



# IJTIMOIIY-GUMANITAR SOHADA ILMIY-INNOVATION TADQIQOTLAR

ILMIY METODIK JURNALI

DOI: 10.67227

ISSN 3060-5059



**VOL.3 № 6**

**2026**

## **INGLIZ NASRIDA MADANIY IDENTIFIKATSIYANING IFODALANISHI**

**Zilolova Gulhayo Muxammadkarim qizi**  
Ijtimoiy-siyosiy fanlar instituti, katta o'qituvchi

### **Annotatsiya**

Mazkur maqolada zamonaviy o'zbek va ingliz adiblari asarlarida qo'llanilgan qiyosiy konstruksiyalar tahlil qilinadi hamda tadqiqot predmeti sifatida ushbu konstruksiyalarning milliy dunyoqarashni aks ettiruvchi madaniy-spetsifik xususiyatlari ko'rib chiqiladi. Ta'kidlanishicha, etnik identifikatsiyaning markerlari sifatida namoyon bo'luvchi va turli til jamoalariga xos kognitiv hamda perseptiv tafakkur modellarini ifodalovchi madaniy-spetsifik til birliklari alohida ilmiy ahamiyat kasb etadi.

**Kalit so'zlar:** qiyosiy konstruksiyalar, adabiyotshunoslik, nasr, ingliz tili, o'zbek tili, madaniyat, identifikatsiya.

## **РЕПРЕЗЕНТАЦИЯ КУЛЬТУРНОЙ ИДЕНТИФИКАЦИИ В АНГЛИЙСКОЙ ПРОЗЕ**

**Зилолова Гулхаё Мухаммадкарим кизи**  
Институт социально-политических наук, старший преподаватель

### **Аннотация**

В данной статье рассматриваются сравнительные конструкции, используемые в произведениях современных узбекских и английских авторов, при этом предметом исследования выступают культурно-специфические особенности данных конструкций как отражение национальной картины мира. Отмечается, что особую научную значимость представляют культурно-маркированные языковые единицы, функционирующие в качестве маркеров этнической идентичности и отражающие специфические когнитивные и перцептивные модели, характерные для различных языковых сообществ.

**Ключевые слова:** сравнительные конструкции, литературоведение, проза, английский язык, узбекский язык, культура, идентификация.

## **REPRESENTATION OF CULTURAL IDENTIFICATION IN ENGLISH PROSE**

**Zilolova Gulhayo Muxammadkarim qizi**  
Institute of Social and Political Sciences, Senior Lecturer

### **Abstract**

This article examines comparative constructions employed in the works of contemporary Uzbek and English authors, while the subject of the investigation concerns the culturally specific characteristics of these constructions as reflections of the national worldview. It is stated that of particular scholarly significance are culturally specific linguistic units that function as markers of ethnic identity and reflect the distinctive cognitive and perceptual frameworks characteristic of different linguistic communities.

**Keywords:** comparative, literary, studies, prose, English, Uzbek, cultural, identification.

Contemporary linguoculturology and comparative literary studies increasingly prioritize the investigation of representational mechanisms through which the national worldview is manifested in literary discourse. Within this context, comparative constructions occupy a central position, as they perform not only descriptive and evaluative functions but also convey profound cultural meanings embedded in the collective consciousness of an ethnos.

The relevance of the present research is determined by several interrelated factors. First,

the growing emphasis on intercultural studies under conditions of globalization necessitates a deeper understanding of cultural specificity as an essential prerequisite for effective communication among representatives of diverse linguocultural communities. Second, comparative constructions as carriers of culturally marked information remain insufficiently investigated in both Uzbek and English prose discourse. Third, there exists a pressing need to develop a methodological framework for examining the national worldview through the prism of literary texts.

**Literature review.** The scientific novelty of the study lies in its comprehensive comparative analysis of culturally specific similes within two typologically distinct literary traditions, enabling the identification of both universal mechanisms of national worldview representation and the ethnoculturally unique features inherent in each tradition. This research constitutes one of the first attempts to systematize culturally specific comparative constructions in Uzbek and English prose from the perspective of their role in constructing the national worldview.

The primary aim of the study is to identify and analyze the culturally specific features of comparative constructions in Uzbek and English prose as linguistic means of representing the national worldview. To achieve this objective, the following research tasks are formulated: to systematize theoretical approaches to the study of the national worldview in literary discourse; to identify and classify the types of culturally specific comparative constructions in the literary traditions under consideration; to analyze the semantic fields of these comparisons and their cultural determination; and to reveal both universal and culture-specific aspects of national perception reflected in the system of comparative expressions.

