



CORPUS-BASED ANALYSIS OF EMOTIONAL METAPHORS IN “O‘TKAN KUNLAR” (BYGONE DAYS)

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Abstract: This study examines the metaphorical representation of emotional states in Abdulla Qodiriy’s novel “O‘tkan Kunlar” (Bygone Days) through a corpus-based approach. The research focuses on the ways in which emotions such as love, longing, sadness, anxiety, fear, anger, hope, and despair are conceptualized through concrete experiential domains. A literary corpus of the novel is used to identify metaphorical expressions and analyze their frequency, contextual distribution, collocational patterns, and semantic functions. The study applies qualitative contextual analysis together with corpus-based procedures, including concordance analysis and the classification of metaphorical expressions according to source and target domains. Particular attention is given to metaphors based on fire, the heart, the soul, light, darkness, weight, movement, and bodily experience. The analysis is expected to demonstrate that emotional states in “O‘tkan Kunlar” are not expressed only through direct emotion words but also through systematic metaphorical models. These metaphors contribute to the representation of characters’ psychological experiences, intensify the emotional atmosphere of the novel, and reveal culturally specific patterns of Uzbek literary expression. The study also shows the value of corpus methods for combining quantitative evidence with detailed literary and semantic interpretation.

Keywords: emotional metaphors; conceptual metaphor; corpus linguistics; literary corpus; concordance analysis; source domain; target domain; Uzbek literary language.

Introduction: Metaphor is one of the most important linguistic and artistic devices used to represent human experience in literary texts. Emotional states such as love, longing, sadness, fear, anger, hope, and despair are abstract and difficult to describe directly. For this reason, literary authors frequently conceptualize emotions through concrete domains such as the body, fire, light, darkness, movement, weight, space, and physical sensation. Conceptual metaphor theory explains this process as the mapping of a concrete source domain onto a more abstract target domain.

Abdulla Qodiriy’s novel “O‘tkan Kunlar” (Bygone Days) occupies a significant position in the development of modern Uzbek prose. The novel presents the historical, social, cultural, and moral realities of nineteenth-century Turkestan through a complex system of characters, events, and artistic images. It portrays not only social conflicts and historical





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changes, but also such universal human experiences as love, loyalty, jealousy, suffering, hope, and loss. The novel's psychological depth is created partly through the expressive use of figurative language, including metaphor.

The emotional experiences of the characters in "O'tkan Kunlar" are not expressed only through direct emotion words. They are also represented through metaphorical expressions associated with the heart, soul, fire, burning, light, darkness, weight, pain, and movement. Such expressions transform abstract psychological states into concrete and perceptible images. For example, emotional intensity may be represented through the source domain of fire, while sadness may be conceptualized as weight, illness, darkness, or physical pain. These metaphorical patterns reveal how the characters' inner experiences are linguistically and culturally structured.

Although "O'tkan Kunlar" has been examined from historical, literary, cultural, and stylistic perspectives, its emotional metaphors have not yet been sufficiently investigated through a corpus-based approach. Existing studies emphasize the novel's historical significance, national identity, social conflicts, moral values, and artistic language. However, a corpus-based study can provide additional evidence by showing the frequency, distribution, collocational patterns, and contextual functions of metaphor-related expressions.¹

A corpus-based approach is particularly useful because metaphorical meanings cannot always be identified from isolated words. The same lexical item may have a literal meaning in one context and a metaphorical meaning in another. Therefore, the analysis must combine quantitative corpus procedures with qualitative contextual interpretation. A typical corpus-based metaphor study involves compiling a list of candidate expressions, retrieving their concordance lines, checking whether they are used metaphorically, and grouping them according to underlying conceptual metaphors. The present study focuses on the metaphorical representation of emotional states in "O'tkan Kunlar". It investigates how emotional experiences are expressed through recurring linguistic patterns and how these patterns contribute to the psychological representation of the characters. Special attention is given to metaphorical expressions involving the heart, soul, fire, burning, light, darkness, pain, weight, and movement.

Literature analysis: In the twentieth century, scholars began to move beyond the idea that metaphor is simply a decorative substitution. I. A. Richards made an important contribution through his interaction theory of metaphor. In *The Philosophy of Rhetoric*, Richards argued that metaphor involves the interaction of two components: the tenor, or the subject being described, and the vehicle, or the image used to describe it. Meaning emerges from the interaction between these two elements rather than from the vehicle alone. Richards' theory shifted attention from isolated words to the relationship between

¹ <https://inlibrary.uz/index.php/ijsr/article/view/107789>





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concepts in a particular context. This perspective is important for literary analysis because a metaphor cannot be interpreted adequately without considering the surrounding text, the speaker, the situation, and the reader's knowledge.

Max Black further developed the interaction approach in his influential article "Metaphor." Black introduced the concepts of the focus and the frame. The focus is the metaphorical expression itself, while the frame is the surrounding linguistic context. According to Black, metaphor creates a system of associated implications that influences how the target subject is understood.

