

## URSULA LE GUINNING “QISH QIROLI” HIKOYASIDA KONSEPTUAL METAFORIK TAHLIL

**Nasriddinov Dilshod A'zamkulovich**

Xalqaro Nordik Universiteti, Toshkent, O'zbekiston,

E-mail: [dilshodnasr@gmail.com](mailto:dilshodnasr@gmail.com)

**Annotatsiya:** Ushbu tezisda Amerikalik yozuvchi Ursula Le Guin qalamiga mansub “Winter’s King” (Qish Qirol) hikoyasida keltirilgan tasviriy vositalardan biri bo‘lgan metaforik so‘z va jumlar tahlilga tortilib, badiiy jihatdan qanday ma’nalarni anglatishi tadqiq qilingan.

**Kalit so‘zlar:** *konsept, metafora, kongnitiv tilshunoslik, fenomen, konseptual metafora*

## ANALYSIS OF CONCEPTUAL METAPHOR IN THE STORY BY URSULA K. LE GUIN'S "WINTER'S KING"

**Dilshod Azamkulovich Nasriddinov**

Nordic International University, Tashkent, Uzbekistan,

E-mail: [dilshodnasr@gmail.com](mailto:dilshodnasr@gmail.com)

**Abstract:** This article analyzes metaphorical words and sentences, one of the figurative devices used in the story “The Winter King” by American writer Ursula Le Guin, and also examines their artistic meaning.

**Keywords:** concept, metaphor, cognitive linguistics, phenomenon, conceptual metaphor

## АНАЛИЗ КОНЦЕПТУАЛЬНОЙ МЕТАФОРЫ В РАССКАЗЕ УРСУЛЫ К. ЛЕ ГУИН «КОРОЛЬ ПЛАНЕТЫ ЗИМА»

**Насриддинов Дилшод Аъзамкулович**

Международный университет Нордик, Ташкент, Узбекистан,

E-mail: [dilshodnasr@gmail.com](mailto:dilshodnasr@gmail.com)

**Аннотация:** В статье анализируются метафорические слова и предложения — один из образных приемов, использованных в рассказе американской писательницы Урсулы Ле Гуин «Зимний король», а также рассматривается их художественное значение.

**Ключевые слова:** *концепт, метафора, когнитивная лингвистика, феномен, концептуальная метафора*

The essence of conceptual, or cognitive, metaphor consists in understanding and experiencing phenomena of one kind in terms of phenomena of another type [3, p.388]. In subsequent publications, they were called the source and target domains. A conceptual metaphor involves projecting the source domain onto the target domain. As a result, the target sphere borrows from the source sphere a structural framework in the form of a set of basic elements and the relationships between them.

Thus, the main function of conceptual metaphor is to represent complex and abstract areas of human experience through simpler and more concrete ones.

Metaphor has a complex structure consisting of central (core) and peripheral elements. In the center are specifically metaphorical expressions, and the periphery includes such linguistic expressions that can be interpreted both literally and metaphorically (elements of dual interpretation) [1, p. 4].

The choice of a work in the fantasy genre as the research material is due to several reasons. Firstly, metaphor is often used by science fiction authors as a means of creating a picture of the world, which allows us to observe the implementation of the cognitive function of metaphor. Secondly, in science fiction literature the very nature of figurative means changes: they serve to create the effect of plausibility, clarity, and persuasiveness of presentation [1, p.5].

The short fantasy story "Winter's King" was written before work on the novel "The Left Hand of Darkness" began. Published the same year as the novel, it was nominated for the Hugo Award for Best Short Story.

According to Ursula Le Guin herself, during the creation of the story, life on the planet Winter was presented only in the form of sketches, so some aspects of the life of the Gethenians did not receive due coverage, for example, the theme of androgyny. In this story, is inextricably linked with the theme of parent-child relationships. Since the writer used masculine pronouns in the first publications of the novel, the meaning of these relationships remained unclear. However, in subsequent publications, masculine pronouns were replaced with feminine pronouns, which increased the expressiveness of the story.

In combination with the use of titles usually related to the male gender, the writer achieved an interesting effect of expressing the dual bio-psychological nature of the Gethenians. This increased interest in the work and caused a lot of controversy among readers. In the afterword to the novel "The Left Hand of Darkness", the writer, however, noted that such a move is effective only in short works.