The theoretical foundation of the study is grounded in the concept of the linguistic worldview, initially developed in the works of Wilhelm von Humboldt and subsequently elaborated by both domestic and international scholars. This concept constitutes the methodological basis of the present research. According to Valentina Maslova, the linguistic worldview may be defined as “the common cultural heritage of a nation, characterized by its structured and multilayered nature. It is precisely the linguistic worldview that determines communicative behavior, as well as the comprehension of both the external world and the inner world of the individual.” Contemporary studies in linguoculturology further emphasize that the linguistic worldview represents that segment of the conceptual world **that** is intrinsically linked to language and refracted through linguistic forms.

**Discussion.** Culturally specific concepts occupy a central position within the framework of this study, as they are defined by scholars as concepts that are “fundamental to a given culture” and possess substantial cultural significance both for the language itself and for the speech community that employs it. Comparative constructions incorporating such concepts function as salient markers of national identity in literary discourse. Within contemporary cognitive linguistics, metaphor and comparison are interpreted not merely as stylistic devices but as essential mechanisms of human cognition and world conceptualization. According to this theoretical perspective, metaphor constitutes an integral component of thought processes, shaping reasoning, imagination, and interpretative frameworks. This proposition is equally applicable to comparative constructions, which play an active role in the processes of categorization and conceptual representation of reality.

The present investigation is grounded in the integrated application of comparative-contrastive, linguocultural, and conceptual analytical approaches. The empirical basis of the research consists of literary works by contemporary Uzbek authors, including Abdulla Qahhor, Pirmqul Qodirov, and Hudoyberdi To‘xtaboyev, alongside English prose texts produced during the final third of the twentieth century and the early twenty-first century, comprising a total corpus exceeding 2,000 pages. More than 800 comparative constructions containing culturally marked elements were extracted and subjected to systematic analysis.

The criteria for corpus selection included the presence of ethnocultural realia within comparative constructions, the use of imagery characteristic of national cultural traditions, and the

reflection of culturally specific modes of world perception. The analytical process was conducted with particular attention to the contextual environment of comparative structures and their functional significance within artistic discourse [9, 10].

The analysis of Uzbek prose revealed the predominance of several major categories of culturally specific comparisons that reflect the distinctive features of national worldview construction. Among these, natural-climatic imagery emerges as particularly representative, with desert and oasis images occupying a central position as foundational metaphors of Uzbek culture. Within Uzbek literary discourse, the desert transcends its geographical reference and becomes a symbol of trial, purification, and spiritual quest, as illustrated in expressions where the heart is likened to a scorched desert in which every drop of water is more precious than gold.

A particularly prominent place is occupied by water-related imagery, reflecting the perception of water as a vital resource in arid climatic conditions. Comparative constructions such as speech flowing like water through an irrigation canal after rainfall or joy spreading through the soul like a spring flood in the Fergana Valley demonstrate the profound cultural valuation of water resources. Floristic imagery likewise carries significant symbolic meaning: cotton represents prosperity and abundance, mulberry trees are associated with wisdom and longevity, while the plane tree symbolizes grandeur and protection.

The sociocultural category of comparisons reflects the traditional value system of Uzbek society. Family and clan relations are frequently represented through comparisons emphasizing solidarity and kinship cohesion, such as brothers being united like the fingers of one hand or the family being as strong as a deeply rooted tree. The concept of hospitality, which occupies a pivotal place in Uzbek cultural consciousness, is articulated through images depicting the reception of guests as spring welcoming blossoms or a home as open as a roadside teahouse.

The religious and mythological dimension of comparative constructions reflects the enduring influence of Islamic traditions alongside pre-Islamic belief systems. Islamic symbolism is organically integrated into figurative comparisons, with prayer ascending like fragrant incense smoke or patience being equated with that of Ayyub. Additionally, Sufi philosophical traditions are reflected in spiritually oriented comparisons connected with the search for truth and self-realization.

English prose demonstrates a fundamentally different system of culturally specific comparisons, reflecting the characteristics of **the** insular mentality and the longstanding cultural traditions of **the** United Kingdom. The natural-geographical component is characterized by the dominance of maritime imagery and references to climatic particularities. Comparisons depicting fog thickening like English politeness or rain drumming against rooftops like the constancy of British character exemplify this tendency [7, 8].

The island status of Britain is reflected in metaphors of isolation and autonomy, such as descriptions of individuals standing apart like Britain from the continent. Sociocultural markers within English prose frequently exhibit explicit class differentiation. Comparative constructions often contain references to social hierarchy, as illustrated by depictions of flawless manners associated with graduates of Eton College or speech characterized by an accent as sharp as a gentleman's razor.

Urban imagery constitutes another prominent feature, reflecting the advanced industrialization and urbanization of British society. Comparisons describing crowds moving like trains in the London Underground—swiftly, silently, and according to schedule—underscore the cultural significance of urban order and efficiency.

