

**LINGUISTIC AND STYLISTIC REPRESENTATION OF EMOTIONS
IN LITERARY TEXTS AND ITS IMPACT ON READERS**

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**BADIIY MATNLARDA EMOTSIYALARNING LINGVISTIK VA STILISTIK IFODALANISHI
HAMDA UNING O'QUVCHILARGA TA'SIRI**

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**ЛИНГВИСТИЧЕСКОЕ И СТИЛИСТИЧЕСКОЕ ВЫРАЖЕНИЕ ЭМОЦИЙ
В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ И ЕГО ВЛИЯНИЕ НА ЧИТАТЕЛЕЙ**

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Tayanch so'zlar: emotsiyalar, badiiy matnlar, emotsiyalarning lingvistik ifodasi, stilistik vositalar, kognitiv ifodalar, lingvokulturologiya.

Rezyume. Badiiy adabiyot mutolaasi shunchaki hordiq chiqarish emas, balki chuqur hissiy hamdardlik jarayoni sifatida qaraladi. Maqolada mualliflar tomonidan qahramonlarning ichki dunyosini tasvirlash va kitobxon bilan bog'lanish o'rnatish uchun qo'llaniladigan lingvistik va narrativ strategiyalar tahlil qilinadi. Ziddiyatlar va shaxsiy o'zgarishlar paytida qahramonlarga hamdard bo'lish orqali kitobxon murakkab insoniy tajribalarni talqin qiladi. Tadqiqot til vositalari hissiy jalb etishni qanday ta'minlash va kitobxonga qahramonlar tuyg'ulari bilan rezonansga kirishishga qanday imkon berishiga qaratilgan.

Ключевые слова: эмоций, художественные тексты, лингвистическое выражение эмоций, стилистические средства, когнитивные выражения, лингвокультурология.

Резюме. Чтение художественной литературы рассматривается не только как досуг, но и как процесс глубоко эмоционального сопереживания. В статье анализируются лингвистические и нарративные стратегии, используемые авторами для изображения внутреннего мира героев и создания связи с читателем. Через сопереживание персонажам в моменты конфликтов и трансформаций читатель интерпретирует сложный человеческий опыт. Исследование фокусируется на том, как языковые средства обеспечивают эмоциональную вовлеченность и позволяют читателю достичь резонанс с чувствами героев.

Key words: emotions, literary texts, linguistic expression of emotions, stylistic devices, cognitive expressions, linguoculturology.

Summary. Reading literary works is viewed not only as a leisure activity but as a process of deep emotional empathy. The article analyzes the linguistic and narrative strategies employed by authors to depict the internal world of characters and establish a connection with the reader. Through empathizing with the characters during moments of conflict and transformation, the reader interprets complex human experiences. The study focuses on how linguistic tools ensure emotional engagement and allow the reader to achieve a resonance with the characters' feelings.

Introduction. In contemporary literary studies, the investigation of writers' craftsmanship inextricably linked to the analysis of emotional representation. As fundamental components of cognition and communication, emotions allow writers to reveal characters' inner worlds and provide psychological depth to the narrative. Through a system of linguistic and stylistic devices, literature does not merely record events but models complex social interactions and human feelings. Consequently, the study of emotional expression has emerged as a crucial interdisciplinary field at the intersection of linguistics, literary theory, and cognitive science.

From the perspective of cognitive linguistics, emotions are conceptual structures shaped by language. G.Lakoff and M.Johnson [4], along with Z.Kövecses [3], demonstrate that emotional experience is systematically organized through conceptual metaphors. For example: Anger is a hot fluid in a container [3:21]. This cognitive approach is complemented by linguoculturology, specifically, V.Maslova [5] emphasizes that such emotional concepts are deeply rooted in cultural values and linguistic traditions.

