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LINGVOKULTUROLOGIYA

A LINGUACULTURAL ANALYSIS OF EMOTIONS THROUGH METAPHORS (IN ENGLISH AND UZBEK: ANGER, FEAR, LOVE, AND PRIDE)

Shakhzoda Khayrullaeva¹

Abstract

This article explores how language and culture influence the way emotions are expressed, focusing on emotions like anger, fear, love, and pride. The study delves into how emotions are formed through both biological and cultural factors, drawing on the work of scholars like Zoltan Kövecses (2004) [1] and Joseph LeDoux (1996) [2]. It examines the role of metaphors in expressing emotions and how these metaphors differ between English and Uzbek cultures by using Uzbek and English literature. The article emphasises the importance of understanding the connection between language and culture in interpreting emotions. This research plays a significant role in learning and teaching English, in improving translation practices, amplifying translation specialists' cultural competence, and provides a deeper understanding of how emotions are perceived in both languages.

Keywords: *Emotions, feelings, metaphors, cultural differences, linguistic and cultural studies, metaphor, anger, love, fear, pride.*

Introduction

Human emotions are often considered a biological, psychological, or culturally influenced phenomenon, sparking ongoing debates about whether emotions are shaped by biology, psychology, or societal and cultural factors. Are emotions characterized uniformly across all languages, or are they a complex process influenced by various factors such as the nervous system, perception, mood, health, culture, and social context? And how

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significant is the role of language in learning and translating these emotions? How do linguacultural analyses of emotions in English and Uzbek help in understanding them? (James W. Neisser, *Cognitive Psychology: The Biology of the Mind*. 1997)[4].

Neglecting cultural nuances in translating emotions can lead to misinterpretation, inaccurate word choices, or psychological errors. A translator must be linguistically proficient and culturally aware, understanding how emotions are perceived in both languages. Language reflects the history, traditions, and values of a culture, making it essential to consider these factors in translation. Direct translations of metaphors, idioms, and emotions can distort meaning, so focusing on semantic and pragmatic aspects is key, especially in literary and official translations. Emotions are understood differently in Eastern and Western cultures, highlighting the importance of cultural context.

This research aims to explore the connection between language and culture, particularly focusing on the cultural and linguistic differences in expressing emotions. Its relevance lies in the fact that language is not just a communication tool but also a reflection of culture, values, and worldview. Understanding these differences is crucial for effective communication across languages and cultures.

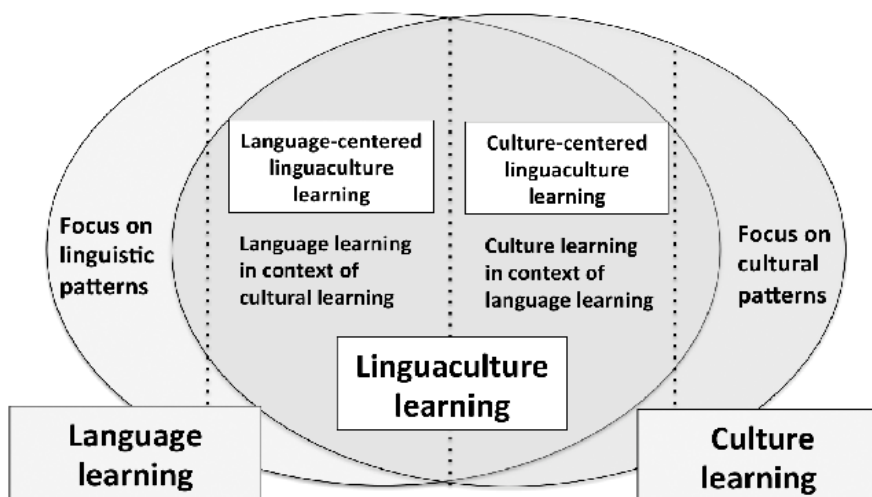
Main part

Many scholars emphasize one crucial factor in addressing these questions. For instance, Zoltan Kövecses [1] has conducted significant research on this topic, proposing that emotions are influenced by both biological and sociocultural factors. (2004). Joseph LeDoux [2], a neurobiologist, argues that emotions are not primarily linguistic but emerge from the brain before they manifest in bodily reactions.(1996). His research highlights the influence of social and cultural contexts on emotions, emphasizing the role of language. Kövecses (2004) [1] suggests that emotions cannot be understood solely from a linguistic perspective but must also be analyzed in their cultural and social contexts, a concept introduced by Russian linguist Valentin Voloshinov [6] in 1970. This approach is referred to as “(*Marxism and the philosophy of language*, 1930),” which recognizes the relationship between language and culture. Since the mid-20th century, alongside linguistic approaches, cultural studies and semiotics have been increasingly explored. E. Nida [16] emphasized that translation should go beyond literal equivalence, considering cultural context to accurately convey the source text's

meaning. Emotions are best understood through these studies, with metaphors playing an essential role in expressing and understanding them.

