

## METAPHORICAL REPRESENTATION OF EMOTIONS AND THOUGHT PROCESSES IN AN ENGLISH-LANGUAGE LITERARY TEXT

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## INGLIZ TILIDAGI BADIY MATNDA HIS-TUYG'ULAR VA FIKRLASH JARAYONLARINING METAFORIK TASVIRI

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## МЕТАФОРИЧЕСКАЯ РЕПРЕЗЕНТАЦИЯ ЭМОЦИЙ И МЫСЛІТЕЛЬНЫХ ПРОЦЕССОВ В АНГЛОЯЗЫЧНОМ ХУДОЖЕСТВЕННОМ ТЕКСТЕ

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**Abstract.** The article examines the role of metaphor as a cognitive mechanism for representing a person's inner world in English literary texts. Drawing on the conceptual position of cognitive linguistics, formulated by G. Lakoff and M. Johnson, that the everyday conceptual system through which the world is perceived and understood is inherently metaphorical, the author emphasizes that metaphor is not merely a stylistic device, but one of the key tools for conceptualizing emotions, thought processes, subjective states, and understanding them through the creation of a literary image. Using specific examples of metaphors expressing emotions and thought processes, the text illustrates how emotional impact on the reader is achieved in a literary work, allowing them to feel the psychological states of the characters. It is concluded that by using metaphors in literary discourse, writers shape readers' mental models of perceiving the inner world of characters, their emotions, thereby fostering psychological empathy and interactions between the characters and the reader. Metaphors serve interconnected functions – cognitive, esthetic, and empathetic. Cognitive function is manifested in the structuring and understanding of emotions and thought processes; esthetic function gives the text expressiveness and imagery; and empathetic function facilitates the establishment of an emotional connection between the reader and the character. The analysis of metaphorical constructions presented in the article shows that cognitive and emotional processes are embodied in literary form through metaphor, become understandable, and evoke an emotional response in the reader, making the hero's inner world vivid and psychologically authentic. Thus, metaphor is considered a crucial

tool for creating an artistic image and expressing a person's emotional and psychological state.

**Keywords:** cognitive linguistics; literary text; metaphor; inner world; emotions; thought processes; mental models.

**Annotatsiya.** Maqolada metaforaning ingliz tilidagi badiiy matnlarda insonning ichki olamini ifodalovchi kognitiv mexanizm sifatidagi o'rni tahlil qilinadi. D. Lakoff va M. Jonson tomonidan ilgari surilgan kognitiv tilshunoslikning konseptual yondashuviga tayangan holda, ya'ni insonning dunyoni anglash va idrok etishda foydalanadigan kundalik konseptual tizimi muhiyatdan metaforik xususiyatga ega degan g'oyaga asoslanib, muallif metaforaning nafaqat stilistik vosita, balki his-tuyg'ular, tafakkur jarayonlari hamda subyektiv holatlarni konseptuallashtirish va ularni badiiy obraz orqali anglashning muhim mexanizmlaridan biri ekanligini ta'kidlaydi. His-tuyg'ular va tafakkur jarayonlarini ifodalovchi metaforalarning aniq misollari orqali badiiy matnda qahramonlarning ruhiy holatlari o'quvchi tomonidan qanday idrok etilishi ko'rsatib beriladi. Natijada, yozuvchilar badiiy diskursda metaforalardan foydalanish orqali o'quvchiga qahramonlarning ichki olami, ularning his-tuyg'ulari va ruhiy holatlarini idrok etishga xizmat qiluvchi mental modellarni yaratadilar hamda o'quvchi bilan qahramonlar o'rtasida psixologik empatiyaning shakllanishiga zamin hozirlaydilar. Metaforalar o'zaro bog'liq holda kognitiv, estetik va empatik funksiyalarni bajaradi. Kognitiv funksiya his-tuyg'ular hamda tafakkur jarayonlarini tuzish va anglash jarayonida namoyon bo'lsa, estetik funksiya badiiy matnga ifodalilik va obrazlilik baxsh etadi, empatik funksiya esa o'quvchi bilan personaj o'rtasida emotsiyonal aloqa o'rnatishga xizmat qiladi. Maqolada metaforaviy konstruksiyalar tahlili shuni ko'rsatadi, aynan metafora orqali kognitiv va emotsiyonal jarayonlar badiiy shakl kasb etib, yanada tushunarli va ta'sirchan ifoda topadi, o'quvchida emotsiyonal javobni yuzaga keltiradi hamda qahramonning ichki olamini aniq va psixologik jihatdan ishonarli tarzda ochib beradi. Shu jihatdan, metafora insonning emotsiyonal-psixologik holatini ifodalash va badiiy obraz yaratishning muhim vositasi sifatida talqin etiladi.

