

COGNITIVE STUDY OF METAPHORS RELATED TO HUMAN EMOTIONS IN ENGLISH AND UZBEK

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ABSTRACT:

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The article illustrates the cognitive aspects of metaphors related to human emotions in English and Uzbek. By researching metaphorical combinations in both languages, the analysis examines the fundamental cognitive mechanisms that shape emotional metaphors and their cultural importance. Using a relative method, this study investigates metaphorical outlining, the role of notional metaphors in form emotional releasing, and the influence of cultural varieties in the conceptualization of emotions. The discoveries highlight resemblances and differences in metaphorical constructions across the two languages, developing insights into the cognitive cases that underlie emotional experiences.

INTRODUCTION. Cognitive Linguistics is an cross-functional area of study that analyses the connection between language and the human brain. It suggests that language is keenly established in our cognitive actions, such as perception, memory, and conceptualization Cognitive Linguistics. Different from unique linguistic hypothesis that often treat language as a set of accepted order. Cognitive Linguistics highlights that meaning is arises our everyday observations and mental descriptions. Fundamental principles of Cognitive Linguistics consists of:

1. Embodiment
2. Conceptual Metaphor Theory
3. Categorization
4. Usage-Based

Cognitive Linguistics sights language as an essential bit of human cognition, form and being constructed by our mental compositions. Metaphors are fundamental to human thought, communication, expressions and notions especially when expressing complex

abstractions like emotions. In cognitive linguistics, metaphor is seen as a tool for comprehension abstract concepts by mapping them onto more exact or known experiences. Emotions, being deeply rooted in man incidents, are often expressed through metaphors that reflect not only individual mental processes but also ethnic and societal values. This study points to analyze metaphors interconnected to emotions in English and Uzbek to consider how these two languages conceptualize emotions and how the cognitive processes involved in metaphor production shape emotional experience. “Metaphor is primarily conceptual, conventional, and part of the ordinary system of thought and language” (Lakoff, 1993, p. 203). And it means in traditional concepts of language, metaphor was used as a matter of language, not thought. Metaphorical expressions were supposed to be reciprocally exclusive with the realm of ordinary casual language: everyday language had no metaphor, and metaphor used mechanisms outside the realm of everyday normal language.

“Today it is widely assumed that metaphor plays a crucial role in academic discourse. Evidence comes not only from the inner circle of CMT-inspired metaphor studies, but from diverse other fields, such as psycholinguistics and cognitive” (Hermann J. B. Netherlands, 2013) CMT's basic assumption is that metaphor is not an enhancement or a merely appealing device of human emotions and communication but reflects how an abstract and conceptual domain (e.g., love, life, war) is cognitively structured.

“Metaphors are seen as important tools of communication both in scientific writing and in scientific thinking. Without metaphor, there would be no philosophy. However, philosophy's debt to metaphor is no greater, no less, than that of any other significant human intellectual field or discipline” (Johnson, 2010, p. 39)

Johnson's maintain about academia's common debt to metaphor finds wide support.

”There is still little psycholinguistic evidence of the processing and representation of metaphor in academic discourse” (Cooke & Bartha, 1992; Gentner, 1982)

It refers to social-psychological confirmation for reforming and description of metaphor in conceptual discussion.

Gentner and Gentner (1983) suggest the “generative analogy hypothesis”, which

holds that the metaphorical language applied to the description of scientific theories actually indicates people's analogical thinking. In an experimental study that examined analogical reasoning about simple electricity problems (serial and parallel types of electrical circuits), they found that the use of particular base (or source) domains facilitated the understanding of particular aspects of the circuits. In a second

experiment, they induced three different analogies (a “moving-crowd” and two different “water” analogies) in the participants, finding that learning a particular analogy enhanced differentiation between circuit configurations at least in part. The results of the two experiments taken together were taken to provide evidence for figurative analogies underlying inferences in reasoning: People who think of electricity as though it were water import significant physical relationships from the domain of flowing fluids when they reason about electricity; and similarly for people who think of electricity in terms of crowds of moving objects. (Gentner & Gentner, 1983, p. 125)

Cognitive linguistics, especially the theory of conceptual metaphor proposed by George Lakoff and Mark Johnson, argues that metaphors are not just a linguistic feature but a basic part of human thought. According to this theory, people understand abstract concepts (like emotions) through metaphorical mappings from more concrete domains (such as physical experiences or nature). These metaphorical mappings shape how we think and talk about emotions.

Metaphors of Emotions in English. In English, emotions are frequently expressed through metaphors that involve physical sensations or states. Here are a few examples:

Heat Metaphor: Anger is often conceptualized as a heat or fire-related phenomenon. Phrases like "I'm burning with rage"(Tutoqib ketyapman), "My temper flared"(G'azabdan yonib ketyapman) and "I feel hot under the collar"(Ichim yonyapti) are common.

Container Metaphor: Emotions are often imagined as contained within the body or mind, with phrases like "I'm holding in my feelings" (Hislarimni jilovlayapman) or "I'm bottling up my emotions"(Tuyg'ularimni yashiryapman)

Fluid Metaphor: Tears and sadness are often linked to fluids, as in "I'm drowning in sorrow"(G'amga cho'kib boryapman) "Tears of joy"(Sevinch ko'z yoshlari) or "I've cried a river"(Ko'z yoshim daryo bo'ldi).

