

Cultural Specificity of Idioms Expressing Emotions in English and Uzbek

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ABSTRACT

This article explores the cultural-linguistic specificity of idioms that express emotions in English and Uzbek languages. Emotions are universally experienced but expressed differently across cultures, and idioms serve as a linguistic window into these culturally embedded emotional models. Through a comparative and descriptive analysis grounded in conceptual metaphor theory and cultural linguistics, the study investigates idiomatic expressions of primary emotions – anger, love, sadness, joy, and fear. It demonstrates how English idioms tend to externalize and dramatize emotional states, often drawing on physical and mechanical metaphors, while Uzbek idioms reflect internalization, spiritual balance, and moral restraint, often referencing body organs and fatalistic worldview. The analysis reveals that idioms are deeply rooted in each culture's worldview, belief system, and emotional philosophy. The findings have practical implications for cross-cultural pragmatics, idiomatic translation, and the teaching of figurative language in second language acquisition.

Keywords: Idioms, emotions, cultural linguistics, conceptual metaphor theory, Uzbek language, English language, figurative expression, cross-cultural communication, emotion linguistics, sadness, darkness, metaphor, symbolism

INTRODUCTION

Idioms are among the most colorful and culturally saturated elements of language. As fixed or semi-fixed multi-word units,

idioms convey meanings that often defy literal interpretation, making them particularly rich in cultural and cognitive content. Their figurative nature allows for the encapsulation of shared experiences, cultural values, and emotional attitudes within compact linguistic forms. Emotional idioms, in particular, reflect how a language community perceives and regulates emotions through metaphor, symbolism, and cultural scripts.

While emotions themselves – such as “anger,” “love,” “sadness,” and “fear” – are biologically grounded, their linguistic expression is largely shaped by culture. This study aims to examine idioms expressing emotions in English and Uzbek, two languages belonging to different language families (Indo-European and Turkic, respectively) and representing distinct cultural-cognitive frameworks. By identifying similarities and divergences in metaphorical patterns, this research contributes to our understanding of how emotional experiences are conceptualized and verbalized in language-specific and culturally bound ways.

LITERATURE REVIEW

The conceptual metaphor theory proposed by Lakoff and Johnson revolutionized the study of figurative language by arguing that metaphor is not merely a poetic or stylistic device but a fundamental mechanism of human thought. Emotions, according to this view, are often understood and structured through metaphorical concepts rooted in bodily experience. For example, the metaphor “Anger is Heat” or “Sadness is Darkness” provides the cognitive basis for idiomatic expressions such as blow one’s top or down in the dumps [7-30].

In their “Metaphors we live by”, Lakoff and Johnson suggested that metaphors are pervasive not only in certain genres striving to create some artistic effect (such as literature) but also in the most neutral, i.e., most non-deliberately used forms of language. CMT researchers, especially in the early stages of work on conceptual metaphors, collected linguistic metaphors from a variety of different sources as TV and radio broadcasts, dictionaries, newspapers and magazines, conversations, their own

linguistic repertoires, and several others. They found an abundance of metaphorical examples, such as “defending an argument”, “exploding with anger”, “building a theory”, “fire in someone’s eyes”, “foundering relationship”, “a cold personality”, “a step-by-step process”, “digesting an idea”, “people passing away”, “wandering aimlessly in life” and literally thousands of others. Most, if not all, of such linguistic metaphors are part of native speakers’ mental lexicon. They derive from more basic senses of words and reflect a high degree of polysemy and idiomaticity in the structure of the mental lexicon. The magnitude of such cases of polysemy and idiomaticity in the lexicon was taken to be evidence of the pervasiveness of metaphor. Based on such examples, they proposed what came to be known as “conceptual metaphors.” However, CMT does not claim that each and every metaphor we find in discourse belongs to a particular conceptual metaphor [22].

