

CONCEPTUAL METAPHORS AND LINGUACULTURAL REPRESENTATION OF EMOTIONS IN ENGLISH AND UZBEK

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Abstract: The present article investigates the cognitive and linguacultural representation of emotions in English and Uzbek through the framework of conceptual metaphor theory. Emotions are universal human experiences; however, their linguistic expression and cultural interpretation differ across societies. The study focuses on the metaphorical conceptualization of six basic emotions: anger, joy, sadness, fear, love, and shame. The research material includes approximately sixty emotional expressions, idioms, phraseological units, and culturally marked lexical items selected from English and Uzbek dictionaries, phraseological sources, and common speech patterns. The study applies qualitative comparative, cognitive-semantic, and linguacultural methods. The findings reveal that English and Uzbek share several embodied conceptual metaphors, such as ANGER IS HEAT, JOY IS UP, SADNESS IS DOWN, FEAR IS COLDNESS, and LOVE IS A JOURNEY. At the same time, Uzbek emotional expressions demonstrate stronger connections with collectivism, family relations, respect for elders, social harmony, honor, modesty, and moral responsibility. English emotional expressions, in contrast, often emphasize individual psychological states and direct emotional self-expression. The article argues that emotional metaphors are not merely decorative linguistic devices but cognitive and cultural mechanisms through which speakers conceptualize inner experience. The results are relevant for cognitive linguistics, linguaculturology, translation studies, intercultural communication, and foreign language teaching.

Keywords: cognitive linguistics, conceptual metaphor, linguaculturology, emotion, English, Uzbek, worldview, intercultural communication.

1. Introduction

Language is not only a means of communication but also a reflection of human cognition, cultural experience, and national worldview. Through language, people express facts, emotions, attitudes, evaluations, beliefs, and social values. Emotional expressions are especially important because they reveal how speakers understand themselves, other people, interpersonal relations, and the world around them.

Emotions are universal human experiences. All people experience anger, happiness, sadness, fear, love, shame, and other emotional states. However, the ways in which emotions are conceptualized and verbalized differ across languages and cultures. For instance, anger may be expressed through heat, fire, pressure, or loss of control; happiness may be represented through upward movement, light, expansion, or fullness; sadness may be conceptualized as darkness, heaviness, or downward movement. These metaphorical patterns show that emotions are not expressed randomly. They are structured by bodily experience, cognition, and cultural traditions.

The study of emotions has become one of the important areas of cognitive linguistics. Cognitive linguistics views language as part of general human cognition and emphasizes the relationship between linguistic meaning, perception, bodily experience, categorization, imagination, and culture (Evans & Green, 2006; Langacker, 1987). One of the central theories in this field is conceptual metaphor theory, developed by Lakoff and Johnson (1980). According to this theory, metaphor is not only a stylistic device used in literature but also a fundamental mechanism of human thought. People understand abstract concepts through more concrete domains of experience. Since emotions are internal and abstract states, they are frequently conceptualized through temperature, movement, space, body organs, pressure, light, darkness, and physical force.

Linguaculturology also plays an essential role in the analysis of emotional language. It studies the relationship between language and culture and examines how cultural values are encoded in words, idioms, phraseological units, proverbs, and metaphors. From a linguacultural perspective, emotional expressions are culturally marked because they reflect national mentality, social norms, moral expectations, and communicative behavior (Maslova, 2001; Sharifian, 2017).

The comparison of English and Uzbek is particularly relevant. English, especially in modern Western communicative contexts, often reflects an individual-oriented worldview in which personal emotional expression is socially accepted and even encouraged. Uzbek, as a Turkic language spoken in Central Asia, reflects a cultural worldview shaped by family relations, collectivism, respect for elders, honor, modesty, patience, and social harmony. Therefore, comparing emotional metaphors in English and Uzbek makes it possible to identify both universal cognitive models and culture-specific meanings.

Although emotion metaphors have been widely studied in English and other major languages, comparative research on English and Uzbek emotional conceptualization remains relatively limited. This gap makes the present study relevant for cognitive linguistics, linguaculturology, translation studies, and intercultural communication.