One of the key ideas of the story was the theme of time, which permeates the entire story. Time in the story is not a clear chronological frame, the image of time intertwines the characters, constantly moving the reader's attention from the past to the present while being in the future. This effect is facilitated by the characteristic compositional feature of the work – the technique of a story within a story. At the beginning of the story, attention is focused on the present, where the narrator and the reader sort through photographs that depict King Argaven at different times in his life.

The present plan is intertwined with the past plan: each photo is associated with a significant event in the king's life, which the narrator describes to the reader. Time in the story is a relative characteristic, which is especially emphasized in the description of Argaven's interplanetary journey. This representation of time is based on Albert Einstein's idea that there is no single absolute time for different reference systems. In this case, the first reference system can be considered life on planets, and the second - the time of travel on spaceships. The speed of light allows space travelers to overcome the usual flow of time in a shorter time. The relativity of time

is emphasized by the ontological conceptual metaphor of the essence *TIME IS A BEING: till the years run straight; time stretches and shrinks, does everything except reverse itself.*

The problem of the relationship between objective and subjective time is raised. Analysis of the relationship between objective and subjective time provides the key to understanding personality and the place of personality in the surrounding world. Another key idea is the theme of consciousness. Interest in the processes occurring in consciousness unites almost all the works of the cycle. The image of consciousness is reflected in several conceptual metaphors, connected in meaning.

The metaphor that characterizes the main mechanism of influence on the consciousness of the protagonist is *SOUND IS A BEING: the humming whine grew higher; it was so high and loud that it entered her flesh; the screaming ceased with a click; the whining hum that tore the mind to pieces.* The sound is endowed with the characteristics of a living being to recreate the atmosphere of oppressive tension in the story. Inextricably linked with this metaphor is the ontological metaphor of personification *VOICE IS A PERSON, presented in the following expressions: said a different voice; Hoge's low voice lost confidence as she spoke; etc.* It is the voice that is the targeted method of hypnosis of the young king and disrupts his mental balance. This metaphor is used in the text to achieve the same goals as the previous one. Finally, the main metaphor of the story is the metaphor *MIND IS A CORRIDOR*, which, according to the Lakoff-Johnson classification, is structural. The author puts the complex psychological scheme of the functioning of consciousness into several simple metaphorical expressions: they went into her mind very gently, very subtly, opening doors; for locked doors, they had delicate instruments that always found the combination; and then they stood aside, and let her enter. The projection of the source sphere *CORRIDOR* onto the target sphere *CONSCIOUSNESS* occurs. This creates a more vivid image and a simpler-to-understand scheme: consciousness is a huge dark corridor with many rooms in which the psychological experience of a person is stored.

Open rooms characterize what is on the surface, i.e. knowledge, experience, memories, etc. Closed rooms represent the forbidden and the unconscious. This idea is based on the research of Carl Gustav Jung and Sigmund Freud. The problem of the relationship between consciousness and the unconscious is found in many of Le Guin's works, she paid much attention to this problem. Thus, despite the small volume of the work, contextual analysis and analysis of cognitive metaphors showed that the text has quite deep psychological problems. It includes, mainly, the problem of psychological manipulations, the problem of the influence of consciousness and the unconscious on the process of personality formation and self-determination.

From the point of view of a true psychologist, Ursula Le Guin, through simple images, quite successfully explains the most complex psychological phenomena occurring in the human consciousness. All this is subordinated to one goal - the motivation to know oneself and find harmony in the entire universe among all living beings. It is this goal that unites all the works of the cycle without exception. The study concluded that conceptual metaphors in the novel play an important role in

understanding the problems of the work. The range of problems considered in the novel is wide – from serious social issues to important psychological concepts. Conceptual metaphors enhance the effect of presence, the effect of involvement in events and, as a result, contribute to a deeper understanding of the author's intention.

### **References**

1. Bilous, L.S. Text-forming role of metaphor (based on American science fiction literature) [Text]: author's abstract. dis. ... cand. phil. sciences: 10.02.04. –Spb., 2001. – 21 p.
2. Galperin, I.R. Stylistics of the English language [Text]: textbook. manual / I.R. Galperin. - 5th ed. - Moscow: Librokom, 2010. - 336 p.
3. Lakoff, D. Metaphors We Live by [Text] / D. Lakoff, M. Johnson // Theory of metaphor: collection: trans. from English, French, German, Spanish, and Polish. - Moscow: Progress, 1990. - pp. 387-415.