

# Metonymic uses of the concept “Heart” in Uzbek, English Russian

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**Abstract:** This article explains the metonymical meaning of the “Heart” concept in the literary texts and language system. Here given comparative analysis of the concept heart in three languages: English, Uzbek, and Russian. In the article, we looked through the similarities and difference of the “Heart” concept in three languages. The Heart concept is studied by a number of English and Russian scientists. However, there are fewer scientists who carry out research of concept “Heart” in Uzbek language. Here the concept “Heart” is analyzed in three languages.

**Key words:** concept, conceptual meaning, metonymical meaning, Idiosyncratic English expressions, metaphor, proverbs.

**Metonymy** is a [figure of speech](#) in which a thing or concept is referred to by the name of something closely associated with that thing or concept.

The metonymy “*The heart for the person*” belongs to the metonymic model. “*The body part for the person*”. A clear example of it is the English expression “*Heart to heart*”, used to express sincerity, which corresponds to the Uzbek “*yurakdan yurakga*”. There is no metonymic expression of this type in the other languages. We would translate it as “*сердцем к сердцу*”, in Russian. Another clear example is when the heart is used as an affectionate form of address: “*yuragim*”, in Uzbek; “*дорогой*”, in Russian and “*sweetheart*” in English, language in which the heart is even conceptualized as something sweet. In relation to the distinction between metaphor and metonymy, and, above all, regarding the metonymic basis of metaphor, we have to highlight that all body parts cannot be analysed in the same way in this work.

Hilpert in his article “Keeping an eye on the data: Metonymies and their Patterns”, in which he carries out a detailed study of the lexeme eye in the British National Corpus, points out that only 2.7% of the examples found, containing the word eye, are metaphors; the rest are metonymies. According to him, this is due to the fact that some body parts, such as eye, are more liable to be subject of metonymic projections since they are conceptualized as objects. In relation with the study that we are undertaking, we hold that if we take into account the metonymy “*The body part stands for the action carried out by it*”, we can understand why some body parts, such as hand, head, leg, etc. are more liable to be taken in a metonymic sense, compared to others such as the heart, since this is an internal entity and the instrumental sense we commented on previously is less clearly seen. In the expressions subject of analysis, we find, on the one hand, the metonymy “*The part for the whole*” of the heart for the person, as we have just seen. Other times it is more difficult to establish a clear demarcation between metaphor and metonymy, as we will see now [2, 36]: Eng. *To win somebody’s heart* Rus. *Чтобы завоевать чье-то сердце*, Uzb *yuragini zarb etmoq*.

We think that these expressions have a metonymic basis, in the sense that the heart stands for the person. It is the “whole” person who is conquered, but the heart is what is given in a love relationship, since this is the place in which love is conventionally located. We could argue that even though the result is a metaphor, if we analyze in detail what has taken to that final conceptualization, we would discover that most of the metaphors have a metonymic basis [1, 45]. Kövecses, Barcelona, and other linguists have written about the metonymic motivation of metaphors that express emotions such as anger, love, fear, happiness, pride, sadness etc., on the basis of the physiological reactions that they cause [3], [1], [7]. For instance, a typical reaction is the change in heart rate, which can speed up as a consequence of a strong emotional impact (“His heart sped up when he saw her”) or even stop (“My heart stopped when they told me the

story"). In the first case, the metaphorical expression is based on the (physiological) metonymy "*The rise of heart rate is equivalent to the intensity of the emotion*", so the higher the intensity of the emotion, the higher the heart rate. In the second case, the metonymy could be "*A heart stop is equivalent to an emotional impact*". Unlike the previous example, this second case is just an expression, since, in fact, the physiological reaction in question is not produced. Kövecses (4, 42) establishes the metaphor "*A person in an intense emotional state is a pressurized container*". The main meaning focus is constituted by the difficulty in controlling a process, which, in turn, derives from the projection "the difficulty in controlling a (emotional) process projects itself in the difficulty in keeping a substance in a pressurized container". The intensity in heart rate can be caused by an unforeseen reaction or by a fright, for example, as it is shown in the following hyperbolic use: Eng. *To have one's heart in one's mouth* Uzb. *yuragi zavqlanib gapirmoq* [5, 42].

While English project the heart in the mouth, the other languages do it in the throat. In Uzbek, it is even said "*yuragi bog'ziga tiqildi*" (literally: "to have one's heart in one's throat), although the meaning is somehow different. In this case, a state of anguish, grief or depression is implied.

