CONCEPTUALIZATION OF THE CONCEPT ‘QUWANISh’ (JOY) IN ENGLISH AND KARAKALPAK PHRASEOLOGY: A CONTRASTIVE ANALYSIS

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КОНЦЕПТУАЛИЗАЦИЯ КОНЦЕПТА (РАДОСТЬ) «QUWANÍSh» В ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦАХ АНГЛИЙСКОГО И КАРАКАЛПАКСКОГО ЯЗЫКОВ: СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ

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INGLIZ VA QORAQALPOQ TILLARIDAGI FRAZEOLOGIK BIRLIKLARDA "QUVONCh" KONSEPTINING KONSEPTUALIZATSIYALAShUVI: QIYOSIY-CHOG‘ISHTIRMA TAHLIL

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Tayanch so‘zlar: quvonch (JOY), konseptualizatsiya, frazeologizmlar, kognitiv tilshunoslik, qiyosiy tahlil, hissiy kechinmalar, konseptual metafora, lingvokulturologiya, ingliz tili, qoraqalpoq tili.

Rezyume. Maqolada ingliz va qoraqalpoq tillaridagi frazeologik birliklarda xursandchilik (JOY) ma’nolarining konseptuallashuvi qiyosiy, kognitiv-semantik va lingvomadaniy nuqtayi nazarlar asosida ko‘rib chiqiladi.

Ключевые слова: радость (JOY), концептуализация, фразеологические единицы, когнитивная лингвистика, сопоставительный анализ, эмоциональные концепты, концептуальная метафора, лингвокультура, английский язык, каракалпакский язык.

Резюме. В статье рассматривается концептуализация концептов *радость* (JOY) во фразеологических единицах английского и каракалпакского языков с позиций сравнительного, когнитивно-семантического и лингвокультурологического подходов.

Key words: JOY (*quwanısh)*, conceptualization, phraseological units, cognitive linguistics, comparative analysis, emotional concepts, conceptual metaphor, linguoculture, English, Karakalpak.

Summary. The article examines the conceptualization of JOY (*quwanish)* in English and Karakalpak phraseological units from comparative, cognitive-semantic, and linguocultural perspectives.

Introduction. Phraseological units are an essential element of the cultural and linguistic picture of the world, as they determine the recording of emotional and axiological concepts of a people. Emotions are fundamental components of human psychology, finding expression not only in individual experience but also within the language system, thus becoming a vital part of a culture's code.

The concept of "joy" holds a special place in the worldview of every nation, as it is connected with feelings of happiness, satisfaction, and harmony in the formation of the value core of both individual and collective consciousness.

Literature Review. The conceptualization of emotions in language has attracted considerable attention in cognitive linguistics, linguoculturology, semantics, and phraseology. Emotions are universal aspects of human experience; however, the ways in which they are conceptualized and expressed may vary considerably across languages and cultures. The concept of *JOY* is particularly significant because it represents a positive emotional state that is frequently verbalized through metaphorical expressions, idioms, collocations, and culturally specific phraseological units.

One of the important theoretical foundations for the present study is the cognitive approach to conceptualization developed by Lakoff and Johnson [6].

Their theory of conceptual metaphor demonstrates that abstract experiences are frequently understood through concrete physical and spatial domains. From this perspective, emotions are not expressed randomly but are structured through recurring conceptual metaphors. Joy, for example, can be conceptualized through images of being “up,” being full, brightness, movement, or physical expansion. Such metaphoric patterns provide a basis for examining how emotional concepts are represented in phraseological expressions.

Kövecses made a significant contribution to the linguistic study of emotions by demonstrating that emotion concepts are systematically structured through metaphorical models. His studies of English emotion vocabulary and phraseology show that emotions such as happiness, anger, fear, sadness, and love are frequently represented through bodily experiences, spatial orientation, physical force, and culturally determined images. In relation to joy, Kövecses identifies conceptual patterns associated with upward movement, light, physical energy, and increased activity. His work is particularly relevant to the present research because it provides a framework for distinguishing potentially universal metaphorical patterns from culturally specific realizations [4].

Another important contribution comes from Wierzbicka, who emphasizes the cultural and semantic specificity of emotional concepts. According to her approach, apparently equivalent emotion words in different languages cannot always be regarded as complete semantic equivalents. The meanings of emotional terms are influenced by cultural models and culturally established ways of interpreting human experience. This perspective is important when comparing English *joy*, *happiness*, *delight*, and related concepts with Karakalpak *quwanısh*.