**Kalit so'zlar:** kognitiv lingvistika; badiiy matn; metafora; ichki dunyo; emotsiyalar; fikrlash jarayonlari; mental modellar.

**Аннотация.** В статье рассматривается роль метафоры как когнитивного механизма репрезентации внутреннего мира человека в англоязычном художественном тексте. Опираясь на концептуальное положение когнитивной лингвистики, сформулированное Дж. Лакоффом и М. Джонсоном, о том, что повседневная концептуальная система, через которую мы осмысливаем и воспринимаем мир, имеет по своей сути метафорический характер, автор подчеркивает, что метафора выступает не просто стилистическим приемом, а одним из ключевых инструментов концептуализации эмоций, мыслительных процессов, субъективных состояний и их осмыслиения через создание художественного образа. На конкретных примерах метафор, выражающих эмоции, мыслительные процессы иллюстрируются как в художественном тексте достигается эмоциональная ощущимость читателем психологических состояний героев. Делается вывод, что литераторы, используя в художественном дискурсе метафоры, формируют ментальные модели восприятия читателем внутреннего мира героев, их эмоций, создают психологическую эмпатию, взаимодействия между персонажами и читателем. Метафоры выполняют взаимосвязанные функции —

когнитивную, эстетическую и эмпатийную. Когнитивная функция проявляется в структурировании и осмысливании эмоций и мыслительных процессов; эстетическая придает тексту выразительность и образность; эмпатийная способствует установлению эмоционального контакта между читателем и персонажем. Анализ метафорических конструкций, представленный в статье, показывает, что именно через метафору когнитивные и эмоциональные процессы получают художественное воплощение, становятся понятными и вызывают эмоциональный отклик у читателя, делая внутренний мир героя наглядным и психологически достоверным. Таким образом, метафора рассматривается как важнейший инструмент создания художественного образа, выражения эмоционально-психологического состояния человека.

**Ключевые слова:** когнитивная лингвистика; художественный текст; метафора; внутренний мир; эмоции; мыслительные процессы; ментальные модели.

## Introduction

Within the framework of cognitive linguistics, which is based on J. Lakoff and M. Johnson's assertion that "our everyday conceptual system, in terms of which we think and act, is inherently metaphorical" [Lakoff & Johnson 1980: 25], metaphor in a literary text takes on particular significance, not only as a stylistic device but also as a universal cognitive mechanism through which the literary images are structured, perceived, and understood.

A metaphor is a special form of expressing thought. It is a deviation at the semantic level, meaning a disruption of the usual relationships between words, which evokes new associations in the reader or listener and more deeply engages them in the perception of the literary text. In this context, it is possible to identify the highlighting effect in metaphor - the process by which certain aspects of reality become more noticeable or emphasized through metaphorical expression. As a result, not only the meaning is "transferred," but certain characteristics are also brought to the forefront, creating new connections and concepts: the metaphorical image transcends the familiar context, evoking unconventional associations and providing opportunities for interpretation.

Metaphoricity is a characteristic of literary text, which is marked by allegory, figurative language, and imagery. The tendency of artistic speech toward metaphor is due to the fact that the author departs from the ordinary view and "thinks" in images. At the same time, the author's metaphor form the foundation of their individual worldview.

In their work "Metaphors We Live By", G. Lakoff and M. Johnson argue that metaphors not only enrich the text of a work of fiction but also provide the author with ample opportunities for image creation and interpretation [Lakoff & Johnson 1980].

