



CULTURAL REPRESENTATION OF THE WORLD THROUGH ANTHROPOMORPHIC METAPHORS IN ENGLISH, RUSSIAN, AND UZBEK

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Article history:	Abstract:
<p>Received: 20th December 2025 Accepted: 14th February, 2026</p>	<p>This study explores the cultural representation of the world through anthropomorphic metaphors in English, Russian, and Uzbek languages. Anthropomorphism, the attribution of human traits to non-human entities, serves as a powerful linguistic tool that reflects cultural values, beliefs, and social norms. By analyzing metaphors across these three languages, the research highlights how different cultures interpret and personify natural phenomena, societal roles, and human emotions. The comparative approach reveals both unique and shared anthropomorphic expressions, providing insights into the underlying cultural frameworks. For instance, English often employs animal metaphors to convey characteristics such as cunning or loyalty, while Russian metaphors may emphasize communal traits or resilience. Uzbek metaphors frequently draw on agrarian imagery, reflecting the importance of nature in cultural identity. This investigation not only enhances our understanding of metaphorical language but also underscores the significance of cultural context in shaping human experiences. By examining these anthropomorphic representations, the study contributes to cross-cultural communication and fosters greater appreciation for linguistic diversity and its impact on worldview. Ultimately, this research illuminates the intricate relationship between language, culture, and perception.</p>

Keywords: Anthropomorphism, metaphors, cultural variation, contextual influence, language

INGLIZ, RUS VA O'ZBEK TILLARIDA ANTROPOMORFIK METAFORALAR ORQALI DUNYONI MADANIY NAMOYISHI

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Annotatsiya: Ushbu tadqiqot ingliz, rus va o'zbek tillarida antropomorfik metaforalarning madaniy ifodalanishini o'rganadi. Antropomorfizm, ya'ni insoniy xususiyatlarni inson bo'lmagan mavjudotlarga berish, madaniy qadriyatlar, e'tiqodlar va ijtimoiy me'yorlarni aks ettiruvchi kuchli lingvistik vosita hisoblanadi. Ushbu uchta tilda metaforalarni tahlil qilish orqali tadqiqot turli madaniyatlarning tabiiy hodisalarni, ijtimoiy rollarni va insoniy his-tuyg'ularni qanday talqin etishini va personifikatsiya qilishini ta'kidlaydi.

Taqqoslash yondashuvi noyob va umumiy antropomorfik ifodalarni aniqlaydi va asosiy madaniy ramkalarni tushunishga yordam beradi. Masalan, ingliz tili ko'pincha xayolparastlik yoki sadoqat kabi xususiyatlarni ifodalash uchun hayvon metaforalaridan foydalanadi, rus metaforalari esa jamoaviy xususiyatlar yoki chidamlilikni ta'kidlaydi. O'zbek metaforalari ko'pincha qishloq tasvirlariga asoslanadi va bu madaniy kimlikda tabiatning ahamiyatini aks ettiradi.

Ushbu tadqiqot nafaqat metaforik tilni tushunishimizni chuqurlashtiradi, balki inson tajribasini shakllantirishda madaniy kontekstning ahamiyatini ta'kidlaydi. Ushbu antropomorfik ifodalarni o'rganish orqali tadqiqotlar madaniyatlararo muloqotni rivojlantiradi va til xilma-xilligiga bo'lgan yanada katta e'tibor va uning dunyoqarashga ta'sirini oshiradi. Nihoyat, ushbu tadqiqot til, madaniyat va qabul qilish o'rtasidagi murakkab munosabatlarni yoritadi.