The aim of this article is to analyze the conceptual metaphors and linguacultural representation of emotions in English and Uzbek.

The objectives of the study are:

to identify major conceptual metaphors used to express emotions in English and Uzbek;

to compare the metaphorical representation of anger, joy, sadness, fear, love, and shame;

to reveal linguacultural similarities and differences between the two languages;

to demonstrate the importance of emotional metaphors for translation and intercultural communication.

2. Literature Review

The theoretical foundation of the present study is based on cognitive linguistics, conceptual metaphor theory, emotion semantics, and linguaculturology.

Lakoff and Johnson's work Metaphors We Live By is one of the most influential studies in cognitive linguistics. They argue that metaphor is pervasive in everyday language and thought, not merely in poetic or literary discourse (Lakoff & Johnson, 1980). Expressions such as I am feeling up, He fell into depression, and She exploded with anger are not isolated figurative

phrases. They reflect systematic conceptual metaphors such as HAPPY IS UP, SADNESS IS DOWN, and ANGER IS PRESSURE IN A CONTAINER.

Lakoff (1987) further developed the idea that human categorization and meaning are grounded in experience. This view is important for analyzing emotional language because emotions are strongly connected with bodily sensations and cultural knowledge. For example, anger may involve increased body temperature, rapid heartbeat, and muscle tension; therefore, many languages describe anger through heat, fire, and pressure.

Kövecses made a major contribution to the study of emotion metaphors. According to Kövecses (2000), emotions are among the most metaphorically structured domains of human experience. He shows that anger, fear, happiness, love, and sadness are commonly conceptualized through bodily experience, physical force, movement, heat, coldness, and containers. Kövecses (2005) also emphasizes that conceptual metaphors may be both universal and culture-specific. Universal metaphors are often grounded in shared bodily experience, while cultural variations emerge from different social values, traditions, and communicative norms.

Wierzbicka's research is especially significant for understanding cultural specificity in emotional concepts. She argues that emotion words cannot always be translated directly from one language into another because they contain culture-specific meanings (Wierzbicka, 1999). Words such as shame, honor, respect, privacy, and modesty may have different emotional and moral associations in different cultures. This idea is particularly relevant for the comparison of English and Uzbek, where culturally loaded concepts such as uyat, nomus, andisha, sabr, and ko'ngil play an important role.

Sharifian (2017) develops the field of cultural linguistics and explains that language reflects cultural conceptualizations. This approach is useful for examining Uzbek emotional expressions because many of them are connected with collective values, family relations, respect, and social evaluation.

In Uzbek linguistics, scholars have also studied the relationship between language, cognition, and culture. Safarov (2006) discusses the main principles of cognitive linguistics and emphasizes the role of human cognition in linguistic meaning. Mahmudov (2017) highlights the cultural and national dimensions of language and demonstrates that linguistic units often preserve collective memory and cultural values.

Thus, previous studies show that emotional expressions should be analyzed not only as linguistic units but also as cognitive and cultural models. The present article applies this theoretical approach to the comparative analysis of English and Uzbek emotional metaphors.

3. Theoretical Framework

3.1. Conceptual Metaphor Theory

Conceptual metaphor theory is based on the idea that people understand one conceptual domain in terms of another. A conceptual metaphor consists of a target domain and a source domain. The target domain is usually abstract, while the source domain is more concrete and experientially accessible. For example, in the metaphor ANGER IS FIRE, anger is the target domain and fire is the source domain. This metaphor enables speakers to describe anger through images of burning, heat, flames, and explosion.

In English, this metaphor is reflected in expressions such as:

He was burning with anger.

She exploded with rage.

His anger boiled over.

Similar examples can be observed in Uzbek:

U g‘azabdan yonib ketdi. — He/she burned with anger.

Qoni qaynadi. — His/her blood boiled.

Jahli chiqdi. — His/her anger came out.

These examples demonstrate that emotional experience is conceptualized through physical and bodily experience. Since emotions are abstract internal states, speakers use concrete images to make them understandable and expressible. According to Lakoff and Johnson (1980), metaphor is not simply a matter of language; rather, it structures human thought and everyday experience.