#### Proverbs

Metaphors constitute the basis of a great number of proverbs. With the heart we find the following: Eng. *Out of sight, out of mind*. Rus. *не в своем уме*, Uzb. *hayoli parishon*. We can observe that there is equivalence in the Romance languages, which use the heart, whereas the Germanic languages use the intellect. Other proverbs with a complete equivalence in the five languages are: Eng. *Out of the abundance/fullness of the heart the mouth speaks*, Uzb. *yuragi to'lib toshmoq*  
Eng. *Cold hands, warm heart*. Uzb. *tashqi ko'rinishiga qarab baho berma*.

Our reflections determine the concept of "Idealized Cognitive Model" of the heart as the seat of emotions, mainly. This model is composed of several metaphors (and sub metaphors derived from them) and metonymies, which are many times related, and constitute the cognitive folk model of the heart as the seat of emotions. We have observed that the conceptualizations of the heart are very similar in the languages subject of study. Most of these similarities derive from universal aspects of the human body what supports the idea of embodiment claimed by the cognitive theory [6, 172]. In this sense, we have seen that the heart can be conceptualized in the following ways: *Seat of feelings, especially love, The heart names other emotions or feelings (apart from love) such as: Worry or interest, Sincerity, Sadness, Pity or sympathy, Affection, Kindness or generosity, Desire, Courage, The heart as an object of value, The heart as the seat of intelligence, The heart as core or central part, The heart as a metonymy for the person* Therefore, in relation to the different target domains to which the source domain of the heart can be applied, we can establish the following metaphors and metonymies in our corpus:

Metaphors: • the heart is a container for the emotions This metaphor is divided in the following sub metaphors: *the heart is love; the heart is kindness or generosity; the heart is sincerity; the heart is affection; the heart is worry or interest; the heart is sadness; the heart is pity or sympathy; the heart is desire; the heart is courage; the heart is a material; the heart is a living organism; the heart is a container for intelligence; the heart is the core or central part of something metonymy; the heart for the person.*

There can be coincidence in some languages, but not in all of them, either because there is no metaphorical projection, as in Uzbek "*yod olmoq*", compared to English "learn by heart" and languages in which there is metaphorical projection; either because the projection is given with a different body part: as in English "To have one's heart in one's mouth", opposed to Uzbek "*yuragi bo'ziga kelmoq*". Concerning this last case, during our thorough analysis of the lexicographical works consulted (cf. Bibliographical references), we have found a series of idiosyncratic expressions of each language subject of study that we show next:

Idiosyncratic English expressions: – *Change of heart*. – *Cross my heart*. – *In my heart of hearts*. – *I couldn't find it in my heart (to forgive him, for instance)*. – *To wear one's heart on one's sleeve*. – *His heart was in his boots*. – *To cry one's heart out*. – *To pour one's heart out*. – *At heart's ease*.

Idiosyncratic Uzbek expressions: – *Yuragi achiqmoq*. – *Yuragi betlamaslik*. – *Yuragi yorilmoq*. – *Yuragi jiz etmoq*. – *Yuragi shuv etmoq*. – *yuragi yoq*. – *yuragi keng*. – *Yuragi orziqmoq*. – *Yuragi orqasiga tortmoq*. – *Yuragi po'killamoq*. – *yuragi siqilmoq*. – *Yuragi taka-puka bo'lmoq*. – *yuragi tutday to'kilmoq*. – *yuragi chiqmoq*. – *yuragi ezilmoq*. The heart plays an essential role to express feelings and emotions in

Uzbek language. As we have mentioned above the heart can be desire, courage, material, living organism, the core or central part of something etc.

Our study shows that, in most of the cases, there are parallelisms in the languages studied. The idiomatic expressions reflect a particular way of thinking, behaving and conceptualizing reality and experience. We have pointed out that there are curious coincidences in the figurative uses of these languages. Therefore, we should ask ourselves why this phenomenon takes place and why we find the same metaphors in different languages and cultures. We have noticed that there is a universal motivation for their origin which can be attributed to a series of universals related to the human body. The differences depend on the idiosyncrasy of each country and their languages what constitutes the basis of a particular idiomaticity. If metaphor is grounded in the way our body and mind work, and we, as human beings, are all the same in this respect, therefore, most of the metaphors that we use should be very similar, and consequently universal, at least at the conceptual level. However, we have seen that this figure also reflects idiosyncratic cultural aspects, what makes us study it taking into account not only the cognitive aspect, but also the cultural one. We hold that the mind, the body and the language, on the one hand (since they constitute the human being), and culture, on the other hand (since it determines him externally) constitute an indissoluble whole which must be taken into account once we study the phenomenon of metaphor.

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