G. Bassnett [17] and I. Even-Zohar [18] highlight the importance of cultural differences in translation, stressing that translators must understand both linguistic and cultural contexts. D.Katan [19] and A.Lefevere [20] connect translation to ideology and cultural values, noting that a translator's worldview influences the result. In terms of local research, scientific investigations have been carried out in Uzbekistan regarding linguacultural analysis and the distinctive features of emotions. For instance, Sagdullaeva L.X [21] highlights that the concept of "happiness" is more closely related to religious and social values, reflected through traditional cultural concepts. In English, however, happiness is more associated with individualism and personal success. The article also explores how happiness is expressed in language, including lexical units and idiomatic expressions. It compares the concept of happiness in both languages, highlighting both differences and similarities from a linguistic perspective. Another study focuses on comparing the linguistic and cultural differences in the ways emotions are conveyed in English and Uzbek. It also explores how these emotional expressions reflect the social norms, traditions, and cultural attitudes of each society, showing distinct patterns in both languages. The research provides insights into how language and culture are intertwined in shaping emotional communication. (Mirzayeva, M. G. 2024) [22] Joseph Shaules [5] has also shared the results of his research in many studies. Below is a source from his research that reflects the connection between language and culture. The process of language and culture learning is an integrated and interrelated approach, where language learning and cultural understanding are seen as complementary processes. In Shaules' [5] "Four Zones of Linguaculture Pedagogy" model, he presents four main zones for the process of language and culture learning. (2016).

Figure 1. Four zones of linguaculture pedagogy



Metaphors help make abstract emotional states tangible and understandable. They offer a way to describe internal feelings in a concrete manner, aiding in the management and communication of emotions. The use of metaphors differs across languages due to cultural variations, influencing the way emotions are expressed. In this way of analysis, we used a qualitative approach including literature reviews, and textual analyses, to examine the role of cultural influences on language and emotion. Metaphor Analysis is used focusing on the use of metaphors in emotional expression, drawing from scholars like Zoltan Kövecses, G.Lakoff, James W, Bourne E, Lerner H, and Joseph LeDoux, to understand how these metaphors differ across cultures. Investigating how biological and cultural factors contribute to emotional expression, emphasizing the link between language and culture, we paid attention to cultural and linguistic, comparative analysis. Literary works, articles, and explanatory dictionaries were selected for analysis and became the primary sources. This analysis identifies the methods employed by linguists and examines how cultural factors influence the communication quality of speakers in both languages. To analyze emotions culturally, interviews and surveys will be conducted with

¹ Shaules, Joseph. (2016). The Developmental Model of Linguaculture Learning: An integrated approach to language and culture pedagogy. Juntendo Journal of Global Studies. 1. 2-17.

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translators, linguists, and psychologists. The study will focus on the significance, differences, and similarities of emotional expressions in language. This analysis will offer practical recommendations for improving translation and teaching practices.

The term "metaphor" comes from the Greek "metaphor," meaning "to carry over," illustrating how abstract concepts become more concrete to enhance understanding of emotions. Metaphors are shaped by culture and language, allowing people to express and share emotions more clearly. They are culturally specific, requiring a context-sensitive approach in translation, influenced by social and cultural factors (Kövecses, 2000). Metaphors evoke images and help connect internal feelings with the external world, aiding in understanding and preventing misinterpretations in communication. Claire Kramsch (1998) [23] highlighted the connection between language and culture, while George Lakoff and Mark Johnson (1980) [3] explored how metaphors shape our worldview. Tomasz Z. Kowalski (2005) [24] emphasized that linguocultural studies are essential in language learning, as language reflects culture and societal values, which constantly evolve.

Both Uzbek and English use common metaphors to express emotions, but cultural and social differences in translation can lead to varying interpretations. Scholars like Kövecses (2000) describe emotions as experiences of living beings, with metaphors helping to clarify and simplify emotions. A common metaphor is the human body as a "container," where emotions like fear or happiness are seen as internal events. Emotions are also expressed through "force," like natural or physical forces (e.g., flood, wind) to describe the intensity. The concept of "social superiority" also plays a role in emotions like anger, fear, love, and pride, often linked to dominance or superiority. In contrast, happiness and sadness are seen as personal experiences, with metaphors like "flying in the seventh heaven" (Uzbek) or "walking on sunshine" (English) expressing happiness. While Uzbek metaphors focus on nature, English metaphors often centre on journeys or processes (Kövecses, 2000).

We analyzed the use of metaphors in Uzbek and English to express emotions such as anger, fear, love, and pride, as well as their similarities and differences.