Conceptual metaphor [Rasse, Onysko & Citron 2020: 310–342], allows us to connect internal, difficult- to- describe emotional and psychological processes with sensually perceived areas of human experience. Metaphors reflecting the inner world, emotions, thought processes, states play an important cognitive and esthetic function: they

make the invisible visible, the abstract concrete, and the subjective accessible for empathy. In fiction, metaphors of the inner world take on special significance, becoming a tool for psychological characterization, creating emotional tension, and establishing an empathetic connection between the character and the reader.

Furthermore, as the analysis shows, the metaphors under consideration also perform an interpretive function, by revealing the author's worldview and value system through distinctive metaphorical structures. At the same time, they fulfill communicative function, by enabling the effective transmission of complex psychological states, emotions, and thoughts with metaphor acts as an intermediary between the inner and outer worlds. Analyzing such metaphors allows for a deeper understanding of how language reflects the structure of consciousness and how cognitive processes are embodied in artistic language.

The aim of this article is to describe the role of metaphor as a cognitive mechanism for representing a person's inner world in English literary texts and to identify its functions in the process of conceptualizing emotions, thought processes, and subjective states, as well as to show how metaphorical constructions contribute to artistic imagery, the expression of characters' emotional and psychological states, and the formation of reader empathy.

### Research Methods

This study employed a combination of interdisciplinary methods, which allows for an analysis of metaphor as a cognitive and stylistic mechanism for representing a person's inner world in English literary texts.

The descriptive method was used to systematize and classify metaphors reflecting the characters' emotional, mental, and psychological states. Various types of metaphorical constructions, their semantic characteristics, and contextual usage were identified.

The cognitive-interpretive approach allowed for the consideration of metaphor as a reflection of human thought processes. This method was used to analyze the conceptual models underlying metaphors, by identifying the cognitive structures through which abstract emotions and thought processes are conceptualized by specific sensory images. The method provided insight into how metaphor structures characters' inner experiences and makes them accessible to the reader's perception.

Contextual semantic analysis was used to identify the meanings of metaphorical expressions within literary texts. The ways in which metaphors enhance emotional perception, create psychological credibility for characters, and help convey the author's concept of the inner world were analyzed. The contextual approach made it possible to examine metaphors not in isolation, but in their interaction with other linguistic and literary devices, evaluating their role in shaping the multi-layered meaning of the work.

Stylistic functional analysis was used to determine the esthetic and expressive role of metaphor in a literary text. It was used to study the functions of metaphors aimed at enhancing text expressiveness, creating mood, emotionally engaging the reader, and shaping the author's style. The

method allowed to examine how metaphor interacts with other literary devices and contributes to the esthetic perception of the text.

To identify the features of the metaphorical representation of the inner world, empirical analysis of literary texts was conducted using examples from English-language fiction, including works by Sylvia Plath, Virginia Woolf, Anthony Doerr, and other authors. The empirical analysis made it possible to observe how metaphors function in authentic text, what cognitive and emotional effects they produce, and how the reader's emotional and conceptual engagement is ensured.

The method of conceptual analysis was used to reconstruct the cognitive models underlying the metaphors. This method enabled the identification of conceptual schemas through which abstract concepts (emotions, thought processes, internal states) are related to specific, sensually perceived areas of experience, as well as the identification of universal and authorial patterns of conceptualization.

The stylistic cognitive approach combined cognitive analysis and stylistic interpretation. This approach allowed the metaphor to be considered both as a tool for cognitive thinking and as an expressive means of literary text. Applying this approach provided a comprehensive understanding of the functions of metaphor, its role in shaping emotional response, conceptualizing the characters' inner worlds, and creating multilayered meanings within the work.

The combined use of these methods provided a comprehensive study of metaphor as a cognitive and artistic phenomenon, making it possible to identify its functions, formation mechanisms, and influence on the reader's perception, as well as to demonstrate how a literary text utilizes metaphorical constructions to represent complex psychological and thought processes.