In parallel, cognitive literary studies highlight the role of narrative in generating empathy. P.C.Hogan [2]

identifies universal emotional structures that facilitate character identification, while K.Oatley [6] describes fiction as a form of emotional simulation. Research by K.Oatley, R.Mar, M.Djikis and J.Mullin further suggests that engagement with literary narratives enhances theory of mind and social cognition. Thus, the representation of emotion serves as a crucial intersection between linguistic structure, cultural coding, and psychological response.

Despite the increasing scholarly interest in emotions in literature, the linguistic mechanisms through which authors construct and convey emotional experiences in literary narratives require further investigation. A systematic analysis of the linguistic and conceptual means used to represent emotions may contribute to a deeper understanding of narrative techniques and the ways in which literary texts evoke emotional engagement in readers.

Therefore, the aim of this study is to analyze the linguistic, stylistic and conceptual means used to represent emotions in literary texts and to examine how these means contribute to readers' emotional engagement with the narrative.

Materials and methods. This study adopts a qualitative research design aimed at analyzing the linguistic, stylistic and conceptual representation of emotions in literary texts. The analysis is based on the theoretical framework of cognitive linguistics, linguoculturology, and cognitive literary studies. The methodological foundation of the study relies on the conceptual metaphor theory proposed by American cognitive linguist and philosopher George Lakoff and American philosopher and professor Mark Johnson in “Metaphors we live by” [4], which argues that abstract concepts, including emotions, are often structured through metaphorical patterns embedded in language. This approach is further developed in the works of Professor of linguistics Zoltan Kövecses, particularly in “Metaphor and Emotion” [3], where the author examines how emotional experiences are conceptualized through systematic metaphorical models.

In addition to cognitive linguistic approaches, the study also draws on linguocultural perspectives presented in the work of Valentina Maslova “Linguokulturologiya” [5], which emphasizes the relationship between language, culture, and conceptual structures in the representation of emotional experience. Furthermore, insights from cognitive literary theory are incorporated, particularly the work of professor of English Patrick Colm Hogan “Narrative Universals, Emotion, and Ethics” [2], which highlights the role of universal emotional patterns in narrative structures. Psychological aspects of emotional engagement in reading are also considered, drawing on the research of Raymond A. Mar (Professor of Psychology at York University in Canada, specializing in the psychology of narrative fiction) and Keith Oatley (Anglo-Canadian novelist, and professor emeritus of cognitive psychology at the University of Toronto), whose study “Emotion and narrative fiction: Interactive influences before, during and after reading” [6] examines how readers emotionally interact with fictional narratives.

The primary material for analysis in this study is the novel “The Financier” by Theodore Dreiser [1]. This literary work was selected because it provides rich descriptions of characters’ psychological states, internal conflicts, and emotional experiences within social and economic contexts. Passages from the novel that contain explicit or metaphorical expressions of emotions were identified and selected for analysis.

The research employs several analytical methods. First, the conceptual metaphor analysis method is used to identify metaphorical expressions that structure the representation of emotional states in the text. Second, contextual and semantic analysis is applied to examine lexical and stylistic means used by the author to portray characters’ emotional experiences. Third, interpretative textual analysis is employed to explore how these linguistic and narrative elements contribute to the emotional engagement of readers.

Through the application of these methods, the study aims to identify the linguistic and conceptual patterns used to represent emotions in literary narratives and to examine their role in shaping readers’ emotional perception of the text.

Results. The analysis of emotional and conceptual representations in the selected passages from *The Financier* by T.Dreiser reveals that metaphorical descriptions are

frequently implemented to convey the psychological perceptions of the protagonist, Frank Cowperwood. A notable example appears in the aquarium scene, where Cowperwood observes marine animals interacting:

“The boy stayed as long as he could, the bitter struggle fascinating him. Now, maybe or in an hour or a day, the squid might die, slain by the lobster, and the lobster would eat him. He looked again at the greenish-copperish engine of destruction in the corner and wondered when this would be” [1:5].

In this passage, the lobster is metaphorically described as an “*engine of destruction*”. The lexical unit engine typically refers to a mechanical device that produces power or performs as a specific function.

