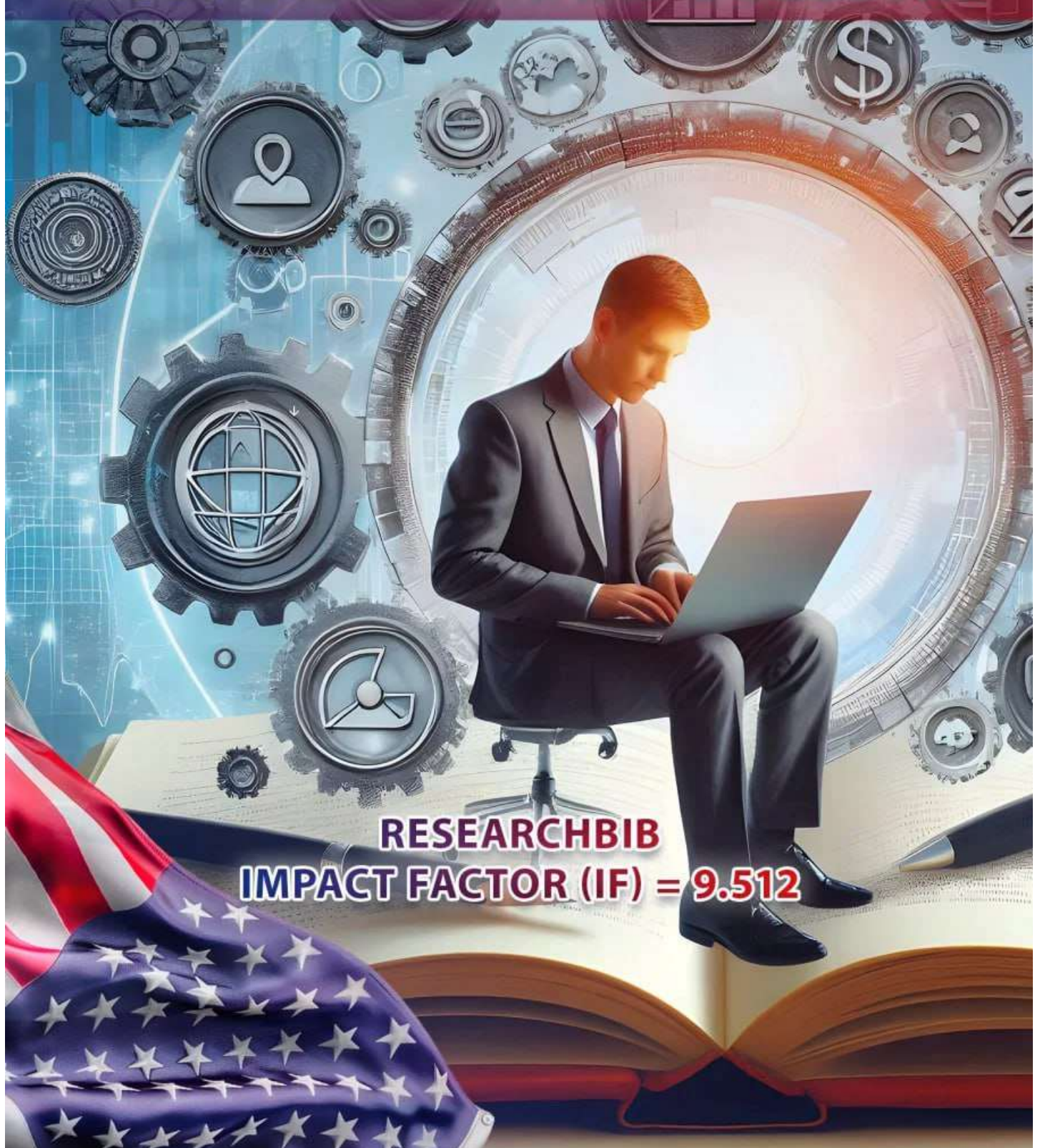


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## THE COGNITIVE MAP OF THE CONCEPT OF MAGIC: CONCEPTUALIZATION AND METAPHORICAL MODELING IN ENGLISH AND UZBEK CULTURES

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### Abstract

This article explores the cognitive and metaphorical modeling of the concept of magic within English and Uzbek cultures. The concept of magic has existed since the birth of a humankind. It is the people who shaped and developed the magic in correspondence to their own culture, lifestyle, beliefs and traditions. This article examines the cognitive mapping of magic, meaning how it is framed in these particular cultures- Uzbek and English, and focuses on metaphorical modelling - how the concept of magic is expressed through metaphors, expressions and idioms. The breath of the concept of magic can be felt through different aspects of each culture, in particular through linguistic patterns.