### Main part

Understanding a person's inner world – their emotions, thoughts, and psychological states – is impossible without considering language as the key mechanism for conceptualizing and expressing these phenomena. One of the central concepts in the study of linguistic representation of inner experience is metaphor. In the present context, representation is understood as a process of presenting or depicting something, the result of conveying information about an object, phenomenon, or idea through specific means, such as language, models, concepts, etc. In this study metaphorical representation is understood as the specific realization of a metaphor by images or symbols. Metaphor as a means of representing emotional and psychological states and thought processes in a literary text carries a high functional load. It allows multiple meanings to be conveyed in a concise form.

Metaphors also activate the imaginative perception of what is described in the work, mediating the author's ideological and artistic intent through expressive linguistic means. They appeal to the reader's mental models and emotional experience, enhancing the depth of image perception. The category of metaphors described contributes to the generation of new meanings in the work and their multifaceted interpretation. Thus, metaphors expressing the hero's psychological state

not only convey his inner world but also become a source for understanding the ideological and artistic content.

Modern cognitive linguistics interprets metaphor not as an embellishment of speech, but as a fundamental tool of thought and conceptualization [Lakoff & Johnson 1980; Djusupov 2011; Smirnova 2019]. Expanding on this thesis, it can be argued that metaphors structure human understanding of emotions, thinking, and subjective experience.

Viewing language as a reflection of thought, rather than an isolated system of signs, cognitive linguistics argues that linguistic structures are directly linked to the conceptual structures of the mind - the system of meanings formed in speech and cultural activity that determine how a person understands the world [Vigotsky 1982]. Language not only transmits information but also organizes and structures the very process of thinking, shaping mental models of the world [Leontiev 1975]. In this context, metaphor becomes not a rhetorical embellishment, but a basic cognitive mechanism through which a person makes sense of and experiences complex, abstract, and subjective phenomena – such as emotions, thoughts, and internal states. Many abstract concepts are conceptualized through concrete areas of experience. Thus, analyzing metaphors makes it possible not only to understand how we talk about the inner world, but also how it is conceptualized and experienced at the level of cognition and culture [Timofeeva 2011].

Metaphorical expressions of psychological states describe emotions such as anger, fear, sadness, joy, confusion, depression, apathy, and other feelings, presenting them through images borrowed from bodily, natural, spatial, and object-related experiences. In a literary text, such expressions contribute to creating a more vivid image, making it visual, expressive, emotionally charged, and making subjective experiences accessible for interpretation and empathy by the reader. Thanks to emotional metaphors in a literary text, it becomes possible to express, understand, and deeply grasp the character's inner world, their emotional state, and their mental conflict, which gives the literary discourse expressive power and psychological authenticity.

For example, a metaphor frequently used in English-language fiction employs the image of fire, expresses an internal explosion of emotional energy. The metaphor, which uses the image of fragile and scattering objects, conveys inner confusion and cognitive disorientation. Joy is represented as flight or light, symbolizing a feeling of lightness and upliftment. Fear is like a shadow or an icy cold, metaphorically conveying the paralyzing power of this feeling. Apathy is like emptiness or grayness, highlighting emotional discoloration and a loss of interest in life. To describe sadness or depression, metaphors of heaviness or darkness are often used such as "a weight on the soul," "a fog in the head," which emphasize a suppressed and hopeless state.

In literary texts, depression is often metaphorically described as a physical heaviness, for example, through the expression "a weight on the soul," emphasizing a feeling of hopelessness, or as a sense of inner detachment from the surrounding world. A similar metaphorical representation of an internal state can be found in Sylvia Plath's novel "The Bell Jar," in the line:

"I felt very still and empty, the way the eye of a tornado must feel, moving dully along in the middle of the surrounding hullabaloo."

In these words, the author conveys the contrast between the tumultuous external reality ("hullabaloo") and the heroine's inner apathy, emphasizing her feeling of alienation and helplessness. The image of the "eye of the tornado" here serves as a metaphor for an inner empty state: despite the chaotic movement all around, the character feels frozen, detached, and emotionally numb.