The present study focuses on the following major conceptual metaphors:

ANGER IS HEAT/FIRE

JOY IS UP/LIGHT

SADNESS IS DOWN/DARKNESS

FEAR IS COLDNESS/IMMOBILITY

LOVE IS A JOURNEY/UNITY

SHAME IS DOWNWARD ORIENTATION/SOCIAL EXPOSURE

These metaphors are selected because they are frequently found in both English and Uzbek and because they reveal important cognitive and linguacultural characteristics of emotional expression.

3.2. Embodiment and Emotional Conceptualization

Embodiment is one of the central principles of cognitive linguistics. It means that human cognition is grounded in bodily experience. People understand abstract concepts through physical sensations, bodily movement, spatial orientation, perception, and interaction with the environment (Gibbs, 2006; Lakoff & Johnson, 1999).

Emotional metaphors are strongly embodied because emotions are accompanied by physiological changes. For example, anger may cause increased body temperature, rapid heartbeat, muscle tension, and a feeling of pressure. Therefore, many languages conceptualize anger as heat, fire, or pressure. Fear may cause coldness, trembling, weakness, and inability to move; as a result, fear is often conceptualized as coldness or immobility. Happiness is associated with energy, smiling, openness, and upright posture; therefore, it is frequently expressed through light, upward movement, and expansion.

Both English and Uzbek contain many embodied emotional expressions. English expressions such as my heart sank, he froze with fear, she was full of joy, and his blood was boiling reflect bodily experience. Uzbek expressions such as ko‘ngli cho‘kdi — his/her heart sank, qo‘rquvdan qotib qoldi — he/she froze from fear, quvonchi ichiga sig‘madi — his/her joy did not fit inside, and qoni qaynadi — his/her blood boiled, demonstrate similar embodied patterns.

However, embodiment alone cannot fully explain emotional language. Although human bodies are biologically similar, cultures interpret bodily experience differently. For this reason, the cognitive approach should be combined with a linguacultural approach.

3.3. Linguacultural Approach to Emotion

The linguacultural approach considers language as a carrier of cultural meanings. It studies how national mentality, traditions, moral values, beliefs, and social norms are reflected in linguistic units. Emotional expressions are especially important in this regard because emotions are not only private psychological states but also socially regulated phenomena.

In Uzbek culture, emotional behavior is strongly influenced by concepts such as andisha — tact, moral restraint, consideration; uyat — shame; nomus — honor; sabr — patience; hurmat — respect; and ko‘ngil — inner emotional world. These concepts represent culturally significant emotional and moral categories. They show that emotions in Uzbek are closely connected with family reputation, social harmony, interpersonal respect, and moral responsibility.

For example, the Uzbek expression ko‘ngliga tegmoq means “to hurt someone’s feelings,” but literally it means “to touch someone’s ko‘ngil.” The word ko‘ngil has no exact equivalent in English. Depending on context, it may mean heart, soul, mood, emotional state, inner world, or moral sensitivity. This demonstrates that some emotional concepts are linguoculturally specific and cannot be translated word-for-word.

In English-speaking cultures, especially in modern Western societies, emotional expression is often associated with individual identity and psychological well-being. Expressions such as express your feelings, share your emotions, be honest with yourself, and speak your mind show the importance of direct emotional expression and individual self-disclosure.

Thus, the theoretical framework of the present study combines conceptual metaphor theory, embodiment, and linguocultural analysis. This integrated approach makes it possible to identify both universal and culture-specific aspects of emotional metaphors in English and Uzbek.

4. Research Methodology

The present study applies a qualitative comparative method based on cognitive-semantic and linguacultural analysis. The research material consists of approximately sixty emotional expressions, including about thirty English and thirty Uzbek idioms, phraseological units, common expressions, and culturally marked lexical items related to anger, joy, sadness, fear, love, and shame.

The material was selected from English and Uzbek dictionaries, phraseological sources, scholarly works, and commonly used speech patterns. The selected examples were chosen according to the following criteria:

the expression refers to one of the selected emotional domains;

the expression contains a metaphorical or figurative component;

the expression is commonly used or culturally recognizable;

the expression allows comparison between English and Uzbek;

the expression reflects either universal embodiment or culture-specific meaning.