Black's view is particularly relevant to the analysis of O'tkan Kunlar, because the meaning of a word such as yurak "heart," yonmoq "to burn," or nur "light" depends on the context in which it occurs. The same word may have a literal meaning in one sentence and a psychological or emotional meaning in another.²

Discussion: To investigate the metaphorical representation of emotional states in O'tkan Kunlar, the search word "yonib" (burn or burnt) was entered into AntConc. The Concordance function was used to examine the word together with its surrounding left and right contexts. The resulting concordance lines are presented in Figure 1.

File	View	Cluster	N-Gram	Collocate	Word	Keyword	Wordcloud	ChatAI
Page Size	100 hits			1 to 17 of 17 hits				
KPF	Left Context	Hit	Right Context					
26:4	to'lg'an. Ba'zan kutkuchi xotinlar-ning qo'lida	yonib	turg'an sham', kuyay tushadigan uy to'y mollari					
26:4	o'tlurdi. Uning ko'ynagining chiqarg'an yengilgina shamoli bilan	yonib	turg'an sham' -lop> etdi-da, ko'rishkandek, o'					
26:4	yostiqliqqa oqib tusha boshladi. Shu choqda na uchundir toqchada	yonib	turg'an sham' ham lip-lip qildi-da, o'					
26:4	va kimdan, deb ham so'rab o'tlurmadi, darrov tokchada	yonib	turg'an sham' yonig'a borib xatni ochi boshladi.					
24:2	isa, hozirda ham shu holda o'zgarishsiz edi. Musulmon-qulning	yonib	turg'an, o'tdek tutoqib so'zlag'an gapini					
24:2	darichasi-dan narigi qatordag'i ayvon va undagi o'choqda	yonib	turg'an o't ko'rindi. Ammo ochiqqina bo'					
24:2	edi, o'tib turg'uchlarni payqamas, laxja cho'g' kabi	yonib	turg'an yurak o'ti bilan sanxushdek edi. Qarshidag'					
24:2	da unutilg'an, eskirgan bir yurakning arzini tinglay olmassiz va	yonib	turg'an yurak o'tingiz bilan kuydarsiz... Ammo xatimni					
23:1	ham o'tib boradilar. Ana shu qora xayol uni chindan	yonib	turg'an bi o't ichiga tashlar va shu					
23:1	yigit sariq tanlik, ukkinging ko'zidek chaqchayib, o'ynab va	yonib	turg'an qizil ko'zlik, yuziga parchinlangandek yuza (puchuaq)					
23:1	ovinchog'im bo'lmasa... Agar qo'lmdan kelsa achib va	yonib	turg'an yuragimni senga ochib ko'rsatar edim... Koshki					
3:1	manim otimdan sizga yozg'an taloq xatini ila menga qarshi	yonib	ketkan yurakdagingizning nafir o'ti ehtimol endi o'cha					
3:1	omon bo'lsin — yor, Dardiga davo topmay — do'st, Normating	yonib	o'lsin — yor! Biz endi shu o'ldar yoni					
3:1	keldi-da, mo'ralab ayvong'a qaradi. Ayvonning tokchasi-da sham'	yonib	Sayti o'nin yozish bilan ovora edi. Noma'lum					
3:1	ylab bir narsaga ham aqli yetalmagach, o'midan turib toqchada	yonib	turg'an sham'ni o'chirdi. Hujra orqa-o'ngni					
3:1	ham bejalgan, shipda katta qandil, qandilda o'ttuzlab sham'lar	yonib	uyini sirlik bir holatka qo'yadilar. Burchakda qizlar majlisida					
3:1	zarbi yerni silkitib-silkitib to'lg'in berar edi. Narigi uyda	yonib	yotgan sham' nuri daricha tirqishidan milt-milt ko'zga					

(Figure 1. Concordance lines for the search word yonib in the O'tkan Kunlar corpus)

As shown in Figure 1, the *AntConc* output presents the occurrences of "yonib" in their immediate textual contexts. The concordance lines demonstrate that the word is used at both literal and figurative levels. In some contexts, "yonib" refers to the physical process of burning or producing light, particularly in connection with a candle or fire. In other contexts, it occurs with words referring to the heart or eyes and contributes to the representation of an emotional or psychological state.

² https://blackwells.co.uk/extracts/metaphor_figurative_language.pdf



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The search produced 17 occurrences of “yonib”. Eleven occurrences are associated with candles or physical fire and represent the literal meaning of the verb. Six occurrences occur in contexts related to the heart or eyes and therefore have figurative or metaphorical meanings. This distribution demonstrates that “yonib” has both a physical and an expressive-semantic function in the novel.

The metaphorical uses of “yonib” can be interpreted through the conceptual metaphor EMOTION IS FIRE. In this metaphorical model, fire is the source domain, while emotion or psychological experience is the target domain. The physical properties of fire - heat, brightness, intensity, and continuous activity - are mapped onto the character’s inner state. Thus, burning becomes a linguistic means of expressing the strength and intensity of a feeling. In the context of the novel, the precise emotion may be love, longing, suffering, excitement, anger, or emotional tension, depending on the surrounding words and the situation in which the expression occurs.

Contextual category	Number of occurrences	Semantic interpretation
Candle or physical fire	11	Literal burning or producing light
Heart and eye contexts	6	Figurative representation of emotion
Total	17	Literal and metaphorical uses combined

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