A particularly distinctive group comprises comparisons linked to the traditions of British humor and irony. English irony as a cultural code is manifested in constructions portraying a smile comparable to that of a British diplomat before announcing war or politeness masking latent tension. Such comparisons reveal the understated communicative style that has become emblematic of British cultural discourse [6, 7].

These comparative data reveal the distinctly English mode of articulating critical attitudes

through an ostensibly polite discourse. The historical and cultural context of English prose is deeply embedded in literary allusions and references to national history. Comparisons such as “standing firm like the British square at Waterloo” or “as enigmatic as the smile of the Cheshire Cat” exemplify the profound intertextuality of the English literary tradition and its close connection to collective historical memory [1, 5].

A comparative analysis of culturally specific similes in Uzbek and English prose demonstrates both universal features of human perception and the distinctive characteristics of each cultural tradition. Universal tendencies include the use of natural imagery to represent human emotions and psychological states, familial metaphors to conceptualize social relations, and spatial imagery to convey inner experiences. At the same time, substantial differences emerge in the selection of source domains and their cultural interpretation.

The Uzbek literary tradition reflects a profound connection with the natural cycles of an arid climate, which is manifested in the particular prominence of water-related imagery and the symbolic opposition between desert and oasis. The collectivist orientation of Uzbek culture is expressed through the predominance of comparisons emphasizing the significance of family and communal relationships. In contrast, the English literary tradition is marked by a pronounced individualistic orientation, reflected in similes that foreground personal autonomy and social distance. The insular mentality characteristic of English culture is evident not only in maritime imagery but also in metaphors of isolation and self-sufficiency. Furthermore, the high degree of urbanization within British society is reflected in the predominance of urban over rural imagery.

Differences in religious and cultural traditions are likewise encoded in comparative systems. Uzbek prose demonstrates the organic integration of Islamic imagery and symbolism, whereas English prose is characterized by the predominantly secularized nature of most comparisons, while still preserving occasional Christian allusions [2, 3, 4].

A significant point of divergence concerns the representation of humor and irony. While Uzbek literary discourse tends toward the direct and explicit expression of emotions through comparison, English prose frequently employs ironic and implicit similes, reflecting a cultural preference for emotional restraint and indirectness of expression.

The functional analysis of culturally specific similes in the two literary traditions reveals their multilayered role within artistic discourse. In Uzbek prose, such comparisons often perform a didactic function, transmitting traditional moral values and culturally sanctioned behavioral models. Comparisons involving natural phenomena not only construct vivid imagery but also convey the ecological consciousness of the people and their harmonious relationship with the natural environment.

In English prose, by contrast, similes more frequently fulfill a socio-critical function, particularly those related to class distinctions and hierarchical social structures. Ironic comparisons serve as an implicit mechanism for critiquing social institutions and challenging entrenched cultural stereotypes. The findings of this study allow for several important conclusions regarding the role of culturally specific similes in representing national worldviews. First, culturally specific comparisons function as an effective linguistic instrument for the transmission of national identity within literary discourse. They not only reflect the characteristics of geographical and socio-cultural environments but also convey the deep-seated value orientations and worldview frameworks of ethnic communities.

Second, the systems of culturally specific similes in Uzbek and English prose demonstrate fundamental differences shaped by variations in historical experience, geographical conditions, religious traditions, and patterns of social organization. The Uzbek tradition is characterized by a collectivist orientation, harmonious interaction with nature, and the organic incorporation of religious elements. The English tradition, by contrast, is distinguished by its individualistic orientation, urban-centered imagery, and strongly developed ironic modality.

Third, the analysis identifies universal mechanisms underlying the functioning of comparative constructions as tools of cultural representation, thereby opening **prospects** for

further research in comparative literary studies and linguocultural analysis.

The results of this research possess both theoretical and practical significance. Theoretically, they contribute to the development of methodological approaches to the analysis of national worldviews as represented in literary texts. Practically, the findings may be applied in the teaching of intercultural communication, translation studies, and comparative literature, thereby enhancing cross-cultural interpretative competence and scholarly understanding of literary-cultural interaction.

**Conclusion.** The comparative analysis demonstrates that culturally specific comparisons function as linguistic manifestations of collective cognitive experience. Uzbek prose predominantly employs imagery rooted in natural ecology, kinship structures, and spiritual traditions, reflecting a worldview shaped by environmental conditions, communal values, and religious-philosophical heritage. English prose, by contrast, privileges maritime, urban, and class-oriented imagery, revealing the influence of geographical insularity, industrial modernity, and stratified social organization. These findings confirm that comparative constructions serve not merely as expressive linguistic devices but as culturally embedded conceptual frameworks through which national communities encode and transmit distinctive patterns of perception, evaluation, and meaning construction.

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