The research procedure includes several stages. First, emotional expressions in English and Uzbek were identified and grouped according to emotion type. Second, the conceptual metaphors underlying these expressions were determined. Third, English and Uzbek examples were compared in order to identify similarities and differences. Finally, the expressions were interpreted from a linguacultural perspective, with attention to values such as individualism, collectivism, honor, modesty, respect, and emotional restraint.

The study does not aim to provide quantitative statistical analysis. Instead, it focuses on qualitative interpretation of metaphorical structure and cultural meaning. Such an approach is appropriate because emotional metaphors are not merely lexical items but culturally embedded cognitive models.

5. Analysis and Discussion

5.1. Conceptualization of Anger

Anger is one of the most metaphorically rich emotions in both English and Uzbek. In many languages, anger is conceptualized as heat, fire, pressure, or an uncontrolled physical force. This pattern confirms Kövecses's (2000) view that anger is one of the most systematically metaphorized emotional domains.

In English, the following expressions are commonly used:

He was boiling with anger.

She exploded with rage.

His blood was boiling.

He lost his temper.

She was burning with anger.

These expressions reflect the conceptual metaphors ANGER IS HEAT, ANGER IS FIRE, and ANGER IS PRESSURE IN A CONTAINER. The body is imagined as a container filled with emotional pressure. When anger becomes too strong, it may "boil over" or "explode."

Uzbek has similar expressions:

Qoni qaynadi. — His/her blood boiled.

U g'azabdan yonib ketdi. — He/she burned with anger.

Jahli chiqdi. — His/her anger came out.

Jahli burnining uchida turibdi. — His/her anger is at the tip of the nose.

O'zini bosdi. — He/she controlled himself/herself.

The Uzbek expression qoni qaynadi corresponds closely to the English expression his blood was boiling. Both expressions show the embodied metaphor of anger as internal heat. However, in Uzbek, blood may also be associated with kinship, honor, dignity, and temperament. Therefore, the expression may carry additional cultural associations.

The expression o'zini bosdi literally means "he/she pressed himself/herself down." It reflects the cultural value of emotional restraint. In Uzbek society, uncontrolled expression of anger may be judged negatively, especially in communication with elders, guests, or respected people. A person who can control anger is often regarded as mature, respectful, and morally strong.

Thus, anger metaphors in English and Uzbek share a common embodied basis, but Uzbek expressions more strongly emphasize restraint, respect, and social responsibility.

5.2. Conceptualization of Joy

Joy is commonly conceptualized through upward movement, light, expansion, and fullness. In English, common expressions include:

I am feeling up.

Her spirits rose.

He was on cloud nine.

His face lit up.

She was full of joy.

These examples show the metaphors JOY IS UP, JOY IS LIGHT, and JOY IS A SUBSTANCE IN A CONTAINER. Happiness is understood as emotional elevation, brightness, and fullness.

Uzbek has similar expressions:

Ko‘ngli ko‘tarildi. — His/her heart or spirit rose.

Boshi osmonga yetdi. — His/her head reached the sky.

Yuzi yorishdi. — His/her face became bright.

Quvonchi ichiga sig‘madi. — His/her joy did not fit inside.

Dili yayradi. — His/her heart/soul expanded with joy.

The Uzbek expression ko‘ngli ko‘tarildi is semantically close to the English expression her spirits rose. Both are based on the conceptual metaphor JOY IS UP. The expression boshi osmonga yetdi literally means “his/her head reached the sky,” which intensifies the idea of happiness as upward movement. It is comparable to the English idiom to be on cloud nine, where happiness is associated with being above the ordinary physical world.

Another important metaphor is JOY IS LIGHT. In English, this is reflected in his face lit up, while in Uzbek it appears in yuzi yorishdi. In both languages, happiness is associated with brightness. A happy person’s face is perceived as open, bright, and emotionally positive. This metaphor is grounded in visual perception and social experience.