1. *"Anger is a fire."* Anger is metaphorically compared to fire, symbolizing a strong and uncontrollable emotion. "Anger is a fire that must be managed, for once it ignites, it spreads uncontrollably." (The Dance of Anger by Harriet Lerner, 1985) [7]

2. "Fear is quicksand." Fear is likened to quicksand, showing how it pulls you deeper the more you struggle. "Fear is quicksand—once you're stuck, the more you fight it, the deeper you sink." (The Anxiety and Phobia Workbook by Edmund J. Bourne, 1995) [8]

3. "Love is a garden." Love is compared to a garden that needs constant care, attention, and nurturing to grow. "Love is a garden, requiring daily care, watered with kindness, patience, and attention." (The Art of Loving by Erich Fromm, 1956) [9]

4. "Pride is a balloon." Pride is portrayed as a balloon that, if inflated too much, will burst and fall. "Pride is like a balloon—inflate it too much, and it will burst, causing you to fall." (The Gifts of Imperfection by Brené Brown, 2010) [10]

In Uzbek, similar emotions are expressed with metaphors, but the imagery tends to emphasize the damaging effects of these feelings, both on individuals and society. For example, "*O'tkan Kunlar*" (Abdulla Qodiriy, 1927): "His anger surged inside him, consuming his heart, yet he restrained himself, too afraid to express it." (author's translation)

[11] "*Uning ichidagi g'azab ko'tarildi, qalbini o'rab oldi, biroq u o'zini ushlab, bu hisni tashqariga chiqarishga jur'at etmadi.*" (*O'tkan Kunlar*, Abdulla Qodiriy, 1927)

By analyzing these metaphors, we can better understand how emotions are expressed in both English and Uzbek, providing insight into the cultural influences that shape language and emotional expression in each society.

If we analyze the emotion of fear, in Uzbek culture, the influence of social and moral aspects, such as fear in society or political pressure, is stronger. An example reflecting the impact of the social environment is: "His heart raced, and fear crept into every sound and sight. Each corner of the castle seemed to pose a danger, as though death were hiding nearby (author's translation)."[12] "*Uning yuragi tez-tez urar, har bir tovushda, har bir ko'rinishda qo'rquvni his etardi. Qasrning har bir burchagi unga xavf tug'dirar, go'yo o'lim o'sha joyda yashirinib turgandek edi.*" (*Oltin Qasr Fojiasi*, Botir Nosirov, 1978) [12]

In English, a similar example is: "Fear, the fear of being watched, the fear of being controlled, wrapped itself around him like a vice." (1984 by George Orwell, 1949). [13] Fear in both cultures is portrayed as a societal constraint and political weapon hindering progress. In Uzbek culture, fear is viewed as a public burden tied to family or social contexts, where a person feels threatened. In contrast,

English culture focuses on fear as a personal struggle with isolation, self-worth, or self-doubt. Fear in English is often about control over the inner and outer world, while in Uzbek society, it is linked to the violation of values. The novel *"The Past Days"* (*O'tgan kunlar*) reflects this through family values and social protection. In English society, fear is a psychological response, as seen in *The Shining* (1977), [15] where it is described as "a storm inside the mind."

When we turn to the emotion of love, in English culture, metaphors of love often describe it through care and nurture. The example mentioned earlier shows that love is not only an internal state but also a responsibility for self-management and for maintaining proper relationships with others. In Uzbek culture, however, love is more grounded in morality, the inner world, hope, obligations, and values. "Love is the light of the heart," (*"Sevgi -bu qalbning nuridir"*), a saying from the people's oral traditions, reflects this. The heart symbolizes the internal state of a person, and the light represents love that fills the heart, giving meaning and illuminating it, reviving the spirit. In Uzbek culture, love is rooted in internal and spiritual states, expressed through values and human relationships. Both English and Uzbek express love as a desire for attention and care, but with different approaches. Regarding pride, English sees it as leading to negative consequences when unchecked, while in Uzbek culture, it is viewed in the context of responsibility, not entirely negative. In Chulpan's novel *Night and Day* 1927, [14] he uses the metaphor *"His eyes gleamed with pride and arrogance, as if he saw himself elevated, while looking down upon others* (author's translation)" (*"Uning ko'zlarida iftixor va g'urur yaltirardi, go'yo o'zini yuksakda ko'rgan, boshqalarni esa pastga qaratib turgandek edi."*) symbolizing how self-exaltation and belittling others leads to decay and inability to regenerate.

Cultural factors in language and translation are often overlooked, leading to misunderstandings. This study analyzes metaphors and emotional expressions across cultures, highlighting the need for linguistic-cultural analysis to preserve meaning in translation. While AI (Artificial intelligence) can aid in cultural adaptation, it cannot fully convey emotions, which are deeply rooted in culture, history, and society. A deep understanding of these elements is crucial for accurate translation.

Conclusion/Recommendations

This research is crucial in today's globalized world, enhancing cross-cultural communication by analyzing emotions within their cultural context for more accurate language learning and translation. Emotions in English often reflect individualism, while Uzbek expressions emphasize collective societal values. Metaphors connect emotions to cultural and psychological aspects, highlighting both similarities and differences. Cultural awareness is essential for translators, as both linguistic and cultural factors must be considered for effective communication. Our research will deepen our understanding of emotional expressions, with human expertise remaining key to grasping emotional nuances despite AI (Artificial intelligence) assistance. Strengthening cultural competence will improve communication and translation outcomes.