Zoltán Kövecses expanded this theory by investigating metaphorical representations of emotions across languages and cultures. He introduced the notion of universal vs. culture-specific metaphors, noting that while some metaphorical patterns (like anger as heat) may be nearly universal, their linguistic realizations and associated cultural scripts often differ significantly [5-34].

Cultural linguistics, as established by Farzad Sharifian, extends beyond traditional linguistics by examining how shared cultural conceptualizations – such as schemas, metaphors, and categories – are instantiated in language. These cultural conceptualizations are not static but dynamic, shaped by a community’s historical, religious, and philosophical traditions. In this view, language becomes a repository of cultural cognition, and idioms serve as salient markers of culturally embedded knowledge systems [18].

RESULTS

In the context of emotion, cultural linguistics offers a framework for understanding how different societies categorize, evaluate, and regulate emotional states. While biological responses to

emotions may be universal, the interpretation, expression, and social appropriateness of those emotions vary widely across cultures [20]. For instance, the emotion of anger may be construed as disruptive and morally questionable in one culture, while being seen as a justified response or even a form of empowerment in another.

This distinction becomes particularly visible in idiomatic expressions. Idioms, due to their figurative and often metaphorical nature, encode not only the emotion itself but the cultural scripts that guide how that emotion should be felt and expressed. Cultural scripts are implicit guidelines for behavior and emotional regulation, which are learned through language and socialization [3: 153-166]. For example, the Uzbek idiom *Yuragiezildi/His/her heart was crushed* is not simply an expression of sadness but also conveys an expectation of internalized grief and emotional endurance, in line with Uzbek cultural values of stoicism and emotional restraint.

Furthermore, cultural linguistics accounts for the role of religious and philosophical traditions in shaping emotion-related idioms. In Uzbek, many emotional idioms reflect Islamic spiritual concepts, Sufi metaphysics, or oral folklore that emphasize the soul/*ko'ngil*, divine will/*Oллоhningtaqdiri*, [O'TIL] and moral humility. In contrast, English idioms, shaped by Western secularism and individualism, often reflect a psychological and mechanistic understanding of emotions. e.g., “bottling up emotions”, “breaking down”, “snapping” indicating functionalist and expressive models of emotional experience [Oxford Dictionary].

In essence, cultural linguistics allows researchers to interpret idioms not only as metaphorical constructs but as culturally resonant signs that index a community's emotional epistemology – the collective knowledge of what emotions are, how they are experienced, and how they should be articulated. This perspective is particularly valuable in comparative studies, where languages like English and Uzbek reveal markedly different orientations toward the body, the self, and the emotional life of individuals within their sociocultural systems.

While there is extensive research on metaphor and idiomatics in English, Uzbek emotional idioms remain relatively underexplored in a comparative context. This study seeks to fill that gap by offering a systematic comparison of emotional idioms in both languages, focusing on five universal emotions: anger, love, sadness, joy, and fear.

The analysis is based on selected idioms from English and Uzbek corpora, dictionaries, and idiom collections. Idioms were classified according to the emotion they express and analyzed for their metaphorical structure, lexical composition, and cultural connotations. English idioms of anger are predominantly based on mechanical or thermal metaphors: For example, “blow one’s top,” “hit the roof,” “hot under the collar,” “see red” and etc. These idioms suggest an internal pressure buildup, aligning with the metaphor “Anger is a pressurized container.” Anger is represented as volatile, eruptive, and difficult to control – highlighting a cultural tendency to dramatize and externalize emotional states.

Uzbek idioms of anger, in contrast, are often embodied and spiritualized. For example, *jig‘ibozbo‘ldi* “His liver burned” (an extreme form of anger), *ichigag‘am soldi* “He internalized grief”, *ko‘zidanolovchiqdil* “fire came out of his eyes” [22].

In these expressions anger is linked to internal organs such as the liver (*jigar*) and eyes, suggesting a somatic and internalized conceptualization. Unlike English, where the release of anger is emphasized, Uzbek idioms focus on emotional containment, aligning with cultural norms that value self-restraint and social harmony.