Kalit so'zlar: antropomorfizm, metafora, madaniy o'zgarish, kontekstual ta'sir, til

КУЛЬТУРНОЕ ПРЕДСТАВЛЕНИЕ МИРА ЧЕРЕЗ АНТРОПОМОРФНЫЕ МЕТАФОРЫ В АНГЛИЙСКОМ, РУССКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация: Это исследование изучает культурное представление мира через антропоморфные метафоры в английском, русском и узбекском языках. Антропоморфизм, то есть приписывание человеческих черт неhuman сущностям, служит мощным лингвистическим инструментом, который отражает культурные ценности, убеждения и социальные нормы. Анализируя метафоры на этих трех языках, исследование подчеркивает, как разные культуры интерпретируют и персонифицируют природные явления, социальные роли и человеческие эмоции. Сравнительный подход выявляет как уникальные, так и общие антропоморфные выражения, предоставляя понимание основополагающих культурных рамок. Например, английский язык часто использует животные метафоры для передачи таких характеристик, как хитрость или верность, тогда как русские метафоры могут подчеркивать общинные черты или стойкость. Узбекские метафоры часто опираются на аграрные образы, отражая важность природы в культурной идентичности.

Это исследование не только углубляет наше понимание метафорического языка, но и подчеркивает значимость культурного контекста в формировании человеческого опыта. Изучая эти антропоморфные представления, исследование способствует межкультурной коммуникации и содействует большему пониманию языкового разнообразия и его влияния на мировосприятие. В конечном итоге это исследование освещает сложные отношения между языком, культурой и восприятием.

The study of anthropomorphic metaphor becomes especially significant when it is examined not only as a linguistic construction, but also as a means of representing the world through culturally meaningful categories. In this sense, metaphor does more than transfer meaning from one semantic field to another. It structures perception, organizes symbolic relations, and reflects the ways in which a speech community interprets reality through historically shaped forms of thought. Anthropomorphic metaphor is particularly important in this regard because it places the human being at the center of interpretation. By attributing human qualities, intentions, emotions, and social roles to non-human entities, language does not merely animate the world; it reorders it in accordance with culturally recognizable models of human experience. As a result, the world represented through anthropomorphic metaphor is never purely objective or neutral. It is a world filtered through human value, memory, emotion, and cultural imagination [1][2].

In comparative linguocultural analysis, this point is of special importance. English, Russian, and Uzbek literary traditions all employ anthropomorphic metaphors to describe nature, time, space, homeland, social order, historical experience, and abstract concepts. Yet the cultural representation of these domains is not identical across the three languages. What is anthropomorphized, how it is anthropomorphized, and what symbolic meaning the metaphor carries depend on the cultural worldview embedded in each literary tradition. In some cases, similar target domains may recur across languages, such as land, night, time, or memory. However, the metaphorical image constructed around these domains can differ substantially in emotional tone, moral implication, and cultural depth. Therefore, anthropomorphic metaphor serves as a productive lens through which one may observe how different linguistic communities humanize the world and, in doing so, express distinct models of reality [2][3].

One of the most fundamental cultural functions of anthropomorphic metaphor is the transformation of the external world into a relational universe. Human beings do not merely observe reality; they seek forms of contact with it. Through anthropomorphic metaphor, this contact becomes imaginable. Nature ceases to be a silent physical environment and becomes a participant in emotional, moral, and symbolic life. Time ceases to be an abstract measurement and becomes an acting force. Homeland becomes not land alone, but a being capable of suffering, remembering, calling, or protecting. History becomes more than sequence; it becomes witness, judge, executioner, or guide. These metaphorical forms reveal that anthropomorphic representation is not an accidental ornament of literary language. It is a cultural strategy by which communities make the world intelligible in terms of relation rather than abstraction [1][4].

The cultural representation of the world through anthropomorphic metaphors is closely connected with the anthropocentric orientation of human consciousness. Anthropocentrism, in this context, does not simply mean the privileging of the human over the non-human. More precisely, it refers to the fact that human experience functions as the principal interpretive frame through which reality is organized. The body, emotion, agency, kinship, speech, labor, and moral judgment constitute the categories most readily available to human understanding. When these categories are projected onto the surrounding world, they allow natural, social, and metaphysical realities to be understood in familiar terms. Yet because human experience is itself culturally coded, anthropocentric metaphorical representation never remains purely universal. It becomes a vehicle for national consciousness, literary tradition, moral philosophy, and collective memory [2][5].