The Uzbek expression quvonchi ichiga sig‘madi — “his/her joy did not fit inside” — is based on the metaphor EMOTION IS A SUBSTANCE IN A CONTAINER. The human body or inner world is conceptualized as a container, while joy is imagined as a substance that fills or exceeds the limits of that container. English has similar expressions such as to be full of joy and to burst with happiness.

However, Uzbek expressions of joy often involve culturally significant words such as ko‘ngil, dil, and yurak. These words refer not only to the physical heart but also to the emotional, spiritual, and moral inner world of a person. In Uzbek culture, joy is frequently connected with family, weddings, childbirth, hospitality, social approval, and community relations. Therefore, joy is often represented not only as an individual psychological state but also as a collective emotional experience.

5.3. Conceptualization of Sadness

Sadness is usually conceptualized through downward movement, darkness, heaviness, and physical pain. In English, this emotion is frequently expressed through the metaphor SADNESS IS DOWN:

She felt down.

He fell into depression.

My heart sank.

He was in low spirits.

A dark mood came over him.

These examples show that sadness is associated with a lower position, loss of energy, darkness, and emotional heaviness. A sad person may physically lower the head, move slowly, and avoid active communication. Such bodily experience becomes the basis for metaphorical conceptualization.

Uzbek contains similar expressions:

Ko‘ngli cho‘kdi. — His/her heart sank.
Dili xira bo‘ldi. — His/her heart became dim.
Yuragi ezildi. — His/her heart was crushed.
Ko‘ngli g‘ash bo‘ldi. — His/her heart became troubled.
Boshi egildi. — His/her head bent down.

The Uzbek expression ko‘ngli cho‘kdi is close to the English expression my heart sank. Both are based on downward movement and reflect the metaphor SADNESS IS DOWN. The inner emotional state is imagined as something that can fall, sink, or become lower.

The expression dili xira bo‘ldi literally means “his/her heart became dim.” This expression is based on the metaphor SADNESS IS DARKNESS. English expressions such as a dark mood and dark thoughts show a similar conceptual pattern. Darkness is associated with negative emotional states, uncertainty, and psychological discomfort.

The Uzbek expression yuragi ezildi — “his/her heart was crushed” — conceptualizes sadness as physical pressure or damage. This corresponds to the metaphor EMOTIONAL PAIN IS PHYSICAL PAIN. English has comparable expressions such as heartbroken, crushed, and it broke my heart. These expressions demonstrate that emotional suffering is understood through bodily pain.

Nevertheless, sadness in Uzbek often has strong social and moral associations. It may be caused not only by personal loss but also by disrespect, family problems, shame, or damage to honor. The expression boshi egildi may refer to sadness, defeat, embarrassment, or shame depending on the context. This shows that body posture has important cultural meaning in Uzbek emotional communication.

5.4. Conceptualization of Fear

Fear is closely connected with bodily reactions and is often conceptualized through coldness, trembling, immobility, weakness, and loss of control. In English, common expressions include:

He froze with fear.
She was trembling with fear.
His blood ran cold.
He was scared stiff.
Fear gripped him.

These expressions reflect the metaphors FEAR IS COLDNESS, FEAR IS IMMOBILITY, and FEAR IS A PHYSICAL FORCE. Fear is conceptualized as something that can freeze the body, make it stiff, or physically grip a person.

Uzbek examples show similar embodied patterns:
Qo‘rquvdan qotib qoldi. — He/she froze from fear.
Rangi oqarib ketdi. — His/her face turned pale.
Yuragi orqasiga tortib ketdi. — His/her heart was pulled backward.
Tizzasi qaltiradi. — His/her knees trembled.
Qo‘rquv yuragini egalladi. — Fear occupied his/her heart.

The expression qo‘rquvdan qotib qoldi is close to English he froze with fear. Both expressions represent fear as immobility. The person becomes unable to act because fear metaphorically freezes the body.

The Uzbek expression rangi oqarib ketdi — "his/her face turned pale" — reflects the visible bodily manifestation of fear. English also uses to turn pale or to go white with fear. This demonstrates a universal connection between fear and physical appearance.