Besides that, English idioms of love tend to use metaphors of falling, captivity, and heart exposure. For instance, “fall in love”, “wear one’s heart on one’s sleeve”, “head over heels”, “love-struck” and so on.

These expressions suggest a sudden, overpowering emotion, where the self loses control. The metaphor “Love is physical capture or vulnerability” dominates, reflecting a cultural model of romantic openness, risk, and emotional expression.

Uzbek idioms of love, on the other hand, are introspective and poetic. Example, *yuragitradi* “his/her heart trembled,

ko'nglitushdi "his/her soul inclined", *jonijongaqo'shildi* "their souls united" and etc.

The emphasis is on spiritual union, subtle attraction, and emotional refinement. These expressions reflect the Uzbek cultural ethos of modesty, emotional subtlety, and idealized spiritual love, which is deeply rooted in Sufi and Eastern poetic traditions.

In English, sadness is often presented through metaphors of weight, darkness, and breakage. For example, "a heavy heart," "down in the dumps," "broken-hearted."

These idioms evoke physical debilitation and isolation, resonating with a culture that individualizes suffering and emphasizes its psychological burden.

In Uzbek, sadness idioms are framed through internal pain and fatalism. Example, *yuragiezildi* "his/her heart was crushed," *ko'ngliqoraydi* "his/her soul darkened," *boshiqopqongatushdi* "his/her head fell into a trap" [25].

These expressions convey existential despair and acceptance of misfortune as part of fate/*taqdir*. The use of body organs (heart, liver, head) and natural elements (darkness, pressure) underscores the collectivist and fatalistic undertones of Uzbek emotional culture.

In addition, English joy idioms emphasize lightness and elevation. Among the emotional idioms in English, those expressing "joy" exhibit a distinctive metaphorical pattern that conceptualizes positive emotional states as elevation, flight, and weightlessness. Phrases such as "on cloud nine," "walking on air," "over the moon," "floating with happiness," and "high spirits" illustrate a strong association between joy and upward movement or lack of physical constraint. These idioms are not random linguistic artifacts but are deeply grounded in embodied experience and cultural conceptualizations. The main element of conceptual metaphor theory is the theory of "Happiness is up." As Lakoff and Johnson propose, metaphors often stem from our bodily orientation in space. The vertical axis is especially important in human cognition. Standing upright, rising, or looking upward are generally associated with positive physical and emotional states, whereas falling or lying down may be

associated with defeat, sadness, or illness. The metaphor “Happiness is up” explains a wide range of idioms. Example, “on top of the world” – extreme happiness, confidence, “uplifted” – emotionally or spiritually elevated. “my spirits soared” – sudden emotional rise “high on life” – metaphorical intoxication with joy.

In these expressions, physical elevation symbolizes psychological positivity. This mapping from spatial orientation to emotional experience is cognitively motivated and embodied, as people naturally feel lighter or more energetic when joyful, and heavier or slumped when sad.

Beyond elevation, English idioms often employ metaphors of air, clouds, and floating. Example, “walking on air,” “on cloud nine,” “floating with joy,” “over the moon” and etc. These idioms convey, implying that joy lightens the burden of life. The use of ethereal elements like clouds and the sky suggests that joy transcends the ordinary, transporting the subject to a realm of extraordinary emotional clarity and liberation.

This view aligns with English-speaking cultural scripts that associate happiness with freedom, personal fulfillment, and positive self-expression. In such idioms, joy is not merely a feeling but an experience of liberation, lifting the person from their usual reality into an elevated, almost dreamlike state.

In the sphere of happiness is up joy is considered visibility and performance.

English idioms often render joy as something externally observable: “beaming with joy,” “glowing with happiness,” “wearing a big smile,” “in high spirits.”

These idioms suggest that joy is not a private or concealed emotion, but one that should be expressed openly and recognized by others. Smiling, glowing, beaming – all are visual metaphors that foreground joy as a performative act, consistent with the expressive individualism of Anglo-American cultures.