This metaphorical construction makes invisible internal processes visible and helps the reader feel the psychological depth of the character's state. Through the juxtaposition of a turbulent external world and internal numbness, Plath demonstrates how depression manifests not only in emotional stagnation but also in the perception of reality, transforming an abstract feeling of emptiness into a concrete image that becomes accessible to interpretation and empathy.

Thus, the metaphor "eye of the tornado" illustrates the key function of figurative language: through images taken from the tangible world, abstract and difficult to express psychological states become vivid, comprehensible, and emotionally resonant for the reader.

Consequently, metaphorical expressions serve not only an esthetic but also a cognitive function in a literary text: they structure and shape our understanding of emotions, allow the reader to feel and interpret the hero's complex psychological states, and also establish a bridge between the internal and external, between the personal and the universal. Images taken from the tangible world make the abstract concrete, the inexpressible understandable [Djusupov 2011; Myagkova 2000].

Metaphorical images, playing a key role in the literary description of emotional experience, allow for conveying the depth of feelings, visualizing mental states, and establishing an emotional connection between the character and the reader. Thanks to metaphors, a literary text becomes not only a means of storytelling but also a tool for understanding human psychology, creating a powerful emotional resonance and giving a literary work expressiveness, empathy, and psychological authenticity.

Accordingly, metaphors for inner states are figurative expressions that describe a person's emotional, psychological, or mental experiences through comparison with specific, sensually perceived phenomena, objects, or processes. They help convey invisible and abstract inner states through understandable and vivid images, often drawn from life experiences, nature, space, or the material world.

Metaphors for internal states play an important role in language and literature because they make subjective experiences more vivid and accessible to understanding and empathy by other people. Through such metaphors, it becomes possible to express complex emotional and psychological processes that are otherwise difficult to describe in words.

Thinking processes are the set of internal mental actions and operations that a person performs to perceive, process, analyze, and transform information. They include functions such as perception, attention, memory, imagination, reasoning, decision-making, planning, and

problem-solving. Thanks to thought processes, humans are able to understand the surrounding world, form concepts, build logical connections, draw conclusions, and adapt to changes.

In general terms, thinking processes are the mental actions through which we process information and arrive at new knowledge or solutions. They are fundamental to intellectual activity and play a key role in cognition, learning, and communication [Vigotsky 1982; Leontiev 1975].

From the perspective of cognitive linguistics, thought processes are perceived as fundamental mechanisms of human thinking, organized through conceptual metaphors, that is, universal ways of understanding abstract phenomena through more concrete, sensually perceived areas of experience [Lakoff 1991: 53-63; Popova, Sternin 2009]. Metaphors make thought processes visually tangible and understandable, and in a literary text, they give them expressiveness and emotional depth.

Specifically, thought processes are often metaphorically modeled through images of space, movement, the body, light, and objects, which gives them concreteness and emotional coloring.

For example, the metaphor "thought as movement in space" enables the reasoning process as a path, journey, or navigation. In literary texts, the hero "gets lost in thought," "weighs options," "finds a way out of the labyrinth of contemplation" – all these expressions use spatial imagery to visualize cognitive activity. A notable example of this metaphor is used in Virginia Woolf's work, "A Room of One's Own":

"Here then was I... sitting on the banks of a river... lost in thought." ... Thought — to call it by a prouder name than it deserved — had let its line down into the stream. It swayed, minute after minute, back and forth among the reflections and the weeds, letting the water lift it and sink it, until... the sudden conglomeration of an idea at the end of your line: and then the cautious reeling it in...".

The metaphor in this passage is the comparison of the thinking process to fishing. Thought is described as a fishing line dropped into a river: "Thought... had let its line down into the stream." "It swayed ... hither and thither among the reflections and the weeds" is a visualization of the movement of thoughts, their fluctuations, distractions, and difficulties. "The sudden conglomeration of an idea at the end of one's line" – achieving awareness as a "caught fish".

