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A COMPARATIVE STUDY OF HEART-RELATED CONCEPTUAL METAPHORS IN RUSSIAN AND UZBEK LANGUAGES

Muazzamkhon Abdurasulova

Kokand University, Andijan Branch

Teacher, Department of Language Teaching in Medicine

E-mail: abdurasulovamuazzam0@gmail.com

ORCID: 0009-0004-1322-8773

Abstract. This article presents a comparative study of heart-related conceptual metaphors in russian and uzbek. The heart is considered not only as an anatomical organ but also as a symbolic center of emotion, morality, courage, sincerity, pain and interpersonal sensitivity. The research compares russian units such as serdtse, kamennoye serdtse, ot vsego serdtsa, serdtse bolit and uzbek units such as yurak, qalb, ko'ngil, tosh yurak, chin yurakdan, ko'ngli og'rimoq. The analysis is based on conceptual metaphor theory, linguocultural interpretation and comparative semantic observation. The results show that both languages conceptualize the heart as a container, a center, a living mechanism, a moral measure and a vulnerable inner space. At the same time, uzbek distributes the metaphorical field among yurak, qalb and ko'ngil, while russian mainly relies on serdtse and dusha.

Keywords: conceptual metaphor, heart concept, russian language, uzbek language, cognitive linguistics, linguoculture, pragmatics, yurak, qalb, ko'ngil.

Introduction. Conceptual metaphors are not only decorative elements of speech; they are cognitive mechanisms through which speakers understand abstract experience by means of concrete bodily images. According to the theory of conceptual metaphor, emotion, morality and social relations are often structured through spatial, physical and somatic models.[1] the heart is one of the most productive somatic images because every person associates it with life, rhythm, vulnerability and inner feeling. Therefore, heart-related expressions occupy an important place in russian and uzbek linguistic worldviews.

In russian, serdtse denotes the biological organ and also represents compassion, sincerity, love, fear and sadness. A speaker may say ot vsego serdtsa "from all the heart", kamennoye serdtse "a stone heart", serdtse ne na meste "the heart is not in its place", or serdtse bolit "the heart aches". In uzbek, this field is more internally differentiated. Yurak denotes the physical heart and is strongly connected with courage and emotional intensity; qalb expresses spiritual depth, purity and sincerity; ko'ngil denotes mood, desire, tenderness and interpersonal sensitivity. The aim of this article is to identify the main metaphorical models of the heart concept in russian and uzbek and to explain their cultural and pragmatic implications. The topic is also linked with medical discourse, since recent studies on uzbek and russian pathological terminology show that health-related words carry not only clinical meaning but also metaphorical and pragmatic functions.[4]

Methods. The study uses a qualitative comparative method. The material consists of frequently used lexical units, phraseological expressions and culturally marked collocations connected with the heart concept in russian and uzbek. The analysis includes russian examples such as dobroye serdtse, kholodnoye serdtse, serdtse szhimaetsya, brat' blizko k serdtsu and uzbek examples such as yuragi keng, yuragi siqildi, qalbi pok, ko'ngli ochiq, ko'ngliga olmoq. The material was interpreted through cognitive-semantic, linguocultural and pragmatic procedures. The article also takes into account Turaev's





view that concepts in medical discourse should be studied through semantic structure, metaphorical models and communicative function. [5]

Results. The first metaphorical model is heart is a container of emotions. In Russian, this model appears in expressions such as *v serdtse zhivet lyubov* “love lives in the heart”, *na serdtse tyazhelo* “it is heavy on the heart”, and *serdtse napolnilo radostyu* “the heart was filled with joy”. Uzbek has parallel expressions: *qalbida muhabbat bor, yuragi siqildi, ko‘ngli to‘ldi*. The container model shows that emotion is imagined as something located inside an inner space. However, Uzbek divides this inner space into several zones: *yurak* is associated with strong and immediate feeling, *qalb* with spiritual emotion, and *ko‘ngil* with mood and social-emotional comfort.