A culturally interesting expression is yuragi orqasiga tortib ketdi, literally "his/her heart was pulled backward." This expression represents fear as sudden internal movement of the heart. English has similar but not identical expressions such as my heart skipped a beat or my heart was in my mouth. These examples show that the heart is central in the conceptualization of fear in both languages, although the metaphorical images differ.

In Uzbek culture, fear can also be connected with social caution. A person may fear not only danger but also shame, public criticism, disrespecting elders, or damaging family reputation. Therefore, fear may have both psychological and social dimensions.

5.5. Conceptualization of Love

Love is a complex emotion that is represented through several metaphors in both English and Uzbek. In English, common conceptual metaphors include LOVE IS A JOURNEY, LOVE IS FIRE, LOVE IS UNITY, and LOVE IS MADNESS.

Examples include:

They are in love.

Their relationship is going nowhere.

They went their separate ways.

She is the light of my life.

He is crazy about her.

Their love is burning.

The metaphor LOVE IS A JOURNEY is especially productive in English. A romantic relationship is imagined as a journey with direction, progress, obstacles, and possible separation. Expressions such as their relationship is going nowhere and they went their separate ways show that love is conceptualized as movement along a path.

Uzbek also has rich expressions for love:

Unga ko'ngil qo'ydi. — He/she gave his/her heart to someone.

Yuragidan joy oldi. — He/she took a place in his/her heart.

Sevgidan yonib ketdi. — He/she burned with love.

Ko'ngli unga bog'landi. — His/her heart became tied to him/her.

Muhabbati kuchli edi. — His/her love was strong.

In Uzbek, love is frequently associated with ko'ngil and yurak, which represent the inner emotional and spiritual world. The expression unga ko'ngil qo'ydi literally means "he/she placed the heart/soul toward someone." This phrase reflects the idea that love is not only attraction but also emotional attachment and inner devotion.

The expression yuragidan joy oldi — "he/she took a place in his/her heart" — is based on the metaphor LOVE IS POSSESSION OF INNER SPACE. A loved person is imagined as occupying a special place in the emotional world of another person. English has similar expressions such as you are in my heart or you have a special place in my heart.

The Uzbek expression ko'ngli unga bog'landi — "his/her heart became tied to him/her" — reflects the metaphor LOVE IS BOND/ATTACHMENT. This metaphor is also found in English expressions such as emotional bond and they are attached to each other. However, in Uzbek,

love is often connected not only with individual romantic feeling but also with loyalty, family approval, moral responsibility, and long-term commitment.

Thus, English love metaphors often emphasize individual feelings, personal choice, romantic development, and psychological experience, while Uzbek love metaphors more strongly emphasize emotional attachment, moral seriousness, loyalty, family relations, and social responsibility. This difference reflects broader cultural orientations: English-speaking cultures often conceptualize love as an individual emotional journey, whereas Uzbek culture tends to connect love with family, commitment, respect, and social approval.

5.6. Conceptualization of Shame

Shame is a culturally significant emotion in both English and Uzbek, but it has a particularly strong moral and social role in Uzbek culture. In English, shame is often conceptualized through exposure, loss of face, downward orientation, and emotional burden.

English examples include:

He hung his head in shame.

She was ashamed of herself.

He could not face them.

She felt exposed.

It was a shameful act.

These expressions show that shame is connected with visibility, social judgment, and lowered body posture. The phrase he hung his head in shame reflects the metaphor SHAME IS DOWNWARD ORIENTATION. The expression he could not face them reflects the metaphor SHAME IS INABILITY TO FACE OTHERS. In this case, face represents social identity and public image.

Uzbek has many culturally significant expressions related to shame:

Uyalib boshini egdi. — He/she lowered his/her head in shame.

Uyatdan yerga kirib ketgudek bo‘ldi. — He/she felt as if sinking into the ground from shame.

Yuzi shuvut bo‘ldi. — His/her face became disgraced.

Yuzi qizardi. — His/her face turned red.

Nomus qildi. — He/she felt honor-related shame.

Uyat bo‘ladi. — It will be shameful / socially inappropriate.