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METAFORALAR ORQALI HISSIYOTLARNING LINGVOMADANIY TAHLILI (INGLIZ VA O'ZBEK TILILARIDA: G'AZAB, QO'RQUV, SEVGI VA G'URUR)

Shaxzoda Xayrullayeva¹

Annotatsiya

Ushbu maqolada til va madaniyatning his-tuyg'ularni ifodalashdagi roli o'rganiladi, ayniqsa g'azab, qo'rquv, sevgi va faxr kabi his-tuyg'ularga alohida e'tibor qaratiladi. Tadqiqot his-tuyg'ularning biologik va madaniy omillar orqali qanday shakllanishi, shuningdek, Zoltan Kövecses (2004) [1] va Joseph LeDoux (1996) [2] kabi olimlarning ishlariga tayanib o'rganiladi. Maqolada his-tuyg'ularni ifodalashda metaforalarning roli va bu metaforalarning ingliz va o'zbek madaniyatlari o'rtasidagi farqlari o'rganilib, ingliz va o'zbek adabiyotidan misollar keltiriladi. Ushbu tadqiqot til va madaniyat o'rtasidagi aloqani tushunishning ahamiyatini ta'kidlaydi. Tadqiqot ingliz tilini o'rganish va o'qitish, tarjima amaliyotlarini yaxshilash, tarjima mutaxassislarining madaniy kompetensiyasini oshirishda muhim ahamiyatga ega bo'lib, his-tuyg'ularning har ikki tildagi qabul qilinishi haqida chuqurroq tushuncha beradi.

Kalit so'zlar: *His-tuyg'ular, hislar, metaforalar, madaniy farqlar, lingvistik va madaniy tadqiqotlar, metafora, g'azab, sevgi, qo'rquv, faxr.*

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Iqtibos uchun: Xayrullayeva, Sh. 2025. "Metaforalar orqali hissiyotlarning lingvomadaniy tahlili (ingliz va o'zbek tililarida: g'azab, qo'rquv, sevgi va g'urur)". *O'zbekiston: til va madaniyat. Amaliy filologiya masalalari*. 1 (5): 90-101.

Adabiyotlar

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MAQOLA TAQDIM QILISH TALABLARI

O'zbekiston: til va madaniyat (O'zTM) – zamonaviy O'zbekiston (sobiq Turkiston) bilan bog'liq bevosita Markaziy Osiyo mintaqasini birlashtiradigan til, tarix, san'at, etnografiya, madaniyat va ijtimoiy fanlar sohalarini qamrab olgan ilmiy jurnaldir. O'zTM munozarali, zamonaviy, innovatsion, konseptual jihatdan qiziqarli, original mavzudagi ilmiy tadqiqotlarni nashr qiladi. Jurnal lingvistika, adabiyotshunoslik, tarjimashunoslik, din, falsafa, ilohiyot, fan, ta'lim, metodika, sotsiologiya, psixologiya, tarix, madaniyat, san'at, etnologiya, etnografiya, antropologiyaga oid ilmiy yo'nalishdagi maqolalar va taqrizlar hamda konferensiya hisobotlarini qabul qiladi.

I. Maqola taqdim etish uchun umumiy talablar

Qo'lyozmalar o'zbek, ingliz, rus, fors, shuningdek, boshqa turkiy tillarda ham qabul qilinadi. Agar muallif o'z maqolasini jurnalning muayyan sonida nashr ettirmoqchi bo'lsa, unda qo'lyozma jurnal nashridan kamida besh oy oldin taqdim etilishi lozim.

Qo'lyozmalar MS Word (.doc) formatida (uzlangcult@gmail.com) elektron pochta-siga yuboriladi. Iqtiboslar va izohlar uchun MS Word menejerini qo'llash mumkin.

Barcha qo'lyozmalar tahririyatga muallif (mualliflar) haqidagi qisqacha ma'lumot bilan taqdim etiladi.

Asosiy matn *Times New Roman* shrifti, 14 hajm, satr oralig'i 1 interval, hoshiyalar chapdan 3 sm, o'ngdan 1,5 sm, yuqori va pastdan 2 sm bo'lishi kerak.

Maqolalar *The Chicago Manual of Style, 16th Edition* formatida shakllantiriladi. Maqola matni 3 000–5 000 so'zdan iborat bo'lishi kerak.

O'zbek va ingliz tillarida 100–150 so'zdan iborat abstrakt (Abstrakt) va 5–10 so'zdan kam bo'lmagan kalit so'zlar (o'zbek va ingliz tillarida). Abstraktda maqolaning qisqacha mazmuni va dolzarbligi, tadqiqot natijalari aks etishi lozim.

Adabiyotlar ro'yxati 5 sahifadan oshmasligi kerak.

Kitobga taqriz (ingliz yoki boshqa tillarda bo'lishi mumkin) 1500 so'zdan oshmasligi talab etiladi.

