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METAPHORICAL REPRESENTATION OF HUMAN AND SOCIAL RELATIONS: A COMPARATIVE-PRAGMATIC ANALYSIS OF GAFUR GULAM'S AND MARK TWAIN'S WORKS

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Abstract. This article provides a comparative-pragmatic and linguacultural analysis of the metaphorical representation of human and social relations in two seminal picaresque and realistic masterpieces of childhood: Gafur Gulam’s "Shum Bola" ("The Mischievous Boy", 1936) and Mark Twain’s "The Adventures of Tom Sawyer" (1876). While childhood is traditionally viewed through the lens of innocence, both authors deploy the mischievous child protagonist as a subversive, pragmatic lens to navigate and critique adult social hierarchies, class disparity, and cultural institutions. Drawing upon Conceptual Metaphor Theory (CMT) by Lakoff and Johnson, alongside socio-pragmatic frameworks (such as Grice’s cooperative principles, face-work, and politeness theory), this study examines how metaphorical language represents and negotiates power, inequality, and survival in early 20th-century Uzbekistan and late 19th-century America.

The analysis reveals how Gulam utilizes collectivistic, "bazaar-centric" and survival-based metaphors to expose the harsh social stratification of pre-revolutionary Uzbekistan, whereas Twain utilizes individualistic, romantic, and transactional metaphors to satarize the moral complacency and religious/legalistic rigidities of American frontier society. The study concludes that metaphorical representation in both works serves a dual pragmatic function: masking harsh socio-

economic realities while subversively negotiating the power imbalances between the marginalized child and the dominant adult world.

Keywords: *Conceptual Metaphor, Pragmatics, Linguaculture, Social Relations, Gafur Gulam, Mark Twain, Picaresque Literature, Subversion.*

1. Introduction

The exploration of social and human relations through the voice of a mischievous child protagonist has long been a potent literary device for social critique. By adopting the perspective of an outsider—an "innocent" yet shrewd young rogue—authors can inspect the contradictions, hierarchies, and moral failures of their respective societies. This study examines Gafur Gulam's *Shum Bola* ("The Mischievous Boy", 1936) [1.1.2] and Mark Twain's *The Adventures of Tom Sawyer* (1876) [1.2.1], comparing how the metaphorical representation of human and social relationships serves as a tool of pragmatic negotiation and socio-cultural critique. Gafur Gulam's picaresque novella, set in early 20th-century pre-revolutionary Uzbekistan, utilizes the travels and survival strategies of Qoravoy (the "shum bola") to explore a deeply stratified, feudalistic, and colonial society [1.1.13]. Conversely, Mark Twain's iconic novel, set in the antebellum Mississippi River town of St. Petersburg, uses the escapades of Tom Sawyer to scrutinize the religious, legalistic, and class-conscious constraints of American frontier life [1.2.13]. Crucially, both authors rely on metaphors—not merely as stylistic embellishments, but as cognitive and pragmatic tools to frame the friction between the powerless child and the powerful adult world. This paper aims to decipher these metaphorical representations through a comparative-pragmatic lens, examining how Gulam and Twain use figurative language to comment on power dynamics, class/race disparities, and solidarity.

2. Theoretical and Methodological Framework

This study is grounded in two main linguistic paradigms: Conceptual Metaphor Theory (CMT) (Lakoff & Johnson, 1980) and Socio-Pragmatics (Grice, 1975; Brown & Levinson, 1987). Conceptual Metaphor Theory: Metaphors are not merely literary decorations; they are cognitive mappings from a concrete "source domain" to an abstract "target domain" (e.g., LIFE IS A JOURNEY, SOCIAL INTERACTIONS ARE TRANSACTIONS). This study analyzes how social relations are conceptualized through the domains of survival, transactional commerce, animal behavior, and imprisonment. Comparative-Pragmatic Analysis: In dialogue, metaphors function pragmatically to manage face-work (preserving or threatening self-esteem) [1.2.16], convey indirect critique, and evaluate social status. We adopt Grice's Cooperative Principle and implicatures to inspect how characters violate conversational maxims through metaphor to subvert authority or shield themselves from oppression. Linguacultural Schemas: Metaphors are culturally situated. Gulam's metaphors are deeply tied to the *bazaars*, *chayxonas* (teahouses), religious structures, and agricultural practices of Central Asia [1.1.13]. Twain's, on the other hand, are situated in frontier individualism, romantic outlaw folklore, and early capitalist, transaction-based American realities [1.2.13].