Such performativity in joy idioms reflects the cultural emphasis on emotional openness, where showing happiness is seen as both healthy and socially encouraged. In interpersonal interactions, cheerful emotional display often functions as a

social lubricant, reinforcing positive connections and affirming group cohesion.

Some English joy idioms adopt a hyperbolic or exaggerated structure:

- “Over the moon” – joy beyond normal limits.
- “Ecstatic”, “elated”, or “thrilled to bits” – emphasizing extreme positive affect.

Here, happiness is not mild or contemplative but overwhelming and intense. This aligns with Western emotional culture, which often encourages the celebration of strong feelings as a sign of authenticity or life satisfaction.

The metaphors and idioms discussed above suggest that English speakers tend to associate joy with:

- **Freedom and lightness** (removal of burdens)
- **Elevation and transcendence** (departure from routine)
- **Visibility and expressiveness** (emotional openness)
- **Intensity and euphoria** (maximal affective experience)

These elements correspond to larger cultural themes in Anglo-American societies: individual autonomy, self-expression, and emotional vitality. The way happiness is framed in English idioms reveals a cultural model where joy is a positive, visible, and desirable emotional state, often to be shared and celebrated publicly.

Thus, idioms such as “on cloud nine” or “walking on air” do more than describe happiness – they reflect how English speakers culturally conceptualize the nature, expression, and social role of joy. These idioms encode not only emotion but the cultural ideals associated with that emotion, providing insight into the emotional values of the speech community.

In the Uzbek language, idioms expressing joy often reflect a profound inner transformation rather than merely a superficial emotional state. Expressions such as *Yuragiyorildi* “His heart burst”, *ko‘ngliochildi* “His soul opened” and *Qanotchiqdi* “He

grew wings” do not simply describe happiness; they metaphorize joy as an internal spiritual elevation. These idioms are deeply rooted in the Uzbek cultural understanding of the *ko'ngil* (soul, inner self), which serves as the central locus of emotional and moral experience.

Unlike many English idioms that conceptualize joy through physical metaphors of elevation or movement (e.g., “on cloud nine,” “walking on air”), Uzbek joy idioms place emphasis on internal openness, expansion, and moral harmony. For example, *Ko'ngliochildi* implies not only happiness but also relief, emotional trust, and interpersonal warmth, signaling that the individual is in a balanced and receptive state. Similarly, *Qanotchiqildi* “literally”, “wings appeared” symbolizes an energizing uplift, often associated with newfound hope, freedom, or motivation – again, from an internal, spiritual source rather than a visible reaction.

Furthermore, these expressions often align joy with ethical and communal well-being. Joy is not viewed solely as a private emotional event but as a state that emerges when one is in harmony with others and with one's own conscience. This reflects the traditionally collectivist and spiritually grounded worldview of Uzbek culture, where emotional expressions are “embedded in notions of honor”/ *oriyat*, sincerity/ *samimiyat*, and respect/ *hurmat*.

From a cognitive linguistic perspective, Uzbek joy idioms utilize embodied metaphors grounded in internal bodily experience, but filter them through the lens of moral consciousness and cultural values. The heart/ *yurak* and soul/ *ko'ngil* are not just physical or emotional centers; they are moral barometers, and joy arises when these centers are open, light, and free from burden.

Thus, the idiomatic expression of joy in Uzbek is a complex blend of emotion, spirituality, and ethics, offering a rich field for contrastive linguistic and cultural analysis.

Emotion-expressing phraseological units are widely used in both English and Uzbek languages, and they are closely tied to the cultural worldview, mentality, and historical experience of each people. In English, for example, the state of happiness is

expressed through idioms such as “on cloud nine” or “over the moon”, which are based on vertical metaphors – that is, the idea that “Happiness is up”. Similarly, phrases like “heartbroken” or “cry one’s heart out” reflect grief and sadness through the metaphor of the heart as the emotional core.