From the perspective of conceptual metaphor theory developed by G.Lakoff and M.Johnson, this expression illustrates how abstract interpretations of events are structured through metaphorical mappings between conceptual domains. Similar metaphorical conceptualizations of emotional and experiential phenomena are discussed in the works of Z.Kövecses, who notes that metaphor often serves as a cognitive mechanism for structuring complex experiences.

The descriptive adjective *greenish-copperish* contribute to the vivid visual imagery of the scene. This stylistic choice reinforces the metaphorical perception of the lobster as a destructive mechanism rather than merely a living organism.

From a narrative perspective, this observation plays an important role in shaping Cowperwood’s worldview. According to P.C.Hogan, literary narratives frequently employ emotionally charged situations to reveal characters’ internal perspectives and moral interpretations of events. In this case, the aquarium scene symbolizes a broader interpretation of social and economic life as a struggle for survival in which stronger forces inevitably dominate weaker ones. Such narrative representations encourage readers to engage emotionally and cognitively with the protagonist’s reflections, a process described in psychological studies of narrative engagement by Raymond A.Mar and K.Oatley.

Thus, the metaphorical description of the lobster as “*engine of destruction*” functions not only as a vivid stylistic device but also a conceptual tool that reflects the protagonist’s interpretation of natural and social power relations.

Another example illustrating the linguistic representation of evaluative perception in *The Financier* by T.Dreiser appears in the description of a character observed by Frank Cowperwood and his father:

“He was a big man, enormous, with a face, his father said, something like that of a pig, and he wore a high beaver hat and long frock-coat which hung loosely about his big chest and stomach” [1:7].

In this passage, the author employs a zoomorphic comparison in the phrase “*a face something like that of a pig*”.

If this extract is analyzed by the conceptual metaphor theory, this comparison (simile) reflects a wider cognitive pattern in which human qualities are interpreted through reference to animals. Research by Z.Kövecses demonstrates that metaphorical and figurative expressions often serve to structure emotional and evaluative interpretations of people

and events. In the present example, the comparison with a pig implicitly conveys a negative or critical attitude towards the character's appearance and possibly his personality. The physical description emphasizing the man's large body, "big chest and stomach" further reinforces the image of heaviness and lack of refinement.

From a linguocultural perspective, discussed in the works of V.Maslova, animal imagery frequently reflects culturally shared symbolic meanings. In many cultural contexts, the pig may symbolize greed, coarseness, or excessive physicality. Consequently, the comparison functions not only as a descriptive device but also as a culturally recognizable evaluative marker [5:142].

Such descriptive strategies contribute to the narrative construction of characters and help readers from emotional and cognitive impressions of them. As noted by P.C.Hogan, literary narratives often employ emotionally charged descriptions to guide readers' interpretations of characters and social relations within the story [2].

Hence, the zoomorphic comparison in this passage serves as a linguistic device that combines physical description, cultural symbolism, and evaluative meaning, contributing to the emotional and interpretative framework of the narrative.

Another extract that shows the linguistic representation of emotional response in *The Financier* by T.Dreiser appears in the description of the young protagonist, Frank Cowperwood:

"He told his wife about it, and his son, in this roundabout way, heard it, and his clear, big eyes glistened." [1:8].

In this passage, the author conveys the emotional reaction of the young Cowperwood through a visual psychological description rather than through explicit naming of the emotion. The verb *glistened* refers to a shining or sparkling quality, typically associated with moisture or reflected light. When used to describe the eyes, it often signals an intensified emotional state such as excitement, curiosity, or strong interest.

From a linguistic perspective, this expression represents an indirect emotional description, where emotion is conveyed through observable physical features rather than through explicit lexical items such as joy, excitement, or surprise. According to G.Lakoff and M.Johnson [4], emotional experiences are frequently expressed through embodied imagery and references to physical reactions of the human body.

