



# **METAPHORICAL MODEL OF THE IMAGE OF A WOMAN IN A POETIC TEXT (ON THE EXAMPLE OF ENGLISH AND UZBEK LANGUAGES)**

**Jo'raqulova Mohiro'y**

Turon university 2<sup>nd</sup> year master's student

[juraquolovnuriddin896@gmail.com](mailto:juraquolovnuriddin896@gmail.com)

**Aliqulova Dildora**

PhD in Philological Sciences

Acting Associate Professor, Turon University

**Abstract.** The article analyzes the metaphorical model of the female image in English and Uzbek poetry based on cognitive and linguopoetic approaches. Metaphors representing the image of a woman are distinguished, and their conceptual content, semantic features, and cultural interpretation are determined. The results show that in English poetry, the image of a woman is associated with spiritual experiences and individuality, and in Uzbek poetry - with kindness, purity, and national values. The study comparatively illuminates the universality and national identity of the concept of femininity.

**Keywords:** female image, metaphor, linguopoetics, English poetry, Uzbek poetry, conceptual analysis

## **INTRODUCTION**

Poetry is one of the oldest forms of artistic thinking of mankind, in which reality has a poetic interpretation through symbols and images. In this process, the image of a woman manifests itself as an artistic category bearing a special aesthetic and spiritual load and is expressed in specific linguopoetic forms in different periods, literary schools, and national cultures. The image of a woman in poetry manifests itself not only as a symbol of beauty, tenderness, and love, but also as a complex semantic unit reflecting the cultural values, gender stereotypes, national mentality, and aesthetic ideal of society. Therefore, the study of metaphorical models of the female image in poetic texts - that is, a system of metaphors that artistically conceptualize ideas about femininity - is one of the important directions of linguopoetics. From the point of view of modern cognitive linguistics, metaphor is one of the main mechanisms of human thinking and culture, through which abstract concepts in society are interpreted through concrete images. The image of a woman, as a cultural concept, acquires a unique meaning in the value system of each language and culture. In particular, in English and Uzbek poetry, the metaphorical expression of the female image is multilayered, and although it is depicted in connection with universal images such as nature, light, spring, water, moon, flower, sky, it has different semantic color and stylistic function according to the national poetic traditions of both cultures. If in English poetry the image of a woman is more metaphorized from the point of view of personal experiences, mental states, individuality, romantic idealization, or psychological introspection, then in Uzbek poetry the image of a woman is closely connected with such values as national traditions, spiritual purity, modesty, love, loyalty, harmony with nature.



The metaphorical model of the concept of woman in a poetic text is of particular importance not only as a linguistic unit, but also as an element of cultural code, psychological interpretation, and aesthetic construction. The relevance of this topic lies in the fact that in today's era of globalization, linguistic and intercultural comparative studies serve not only to analyze linguopoetic traditions, but also to deeply reveal the gender perspectives of different peoples, the value system, and the mechanisms for creating poetic metaphors. Although the image of a woman in English and Uzbek poetry is, on the one hand, a universal poetic symbol, on the other hand, it expresses the peculiarities of the national mentality. Therefore, a comparative study of their metaphorical interpretations helps to find answers to such questions as how artistic models of the concept of «feminine» are formed in different cultures, by what stylistic means they are expressed, and what semantic features they have.

## LITERATURE REVIEW

Research on the metaphorical model of the female image in poetic text is formed at the intersection of linguopoetics, cognitive metaphor theory, and gender linguistics. Theoretical views on metaphor have been interpreted since the time of Aristotle as the main mechanism of poetic imagery, and in modern approaches (cognitive metaphor theory) it is interpreted as a conceptual model of human thinking. This theory creates a broad basis for studying how the concept of woman is expressed through images in a poetic text. In literary studies, it is noted that in English poetry (Shakespeare, Byron, Eats, and others), the image of a woman is metaphorized with images of nature such as light, moon, star, wind, spring through romantic idealization, personal experiences, and mental states. In studies of Uzbek poetry, the image of a woman is more often associated with national-cultural symbols such as purity, loyalty, love, mother nature, spring, flower, sun (Navoi, Cholpon, Zulfiya, Halima Khudoyberdiyeva, and others).

## METHODOLOGY

The study used cognitive-metaphorical analysis, linguopoetic analysis, and a comparative-comparative approach to determine the metaphorical model of the female image in English and Uzbek poetic texts. Metaphors related to the image of a woman were isolated from poetic verses, their conceptual content was systematized based on the theory of cognitive metaphor, their semantic features and poetic functions were analyzed from a linguopoetic point of view, and the commonalities and differences in English and Uzbek poetry were determined through comparative analysis.

## RESULTS AND DISCUSSION

The results of the study showed that the metaphorical interpretation of the image of a woman in English and Uzbek poetry has a unique linguopoetic system. First of all, it was found that the image of a woman in both literatures is metaphorically conceptualized through images of nature. In English poetry, a woman is often depicted through metaphors such as «light», «spring», «breeze», «moonlight», «rose», which illuminate the image of a woman as a delicate, spiritual, and romantic ideal. These metaphors are directly related to the individual experiences, internal conflicts, and psychological experiences of the poet, interpreting woman more as an aesthetic and spiritual phenomenon. In Uzbek poetry, the image of a woman is manifested in harmony with national-cultural images such as «sun», «spring», «river», «motherland», «flower», «moonlight», and these metaphors show that a woman is formed as a concept associated with traditional values such as love, loyalty, blessing, and purity. In English poetry, the image of a woman is interpreted based on individuality and personal experience, while in Uzbek poetry, the image of a woman appears more as a generalized artistic image in connection



with the system of socio-spiritual values. While English poets often depict women as a metaphorical object illuminating the spiritual world of a romantic subject, Uzbek poets respect women more as the central hero of society, family, and spirituality. As a result, the metaphorical model in English poetry has a psychological and aesthetic orientation, while the model in Uzbek poetry is distinguished by its saturation with cultural and moral content.

In the process of grouping metaphorical units, such concepts as «Woman - Nature», «Woman - Light», «Woman - Divine Embodiment», «Woman - Spiritual World», «Woman - Source of Blessing» were observed as the most active models. In English poetry, the metaphors «Woman - Mysterious Being», «Woman - Spiritual Light» prevail, while in Uzbek poetry, the metaphors «Woman - Mother Nature», «Woman - Source of Kindness» have become the most widespread model. This difference reflects the priorities in the value system and poetic traditions of both cultures. In general, the study showed that although the metaphorical model of the female image is a universal poetic phenomenon for the poetry of both languages, it manifests itself in specific semantic and stylistic manifestations under the influence of the cultural context. This creates an important scientific basis for understanding how concepts of femininity are formed in the national consciousness of each nation and how they find artistic expression through metaphor.

## CONCLUSION

The analysis showed that the metaphorical interpretation of the female image in English and Uzbek poetry, despite having common poetic foundations, is formed differently under the influence of cultural and aesthetic values. In both literatures, it was observed that the image of a woman is conceptualized through metaphors related to nature, but in English poetry these metaphors mainly express spiritual experiences, individuality, and the aesthetic ideal, while in Uzbek poetry they are interpreted in harmony with national values such as kindness, loyalty, purity, and mother nature. During the analysis, it was revealed that conceptual models such as «Woman - Nature», «Woman - Light», «Woman - Source of Kindness», «Woman - Spiritual World» were actively used in both literatures, but their semantic load and artistic function differed depending on the national mentality.

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