### Keywords

conceptual metaphor, cognitive map, magic, linguoculture, English, Uzbek, metaphorical modeling

**Main body.** Magic Realism combines elements of magic (monstrous, miraculous and otherworldly) with the quotidian, everyday reality representing psychological ambiguity a typically elegant tone narrative tradition; odd yet ordinary<sup>25</sup>. As stated by Keya Sara Geevarghese, magic is closely related with our everyday life and mind. Magical concepts are created with the help of mankind's imagination and traditions. To be precise, conceptual mapping of magic is structured differently in each culture. One of the conceptual methods is the method of constructing a cognitive map or cognitive modelling proposed by E.S. Kubryakova. Cognitive map is constructed on the base of lexicographic definitions

<sup>25</sup> Magical realism: A literary genre that blurs the lines between reality and fantasy. Keya sara geevarghese. Bodhi International Journal of Research in Humanities, Arts and Science. August 2024.



of a word representing a definite concept, its associative links and the most common contexts in which it is used. Lexicographic definitions are derived from monolingual, phraseological, etymological dictionaries, as well as dictionaries of synonyms and antonyms<sup>26</sup>. In Uzbek, magic (*sehr*, *afsun*) is more frequently connected to spirituality, traditional beliefs, and deeply ingrained superstitions and religion, whereas in English, magic frequently serves as a metaphorical symbol of wonder, beauty, or illusion.

*"You are here to learn the subtle science and exact art of potionmaking," he began. He spoke in barely more than a whisper, but they caught every word – like Professor McGonagall, Snape had the gift of keeping a class silent without effort. "As there is little foolish wand-waving here, many of you will hardly believe this is magic. I don't expect you will really understand the beauty of the softly simmering cauldron with its shimmering fumes, the delicate power of liquids that creep through human veins, bewitching the mind, ensnaring the senses... I can teach you how to bottle fame, brew glory, even stopper death – if you aren't as big a bunch of dunderheads as I usually have to teach"*<sup>27</sup>.

In this context, beauty – not just in appearance, but also in feeling, complexity, and emotional impact—becomes entwined with magic. True magic is defined by subtle, nearly alchemical processes that call for patience, understanding, and an appreciation of the invisible rather than by ostentatious spell-casting or wand-waving. This passage, in my opinion, emphasizes how magic's complexity and mystique—how it engages the mind and the imagination—are what make it beautiful.

*"Bir oy avval Kashmir qishloqda turadigan buvim biznikiga mehmonga kelib, sehrli qalpoq haqida ertak aytib beruvdi. Qalpoqni kiyib olgan azamat yigit biram ishlar qiladiki, biram qahramonliklar ko'rsatadiki, agar eshitsangiz, og'zingiz ochilib qoladi. U hammani ko'rib turadi. Uni esa hech kim ko'rolmaydi. (A month ago, my grandmother, who lives in a village in Kashmir, came to visit us and told a fairy tale about a magical hat. When Azamat puts on the hat, he does such incredible things, shows such heroism, that if you heard it, your jaw would drop in amazement. He can see everyone, but no one can see him)"*<sup>28</sup>.

Magic is portrayed in this passage as something strong and magnificent. The young man gains incredible skills from the magical hat; he can see everything and becomes invisible to others. His deeds are characterized as heroic and fantastic, highlighting the awe and supernatural might connected to magic.

<sup>26</sup>Cognitive Linguistics.Когнитив лингвистика. Ўқув қўлланма. Муаллифлар: Ашурова Д.У., Галиева М.Р. – Тошкент: 2018. – р.

<sup>27</sup> Rowling, J. K. (1997). *Harry Potter and the Philosopher's Stone*. Bloomsbury. p.90.

<sup>28</sup> Sariq devni minib. roman/X.To'xtaboyev. –T.: Yangi asr avlodi,. 2013. – 240 b.

*"Soraxon folbin to'ppa-to'gri xudo bilan gaplashadi! – deyishadi. Murobiddinxo'ja bo'lsa maqtanib:*

*– Bizning uydan xudoning ovozi eshitilib turadi! – deydi*

(They say that Sorakhon, the fortune-teller, talks directly to God!

And Murobiddinkhoja says boasting - You can hear God's voice from our house!)"<sup>29</sup>

In this section of the text, religion and magic are tightly related. The distinction between mystical power and divine connection is blurred since Sorakhon the fortune-teller is thought to speak directly with God. Likewise, Murobiddinkhoja asserts that he can hear God's voice from his home, implying a supernatural or holy presence in his day-to-day existence. The belief that magic can be a conduit to spiritual or holy regions is reinforced by these comments, which reflect a cultural viewpoint in which magic and religion are not distinct but rather closely related. The ability to do magic is viewed as a proof of one's closeness to the divine.

*"His classroom smelled strongly of garlic, which everyone said was to ward off a vampire he'd met in Romania and was afraid would be coming back to get him one of these days. His turban, he told them, had been given to him by an African prince as a thank-you for getting rid of a troublesome zombie, but they weren't sure they believed this story. For one thing, when Seamus Finnigan asked eagerly to hear how Quirrell had fought off the zombie, Quirrell went pink and started talking about the weather"<sup>30</sup>.*

By reading this extract from the work Harry Potter, we can explicitly state that in English cognitive frame magic is interlinked with awful-looking creatures, which they call zombies, and which can not be demonstrated in Uzbek one through this creature. Instead, Uzbek conceptualization of magic shapes different looking creatures and they are called *dev* or *maxluq*.