The second model is heart is a moral measure. Russian expressions such as *dobroye serdtse, chistoye serdtse* and *kamennoye serdtse* evaluate a person’s moral character. Uzbek uses *qalbi pok, yuragi toza, ko‘ngli oq* and *tosh yurak*. In both languages, kindness is conceptualized as warmth, purity or openness, while cruelty is conceptualized as hardness, coldness or stone. This model connects the heart with ethical judgment. The metaphorical opposition “warm/open/clean heart” versus “cold/stone/closed heart” reflects collective ideas about sincerity and humanity. [2]

The third model is heart is a living mechanism. It is based on bodily rhythm and physical functioning. Russian *serdtse byotsya, serdtse ostanovilos, serdtse zamerlo* and Uzbek *yuragi urdi, yuragi to‘xtab qolgandek bo‘ldi, yuragi hapriqdi* present the heart as an active mechanism. In emotional discourse, physiological motion becomes a metaphor for fear, excitement or shock. For example, Uzbek *yuragi hapriqmoq* may indicate anxiety, while Russian *serdtse zamerlo* may express sudden fear or admiration.

The fourth model is heart is a vulnerable inner space. Russian *brat’ blizko k serdtsu* and Uzbek *ko‘ngliga olmoq* show that words or events can enter the inner self and cause pain. Uzbek *ko‘ngli og‘rimoq* is especially important because it usually refers not to physical pain but to social-emotional injury. Russian *serdtse bolit* may refer to both physiological pain and grief. Thus, the same somatic image can connect clinical symptoms with emotional suffering.

The fifth model is heart is courage. This model is particularly active in Uzbek. *Yurakli odam* means a brave person; *yuragi dov bermadi* means that a person did not have enough courage. Russian also has *serdechnyi* in the sense of sincere or cordial, but courage is more often expressed by *smelost, muzhestvo* or *khrabrost* rather than *serdtse*. This difference shows that Uzbek *yurak* has a stronger heroic and volitional component.

Discussion. The comparative analysis demonstrates both universality and cultural specificity. Universal similarity comes from embodied experience: all humans feel heartbeat, emotional pressure, fear and pain in the chest area. For this reason, both Russian and Uzbek conceptualize the heart as a center, container, mechanism and vulnerable place.¹

Cultural specificity is seen in lexical distribution. Russian often organizes the emotional field through *serdtse* and *dusha*. *Serdtse* expresses emotional warmth, sincerity and compassion, whereas *dusha* refers to the spiritual self. Uzbek uses a triadic system: *yurak, qalb* and *ko‘ngil*. This triad allows speakers to express finer shades of experience. *Yurak* is bodily and volitional, *qalb* is spiritual and moral, *ko‘ngil* is interpersonal and affective. Therefore, Russian *serdtse* cannot always be translated by Uzbek *yurak*. *Ot vsego serdtsa* may become *chin yurakdan* or *qalbdan*; *brat’ blizko k serdtsu* may become *ko‘ngliga yaqin olmoq*; *kamennoye serdtse* may become *tosh yurak*.





The pragmatic dimension is also significant. Heart metaphors often soften communication, express empathy or evaluate behavior. Uzbek ko'nglingizga olmag functions as a politeness strategy that protects the listener's emotional state. Russian ne prinimayte blizko k serdtsu performs a similar function, but the uzbek expression is more closely tied to the culturally important category of ko'ngil. Wierzbicka's approach to cultural keywords supports the idea that such words reveal national patterns of feeling and interaction. [3] In medical and everyday discourse, this means that a heart-related expression should be interpreted according to context: it may name a symptom, emotion, moral value or social relation.

Conclusion. Heart-related conceptual metaphors in russian and uzbek form a rich cognitive and cultural system. The shared models include heart is a container, heart is a center, heart is a living mechanism, heart is a moral measure and heart is a vulnerable inner space. At the same time, the languages differ in how they distribute these meanings. Russian mainly uses serdtse together with dusha, while uzbek distinguishes yurak, qalb and ko'ngil. This difference is important for translation, intercultural communication and linguistic analysis of emotional discourse. The study confirms that heart metaphors are not random poetic expressions but stable conceptual tools that organize human understanding of emotion, morality, courage and suffering.

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