwardly neutral narrative lies a multilayered metaphoricity that activates a range of encyclopedic knowledge in the reader's mind. The mention of "a skiff in the Gulf Stream" triggers geographical and natural associations, reflecting not just the setting but a symbol of complex and changing conditions that require patience and courage from a person. Moreover, the phrase "fished alone" evokes associations of social isolation—the hero is not just physically alone, but also detached from society, reflecting the dependence of man on nature.

Another example. The metaphor "People never notice anything" in the context of J.D. Salinger's novel "The Catcher in the Rye" represents communicative knowledge expressed through a concise form. It reflects internal detachment and disappointment in human relationships. To understand this metaphor, the reader needs to operate with knowledge of the goals and mechanisms of human communication. Thus, the metaphor becomes a way of representing the communicative isolation and emotional crisis faced by the protagonist.

Metaphors play a key role in conveying information, embodying both old and new knowledge (Lakoff, Johnson, 1980). In this context, a metaphor becomes a kind of bridge between the familiar and the unfamiliar, between old and new information.

Old information is the knowledge that a person already has, and the metaphor serves as a way to connect new, more complex, or abstract knowledge to what is already familiar. For example, the metaphor "a life of peace," based on the familiar meaning of the word "peace," reflects inner tranquility, harmony, absence of suffering, and tension.

We can observe this in the work of John Benjamin Tolkien, "The Hobbit":

«You don't have to do this. You have a choice. You've done honorably by our people. You have built us a new life for us in the Blue Mountains, a life of peace and plenty. A life that is worth more than all the gold in Erebor».

Here, the metaphor "a life of peace and plenty" expresses an ideal, harmonious existence. Metaphorically, "peace" and "plenty" represent a generalized image of an ideal life in which deep human needs—tranquility, security, stability—are fulfilled.

A metaphor can also serve as a way to express new ideas or concepts, transforming familiar images into more complex abstract representations. For example, in the work "Hope is the thing with feathers" by American poet Emily Dickinson, hope is metaphorically represented as a bird.

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -
And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -
I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

The author, speaking of hope, turns to the image of a bird—a living creature that "sings the tune without the words - And never stops - at all." The complex metaphor allows the reader to approach an understanding of the indomitability of hope. Even the "storm" of life ("And sweetest - in the Gale - is heard") is unable to extinguish hope.

Speaking of metaphors, researchers also highlight this aspect: metaphors can convey universal human ideas and feelings (universal level), as well as express cultural stereotypes, traditions, and historical realities (diversity of metaphorical models of the world).

Speaking about the national-cultural specificity of metaphor and the ways it manifests in a literary text, L.A. Kozlova (2015) and V.Z. Demyankov (2013) assert that it stems from the source domain—realities captured in the images of consciousness. In one linguistic and cultural community or another, they serve as a model image.

The source-domain for creating nationally specific metaphorical images can be designations of realities conditioned by a particular culture, names of representatives of flora and fauna, names of natural phenomena, and so on.

Thus, in Alice Roger's poem "Kudzu," the metaphor "kudzu seed" reflects the specific American perception of this plant as aggressive, fast-growing, and capable of suppressing other vegetation:

A glance from you is a seed of kudzu.
The madness spreads,
wrapping around each tree,
gripping it in a panic...
This is not healthy.
I use you like I would pop pills
to forget about things
I don't like about my existence.
Can you lose yourself
within yourself?
Sometimes,
when I sit alone,
I wish the forest of my life would burn.
I would light the match,
and I could once again

see the sky.

Kudzu becomes a metaphor for the emotional state of the lyrical hero, who feels that it is being suppressed and diminished. This image is understandable to readers familiar with the problems that kudzu creates in certain regions of the United States.

Metaphors as a means of reflecting knowledge about the world are used to explain and convey worldviews. They can be associated with various concepts of perceiving reality.

For example, in T. S. Eliot's poem "East Coker," the metaphors "In my beginning is my end" and "In my end is my beginning" express the cyclicity of time and the spiritual journey.

In my beginning is my end. In succession
Houses rise and fall, crumble, are extended,
Are removed, destroyed, restored, or in their place
Is an open field, or a factory, or a by-pass ...
... We must be still and still moving
Into another intensity
For a further union, a deeper communion
Through the dark cold and the empty desolation,
The wave cry, the wind cry, the vast waters
Of Petrel and the porpoise. In my end is my beginning.

These metaphors, in the context of the work, point to the idea of eternal recurrence, transformation, and the notion that the end of something carries the potential for a new beginning. The poet uses such images to express their worldview and philosophy. Metaphors allow him to embody abstract ideas in a figurative structure and evoke an emotional response in the reader—an intuitive sense of a cycle, the completion of a life stage, and preparation for the "new." Thus, a poetic language is born, where knowledge and experience, philosophy and sensuality merge into one. These images become not just embellishments of speech but represent the structure of knowledge, serving as a tool for explaining and understanding the world. They carry the idea: the end does not deny the beginning.

Thus, metaphor plays a key role in representing knowledge structures, allowing the transmission of both old and new information, activating various areas of knowledge. In different cultures, it can be used to convey both universal and specific, nationally colored knowledge, making it an effective means for conveying complex concepts. Metaphors not only enrich the text but also give the reader the opportunity to perceive the literary work more deeply, its ideological and imaginative structure, the worldview created by the author, and provide broad opportunities for interpretations.

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