This statements lead us to to analyze the concept of magic in both cultures with the help of frame analysis method. "As is known, frame is a schematization of experience, a knowledge structure which relates the elements and entities associated with a particular scene from human experience (GCL, p.86). In other words, frames represent a complex knowledge structure including a group of related words and concepts. It consists of two levels: the upper level and the lower level. The upper level is the name of the frame; the lower level consists of terminals (slots and subslots), conveying concrete information about the situation in question"<sup>31</sup>.

<sup>29</sup> Sariq devni minib. roman/X.To'xtaboyev. –T.: Yangi asr avlodi,. 2013. – 240 b.

<sup>30</sup> Rowling, J. K. (1997). Harry Potter and the Philosopher's Stone. Bloomsbury. p.88.

<sup>31</sup> Cognitive Linguistics.Когнитив лингвистика. Ўқув қўлланма. Муаллифлар: Ашурова Д.У., Галиева М.Р. – Тошкент: 2018. – p.

Based on this theory we can draw a table showing the distinct features of a supernatural power, one of the aspects of magic, in both cultures:

Slot	English	Uzbek
Slot 1: Source	Witch / Wizard / Sorcerer	Sehrgar / Jodugar / Afsungar
Slot 2: Means	Spell / Charm / Potion	Sehr / Jodu / Dori
Slot 3: Effect	Transformation / Control / Illusion	O'zgartirish / Boshqarish / Aldov
Slot 4: Evaluation	Mysterious / Evil / Powerful	Sirli / Yomon / Kuchli

In 1980 George Lakoff and Mark Johnson proposed an approach to metaphor radically different from those described in Chapters 2 and 3. Lakoff and Johnson argue that metaphorical expressions in language express underlying conceptual metaphors, in which the metaphor topic is experienced as the vehicle. "Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff and Johnson, 1980, p. 3). According to Lakoff and Johnson, 'fell in love' expresses the conceptual metaphors love is a container and control is up / loss of control is down. "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson, 1980, p. 5)<sup>32</sup>. Understanding one conceptual domain (the target) in terms of another (the source) is known as a conceptual metaphor.

LOVE IS MAGIC.

*She cast her spell over me. The magic is gone. I was spellbound.*

*She had me hypnotized. He has me in a trance. I was entranced by him. I'm charmed by her. She is bewitching<sup>33</sup>.*

Through the more concrete and dramatic realm of magic, the excerpt eloquently illustrates how conceptual metaphor theory enables us to comprehend love, an abstract and very emotional experience. Similar to magic in fantasy or folklore, phrases like "She cast her spell over me" or "I was spellbound" imply that love is an entrancing, illogical, and inescapable power.

<sup>32</sup> Lakoff and Johnson, (1980)...(as cited in Ritchie, L. D. (2013). Conceptual metaphors. In Metaphor (pp. 68–87). chapter, Cambridge: Cambridge University Press.)

<sup>33</sup> Metaphors we live by / George Lakoff and Mark Johnson. p. cm. Originally published: Chicago : University of Chicago Press, 1980. p.60.

In this metaphorical mapping:

- LOVE IS MAGIC
- LOVERS ARE ENCHANTERS / SPELLCASTERS
- FALLING IN LOVE IS BEING CURSED / CHARMED / HYPNOTIZED

As people truly experience infatuation or romantic attraction—intense, devouring, and occasionally inexplicable—these metaphors suggest that love disturbs normal perception, changes consciousness, and takes away personal agency. “Abstract concepts are not complete without metaphors. For example, love is not love without metaphors of magic, attraction, madness, union, nurturance, and so on<sup>34</sup>”.

**Sehr/Jodu is danger. Magic is conceptualized as a malevolent force used to harm others. People may say: “Unga jodu qilingan”. (He has been bewitched.). This reflects fear-based metaphors like: MAGIC IS A THREAT MAGIC IS A DISEASE**

Such beliefs are widespread in rural and even urban Uzbek communities, where symptoms of illness or bad luck may be explained by curses or sorcery<sup>35</sup>.

**Conclusion.** All in all, this work compares and contrasts the notion of magic in Uzbek and English linguistic cultures using metaphorical and cognitive modeling. The study uncovers deeply ingrained cultural ideas, beliefs, and traditions surrounding the term by examining how magic is conceptualized and metaphorically represented in different cultures. The study emphasizes how language, particularly metaphors, idioms, and phrases, shapes and reflects how people understand magic in their culture. The article concludes by showing that although the concept of magic is universal, many societies have somewhat distinct linguistic and cultural interpretations of it.

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<sup>34</sup> Metaphors we live by / George Lakoff and Mark Johnson. p. cm. Originally published: Chicago : University of Chicago Press, 1980. p.274.

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