The expression uyalib boshini egdi corresponds to English he hung his head in shame. Both expressions are based on downward body posture. Shame makes a person lower the head and avoid direct eye contact. This is an embodied metaphor, but it also has strong cultural meaning.

The Uzbek expression uyatdan yerga kirib ketgudek bo‘ldi literally means “he/she felt as if entering the ground from shame.” This is a very expressive metaphor based on the idea that shame makes a person want to disappear from public view. It reflects the metaphor SHAME IS DESIRE FOR INVISIBILITY or SHAME IS DOWNWARD DISAPPEARANCE. English also has similar expressions such as I wanted the ground to swallow me up, but Uzbek uses this imagery very actively in everyday speech.

The concept of uyat is especially important in Uzbek culture. It does not simply mean “shame” in the psychological sense. It also includes moral evaluation, public opinion, social

appropriateness, modesty, and family reputation. The phrase uyat bo‘ladi is often used to regulate behavior. It may be said to children, young people, or even adults to prevent actions considered socially inappropriate. Therefore, uyat functions not only as an emotion but also as a cultural mechanism of social control.

Another important concept is nomus, which is usually translated as “honor,” but it is closely related to shame, dignity, reputation, and moral purity. The expression nomus qildi indicates a deep sense of moral shame connected with personal or family honor. Unlike the English word shame, Uzbek nomus has stronger collective and moral associations. It is often connected with family reputation, gender norms, respectability, and social dignity.

In English, shame is often discussed in psychological terms, especially in modern discourse. Expressions such as self-esteem, guilt, embarrassment, and emotional trauma often appear in connection with shame. In Uzbek, shame is more frequently connected with moral behavior, public judgment, modesty, and social expectations. This difference shows that shame is one of the clearest examples of linguacultural specificity in emotional conceptualization.

5.7. Comparative Summary of Emotional Metaphors

The analysis shows that English and Uzbek emotional metaphors share many universal embodied patterns. At the same time, they differ in cultural emphasis. English often highlights individual emotional experience, personal expression, and psychological states. Uzbek frequently connects emotions with social harmony, respect, family reputation, moral responsibility, and collective values.

The following table summarizes the main findings:

Emotion	English Expression	Uzbek Expression	Conceptual Metaphor	Linguacultural Interpretation
Anger	*His blood was boiling*	*Qoni qaynadi*	ANGER IS HEAT	Shared bodily experience; in Uzbek also linked with honor and temperament
Anger	*She exploded with rage*	*Jahli chiqdi*	ANGER IS PRESSURE / OUTWARD FORCE	Anger is seen as force leaving the body
Joy	*Her spirits rose*	*Ko‘ngli ko‘tarildi*	JOY IS UP	Happiness is conceptualized as upward movement
Joy	*His face lit up*	*Yuzi yorishdi*	JOY IS LIGHT	Happiness is visible through facial brightness
Sadness	*My heart sank*	*Ko‘ngli cho‘kdi*	SADNESS IS DOWN	Sadness is downward emotional movement
Sadness	*Heartbroken*	*Yuragi ezildi*	EMOTIONAL PAIN IS PHYSICAL PAIN	Suffering is understood as bodily damage
Fear	*He froze with fear*	*Qo‘rquvdan qotib qoldi*	FEAR IS IMMOBILITY	Fear causes inability to move
Fear	*His blood ran cold*	*Rangi oqarib ketdi*	FEAR IS COLDNESS / VISIBLE BODILY CHANGE	Fear is expressed through bodily reaction
Love	*They went their separate ways*	*Ko‘ngli unga bog‘landi*	LOVE IS JOURNEY / BOND	English emphasizes journey; Uzbek emphasizes attachment

Emotion	English Expression	Uzbek Expression	Conceptual Metaphor	Linguacultural Interpretation
Love	*You are in my heart*	*Yuragidan joy oldi*	LOVE IS INNER SPACE	Love occupies emotional space
Shame	*He hung his head in shame*	*Uyalib boshini egdi*	SHAME IS DOWN	Shame appears through lowered posture
Shame	*I wanted the ground to swallow me*	*Uyatdan yerga kirib ketgudek bo'ldi*	SHAME IS DISAPPEARANCE	Shame creates desire to hide from social view

This comparison confirms Kövecses's (2005) argument that conceptual metaphors may be universal at the embodied level but culturally specific in their elaboration. English and Uzbek speakers may use similar source domains such as heat, height, darkness, coldness, and body organs, but these metaphors are interpreted within different cultural frameworks.