Taqriz formati: 1) sarlavha: kitob nomi, muallif (mualliflar), nashr qilingan shahar: nashriyot nomi, nashr yili, sahifasi soni. Narxi, ISBN raqami, (qattiq/yumshoq muqova); 2) taqriz so'ngida: taqrizchining F.I.O., ish joyi, pochta manzili.

II. Maqola bo'limlarini rasmiylashtirish

Maqola nomi – normal harflarda, to'q bo'yoqda, 16 hajm.

Maqola nomi o'zbek va ingliz tillarida (agar maqola boshqa tilda yozilgan bo'lsa, maqola yozilgan til va ingliz tilida) beriladi.

Maqola kirish, asosiy qism bo'limlari va xulosadan tashkil topadi.

Maqola bo'limlari sarlavhasi – to'q bo'yoqda, 14 hajm.

III. Maqolada tarjimalardan foydalanish

Boshqa tillardagi matn yoki boshqa manbalar tarjimoni aniq ko'rsatilishi kerak. Agar matn maqola muallifi tomonidan tarjima qilingan bo'lsa, u holda "tarjima muallifniki" shaklida beriladi.

Rasmiy nashrdan olingan tarjima-matn tahrir qilinmaydi.

Zarur holatda tarjima matnga sana, turli diakritik belgilar va boshqa elementlar kiritilishi mumkin.

Tarjima qilingan matn olingan manba nomi asl holicha beriladi. Zarur deb topilsa, uning nomi qavs ichida berilishi mumkin.

Geografik nomlar tarjima qilinmaydi va asl shaklida beriladi.

Tashkilotlar nomi tarjima qilinmaydi va asl shaklida beriladi.

Davr nomi rasmiy qabul qilingan shaklda beriladi.

IV. Ko'chirma va tarjima parchaning berilishi

Manbadan olingan ko'chirma parcha asosiy matndan 1 qator tashlab ajratiladi, satr oralig'i 1 interval, markazda, 12 hajmda yoziladi.

Ko'chirmaning tarjimasi qavs ichida () satr boshidan yozilishi kerak. Bunday ko'chirma *Times New Roman* shrift, 12 hajm, normal yozuvda beriladi.

V. Havola va izohlar berish

Manbaga havola matn ichida to'rtburchak qavsda [] beriladi. Havola qilingan manbalar bir nechta bo'lsa, ular nuqtali vergul (;) bilan ajratiladi.

Izohlar tegishli sahifa pastida, tartib raqami bilan joylashtiriladi.

VI. Qo'lyozma (toshbosma) manbalar va nashr etilgan asarlar bibliografiyasi

Bibliografiyada muallif yoki asar nomi satr boshidan, boshqa barcha qatorlari xatboshidan yoziladi. Adabiyotlar *bibliografiyada* o'zbek lotin alifbosi tartibida ko'rsatiladi.

V.1. Qo'lyozma va toshbosma manbalar bibliografiyasi

Qo'lyozma yoki toshbosma manbalarni bibliografiyada o'zi yozilgan grafikada berish maqsadga muvofiq. Lotin alifbosidagi transliteratsiyasini berish ham mumkin. Ba'zan qo'lyozma asarning nomi muallif ismidan oldin yozilishi ham mumkin.

Muallif nomi. Ko'chirilgan asr (agar mavjud bo'lsa). Asar nomi. Qo'lyozma (toshbosma): saqlanayotgan joy, inventar raqam.

Xondamir. XV asr. Makorim ul-axloq. Qo'lyozma: O'zFASHI, № 742.

Matnda qo'lyozma (toshbosma)ga havola berish:

[Xondamir, Makorim, 17^a]

VII.2. Kitoblar uchun

Bibliografiya:

Familiya, ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi.

Qudratullayev, Hasan. 2018. *Boburning adabiy-estetik olami*. Toshkent: Ma'naviyat.

Matnda kitobga havola:

[Familiya kitob nashr yili, sahifa raqami]

[Qudratullayev 2018, 99]

Agar bir muallifning bir yilda nashr qilingan kitoblaridan foydalanilgan bo'lsa, bibliografiya kitobning nashr yili o'zbek lotin alifbosi harflari bilan ajratilib ko'rsatiladi.

Sirojiddinov, Shuhrat. 2011 (a). *Alisher Navoiy: manbalarining qiyosiy-tipologik, tekstologik tahlili*. Toshkent: Akademnashr.

Sirojiddinov, Shuhrat. 2011 (b). *O'zbek adabiyotining falsafiy sarchashmalari*. Toshkent: Akademnashr.

Matnda kitobga havola:

[Sirojiddinov 2011 (a), 99]

[Sirojiddinov 2011 (b), 67]

Ikki muallif tomonidan yozilgan kitobni bibliografiya berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi.

Abdurahmonov, G'anjon, Alibek Rustamov. 1984. *Navoiy tilining grammatik xususiyatlari*. Toshkent: Fan.