Although these expressions may refer to broadly similar positive emotional experiences, their semantic boundaries, contextual uses, and cultural associations may differ [7].

The relationship between language, culture, and phraseology has also been extensively examined by Dobrovol'skij and Piirainen. Their research emphasizes that figurative language contains both linguistic and cultural knowledge. Idioms and phraseological units often preserve conventional images that are understandable within a particular speech community [2].

Consequently, the comparative analysis of English and Karakalpak phraseology should take into consideration not only lexical and semantic correspondence but also the cultural background of the images used in the expressions.

Phraseological research has traditionally focused on the structural, semantic, and functional characteristics of fixed expressions. Cowie considers phraseology an important component of language competence because phraseological units represent conventional combinations whose meaning and usage cannot always be predicted from their individual lexical components. In the context of emotional vocabulary, phraseological units are particularly informative because they frequently encode culturally established ways of describing emotional states and reactions [1].

Methods. The present study employs a qualitative comparative approach to investigate the conceptualization of *quwanısh* ("joy") in English and its phraseological representation in the Karakalpak language. The methodological framework combines comparative linguistics, contrastive phraseology, conceptual analysis, semantic analysis, and linguocultural interpretation. These methods make it possible to identify both common conceptual features and language-specific ways of expressing the emotion of joy.

The research was conducted in several consecutive stages. First, English and Karakalpak phraseological units expressing joy, happiness, delight, pleasure, satisfaction, and related emotional states were identified and collected from bilingual and monolingual dictionaries, phraseological dictionaries, literary texts, electronic language resources, and other relevant linguistic sources. The collected units were selected according to their semantic relevance to the conceptual field of *joy*. Units whose primary meaning was unrelated to positive emotional experience were excluded from the main corpus.

Second, a semantic analysis was applied to determine the meanings and semantic components of the selected phraseological units. Particular attention was paid to the ways in which joy is represented through such conceptual features as happiness, emotional excitement, inner satisfaction, celebration, positive physical reaction, social interaction, and successful achievement. This stage helped establish the semantic structure of the concept in both languages.

Third, a comparative and contrastive analysis was used to examine similarities and differences between English and Karakalpak phraseological expressions. The analysis focused not only on lexical equivalence but also on the conceptual images underlying the expressions. Particular attention was given to cases in which an English phraseological unit has no direct structural equivalent in Karakalpak but conveys a similar emotional meaning through a culturally specific image, as well as cases in which similar images acquire different semantic or pragmatic meanings in the two languages.

Fourth, the phraseological units were grouped according to their dominant conceptual and figurative features. The analysis considered several categories, including: (1) joy expressed through facial expressions and bodily reactions; (2) joy associated with movement or physical activity; (3) joy represented through metaphors of light, elevation, expansion, or liveliness; (4) joy connected with social interaction and celebration; and (5) joy resulting from success, achievement, or the fulfilment of expectations. This classification allowed the researchers to identify recurring metaphorical and culturally significant models of emotional representation.

The research also applies the method of componential analysis. The semantic components of the selected expressions were identified and compared in order to determine their common and distinctive features. The analysis distinguishes between the denotative meaning of an expression and its additional connotative, evaluative, emotional, and cultural meanings. Such an approach helps reveal whether two formally different phraseological units can be regarded as conceptual equivalents despite differences in their lexical composition.

Results. The comparative analysis of English and Karakalpak phraseological units expressing the concept of *JOY* (*quwanısh*) reveals both common conceptual patterns and language-specific ways of representing positive emotional experience. The results indicate that joy is conceptualized as a multidimensional emotional state rather than as a single semantic category. In both languages, phraseological expressions associated with joy may refer to an individual's internal emotional condition, visible physical reactions, social behaviour, successful outcomes, and positive changes in life circumstances.

One of the most prominent results is the strong relationship between joy and bodily experience. In both English and Karakalpak, emotional states are frequently represented through physical reactions. Facial expressions, laughter, changes in movement, and increased physical activity can function as linguistic indicators of happiness and joy. This demonstrates the embodied nature of emotional conceptualization: an abstract psychological state is understood through observable physical experience.