3. Comparative-Pragmatic Analysis of Social Relations A. Child-Adult Dynamics: Negotiating Power and Imbalance The core of both works lies in the asymmetrical power relations between the young protagonists and adult authority figures. In both texts, metaphorical framing illustrates this power struggle: Subservience and Exploitation in "Shum Bola": Gafur Gulam represents the adult-child dynamic through the metaphor of MASTER AND SLAVE or EXPLOITER AND BEAST OF BURDEN (*"eski to'nni yitirgan itday chopish"* — "running like a dog that lost an old coat") [1.1.13]. Adult authority is rarely gentle; it is predatory. When Qoravoy is employed by Sariboy or Haji, their commands are metaphorically loaded with the concept of crushing or devouring:

"Meni yanchib, suyaklarimni un qilib yuborishadi" ("They will grind me down and make flour of my bones"). The adult-child relation is a zero-sum game of survival. Metaphors of the natural/animal world are employed to characterize adults as predators: *"boylar och bo‘ri"* (the rich are hungry wolves). Pragmatically, Qoravoy uses "facework" and extreme verbal politeness (honorifics like *Kallai baob, taksir, qorilar*) to pacify adults, while internally using zoomorphic and natural-hazard metaphors to describe them to the reader, creating a private, pragmatic space of resistance. Rule-Bound Captivity vs. Freedom in "Tom Sawyer": Mark Twain represents the adult-child relationship through the metaphor of CAPTIVITY AND IMPRISONMENT [1.2.16] vs. ROMANTIC OUTLAWRY. Aunt Polly’s discipline and the Sunday school system are seen by Tom as "chains" and "slavery" [1.2.11, 1.2.16]. Twain writes of Tom being forced into the adult order:

"He had to go to church... and be prisoned and cramped..." [1.2.16] Unlike Gulam's world of raw physical and economic survival, Tom’s conflict is with *social conformity* [1.2.16]. Adults are "civilizers" who wish to "gild" (decorate) and restrict natural boys [1.2.17]. Tom’s response to this "imprisonment" is to adopt the metaphor of PLAY AND TRANSACTION. The famous whitewashing scene acts as a pragmatic tour de force, where Tom uses the metaphor of *work as an exclusive privilege* to trick others [1.2.12]: "Like a great and wise philosopher... that Work consists of whatever a body is obliged to do, and Play consists of whatever a body is not obliged to do." [1.2.13] By shifting the metaphorical framing of the task, Tom plays with adult-imposed labor, using it to secure a mini-capitalist triumph over his peers [1.2.12, 1.2.13].

Feature Gafur Gulam’s "Shum Bola" Mark Twain’s "Tom Sawyer" Primary Conceptual Metaphor ADULT AUTHORITY IS PREDATORY / EXPLOITATIVE [1.1.13] ADULT AUTHORITY IS IMPRISONMENT / CONFORMITY [1.2.16]

Pragmatic Strategy of Child Deference/Subversion; Flight (*qochish*); Facework (*taksir, joningizdan o'rgilsin*) Negotiation; Re-framing of labor [1.2.12, 1.2.13]; Escape to "Romantic Outlawry" [1.2.19] Adult Characterization Predatory animal, tyrant (*boylar, qorilar*) "Civilizer", jailer, sentimental guardian (*Aunt Polly*, *Judge Thatcher*) [1.2.16, 1.2.21] B. Social Inequality, Class, and Marginalization Both novels reflect heavily stratified societies, although the nature of the inequality differs, as seen through their metaphorical patterns. Socio-Economic Desolation in

"Shum Bola": Gulam's world is one of deep, pre-revolutionary colonial and class oppression [1.1.11]. The metaphor SOCIETY IS A JUNGLE / ANARCHIC BAZAAR is prevalent [1.1.13]. Human beings are repeatedly described using animalistic and food-based metaphors to illustrate their absolute vulnerability:

"Taqdir bizni xas-xashakdek har tomonga uchirar edi" ("Fate scattered us like dry straw/rubbish in every direction"). People do not merely work; they are "consumed." The poor are "non-tishlovchilar" (those biting/struggling for dry bread) or "ko'cha ko'rgan" (the street-wise / street-worn). Gulam relies on severe, grotesque animalistic metaphors to depict how hunger and poverty strip people of their humanity [1.1.11]. A beggar or an orphan is often metaphorically treated as an animal: *"yetimning kuni — itning kuni"* ("an orphan's day is a dog's day") [1.1.3]. Pragmatically, the lower-class characters interact using the language of negotiation and wits (*askiya* and *gapbozlik*) [1.1.13], turning conversation into a transaction where language itself is the currency to beguile the rich [1.1.13].

Individualistic Capital and Racial Castes in "Tom Sawyer": In Twain's American frontier, social relationships are deeply transactional [1.2.12], modeled on the metaphor SOCIAL VALUE IS CAPITAL / CREDIT [1.2.13]. In Sunday school, the accumulation of tickets for memorizing Bible verses becomes a "currency" that can be traded for a prized Bible [1.2.12, 1.2.17]:

"They were natural currency..." [1.2.12] The social order is satirized as a speculative market where social "worth" can be bought or faked through bartering [1.2.12, 1.2.13]. Twain's St. Petersburg also features severe, unspoken structural inequalities: the "pariah" Huckleberry Finn, who is feared by mothers [1.2.18] but admired by the boys; and the outcast Native American "Injun Joe" [1.2.14, 1.2.18], and the enslaved African Americans like Jim [1.2.11]. Huck is the target of the NATURAL / WILD ANIMAL metaphor—outside the "civilized" pen [1.2.16], while Injun Joe is referred to with fear and prejudice, cast as an outsider or shadow [1.2.18]. Pragmatically, the marginalization is represented through social exclusion: characters like Huck are spoken *about* in terms of feral wildness, while Tom, who sits within the class system, tries to use Huck's outsider status to fuel his romantic fantasies of "outlaws" and "robbers." [1.2.16] C. Camaraderie and Peer Solidarity Among the marginalized—the children and outcasts—metaphors of FAMILY AND BLOOD OATHS are used to define their in-group solidarity. Survival Camaraderie in "Shum Bola": Qoravoy's peer-group is bound by the metaphor of BROTHERHOOD IN SARSON-SARGARDONLIK (wanderlust/homelessness) [1.1.11]. They refer to each other using intimate kinship terms (*oshna*, *akaxon*, *jiyan*). The shared experience of *non-va-tuz* (bread and salt) acts as a powerful metaphor for in-group loyalty: *"Non-tuzimiz ko'r bo'ladi"* ("Our bread and salt will turn blind on us/be desecrated if we betray one another"). In Gulam's work, solidarity is born of mutual, collective vulnerability; they share scraps of food, hide from the police together, and function as a collective "shumlar" (mischievous pack) to survive the brutal winter and famine [1.1.11].

The Romantic Oath in "Tom Sawyer": In Twain's work, boyhood solidarity is framed through the metaphor of ROMANTIC LITERARY PACTS (Pirates,

Robin Hood, and Outlaws) [1.2.14, 1.2.19]. Tom's friendships are regulated by "blood oaths" and secret "robber bands" [1.2.16]: "...to be 'pirates' and swear an oath on blood never to betray..." The boys use literary and romantic metaphors of European medieval romance to transcend their mundane, domestic American realities [1.2.14]. This is a play-based solidarity, fueled by fantasy, in contrast to the grim, survivalist solidarity found in *Shum Bola* [1.1.11]. However, when tested by real danger (such as witnessing Muff Potter's wrongful accusation [1.2.11, 1.2.14]), Tom and Huck's solidarity shifts into an authentic moral and ethical alignment, demonstrating genuine "fellowship in trauma."