Matnda kitobga havola:

[Familiya va Familiya nashr yili, sahifa raqami]

[Abdurahmonov, Rustamov 1984, 52]

Agar kitobning uch va undan ortiq muallifi bo'lsa, bibliografiya barcha mualliflarning ismi to'liq yoziladi. Bunday kitobga havola qilinganda, birinchi muallifning ismi yozilib, davomida *va boshqalar* deb ko'rsatiladi:

[Familiya va boshqalar nashr yili, sahifa raqami]

[Vohidov va boshqalar 2010, 847]

Kitob yoki to'plam maqolasini bibliografiya berish tartibi:

Familiya, ism. Nashr yili. "Maqola nomi." *Kitob yoki to'plam nomi*, Ism Familiya, Ism Familiya muharrirligida, maqola sahifasi raqamlari. Shahar: Nashriyot.

Abdug'afurov, Abdurashid. 2016. "Badoye' ul-bidoya"ning tuzilish sanasi". *XX asr o'zbek mumtoz adabiyotshunosligi*, Olim To'laboyev muharrirligida, 174–184. Toshkent: "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti.

Matnda kitob yoki to'plam maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Abdug'afurov 2016, 176]

Elektron shaklda nashr qilingan kitoblar uchun:

Elektron kitobning bir nechta formati bo'lsa, bibliografiya foydalanilgan format ko'rsatiladi. Elektron kitobning internet manzili (URL) hamda shu manba olingan sana ko'rsatilishi lozim.

Elektron kitobni bibliografiyada berish:

Familiya, Ism. Nashr yili. *Kitob nomi*. Shahar: Nashriyot nomi. URL. Foydalanilgan sana.

Mamatov, Ulug'bek. 2018. *O'zbekiston madaniyatida tarixiy janrdagi tasviriy san'at asarlari*. Toshkent: Mumtoz so'z. <https://kitobxon.com/uz/catalog/sanat/>. 12.03.2019.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Mamatov 2018, 11]

Ikki muallif tomonidan yozilgan elektron kitobni bibliografiyada berish tartibi:

Familiya, Ism va Ism Familiya. Nashr yili. *Kitobning nomi*. Shahar: Nashriyot nomi. Internet adres (URL).

Sirojiddinov, Shuhrat va Sohiba Umarova. 2017. *O'zbek matnshunosligi qirralari*. Chikago: Chikago universiteti nashriyoti. <http://press-pubs.uchicago.edu/founders/>.

Matnda elektron kitobga havola:

[Familiya nashr yili, sahifa raqami]

[Sirojiddinov 2017, 19-hujjat]

VII.3. Jurnal maqolasi uchun

Chop etilgan jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi". *Jurnal nomi* jurnal soni: maqola sahifalari.

Mahmudov, Nizomiddin. 2013. "Termin, badiiy so'z va metafora". *O'zbek tili va adabiyoti* 4: 3 – 8.

Matnda jurnal maqolasiga havola:

[Familiya nashr yili, sahifa raqami]

[Mahmudov, 2013, 5]

Elektron jurnal uchun:

Elektron jurnal uchun jurnalning DOI manzili ko'rsatiladi. Agar DOI manzili mavjud bo'lmasa, internet adresi ko'rsatilishi kerak (URL). DOI – bu o'zgarmas ID bo'lib, internet tarmoqlarining elektron adreslari tizimiga ulangan, ya'ni manbani boshqaruvchi <http://dx.doi.org/> manzildir.

Elektron jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi* jurnal soni: maqola sahifalari. DOI adres (yoki URL).

Aminov, Hasan. 2018. "O'zbekiston san'atida temuriylar siymosi". *O'zbekistonda xorijiy tillar* 2: 246 – 253. doi: 10.36078/1596780051.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Aminov 2018, 248]

7.4. Gazeta yoki ilmiy-ommabop jurnal uchun

Gazeta yoki ilmiy-ommabop jurnal maqolasiga havola matn shaklida beriladi (masalan, Muhammadjon Imomnazarovning 27.02.2005dagi "O'zbekiston adabiyoti va san'ati" gazetasida chop etilgan maqolasida

aytilganidek...); odatda, bunday manbalar umumiy adabiyotlar ro'yxatida keltirilmaydi. Agar keltirilsa, kitoblarga qo'yiladigan talablarga asosan beriladi.

Agar onlayn maqolaga havola berilayotgan bo'lsa, uning internet manzili (URL), maqola olingan sana ko'rsatilishi kerak.

Gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish tartibi:

Familiya, Ism. Nashr yili. "Maqola nomi." *Gazeta-Jurnal nomi*, nashr sanasi. Imomnazarov, Muhammadjon. 2005. "Jomiy "Xamsa" yozganmi?." *O'zbekiston adabiyoti va san'ati*, January 25.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Imomnazarov 2005, 4]

Elektron gazeta yoki ilmiy-ommabop jurnal maqolasini bibliografiyada berish:

Familiya, Ism. Nashr yili. "Maqola nomi." *Jurnal nomi*, nashr sanasi. Internet adres.

Jabborov, Rustam. 2019. "Navoiyning Tabrizda yashagan xorazmlik kotibi". *UZA: O'zbekiston Milliy axborot agentligi*, 08.12. <https://uza.uz/uz>.

