

LINGUOCOGNITIVE APPROACHES TO THE STUDY OF EMOTIONS IN 20TH-CENTURY ENGLISH FICTION**Sobirov Firdavs Furqatovich,**

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Abstract

The study of emotions within linguistics has undergone a significant transformation with the emergence of linguocognitive approaches, which conceptualize emotions as structured mental categories shaped by language, embodiment, and cultural experience. This article examines the theoretical foundations of linguocognitive approaches to emotion and their application to twentieth-century English fiction. Drawing on cognitive linguistics, psychology, pragmatics, and narrative theory, the research explores how emotions are constructed through conceptual metaphor, metonymy, embodiment, and discourse strategies. The findings demonstrate that emotional meaning in literary texts emerges from the interaction of cognitive models, linguistic structures, and cultural frameworks. Twentieth-century English novels, characterized by psychological depth and narrative experimentation, provide a particularly productive field for analyzing these processes. The study contributes to linguocognitive theory by synthesizing interdisciplinary perspectives and highlighting the role of language in shaping emotional experience and interpretation.

Keywords: linguocognitive approach; emotions; conceptual metaphor; embodiment; literary discourse; cognitive linguistics; emotional representation

1. Introduction

The study of emotions has evolved from purely psychological inquiry into a multidisciplinary field that integrates linguistics, cognition, anthropology, and literary analysis. Within this broader framework, linguocognitive approaches have emerged as particularly influential, emphasizing that emotions are not simply internal states but structured conceptual domains shaped and expressed through language. This perspective shifts the focus from describing emotions as isolated phenomena to understanding them as products of cognitive processes, cultural models, and linguistic encoding.

Twentieth-century English fiction provides a particularly fertile ground for such analysis. This literary period is marked by a strong emphasis on psychological realism, interior monologue, and symbolic representation, all of which foreground the inner emotional life of characters. Authors employ complex linguistic strategies to depict emotions, relying on metaphor, narrative perspective, and stylistic innovation. As a result, emotional meaning in literature becomes inseparable from the cognitive and linguistic mechanisms that structure it.

The aim of this study is to examine the major linguocognitive approaches to emotion and to demonstrate their relevance for analyzing emotional representation in literary discourse. The research seeks to answer the following questions: How do linguocognitive theories conceptualize emotions? What linguistic mechanisms are used to represent emotions? How can these frameworks be applied to literary texts?

2. Methods

This study employs a qualitative theoretical-analytical methodology grounded in the principles of cognitive linguistics, discourse analysis, and interdisciplinary emotion research. The analysis is based on a systematic examination of key theoretical frameworks alongside illustrative examples drawn from twentieth-century English fiction and prior dissertation-based materials. Rather than relying on quantitative measurement, the study focuses on interpretative analysis, aiming to reveal the cognitive and linguistic mechanisms underlying emotional representation.

The research integrates multiple analytical perspectives to provide a comprehensive account of emotions as linguocognitive phenomena. Conceptual metaphor theory is used to examine how abstract emotional states are structured through embodied experience, while metonymy analysis reveals how emotions are indirectly expressed through physiological and behavioral cues. Prototype theory and cultural semantics are employed to investigate the categorization of emotional concepts, and appraisal theory is used to analyze how characters evaluate and respond to narrative events.

In addition, the study incorporates insights from pragmatics and narrative theory to explore how emotional meaning is shaped by context, discourse structure, and communicative intention. This multidimensional framework enables the analysis to capture the complexity of emotional representation in literary discourse, where linguistic, cognitive, and cultural factors interact dynamically.

3. Results

The analysis demonstrates that linguocognitive approaches provide a comprehensive framework for understanding emotional representation in language and literature. One of the

most significant findings is the central role of conceptual metaphor in structuring emotional meaning. Emotional experiences are consistently represented through embodied mappings, such as *anger as heat*, *fear as coldness*, and *happiness as upward movement*, supporting the foundational claims of cognitive linguistics¹. These metaphorical patterns are not merely stylistic but reflect underlying cognitive processes that make abstract emotions accessible and interpretable.

Another important result concerns the role of metonymy in emotional expression. The analysis shows that emotions are frequently conveyed through references to physiological or behavioral symptoms, such as trembling, silence, or changes in facial expression. This indirect mode of representation allows for subtle and nuanced depiction of emotional states, particularly in literary discourse where explicit naming of emotions may be avoided in favor of more suggestive techniques.

The study also reveals that emotional categories are structured around prototypes that vary across cultural contexts. While certain emotions may have universal aspects, their linguistic realization is shaped by cultural norms and conceptual frameworks (Wie². This is particularly evident in twentieth-century English fiction, where emotional expression reflects Western notions of individuality, introspection, and psychological complexity.

Furthermore, the findings highlight the importance of embodiment in emotional representation. Emotional meaning is closely tied to bodily experience, and linguistic expressions often draw on sensorimotor imagery to convey internal states. This supports embodiment theories³, which argue that understanding emotions involves the activation of bodily simulations in the mind.

In addition, the analysis demonstrates that emotional meaning is constructed through narrative and pragmatic processes. Characters' emotions are shaped by their interpretation of events, social interactions, and cultural expectations, aligning with appraisal theories of emotion⁴. Narrative techniques such as focalization, temporal structure, and internal monologue further contribute to the construction of emotional meaning, allowing readers to engage with characters' psychological experiences.

4. Discussion

¹Lakoff G., Johnson M. (1980). *Metaphors We Live By*. –C.: University of Chicago Press. – 276 p.; Kövecses Z. (2000). *Metaphor and Emotion*. –C.: Cambridge University Press. – 242 p.

²Wierzbicka A. (1999). *Emotions Across Languages and Cultures*. –C.: Cambridge University Press. – 349 p.

³Niedenthal P.M. (2007). *Embodying emotion*. Science. –W.: AAAS. – P. 1002–1005.

⁴Scherer K.R. (2005). *What are emotions?* Social Science Information. –L.: Sage. – P. 695–729.

The findings confirm that linguocognitive approaches offer a powerful framework for analyzing emotions as complex, multidimensional constructs. By integrating conceptual metaphor, metonymy, embodiment, and cultural models, these approaches provide a more comprehensive understanding of how emotions are represented and interpreted.

The central role of metaphor in emotional representation supports the core assumptions of cognitive linguistics, demonstrating that language reflects deeper conceptual structures. At the same time, the variability of emotional expression across cultural contexts highlights the importance of cultural semantics, as emphasized by Wierzbicka. The interplay between universal and culture-specific elements suggests that emotions are both biologically grounded and socially constructed.

The study also underscores the significance of narrative and discourse in shaping emotional meaning. In literary texts, emotions are not simply described but are constructed through complex interactions between language, cognition, and context. This highlights the need for an interdisciplinary approach that combines linguistic, psychological, and literary perspectives.

5. Conclusion

This study has examined the linguocognitive approaches to the study of emotions and their application to twentieth-century English fiction. The findings demonstrate that emotions are structured through conceptual, linguistic, and cultural mechanisms that interact dynamically within discourse.

By synthesizing insights from cognitive linguistics, psychology, and narrative theory, the research provides a comprehensive framework for analyzing emotional representation in literature. The study contributes to the field of linguocognitive research and opens new directions for future investigations into the relationship between language, cognition, and emotion.

The list of used literature

1. Barrett L.F. (2017). *How Emotions Are Made*. –N.Y.: Houghton Mifflin Harcourt. – 448 p.
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