

**THE USE OF COGNITIVE CONSTRUCTS SUCH AS METAPHORS AND IMAGE-
SCHEMAS OF THE CHARACTERS OF NOVEL "PRIDE AND PREJUDICE" BY JANE
AUSTEN**

*Ikramova K.Sh.*¹

Abstract:

The main aim of this scientific article is to provide the reader with new perspective of the novel "Pride and Prejudice". By analyzing the use of cognitive constructs such as metaphors and image schemes, we can bring new insights to the explanation of relationships among characters of the novel. The author of the novel Jane Austen used cognitive constructs such an impressive way that highlights the importance language features. This paper attempts to demonstrate that literary works can be analyzed from various perspectives, depending on the critic's goals and ideology. However, analyses based on specific linguistic theories have rarely been pursued. This paper aims to demonstrate that this type of analysis enhances the understanding of literary texts. This paper, therefore, serves as an example of how Cognitive Linguistics can provide useful conceptual tools for analyzing literary works.

Key words: cognitive constructs, analyze, literary works, linguistic theories.

Introduction: In Cognitive Linguistics, reality is understood through various cognitive constructs known as Idealized Cognitive Models (ICMs), with metaphors and image-schemas being particularly significant. I aim to demonstrate that Jane Austen employs these constructs unconsciously in her writing. Lakoff (1989, 1990) and other Cognitive Semantics scholars have shown that metaphors and image-schemas are so deeply embedded in our experiences that we use them unconsciously in daily life. The novel provides evidence of these pervasive phenomena, and we will attempt to highlight them. For example, analyzing the characters and their relationships will reveal the presence of some of these underlying constructs. When analyzing cognitive aspects of language, we need to consider the research findings of famous linguists as Lakoff (1987, 1989, 1990, 1993, 1996), Lakoff and Turner (1989), Lakoff and Johnson (1980), Johnson (1987), Taylor (1989), as well as the interesting insights in Fornés and Ruiz de Mendoza (1996). Before analyzing cognitive constructs such as metaphor, prototype, image-schema, schematic enrichment, we need define these terms in linguistics. The use of these terminologies in fiction novels provides with notion of better understanding characters of the novel and their relationship. Lakoff (1987) suggests that many categories are understood through idealized abstract examples. The prototypes of these concepts vary depending on the time period and the society. Much of our cultural knowledge is structured around these prototypes. It is important to consider that the work we are analyzing is set in 18th century England, and modern readers from the 20th century may find the prototypes of that era to be quite distant or unfamiliar. However, they were not considered so at the time, especially when viewed within the context of Jane's novel. We must remember that societies, along with customs and cultural traits, change significantly over time. In conclusion, we will aim to draw some insights about Pride and Prejudice, focusing specifically on the relationships between its characters.

Materials and research methods: The subject material of this article is well-known novel of 18th century written by Jane Austen "Pride and Prejudice" which describes women of Victorian Age and family values of the society of that time. I will be learning scientific materials and literature related to the topic from different reliable sources by analyzing scientific research findings of famous linguists. The main focus of this article is to apply the cognitive mechanisms and concepts previously discussed to provide new insights into how Jane Austen developed the characters in the novel and their relationships with one another. Cognitive analysis of Jane Austen's Pride and Prejudice allow the reader to better understand interrelationships of

¹ *Ikramova Kamola Shuhratovna, Samarqand shahridagi Prezident maktabi o'qituvchisi, Samarqand davlat chet tillar instituti mustaqil tadqiqotchisi*

characters of the novel. The article explores the notion of prototype especially how ideal woman or wife should be in that society. Undoubtedly, the typical man and woman of the 18th century differ from the prototypes seen today, as cultural shifts occur over time and the societal value and norms also change through time. In support of this, the novel clearly presents the following prototypes:

-Prototypical woman:

p.32: "A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half deserved.

"All this she must possess", added Darcy, "and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading".

Through analyzing prototypes the article aims to explore how the cognitive mechanisms such as metaphor and image-schemas in the novel offer new insights into the relationships formed between characters. These relationships are highly intricate, and I want to highlight the idea of "pairs," as the novel often focuses on connections between two individuals or between the two social classes represented. The paper focuses on the ones most critical to understanding the novel's development. To start, I will examine the relationship between Elizabeth's parents and how their dynamic evolves throughout *Pride and Prejudice*.

Results and Discussion. The research of this article is conducted by analyzing secondary sources using analytical and syntactical methods which included literature review related to the topic. Implementing different methods into practice, there are some findings of this research. As previously mentioned, it was crucial for women to secure a good husband, ideally one from the highest social class. Marriage was considered essential for both men and women, and this was the primary objective for most people in 18th century England. Additionally, marriages of convenience, where the fortunes of both spouses were combined, were common practice. We can observe how Jane Austen portrays marriage as a necessity for both men and women early on in her novel.

p.1: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters".