Matnda maqolaga havola:

[Familiya nashr yili, sahifa raqami]

[Jabborov 2010, 17]

Maqola so'ngida foydalanilgan adabiyotlar o'zbek lotin alifbosi tartibida beriladi. Adabiyotlar ro'yxati ikki qismdan iborat bo'lishi, birinchi qismda foydalanilgan adabiyot chop etilgan grafikada yuqorida ko'rsatilgan shaklda rasmiylashtirilishi, ikkinchi qismda esa barcha foydalanilgan adabiyotlar o'zbek lotin alifbosida berilishi talab qilinadi. Misol uchun:

Adabiyotlar

Баранов, Х.К. 1958. Арабско – русский словарь. Москва: Наука.

Adabiyotlar

Baranov, X.K. 1958. Arabsko – russkiy slovar. Moskva: Nauka.

Maqolani rasmiylashtirish talablarining ingliz tilidagi variantini "*The Chicago Manual of Style, 16th Edition*" qo'llanmasi yoki <https://www.chicagomanualofstyle>. havolasidan ko'rib olishingiz mumkin.

GUIDELINES FOR CONTRIBUTORS

Uzbekistan: Language and Culture is an academic journal, publishing research in linguistics, history, literature, translation studies, arts, ethnography, philosophy, anthropology and social studies. We aim to publish cutting edge, innovative, conceptually interesting, original case studies and new research, which shape and lead debates in multifaceted studies. We do not publish economic analyses or policy papers. Any opinions and views expressed in publications are the opinions and views of

the authors, and the publishers are not responsible for the views/ reviews of the contributors.

The journal is published four times a year. The language of articles can be English, Russian and Uzbek. Other Turkic languages are also welcomed. In addition to research articles, the journal welcomes book reviews, literature overviews, conference reports and research project announcements.

1. General

- Submission Guideline

1. Manuscripts may be submitted at any time during the year. However, if the author wishes to have his/her manuscript published in a certain issue of the journal, the submission should be made at least five months in advance of the proposed publication date.

2) Manuscripts should be submitted by email (uzlangcult@gmail.com) as an attachment in MS Word document (.doc) format and use MS Word Source.

3) All manuscripts should be submitted with a cover page including an email address, a mailing address and a short introduction about the author(s) /contributor(s)'.

2. Manuscript format

1) The main texts should be written in Times New Roman font, 12 point, and single-spaced in 44 pagination with 1-inch margins.

2) Submissions must follow the author-date system of The Chicago Manual of Style, 16th Edition.

3) Quotations are given in brackets in the text.

4) A research article should normally be no more than 9,000 words in length, including the following contents:

- an abstract of 150-200 words (in English, Russian, and Uzbek) and seven to ten keywords;

- a list of references of no more than five (5) pages;

- tables and figures, if any.

5) A book review should generally be about 1,500 English words (or other languages) in length, and must include the heading and closing in the following format:

- Heading: Title of the Book. By Author's Name(s). City of Publication: Publisher Name, Year. pp. Price, ISBN:, (hardcover/paperback).

- Closing: Book reviewer's name, affiliation and postal address at the end.

6) Style Points Headings. Limit: Four levels.

Level 1. Title Style (e.g. the first letter of each word upper case, except prepositions), Bold, and 14 point.

Level 2. Title Style, Italics, 14 Point.

Level 3. Modified "down" style (first letter upper case, or first letter of first two words if the first word is an article), Bold, and 12 point.

Level 4. Modified down style, Bold, 11 point.

3. Style and Usage

1) Translation

- Translated excerpts from classical texts or non-English sources should be annotated with clarification of its original/published language and translator. Likewise, "Author's own" translations of quoted texts should be noted as such.

- The author is expected to provide an English translation of key terms in the work, rather than a translator without expertise in the subject.

- Excerpts or quoted texts from published translation will not be edited. However, UzLC editors may query or modify translations of key terms or texts provided by the author.

- Where necessary, short supplementary information such as dates, an item in its original characters, or the Romanized form of a non-English item, may be included.

- Names of foreign publishers, and titles of sources published in a foreign language should primarily appear in Romanized form without translation. However, if necessary, a translation may be added in brackets ([]).

2) Names and Terms

- Place Names (foreign):

Designation for division of areas should be either translated or hyphenated after the given area name.

Designation for geographical/structure names are not hyphenated, and appear without the equivalent English term.

Institutional names are considered proper nouns. Their names should appear following the preference of the individual institutions.

3) The descriptive designation of a period is usually lowercase, except for proper names or traditionally capitalized terms.

4. Quotation

1) Block Quotations:

- A block quotation should start with double line spacing and an indentation from the left margin. From the second paragraph of the block quotation, additional paragraph indentation is needed.

Texts in block quotation should be written in Times New Roman 10 pts., and not be entirely italicized.

5. Others

1) There is one space after sentence punctuation and not two.

2) The end parenthesis, closing quotation mark, and footnote numbers come after the sentence punctuation.