Similarly, Z.Kövecses [3] notes that emotional states are often conceptualized through bodily manifestations, including facial expressions, eye movements, and changes in posture.

From the perspective of narrative theory, such descriptive details contribute to the gradual construction of the character's personality. As observed by P.C.Hogan, literary narratives frequently rely on emotionally meaningful cues that enable readers to interpret characters' internal states [2].

Furthermore, psychological studies of narrative engagement conducted by R.Mar and K.Oatley indicate such vivid descriptions facilitate readers' emotional and cognitive involvement with fictional characters [6].

Thus, the expression "his clear, big eyes glistened" illustrates how emotional meaning in literary texts can be

conveyed through indirect descriptive imagery, allowing the reader to perceive the character's inner response without explicit reference to specific emotional vocabulary.

Discussion. The findings of the present study demonstrate that emotional and evaluative meanings in *The Financier* by T.Dreiser are conveyed through a range of linguistic devices rather than through explicit emotion vocabulary alone. The analyzed examples indicate that metaphorical expressions, figurative comparisons, evaluative epithets, and psychological descriptions collectively contribute to the representation of emotional perception and social evaluation within the narrative. These linguistic mechanisms allow the author to reveal characters' attitudes and psychological reactions while simultaneously guiding readers' interpretation of the depicted situations.

From the perspective of cognitive linguistics, the metaphorical constructions identified in the text support the theoretical assumptions proposed by G.Lakoff and M.Johnson, who argue that abstract experiences are conceptualized through metaphorical mappings between different conceptual domains.

In addition to metaphorical expressions, the analysis revealed the importance of indirect emotional description through physiological imagery.

The findings of the study also support the linguocultural perspective discussed in the works of V.Maslova. As Maslova suggests, linguistic expressions such as metaphors, figurative comparisons, and descriptive epithets often reflect culturally shaped models of evaluation and perception.

If analyzed through narrative theory by P.C.Hogan, the use of emotionally colored descriptions also performs a crucial structural function in the narrative. As Hogan states, literary narratives usually rely on emotionally significant situations and descriptions to reveal characters' internal perspectives and ethical positions.

Furthermore, psychological studies of narrative engagement conducted by Raymond A.Mar and Keith Oatley, Maja Djikic & Justin Mullin, suggest that readers' emotional responses to literary texts emerge through interaction with such descriptive and evaluative cues.

Overall, the analysis demonstrates that the linguistic representation of emotions in *The Financier* by Theodore Dreiser operates through a combination of metaphorical, descriptive, and culturally embedded linguistic strategies. These mechanisms not only shape the portrayal of characters and events but also facilitate readers' emotional and cognitive engagement with the narrative.

Conclusion. The present study examined the linguistic representation of emotions in *The Financier* by T.Dreiser through the framework of cognitive linguistics, linguoculturology, and cognitive literary studies. The analysis demonstrated that emotional and evaluative meanings in the narrative are conveyed through various linguistic strategies, including metaphorical expressions, figurative comparisons, evaluative epithets, and physiological descriptions of characters' reactions.

The findings support the theoretical assumptions of conceptual metaphor theory proposed by G.Lakoff, M.Johnson and further developed by Z.Kövecses, which emphasize the role of metaphor in structuring human understanding of complex experiences. At the same time, the results confirm the linguocultural perspective presented

in the works of V.Maslova, demonstrating that figurative expressions in literary discourse may reflect culturally shaped models of perception and evaluation.

In addition, the study supports the ideas of P.C.Hogan regarding the role of emotional structures in narrative interpretation and aligns with psychological research by R.Mar, K.Oatley, M.Djikic and J.Mullin on readers' emotional engagement with fictional narratives. The

linguistic devices identified in the analyzed passages contribute to the construction of characters' psychological perspectives and facilitate readers' cognitive and emotional involvement in the narrative. Further research may expand the analysis by examining a larger corpus of literary texts or by comparing the representation of emotional concepts across different authors, genres, or cultural contexts.

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