"Cautious hauling in" is the organization and solidification of a thought, when an abstract idea "becomes tangible". This fragment represents the thought process through the image of spatial movement and manipulation of objects (fish and fishing line), making abstract cognitive operations visible and visually understandable. At the same time, it functions as a metaphor reflecting emotional state and the dynamics of thinking, including fluctuations, doubts, and moments of insight.

Another common metaphorical image in English fiction is "thought as light", where awareness and understanding are presented as "illumination", a "flash", or "insight." Such metaphors convey the instantaneous transition from ignorance to knowledge, highlighting the emotional significance of insight.

Metaphors related to bodily sensations and physical objects are also frequently used: a thought "weighs down", "shrinks" or "falls apart" which

reflects not only the logic of thinking but also emotional and cognitive difficulties, internal conflicts, or chaos in the character's mind.

Through such metaphorical constructions, the literary text transforms the internal, abstract process of thinking into an accessible imaginative experience. This allows the reader not only to understand the character's thoughts but also to feel their dynamics, tension, difficulties, and discoveries. The use of these metaphors becomes a powerful tool for creating psychological credibility and emotional depth in a literary work.

Based on the above, it can be argued that from the perspective of cognitive linguistics, metaphors for emotions, thought processes, and internal states are cognitive structures that represent abstract mental operations (understanding, reasoning, idea formation) through concrete sensory or spatial images. These metaphors are not just a stylistic device (in a stylistic approach, the role of metaphor is understood primarily as a tool that enriches the text, an artistic device that merely "enlivens" it, creating vivid visual images), but a reflection of the way the human mind structures and understands its own activity. In fiction, they transform the hero's inner world into a living and expressive image, granting the reader access to the subtlest nuances of intellectual and emotional experience.

In this context, a stylistic cognitive approach that views metaphor not as a simple play on words, but as a fundamental thought process that allows readers to understand and structure complex concepts. According to the stylistic cognitive approach, metaphor in literary texts is an important tool of stylistic expression that enriches the work and helps convey the depth of human emotions and the key idea; the use of metaphors creates multi-layered meanings and possibilities for interpretation in a literary text.

Within this approach, it should be emphasized that metaphors, firstly, enhance the expressiveness of the text, making it vivid and memorable; secondly, serve to engage the reader in the process of perceiving the text, the complex emotions and experiences of the characters; and thirdly, create a certain mood in the text, whether it be anxious, romantic, or ironic. The stylistic cognitive approach views metaphor as a reflection of the thought processes occurring in the human mind. In literary texts, metaphors become more than just structural elements. They help authors create vivid images and develop storylines. This approach allows for a deeper understanding of how metaphors help readers not only visualize but also emotionally connect with the text.

Stylistic and cognitive approaches to the study of metaphor, complementing each other, allow for a more complete understanding of the phenomenon described by the author, the worldview: the stylistic aspect explains how metaphor creates an artistic effect, while the cognitive aspect reveals the underlying mechanisms of metaphorical thinking.

The stylistic cognitive approach to metaphor in English literary texts emphasizes that metaphors are capable of evoking an emotional response, shaping perceptions of events and characters, and opening possibilities for deeper analysis and understanding of literary works.

The work of linguists like George Lakoff and Mark Johnson shows that metaphor is not just a stylistic device, but a structure of human understanding and experience. Understanding how metaphors shape

perception makes reading fiction more meaningful, allowing for a better grasp of the author's ideas [Lakoff, Johnson 1980].

Another aspect of the problem, that requires emphasis the role of embodiment as the basis for metaphorical conceptualization. Many metaphors describing the inner world are perceived as physical sensations (warmth, cold, heaviness, lightness) or phenomena occurring in the body as a vessel (boiling, overflowing, spilling). Thinking is conceptualized through movement in space (a path, a labyrinth, searching for a way out) or light and darkness (illumination, a fog in the head), which is directly related to human interaction with the surrounding physical world.

Here's an example illustrating the tension, internal struggle, and emotional intensity from Anthony Doerr's novel "All the Light We Cannot See":

"The questions run round and round; Marie Laure's mind threatens to boil over."