Another relationship that, in my opinion, deserves special attention is the bond between Jane and Elizabeth, the two eldest Bennet sisters. As the novel progresses, readers notice that their personalities are quite different. However, a cognitive analysis offers insight into their characters and behavior. Their relationship is formed through ATTRACTION, a type of FORCE linked to the PATH image-schema. The LINK image-schema (which depends on ATTRACTION and is also connected to the PATH schema) helps us understand the relationship between Jane and Elizabeth. Despite their contrasting personalities, they share a common goal at the end of this metaphorical PATH: happiness, which in *Pride and Prejudice* is closely tied to marriage. They are rarely far apart, and when they are separated – such as when Jane visits London or Elizabeth goes to Derbyshire – they remain connected through letters. Through the CONTAINER image-schema, both sisters can be seen as containers, with Elizabeth's area of influence affecting Jane. Elizabeth can be viewed as the Subject, while Jane represents the inner Self. Elizabeth is often deep in thought, and her influence on Jane, the inner Self, is exemplified in moments like the following:

p.188: "What a stroke was this for poor Jane! who would willingly have gone through the world without believing that so much wickedness existed in the whole race of mankind, as was here collected in one individual... Most earnestly did she labour to prove the probability of error, and seek to clear one without involving the other.

"This will not do", said Elizabeth, "you never will be able to make both of them good for anything. Take your choice, but you must be satisfied only with one. There is but such a quantity of merit between them; just enough to make one good sort of man; and of late it has been shifting about pretty much. For my part, I am inclined to believe it all Mr Darcy's, but you shall do as you chuse".

"I do not know when I have been more shocked", said she (Jane).

Wickham so very bad!...”.

It is crucial to highlight that, although Elizabeth is described as a Subject in cognitive terms, she also exhibits some traits associated with the inner Self. This is especially evident later in Austen's novel, when she occasionally reveals her emotions and feelings. However, Elizabeth never displays qualities of the outer Self. An example can be found in how Jane expresses her feelings—her inner Self—something that Elizabeth appears to lack at times.

p.188: (Jane): ...“It is really too distressing. I am sure you must feel it so”. (Elizabeth): “Oh, no, my regret and compassion are all done away by seeing you so full of both”.

This example illustrates the metaphor PEOPLE ARE CONTAINERS FOR EMOTIONS. Here, Jane is seen as a container filled with emotions, such as regret and compassion, like fluid inside her. In contrast, Elizabeth denies possessing such feelings, making her a container that appears empty. However, as previously noted, by the end of the novel, Elizabeth experiences a significant change in her character. As a result, she begins to reveal her emotions, showing her inner Self. An example of this transformation is as follows:

p.156: “Elizabeth made no answer, and walked on, her heart swelling with indignation”.

From this example we can notice that Elizabeth is metaphorically represented as a container. Cognitively, the concept of "PEOPLE ARE EMOTIONS" can lead to metaphors like "DIFFERENT PARTS OF THE BODY ARE CONTAINERS FOR EMOTIONS," which is relevant to this particular example. By selectively focusing on specific body parts, as suggested by Taylor's theory (1989: 90), of perspectivization, we can highlight the heart as a container for emotions

Conclusion: This paper has aimed to present readers with a new perspective on the novel by analyzing its main characters through cognitive constructs such as image schemas and conceptual metaphors, like the DIVIDED PERSON metaphor. These frameworks have provided new insights into the dynamics between the characters. Additionally, it could be suggested that the entire novel is centralized by the LOVE IS A JOURNEY metaphor, with the title *Pride and Prejudice* itself hinting at obstacles on this path toward love. By the novel's end, however, these barriers are removed, culminating in a traditional comedic happy ending. Rather than reducing the novel to a single metaphorical system, this cognitive approach helps shape both the characters and the overall interpretation of the work. The analysis is highly visual, offering a comprehensive understanding without relying on abstract concepts. Within this framework, the evolution of characters and their relationships can be explained based on familiar, everyday experiences. This is why the paper avoids abstract reasoning. For instance, conceptualizing people as containers is inherently visual and reflects how we perceive reality, helping us understand the Subject and Self as two integrated aspects of a person. This, in turn, clarifies the nature of relationships, such as those between Jane and Bingley and Elizabeth and Darcy, and why they are so believable. Through scientific analyzes, we can conclude that lingua cognitive features of the language helps the reader to better understand the relationship among characters of the novel and look at them from totally different perspective.

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