4. Pragmatic Functions of Metaphors

The metaphors used in both texts go beyond mere descriptive language; they serve vital pragmatic purposes: Indirect Social Critique and Satire: High-intensity animalistic, predatory, and commodifying metaphors allow both authors to circumvent censure (both political and societal) by using children's "naive" observations to mock adult hypocrisies—be it the greedy Muslim clerics/landowners in Uzbekistan [1.1.13] or the tedious Christian churchgoers/educators in America [1.2.12].

Pragmatic Subversion of Power (Re-framing): The child characters use metaphor to subvert their low status. By re-framing tasks or renaming adult rules, they reassert control over their lives (e.g., Tom turning forced labor into play [1.2.12, 1.2.13], or Qoravoy treating the *boy's* severe beating as a "blessing" or *savob*—using irony and hyperbole to rob the abuser of their psychological dominance).

Linguistic "Face-Saving" and Euphemism: When facing starvation or physical violence, Gulam's Qoravoy uses metaphorical humor and *askiya* (verbal play) to mitigate the emotional impact of trauma [1.1.13]. In a similar vein, Twain's Tom Sawyer uses dramatic, romantic metaphors to process fear and disappointment [1.2.19], converting his childhood anxieties into grand, heroic narratives [1.2.14].

5. Discussion: Cultural Schemas in Contrast (East vs. West)

The comparative tahlil (analysis) reveals a clear divide between the Eastern/Uzbek and Western/American cultural schemas. The Uzbek Collective/Survival Bazaar Schema: Gulam's metaphors highlight an interdependent, crowded, and heavily scrutinized social environment. Survival requires constant, often frantic, adaptability (*shumlik* / *tezkorlik*) [1.1.13] within tight-knit, unstable communities. Relational metaphors are deeply centered around food, family, and fate, reflecting a worldview where individuality is subordinated to collective fate (*taqdir* / *fajr*) [1.1.11]. The American Individualistic Frontier Schema: Twain's metaphors focus on individual freedom, capital, and the moral growth of the individual [1.2.14]. St. Petersburg, Missouri, is a world of transaction, ownership, and romantic exploration [1.2.11]. Tom Sawyer can escape to Jackson's Island or the cave because of the vastness of the American frontier [1.2.14]. For Qoravoy, however, "escaping" merely means wandering from one crowded bazaar or master's house to another [1.1.13]. Qoravoy cannot isolate himself from the social web; he must navigate its predatory hierarchies to survive [1.1.11, 1.1.13].

6. Conclusion

This comparative-pragmatic study demonstrates how Gafur Gulam and Mark Twain utilize the metaphorical representation of human and social relations to bring the complex, often harsh realities of their societies to light. By exploring child-adult power dynamics, social inequality, and peer solidarity through the eyes of Qoravoy and Tom Sawyer, both authors reveal how figurative language is used as a tool of survival, subversion, and critique. Gulam's "Shum Bola" uses collectivistic, survivalist metaphors to navigate the class hierarchies of Uzbekistan [1.1.11], while Twain's "Tom Sawyer" relies on individualistic, transactional, and romantic metaphors to expose the conformist, capitalist nature of American frontier life [1.2.12, 1.2.16]. Despite their different cultural settings, both authors share a common goal: using the voice of the mischievous child to challenge adult authority and critique the social inequities of their worlds.

Ultimately, these stories demonstrate that the rogue child's metaphorical language serves as a crucial pragmatic asset—a way to preserve their dignity and carve out a space of freedom in a world that seeks to exploit or contain them [1.1.13, 1.2.16]. This study enhances our understanding of the picaresque genre by illustrating how metaphors act as cognitive and pragmatic tools of social survival across different cultures.

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OYBEKNING "NAVOIY" ROMANIDAGI METAFORALAR: SEMANTIK-STILISTIK TAHLIL

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Annotatsiya: Mazkur maqolada Oybekning "Navoiy" romani matni asosida metaforalarning semantik-tematik tasnifi va badiiy-uslubiy vazifasi tadqiq etiladi. Roman matnini uzluksiz o'qish metodi asosida olov-alanga, suv obrazlari, yurak-qalb, samoviy jismlar, zoomorfik va metall metaforalari kabi barqaror semantik guruhlar aniqlangan. Tahlil natijalari Oybek badiiy tafakkurining konseptual tuzilishini, shuningdek, uning individual uslubiy mahoratini ochib beradi.