In Uzbek, emotional states are also vividly conveyed through metaphors, but they are more often grounded in concepts like *ko‘ngil*/soul/inner heart, *yurak*“heart, *ich-etul*“inner body” and spiritual experience. For instance: *ko‘nglito‘lgan*“filled with joy,” *ich-etikuydi*“burning with pain,” *ko‘nglixirabo‘ldi*“feeling down” or *yuragiorqagatordi*“felt fear.” These expressions focus on inner emotional experiences, emphasizing the spiritual and internalized nature of emotions. The concept of *ko‘ngil* occupies a central place in Uzbek oral tradition and greatly influences how emotions are linguistically represented [16-45].

This contrastive analysis shows that English idioms often rely on visual and physical actions to convey emotional states, whereas Uzbek idioms emphasize internal sensations and traditional imagery. This indicates differing patterns of cognitive metaphors and cultural conceptualizations in the two languages. While emotional expression in English tends to be external and observable, in Uzbek it is more internalized and introspective.

English fear idioms use metaphors of cold, paralysis, or loss of control: “Scared stiff”, “Frozen in fear”, “Hair stood on end”. These idioms conceptualize fear as bodily reaction, often sudden and uncontrollable.

In Uzbek, fear idioms involve bodily dissolution or fatalistic imagery: *Joni labigakeldi*“His soul came to his lips” (near death), *Qo‘rqibqoldi*“He was left in fear”, *Tini yo‘qbo‘ldi*“He lost his peace.” Fear is portrayed as a soul-threatening force, affecting one’s spiritual and physical stability, reinforcing a traditional worldview of fear as morally and socially significant [20-59].

DISCUSSION

The comparative analysis of emotional idioms in English and Uzbek reveals not only linguistic but also profound cultural

differences in emotional cognition and expression. English tends to externalize emotions using dynamic, mechanical, and visual metaphors aligned with a Western expressive culture. Uzbek idioms, on the other hand, encapsulate emotions through inward-oriented, somatic, and spiritual metaphors, reflecting an Eastern cultural paradigm that values emotional restraint, harmony, and fate-consciousness.

The contrastive analysis of emotion-expressing idioms in English and Uzbek reveals deep cultural, conceptual, and linguistic differences that reflect the distinct ways in which emotional life is understood, structured, and verbalized across societies. While both languages rely heavily on metaphorical and embodied imagery to represent emotional experiences, the source domains, cultural scripts, and sociolinguistic expectations embedded within idioms diverge significantly, offering insight into the emotional epistemologies of their respective speech communities.

One of the most striking distinctions lies in the cultural orientation toward emotional expression. English idioms, shaped by Western ideals of individualism, self-expression, and psychological introspection, tend to externalize emotions through dynamic, often visible imagery. For example, anger is conceptualized as pressure or explosion “blow one’s top”, “hit the roof” joy as levitation or weightlessness “walking on air,” “on cloud nine” and love as surrender or captivity “fall in love,” “head over heels”. These metaphors reflect a cultural model in which emotions are viewed as powerful, performative experiences that should be openly expressed and even celebrated. Emotions in English are often constructed as energetic, momentary surges – things that happen “to” the individual, with emphasis on spontaneity and intensity.

In contrast, Uzbek idioms express emotions as deeply spiritual, embodied, and ethically framed experiences. Anger is located not in mechanical explosion, but in the internal organs (*jig‘ibozbo‘ldi* – “his liver burned”), linking emotional heat with somatic imbalance. Sadness is expressed through existential burden (*yuragiezildi* – “his heart was crushed”) and joy is symbolized by internal clarity and moral harmony (*ko‘ngliochildi*

– “his soul opened”). This internal, contemplative orientation corresponds with the Uzbek cultural emphasis on modesty, emotional control, social harmony, and the central role of the *ko'ngil* (the heart-soul-spirit nexus) in managing emotional life.