In English literary discourse, anthropomorphic metaphors often represent the world through a combination of emotional subtlety, symbolic understatement, and psychological resonance. Natural phenomena, urban spaces, and abstract categories tend to be humanized in ways that frequently emphasize mood, alienation, intimacy, memory, or inward tension. The represented world in many English texts is not necessarily heroic or overtly monumental; rather, it may appear introspective, atmospheric, restrained, and psychologically responsive. A city may seem weary, a house may

remember, the sea may whisper, and time may steal or return. In these cases, anthropomorphic metaphor contributes to a cultural representation of the world in which external reality becomes intertwined with inner consciousness. This does not mean that all English literary metaphor is inward or subdued, but it does suggest a strong tradition of representing the world as emotionally proximate yet often mediated through individual perception [3][6].

Russian literary discourse frequently constructs the world through anthropomorphic metaphors of greater existential gravity and emotional density. The represented world often appears morally charged, historically burdened, or spiritually responsive. Nature in Russian literature may grieve, accuse, endure, or witness. Time may oppress, memory may ache, silence may condemn, and the road may wait. Such metaphors create a world that is not passive background but a field of profound ethical and metaphysical tension. The humanization of the world in Russian literary tradition often brings external reality into the sphere of suffering, moral struggle, or spiritual depth. This gives anthropomorphic metaphor a special intensity: it not only makes the world more vivid, but transforms it into a participant in the drama of historical and existential consciousness [4][7].

Uzbek literary discourse offers a distinct yet equally rich mode of cultural world representation through anthropomorphic metaphor. In many cases, nature, land, homeland, sky, language, and destiny are endowed with human qualities that convey closeness, reverence, dignity, sorrow, spiritual presence, or communal continuity. The represented world often appears not as detached material environment but as morally and emotionally meaningful space. The land may suffer, the motherland may call, the sky may witness, and language may live or grieve. Such metaphors frequently draw on cultural traditions in which collective memory, ethical responsibility, and spiritual sensitivity are deeply interwoven. As a result, anthropomorphic metaphor in Uzbek literary discourse often humanizes the world in ways that preserve communal belonging and value-laden intimacy. The surrounding world is not only seen; it is addressed, respected, mourned, and remembered [5][8].

A comparison of the three traditions shows that anthropomorphic metaphor often serves as a means of organizing the relationship between human being and nature. Nature is one of the most persistent target domains of anthropomorphic metaphor because it occupies a central position in both lived experience and symbolic imagination. Yet the representation of nature differs culturally. In English literary tradition, nature may be humanized as solitary, attentive, melancholy, secretive, or gently responsive. Such representations often support a nuanced emotional atmosphere rather than overt symbolic declaration. In Russian literature, nature may be imagined as suffering, severe, mournful, accusing, or spiritually resonant, thereby intensifying its ethical and existential significance. In Uzbek literature, nature often appears as intimately bound with homeland, life continuity, labor, blessing, and memory, so that anthropomorphic metaphors of the land, sky, garden, and season may carry strong emotional and communal implications. Thus, nature is humanized in all three traditions, but the resulting world-images differ according to cultural orientation [2][4][5].

From a comparative perspective, it is useful to distinguish several broad models through which the world is represented anthropomorphically in English, Russian, and Uzbek. A first model is the psychological model, where the world reflects inward consciousness through emotional humanization. This appears strongly in many English texts and is also present in Russian and Uzbek literature, though with different tonalities. A second is the ethical-historical model, where nature, homeland, or time becomes participant in moral and historical drama. This is especially prominent in Russian and Uzbek texts, though not absent from English literature. A third is the communal-symbolic model, where land, language, and environment are humanized in relation to belonging, continuity, and shared value. This model is particularly significant in Uzbek literary discourse. These models are not exclusive categories, but they help clarify how anthropomorphic metaphor contributes to different kinds of world representation [2][4][8].

To make the comparison more systematic, the following table summarizes some major tendencies in the cultural representation of the world through anthropomorphic metaphors in the three languages.

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