Journey Metaphor: Emotions are linked to movement or progress, such as "I've hit rock bottom"(Tushkun ahvoldaman) or "I'm on an emotional rollercoaster"(Ta'sirchanman).

Metaphors of Emotions in Uzbek. In Uzbek, emotions are also metaphorically expressed, often drawing on bodily and obvious experiences. While the basic conceptualizations might be indistinguishable to those in English, the particular metaphors and cultural influences may vary:

Heat Metaphor: Much like in English, emotions like anger or passion are linked to heat in Uzbek. For example, "g'azabim olov kabi" (my anger is like fire), or "qalbim issiq" (my heart is hot), may be used to convey intense feelings of anger or passion.

Container Metaphor: Emotions may also be viewed as something that can be contained or enclosed. For instance, "ichim to'lib ketdi" (my insides are overflowing), or "ko'nglimni yopdim" (I closed my heart), can express feelings of being overwhelmed or closed off emotionally.

Light/Darkness Metaphor: The contrast between light and darkness can also be used to convey emotional states. For example, "yorug'lik ichida" (in the light) could refer to happiness or peace, while "qorong'u hislar" (dark feelings) may refer to sadness or depression.

Fluid Metaphor: Similar to English, Uzbek also uses fluid-based metaphors for emotions, like "ko'zlarimda yosh" (tears in my eyes) to express sadness or emotion.

In this context, metaphors related to emotions can be seen as a way of structuring emotional experiences and making them comprehensible. The theory suggests that metaphors related to emotions often involve mappings from more concrete domains, such as:

The container metaphor: "I'm bursting with anger" (G'azabdan yonib ketyapman) or "I feel trapped in my emotions" (Tushkun ahvoldaman).

The journey metaphor: "I'm at the end of my rope" (Toqatim toq bo'ldi) or "I'm on an emotional rollercoaster" (Ta'sirchanman).

The heat metaphor: "I'm boiling with rage" (Tutoqib ketyapman), or "I feel cold inside when I'm sad" (Ichimga chiroq yoqsa yonmaydi).

Methods

The study adopts a descriptive, comparative research approach, analyzing metaphorical expressions in both English and Uzbek. Data is collected from different sources, including literary works, everyday speech, and media, to ensure a representative range of metaphorical word combinations and expressions. The analysis follows the conceptual metaphor theory (Lakoff & Johnson, 1980), which posits that metaphors are grounded in human experience and cognition. The metaphors are categorized into different emotional themes, such as happiness, anger, sadness, and fear, and are then analyzed for patterns of metaphorical mapping in both languages.

Cultural Differences and Cognitive Aspects. The metaphors used to express emotions in English and Uzbek reflect not only linguistic and cognitive patterns but also cultural differences. For example, in English, the metaphor of "losing control" or "being overwhelmed" might be more dominant, while in Uzbek, metaphors related to endurance or stoicism might play a larger role due to cultural values surrounding emotional expression.

Results

The analysis reveals a variety of emotional metaphors in both languages, with several recurring conceptual metaphors. For example, metaphors related to happiness are often expressed through concepts of light, warmth, or upward movement in both English and Uzbek. However, while both languages employ metaphors of heat to describe anger, there are notable differences in their conceptualizations of sadness and fear. In English, sadness is often metaphorically linked to concepts of downwards movement, heaviness, or darkness, whereas in Uzbek, sadness is frequently described through imagery of drowning or being engulfed. Fear, on the other hand, is similarly represented in both languages as a force that "Western viewpoint where feelings are frequently seen as things to be controlled or contemplated with. Example: "I can't get it out of my head" (Miyamdan chiqarib yuborolmayapman)(considering almost something continually), or "He had a overwhelming heart" (Ko'ngli og'ridi)(feeling of sadness). Cognitive Forms Behind Enthusiastic Metaphors The cognitive prepare behind passionate representations includes mapping unique enthusiastic encounters onto more concrete or physical encounters. This is known as conceptual allegory hypothesis, which proposes that the human intellect depends on conceptual mappings to get it unique concepts. For example: Emotions as Powers: This allegory emerges from our encounter of feelings as overpowering and wild, comparative to how we involvement characteristic powers like the wind or the tide.

Conclusion.

A cognitive think about of metaphors related to feelings in English and Uzbek uncovers both widespread and culture-specific components in how feelings are conceptualized. Whereas both dialects utilize allegories established in physical and common marvels, the particular social and etymological settings shape the allegories utilized. English tends to center on the intellect and head, whereas Uzbek places noteworthy accentuation on the heart, reflecting distinctive social discernments of feeling. By considering these allegories, we pick up bits of knowledge into the cognitive and social underpinnings of human passionate experiences. Suggested Investigate Areas: Investigating other emotion-related representations in distinctive dialects for a more comprehensive understanding. Exploring how allegorical expressions in both dialects are utilized in writing, media, and regular communication. Analyzing the cognitive forms included in the comprehension and generation of passionate allegories in both languages. Such thinks about are profitable for understanding the crossing point of dialect, culture, and cognition, giving more profound understanding into human passionate life.

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