The conceptual metaphors observed in both languages – such as “HAPPINESS IS UP” or “ANGER IS HEAT” – are grounded in universal human embodiment, yet shaped by culturally specific interpretations. While both English and Uzbek cultures may understand joy as an uplifting experience, in English, joy is dramatized and extroverted; in Uzbek, it is internalized, dignified, and spiritually grounded. This supports the argument in cultural linguistics that universal emotions are filtered through cultural conceptualizations that govern how they are linguistically encoded, morally evaluated, and socially expressed [18-57].

Furthermore, the findings reveal differing degrees of emotional visibility and social function. English idioms often render emotions as visually observable and socially communicative, such as in “beaming with joy” or “crying one’s heart out.” Such idioms imply that emotional expression is not only natural but expected, consistent with Anglo-American emotional norms that prioritize authenticity, openness, and emotional expressiveness. In contrast, Uzbek idioms suggest that emotional regulation is tied to moral maturity, spiritual balance and social appropriateness. Idioms like *ko'ngliqoraydil* “his soul darkened” and *ichigag'am soldil* “he internalized grief” highlight a tendency toward emotional containment, in alignment with collectivist values and an emphasis on stoic endurance [24].

Moreover, religious and philosophical traditions have left distinct imprints on emotional idioms. Uzbek expressions are infused with Islamic, Sufi, and folkloric influences that elevate the “soul”/*ko'ngil* as the moral compass of emotional life. Concepts such as *taqdir* “fate,” *oriyat* “honor” and *samimiyat* “sincerity” structure how emotions are framed linguistically and socially. Meanwhile, English idioms are more reflective of secular psychological models, with metaphors invoking mechanics, functionality, or instinctive reaction (e.g., “bottling up emotions,” “snapping,” “frozen with fear”) [26].

From a linguistic perspective, Uzbek idioms tend to exhibit greater use of somatic metaphors involving specific internal organs – *yurak, jigar, ko'ngil, jon* – suggesting a deep embodiment of emotion closely tied to spiritual well-being. English idioms, while also somatic, tend to favor generalized bodily states (e.g., “high,” “low,” “hot”) and emphasize dynamic force rather than introspective depth.

Finally, this study highlights a significant research gap in the cross-cultural and contrastive study of idioms involving emotional expression, particularly in relation to Uzbek. While English idioms have been extensively analyzed in cognitive linguistics and metaphor theory, the idioms of non-Western languages such as Uzbek remain underexplored. This study demonstrates the value of integrating cultural linguistics, contrastive semantics, and metaphor analysis in understanding the deeper meanings of idiomatic expressions.

Table 1. *Contrastive analysis of emotion-expressing idioms in English and Uzbek*

Emotion	English idioms	Conceptual Metaphor / semantic features	Uzbek idioms	Cultural conceptualization / Semantic features
Anger	- Blow one's top - See red - Hit the roof	Anger as heat, explosion, or upward force (ANGER IS HEATED FLUID IN A CONTAINER; ANGER IS UP)	- <i>Jahl bosdi</i> - <i>Qoniqaynadi</i> - <i>Ichigayomono'ttushdi</i>	Anger as internal heat, invasion, or spiritual disturbance Moral caution about explosive emotion
Love	- Fall in love - Head over heels - Love-struck	Love as falling, overwhelming force (LOVE IS MADNESS / LOVE IS A JOURNEY)	- <i>Ko'nglitushibqoldi</i> - <i>Yuragidan joy oldi</i> - <i>Oshiqbo'ldi</i>	Love as emotional/spiritual placement in the heart or <i>ko'ngil</i> Collectivist and fate-bound concept of love

