

## METAPHORICAL STRUCTURE OF EMOTIONS AND FEELINGS IN THE ROMANTIC NOVELS

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**Annotation:** This thesis delves into the intricate world of romantic novels, focusing on the metaphorical structures employed to articulate emotions and feelings. The study aims to unravel the nuanced ways in which authors use metaphorical language to convey the complexities of love and sentimentality. Through a comprehensive literature review, the research positions itself within the broader context of metaphorical expressions in literature, emphasizing the distinctive role metaphors play in romantic narratives. Employing a meticulous methodology, this investigation analyzes a curated selection of romantic novels, seeking patterns and thematic consistencies in the metaphorical portrayal of emotions. The findings of this study not only contribute to the understanding of emotional expression in romantic literature but also offer insights into the broader implications of metaphorical structures. By bridging the gap in existing research, this thesis aspires to enrich the discourse on the intersection of metaphor and emotions in the realm of romantic fiction.

**Key words:** metaphorical expressions, emotion, source domain, conceptual metaphors, love metaphors, anger metaphors.

When one look at the lists of metaphors, the majority of metaphors emphasize the sense of emotions and feelings of human body. Certainly they can occur in literal books as novel, poems, stories.

The research work will present lists of metaphorical expressions of emotions with one or more linguistic examples illustrating each conceptual metaphor (consisting of a target and a source domain), which represent main human feelings and emotions such as: love, happiness/delight, surprise, anger, sadness, fear in the romantic novels. And we are to make generalizations about the frequency of usage of certain source domains. There are several source domains that appear very often. Expressions are used to give effect to a statement. Imagine how bland a statement such as "he was sad" is, compared to a statement describing a "sea of grief." The latter statement is much more influential and effective. The metaphor is sure to give the reader a better idea of the depths of grief in this situation. When we want to effect on somebody's emotions it is better to use those metaphoric expressions. Similarly, who would really spend time thinking of the vast differences between success and failure if the metaphor was missing, and the statement was just "Everyone wants to be successful, no one wants to be a failure?" That statement would be a failure itself, in inspiring interest in the conversation!

Metaphors are meant to create an impact in the minds of readers. The aim of this literary tool is to convey a thought more forcefully than a plain statement would. If the narrator or writer do not use any kind of metaphor or stylistic devices his literary work become 'dry'. The exaggeration plays an important role in process of metaphors, they add or manifold the meaning, it may decrease the depth of meaning. Metaphor may express distinctions or implicit comparisons between categories without explicitly identifying the comparison. For example, "She swept through the room" subtly categorizes the manner of moving without explicitly mentioning crawling, marching, sneaking or just simply walking.

Concepts can be variously defined. Concepts are named using nouns or noun-like words or terms that point to a complex of characteristics. Concepts allow us to name and talk about

Whats, Hows and Whys in a more general way that is at least once removed from sensory experience or specific examples. This allows efficiency in thinking. For example, "chair" is a concept and exists apart from the specifics of any example of chair or any particular experience of chair.

The conceptualization of emotions. Synchronic and diachronic cultural variation Figurative expressions for emotions are typically grounded in image schemas which, in their turn, are grounded in bodily experience. This does not automatically lead to the same conceptualizations in all languages. Cultural models play a role as well. They act as 'selectors' from the many figurative possibilities that are provided by image schemas and bodily experience, resulting in variation in the world's languages. In the six contributions to this symposium, new research will be presented in which the role of culture in the conceptualization of emotions is in focus. The data vary on the synchronic and diachronic dimension and are taken from different cultures.

Love emotions. As for the love emotion, Indonesian speakers can conceptualize it as a string in *kami inginsemakinmerekatkanjalancinta kami* 'we want to tighten up our weaving of love'. When they express hate, they can describe it as a controllable organism by saying *memangsulitmengendalikankebencian* 'indeed, it is hard to reign the feeling of hate' and as a disease in ... *kitaberusahamenularkankebencianke orang lain* '... we're trying to infect others with our feeling of hate.' Yuditha, Tessa. All these metaphoric expressions are to emphasize the main of speech.

The conceptual metaphors for love that we can meet in romantic novels are the following (the examples are given in the order from the most frequently used to the least):

Love is a disease/an illness: "I'm still madly in love with your son." Horrified at a thought she bit back the words.

He was heart-sick after dinner with her.

The first metaphor is used to describe love as being insane. The main heroine was so much in love that she felt like insane, because when a person is in love she acts and feels differently, like being ill, that is the reason for occurrence of the metaphor love is a disease.

In the second metaphor love is associated with a heart disease. The man was in love and felt it like a pain in his heart.

Happiness/delight metaphors.

Happy is light: A few moments later he walked into Elizabeth's office and her eyes brightened. This metaphor has very much in common with happiness is up metaphor, because it can be also met only with happiness and sadness. And it is an oriental metaphor. So logically everything that is light/bright - is good, happy, and pleasant, but everything that is sad, dull, and unpleasant is dark. So, Elizabeth felt happy that moment, because her eyes brightened.

Happiness is being off the ground : Sam was so happy his feet barely touched the ground.

This is again the demonstration of oriental metaphor of feelings and emotions. So, as we mentioned before being up or being off the ground means to be happy. And also, this source domain can be understood as feeling of lightness while you are happy. In our example Sam was so happy that he did not feel his own weight and so metaphorically he was off the ground. We should notice that this source domain can apply only to this emotion.

Surprise metaphors.

According to our research the understanding of surprise in literature comes from the following

domains:

Surprise is a fluid in a container : She stared at him in silence, her dark eyes filled with surprise. This is the most popular source domain and it can be explained via the perception of a human body as a container for the emotions. So as a fluid fills the container surprise can fill a human body. Here the eyes were filled with surprise and as the eyes stand for of the body they also can be viewed as containers for emotions.

Fear metaphors.

In romantic literature we can come across such conceptual metaphors for fear:

Fear is a fluid in a container: She shook her head from side to side, too filled with terror to speak. He was filled with a fear such as he never known.

Body is a container for the emotions tend to be the most frequently used source domain in romantic novels. It is believed that emotions fill human body as a liquid. So as liquid fills the container fear/terror can be inside human body. Both examples share this explanation.

Fear is a human being: She dropped the receiver, her head spinning, fighting with horror that was starting to engulf her.

In this example we can see personification of horror, that has human abilities as here Elizabeth was fighting with it.

Anger metaphors.

The following conceptual metaphors for anger can be met in romantic novels:

Anger is a wild animal: He was snarling at her with anger.

Here anger is given animal abilities. When people are angry they sometimes act like wild animals, so if an animal snarls, it makes a low angry sound and shows its teeth. And when the man is angry he talks in a snarling, nasty and angry way.

Sadness metaphors.

We are going to deal with metaphors for sadness from a cognitive linguistic perspective. We can identify the following source domains:

Sad is dark: She felt darkness close around her.

This metaphor has very much in common with sad is down metaphor, because it can also be met only with happiness and sadness. Everything that is light/bright - is good, happy, and pleasant, but everything that is sad, dull, and unpleasant is dark. So , she experienced negative feelings.

Sadness is fire: She felt as though all her nerve ends were on fire.

The fire is a source domain here and it describes the power of emotion that can devastate everything. She was so sad that this feeling was destroying her nerves, like a fire.

Sadness is a social superior: She was ruled by sorrow.

Sadness/Sorrow here is a social superior of her and it gives instructions what to think about, emotion is represented as someone who is on one step higher that the heroine.

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