Here, the thought process is represented as boiling liquid, the body as a vessel in which overflow and ejection occur – a metaphor for mental and emotional tension. This excerpt demonstrates how abstract mental operations are embodied in sensory-image forms: boiling, the vessel overflowing, which describe the inner world through physical phenomena.

Metaphors of the inner world form systemic conceptual models. These models are productive, allowing authors to create many new, yet understandable expressions to describe various aspects of psychological life in a literary text.

A literary text is a field for the manifestation and description of the inner world. It is in fiction that such metaphors fully realize their potential by making invisible internal processes visible and subjective experiences accessible to interpretation and empathy by readers. Such metaphors give literary discourse expressive power, psychological authenticity, and emotional resonance, allowing the reader to deeply understand the character's inner world and their mental experiences. The way language conceptualizes the inner world in a work influences not only the artistic description but also the reader's perception of it.

Thus, from the perspective of cognitive linguistics, metaphors of emotions, thought processes, and internal states used in a work of fiction are not merely a means of conveying information or a figurative device, but an instrument for creating a multifaceted image. These metaphors transform the abstract into the concrete, the inexpressible into the expressible, creating a bridge between the inner and the outer, between the personal and the universal. They offer unique access to understanding the deep mechanisms of human psychology.

## Conclusion

The results of the study indicate that within the framework of cognitive linguistics, metaphor is not just a literary device, a stylistic tool for expressiveness, but a key cognitive mechanism that ensures the representation and understanding of a literary character's inner world, the creation of new conceptual connections, and the formation of a unique authorial worldview. It activates the reader's imagination, evokes

unconventional associations, and provides an opportunity for a deep understanding of the artistic image, transforming abstract ideas and emotions into vivid, perceptible forms.

Conceptual metaphors, according to the theory of J. Lakoff and M. Johnson, are fundamental to human thought, shaping the perception and description of abstract phenomena through concrete sensory experience. In a literary text, they facilitate the transition from the abstract to the visual, from the internal to the externally expressed.

Embodiment is of particular importance, serving as the basis for metaphorical conceptualization. The metaphorical understanding of emotions and thought processes is based on a person's emotional and sensory experience. Through metaphors of emotional and psychological sensations, the authors translate internal states into a sensually perceived form, making them visible, concrete, and capable of evoking empathy in the reader.

Metaphors of emotions, thought processes, and internal states used in a literary work play an important role in creating the image of a particular character. They allow complex, difficult-to-describe psychological phenomena such as fear, joy, apathy, confusion, depression, to be expressed through concrete images borrowed from life and material experience. This gives the literary discourse psychological credibility and enhances the reader's emotional response.

The category of metaphors under consideration performs cognitive, esthetic, empathetic, interpretative, and communicative functions simultaneously. Cognitive function lies in structuring the understanding of emotions and thought processes; esthetic function is in giving the text expressiveness and imagery; empathetic function is in creating an emotional connection between the reader and the character; interpretive function in revealing the author's individual worldview and value system through unique metaphorical comparisons and figurative structures; and communicative function in ensuring the effective transmission of complex psychological states, emotions, and thoughts in a literary text, where metaphor acts as an intermediary between the inner and outer worlds.

The analysis of metaphorical constructions presented in the article leads to the conclusion that cognitive, emotional, empathetic, interpretive, and communicative processes are often embodied in literary language in a metaphorical form, becoming accessible for interpretation and empathy by the reader, making the character's inner life visible and psychologically convincing. Within the framework of the stylistic cognitive approach, metaphor is considered a universal mechanism for artistic and mental understanding of the world: it combines esthetic expressiveness and cognitive depth, allowing the author to convey complex emotions, internal states, and thought processes through concrete images. Thanks to this, metaphor becomes not just a means of embellishing text, but a tool for understanding the human mind and emotional experience, shaping a multi-layered perception of the work and providing a deeper understanding of the author's concept and worldview.

Thus, metaphor in a literary text acts as a universal way of conceptualizing and representing a person's inner experience. Through embodiment, sensory-image forms, and associative connections, it makes

it possible to express complex emotional and thought processes, providing cognitive depth, artistic expressiveness, and psychological authenticity to a literary work.

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