Sadness	- Down in the dumps - Cry one's heart out - A heavy heart	Sadness as downward motion or heaviness (SADNESS IS DOWN / SADNESS IS WEIGHT)	- <i>Ko'nglixira</i> - <i>Yuragiezildi</i> - <i>Ko'zidanyoshto'kdi</i>	Sadness as moral/spiritual burden Internal suffering often unspoken or subdued
Joy	- On cloud nine - Walking on air - Over the moon	Joy as physical elevation or lightness (HAPPINESS IS UP / JOY IS LIGHT)	- <i>Yuragiyorildi</i> - <i>Ko'ngliochildi</i> - <i>Qanotchiqdi</i>	Joy as internal expansion and spiritual clarity Harmony with fate and community
Fear	- Shaking like a leaf - Heart skipped a beat - Scared stiff	Fear as bodily reaction or paralysis (FEAR IS COLD / FEAR IS MOVEMENT)	- <i>Ichigag'ulg'ulatushdi</i> - <i>Rangi o'chdi</i> - <i>Qo'rqib ketdi</i>	Fear as spiritual invasion or loss of vitality Often expressed through bodily or color change

Notes: Sources based on idiomatic dictionaries, corpus data, and existing scholarly literature (Lakoff, Johnson, Sharifian, Rahmatullayev, Usmonov). Theoretical Framework of this word is based on conceptual metaphor theory + Cultural linguistics. Significance comparison table highlights the metaphorical universality and cultural specificity in idiom formation and their usage.

Understanding such idioms is vital for accurate translation, effective intercultural communication, and the development of culturally sensitive language teaching materials. Idioms are not merely lexical items but cultural scripts, and any attempt to decode or translate them must consider the emotional worldview they reflect.

CONCLUSION

This study has undertaken a systematic cross-linguistic and cross-cultural analysis of emotion-expressing idioms in English

and Uzbek, focusing on five universal emotional domains: anger, love, sadness, joy, and fear. The contrastive examination reveals that while both languages utilize metaphorical and embodied structures to conceptualize emotions, the linguistic realizations of these emotions are profoundly shaped by divergent cultural schemas, ethical norms, and socio-philosophical frameworks.

From a theoretical standpoint, the findings substantiate core claims of Cultural Linguistics (Sharifian 2017) and Conceptual Metaphor Theory (Lakoff & Johnson 1980), confirming that idiomatic expressions are not merely lexicalized metaphors but also serve as linguistic manifestations of culturally specific models of emotional cognition. English idioms predominantly reflect individualistic, expressive, and psychologically oriented understandings of emotion, relying on metaphors of movement, energy, and visibility. In contrast, Uzbek idioms illustrate a culturally embedded preference for internalization, moral alignment, and spiritual equilibrium, as seen in idioms grounded in somatic and metaphysical imagery.

Moreover, this research highlights the role of cultural scripts (Goddard & Wierzbicka 2004) in shaping not only how emotions are expressed, but how they are expected to be experienced, regulated, and morally evaluated. Uzbek idioms, in particular, index emotional endurance, restraint, and social conformity, revealing implicit normative frameworks that govern emotional behavior within collectivist and spiritual traditions.

Methodologically, the study demonstrates the utility of a contrastive-idiomatic approach, combining qualitative semantic analysis with cultural-cognitive interpretation. This approach contributes to both contrastive linguistics and emotion semantics by illustrating how idioms can function as culturally grounded epistemological tools, offering insight into the emotional ontology of speech communities.

Despite the rich idiomatic repertoire in Uzbek, there remains a paucity of comparative idiom research involving non-Western languages. This study addresses that lacuna by foregrounding idioms as sites of cultural knowledge and emotional philosophy. It also encourages the inclusion of underrepresented languages like Uzbek in global linguistic discourse, promoting a more

equitable and comprehensive understanding of the language-emotion-culture interface.

Future studies may build on this work by incorporating larger corpora, exploring regional or dialectal variation, or applying psycholinguistic and neurocognitive methods to assess how idiomatic meanings are processed across cultures. Such extensions would deepen our understanding of the cross-cultural dynamics of emotional conceptualization and strengthen interdisciplinary links between linguistics, psychology, and cultural studies.

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