3) For parentheses within parentheses, use brackets ([]).

6. Basic Citation Format

The following examples illustrate citations using the **author-date** system. Each example of a reference list entry is accompanied by an example of a corresponding parenthetical citation in the text. For more details and many more examples, see chapter 15 of *The Chicago Manual of Style*.

BOOK

Reference List (hanging indent):

Pollan, Michael. 2006. *The Omnivore's Dilemma: A Natural History of How Eating Has Evolved*. New York: Penguin.

In Text Cite:

[Pollan 2006, 99–100]

Reference List (hanging indent):

Ward, Geoffrey C., and Ken Burns. 2007. *The War: An Intimate History, 1941–1945*. New York: Knopf.

In Text Cite:

[Ward and Burns 2007, 52]

For four or more authors, list all of the authors in the reference list; in the text, list only the first author, followed by et al. (“and others”):

[Barnes et al. 2010, 847]

Reference List (hanging indent) book chapter:

Kelly, John D. 2010. “Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War.” In *Anthropology and Global Counterinsurgency*, edited by John D. Kelly, Beatrice Jauregui, Sean T. Mitchell, and Jeremy Walton, 67–83. Chicago: University of Chicago Press.

In Text Cite:

[Kelly 2010, 77]

Chapter of an edited volume originally published elsewhere (as in primary sources):

Reference List (hanging indent) book originally published elsewhere:

Cicero, Quintus Tullius. 1986. “Handbook on Canvassing for the Consulship.” In *Rome: Late Republic and Principate*, edited by Walter Emil Kaegi Jr. and Peter White. Vol. 2 of *University of Chicago Readings in Western Civilization*, edited by John Boyer and Julius Kirshner, 33–46. Chicago: University of Chicago Press. Originally published in Evelyn S. Shuckburgh, trans., *The Letters of Cicero*, vol. 1 (London: George Bell & Sons, 1908).

In Text Cite:

[Cicero 1986, 35]

BOOK PUBLISHED ELECTRONICALLY

If a book is available in more than one format, cite the version you consulted. For books consulted online, list a URL; include an access date only if one is required by your discipline. If no fixed page numbers are available, you can include a section title or a chapter or other number.

Reference List (hanging indent):

Austen, Jane. 2007. *Pride and Prejudice: A Novel in Five Books*. New York: Penguin Classics. Kindle edition.

In Text Cite:

[Austen 2007, 101]

Reference List (hanging indent):

Kurland, Philip B., and Ralph Lerner, eds. 1987. *The Founders' Constitution*. Chicago: University of Chicago Press. <http://press-pubs.uchicago.edu/founders>

In Text Cite:

[Kurland and Lerner, chap. 10, doc. 19]

JOURNAL ARTICLE**Article in a print journal**

In the text, list the specific page numbers consulted, if any. In the reference list entry, list the page range for the whole article.

Reference List (hanging indent):

Weinstein, Joshua I. 2009. "The Market in Plato's Republic." *Classical Philology* 104:439–58.

In text cite:

[Weinstein 2009, 440]

Article in an online journal

Include a DOI if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a URL. Include an access date only if one is required by your discipline.

Reference List (hanging indent):

Kossinets, Gueorgi, and Duncan J. Watts. 2009. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115:405–50. doi:10.1086/599247.

In text cite:

[Kossinets and Watts 2009, 411]

Article in a newspaper or popular magazine

Newspaper and magazine articles may be cited in running text ("As Sheryl Stolberg and Robert Pear noted in a New York Times article on February 27, 2010..."); they are commonly omitted from a reference list. The following examples show more formal versions of the citations. If you consulted the article online, include a URL; include an access date only if your discipline requires one. If no author is identified, begin the citation with the article title.

Reference List (hanging indent):

Mendelsohn, Daniel. 2010. "But Enough about Me." *New Yorker*, January 25.

In text cite:

[Mendelsohn 2010, 68]

Reference List (hanging indent):

Stolberg, Sheryl Gay, and Robert Pear. 2010. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27. <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

In text cite:

[Stolberg and Pear 2010, 12]

WEBSITE

A citation to website content can often be limited to a mention in the text ("As of July 19, 2008, the McDonald's Corporation listed on its website . . ."). If a more formal citation is desired, it may be cited as in the examples below. Because such content is subject to change, include an access date or, if available, a date that the site was last modified. In the absence of a date of publication, use the access date or last-modified date as the basis of the citation.

Bibliography (hanging indent):

Google. 2009. "Google Privacy Policy." Last modified March 11. <http://www.google.com/intl/en/privacypolicy.html>.

In text cite:

[Google 2009]

Reference List (hanging indent):

McDonald's Corporation. 2008. "McDonald's Happy Meal Toy Safety Facts." <http://www.mcdonalds.com/corp/about/factsheets.html>.

In text cite:

[McDonald's 2008]

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Manzil: O'zbekiston, Toshkent sh., Yakkasaroy tumani, Yusuf Xos Hojib ko'chasi, 103.

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