

COGNITIVE AND STYLISTIC ASPECTS OF EMOTIVE METAPHORS IN ENGLISH AND UZBEK LITERARY DISCOURSE

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Abstract. *The present study investigates cognitive and stylistic aspects of emotive metaphors in English and Uzbek literary discourse from the perspective of cognitive linguistics. Emotive metaphors are important cognitive mechanisms through which people conceptualize and express emotional experiences. The research focuses on structural-semantic modeling and functional-stylistic analysis of emotional metaphors in both languages. The findings demonstrate that emotive metaphors are grounded in universal embodied human experience, while at the same time their linguistic realization reflects culture-specific worldviews and values. The comparative analysis shows both similarities and differences in how emotions such as anger, love, fear, sadness, happiness, jealousy, and pride are conceptualized in English and Uzbek. In my view, these differences are closely connected with cultural traditions and ways of thinking about human emotions.*

Keywords: *emotive metaphor, cognitive linguistics, conceptual metaphor theory, literary discourse, English, Uzbek.*

Introduction. Emotions are one of the most important aspects of human life, cognition, and communication. However, emotional experiences are abstract and difficult to describe directly. For this reason, people use metaphorical language to understand and express emotions. In cognitive linguistics, metaphor is not seen as a simple stylistic device, but as a basic mechanism of thinking. According to Conceptual Metaphor Theory developed by Lakoff and Johnson, people understand abstract concepts through more concrete experiences based on the human body, movement, and physical world. Emotive metaphors are especially important because they show how emotions are structured in the human mind. In my research, I analyze how English and Uzbek languages conceptualize emotions through metaphorical systems in literary discourse.

Main part. In my analysis, I observed that both English and Uzbek languages strongly rely on embodied human experience when conceptualizing emotions. One of the most productive conceptual metaphors is *anger is heat*. In English, anger is expressed through metaphors such as boiling with anger, fuming mad, and exploded in rage. In Uzbek, similar expressions are found: qonim qaynadi,

ichim qaynab ketdi, and jahldan yonib ketdi. These examples show that physiological reactions such as increased body temperature and heart rate motivate similar metaphorical structures in both languages. Another important metaphor is *love is fire*. In English, we find expressions like burning with love, flame of passion, and consumed by love. In Uzbek, we also use *ishq o'tida yonmoq* and *muhabbat alangasi*. In my view, Uzbek literary tradition often gives this metaphor a deeper spiritual meaning, especially in classical literature influenced by Sufism and the works of Alisher Navoiy. Fear is conceptualized through *fear is cold* and *fear is paralysis*. English expressions include frozen with fear and blood ran cold. Uzbek expressions include *qo'rquvdan muzlab qoldi* and *dahshatdan qotib qoldi*. This shows that fear is universally connected with physical sensations of coldness and immobility. Sadness is often conceptualized through *sadness is down* and *sadness is heaviness*. English examples include feeling down and weighed down by sorrow. Uzbek examples include *kayfiyati tushib ketdi* and *yuragi og'irlashdi*. Happiness is conceptualized through *happiness is up* and *happiness is light*. English expressions like on top of the world correspond to Uzbek expressions such as *kayfiyati ko'tarildi* and *yuragi yorishdi*. Jealousy and pride also follow similar patterns in both languages, often connected with heat, elevation, and emotional intensity. In my observation, although these metaphors are structurally similar, Uzbek language shows a stronger tendency toward somatic and heart-centered conceptualization. Words such as *yurak* and *ko'ngil* are central in expressing emotions. I believe this reflects a more holistic understanding of human emotional life in Uzbek culture.

In literary discourse, emotive metaphors perform several important functions. First, they intensify emotional expression. Instead of directly naming emotions, writers use metaphorical images that allow readers to experience emotions more deeply. Second, emotive metaphors help in character development. For example, in English literature, Emily Brontë's "Wuthering Heights" uses metaphors of storms, fire, and natural forces to describe strong emotional states. These metaphors show psychological tension and emotional instability. In Uzbek literature, especially in the works of O'tkir Hoshimov, emotive metaphors are closely connected with heart-centered expressions such as *yuragi ezildi*, *ko'ngli sindi*, and *g'am daryosiga botdi*. In my view, this reflects the integration of emotional, moral, and spiritual experience in Uzbek literary tradition. Metaphorical emotivity also has cognitive and evaluative functions. It helps readers understand abstract emotions and evaluate characters. For example, light and fire often represent positive emotions, while darkness and cold represent negative emotions. In English literary discourse, emotions are often presented as individual psychological

experiences. In contrast, Uzbek literary discourse tends to present emotions as deeply connected with social, moral, and spiritual values.

Conclusion. The comparative analysis of emotive metaphors in English and Uzbek shows that emotional conceptualization is based on both universal embodied experience and culture-specific interpretation. In my opinion, both languages share similar metaphorical structures, but Uzbek emotional discourse is more heart-centered and spiritually oriented, while English discourse is more individual and psychological. Therefore, emotive metaphors are not only linguistic expressions but also cognitive and cultural tools that shape how people understand emotions. Understanding these metaphors is important for translation, intercultural communication, and literary analysis.

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