For example, the metaphor ANGER IS HEAT exists in both languages. However, Uzbek anger expressions often imply the importance of controlling anger because emotional restraint is culturally valued. Similarly, the metaphor SHAME IS DOWN appears in both languages, but Uzbek uyat and nomus are more strongly connected with family reputation, morality, and public judgment.

Another important difference concerns the role of the inner emotional world. Uzbek frequently uses ko'ngil, dil, and yurak in emotional expressions. These concepts are broader than the English word heart. They include emotional state, mood, conscience, moral sensitivity, and spiritual inner life. Therefore, literal translation of Uzbek emotional expressions into English may fail to convey their full cultural meaning.

6. Conclusion

The present study analyzed conceptual metaphors and linguacultural representation of emotions in English and Uzbek. The analysis focused on six emotional domains: anger, joy, sadness, fear, love, and shame. The findings demonstrate that emotional language is deeply connected with human cognition, bodily experience, and cultural worldview.

The comparison shows that English and Uzbek share a number of common embodied conceptual metaphors. Anger is frequently conceptualized as heat, fire, pressure, or force, as in English his blood was boiling and Uzbek qoni qaynadi. Joy is represented through upward movement, light, expansion, and fullness, as in her spirits rose and ko'ngli ko'tarildi. Sadness is associated with downward movement, darkness, heaviness, and physical pain, as in my heart sank and ko'ngli cho'kdi. Fear is conceptualized through coldness, immobility, trembling, and bodily weakness, as in he froze with fear and qo'rquvdan qotib qoldi. Love is expressed through metaphors of journey, fire, bond, unity, and inner space. Shame is represented through downward orientation, exposure, loss of face, and desire for disappearance.

These similarities confirm the importance of embodiment in emotional conceptualization. Since all human beings share similar bodily experiences, many emotional metaphors are cross-linguistically similar. However, the study also shows that embodiment alone cannot fully explain emotional language. Cultural values strongly influence how emotions are interpreted, evaluated, and expressed.

The analysis reveals important linguacultural differences between English and Uzbek. English emotional expressions often emphasize individual psychological experience, personal feelings, and direct emotional self-expression.

Uzbek emotional expressions, in contrast, are strongly connected with collectivism, family relations, respect for elders, modesty, patience, honor, shame, social harmony, and moral responsibility. Culturally significant concepts such as ko‘ngil, dil, yurak, uyat, nomus, andisha, and sabr play an important role in Uzbek emotional worldview. These concepts do not always have exact equivalents in English, which makes them especially important for translation and intercultural communication.

The findings also show that the same conceptual metaphor may have different cultural interpretations in different languages. For example, the metaphor ANGER IS HEAT exists in both English and Uzbek, but Uzbek expressions often emphasize the importance of self-control and respect in social interaction. Similarly, the metaphor SHAME IS DOWNWARD ORIENTATION exists in both languages, but Uzbek uyat and nomus have stronger moral and collective meanings than the general English word shame.

The results of this study are relevant for several fields. In translation studies, understanding emotional metaphors helps translators avoid literal translation and convey culturally appropriate meanings. In intercultural communication, awareness of emotional metaphors helps speakers understand different emotional norms and prevent misunderstanding. In foreign language teaching, emotional metaphors can be used to teach idiomatic expressions, cultural meanings, and pragmatic competence.

In conclusion, emotional metaphors are not merely decorative linguistic devices. They are cognitive and cultural instruments through which speakers conceptualize, evaluate, and communicate inner experience. The comparative study of English and Uzbek emotional metaphors confirms that language, thought, body, and culture are closely interconnected. Further research may examine emotional metaphors in English and Uzbek literary discourse, media discourse, political discourse, and everyday spoken communication using corpus-based and quantitative methods.

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