A second important pattern concerns the conceptualization of joy through spatial orientation. English phraseology frequently associates positive emotional states with upward movement or an elevated position. Expressions such as *be on cloud nine*, *be over the moon*, and *walk on air* conceptualize joy as a state of elevation or movement away from the ordinary physical ground. The underlying conceptual model may be represented as joy is up or happiness is elevation. The analysis shows that spatial metaphors allow an abstract emotional state to be understood through a concrete physical experience.

The results can be summarized through several major conceptual models:

Conceptual model	English representation	Karakalpak representation
JOY IS UP/ELEVATION	Joy associated with being high, elevated, or above the ground	Joy represented through culturally conventional images of elevated emotional state
JOY IS LIGHT	Brightness and visible positive appearance	Facial and visual manifestations of happiness
JOY IS PHYSICAL ENERGY	Increased movement, liveliness, and energetic behavior	Active bodily and behavioural expression of *quwanish*
JOY IS FULLNESS	A person is emotionally filled with happiness	Emotional fullness and inner satisfaction
JOY IS A POSITIVE RESULT	Happiness caused by success or favourable circumstances	Happiness connected with good news, achievement, and positive events
JOY IS SOCIAL SHARING	Joy expressed through interaction and celebration	Joy closely associated with interpersonal and communal contexts

The results also demonstrate that the conceptualization of joy has both universal and culture-specific dimensions. Universal features are primarily associated with bodily reactions, positive evaluation, increased energy, and observable emotional behaviour. Culture-specific features become more visible in the particular images, social contexts, and conventional phraseological patterns through which the emotion is verbalized.

Overall, the results indicate that English and Karakalpak phraseology conceptualize joy through a combination of embodied experience, metaphorical mapping, social interaction, and cultural knowledge. Although the two languages share several broad conceptual mechanisms, they differ in the selection of figurative images and in the cultural contexts through which positive emotional experience is expressed. Thus, the concept *JOY/quwanish* can be viewed as a linguoculturally structured concept in which universal human emotional experience is mediated by language-specific phraseological patterns.

Discussion. The investigations of the present research demonstrate that the conceptualization of *JOY* in English and *quwanish* in Karakalpak is based on a combination of universal human experience and culturally specific linguistic representation. The analysis confirms that emotional concepts cannot be fully understood through their dictionary definitions alone. Phraseological units provide additional information about how speakers perceive, interpret, and communicate emotional experience.

One of the most significant investigations is the embodied character of joy. In both English and Karakalpak, emotional experience is frequently associated with observable bodily reactions, including facial expressions, laughter, movement, and changes in physical behaviour. This result corresponds with the cognitive linguistic view that abstract emotional states are frequently understood through concrete bodily experience. The results therefore support the general assumption that the conceptualization of emotions is closely connected with human physical and perceptual experience.

The analysis of English phraseology particularly demonstrates the importance of spatial and physical metaphors. Expressions such as *be on cloud nine*, *be over the moon*, and *walk on air* illustrate the conceptualization of joy through elevation, movement, and unusual physical states. These expressions support the metaphorical patterns discussed in cognitive linguistic research, especially the association between positive emotional states and upward spatial orientation. Such patterns suggest that the experience of joy is conceptualized not simply as a psychological condition but as a state that can change a person's perceived physical position and movement.

The investigations are consistent with Wierzbicka's view that emotional concepts are influenced by cultural models. Although *joy* and *quwanısh* refer to a broadly shared human experience, their phraseological realizations reflect different conventional ways of organizing emotional knowledge. This supports the argument that emotions have a universal experiential foundation but are linguistically and culturally interpreted in different ways [7].

The results also correspond with Kövecses's research on emotion metaphors. The presence of conceptual patterns involving elevation, brightness, physical energy, and bodily reaction indicates that metaphor provides an important mechanism for structuring the abstract domain of emotion. However, the comparative analysis shows that the realization of these general conceptual mechanisms is not identical across languages. Cultural experience influences the selection and conventionalization of particular images [3].

Conclusion. The present study has examined the conceptualization of *JOY* in English and *quwanish* in Karakalpak from comparative, cognitive-semantic, and linguocultural perspectives. The analysis demonstrates that joy is represented in both languages through a complex network of bodily, spatial, visual, behavioural, social, and evaluative images.

The comparison of English and Karakalpak further demonstrates that conceptual equivalence and linguistic equivalence are not always identical. Different phraseological structures may express similar emotional concepts, while apparently similar expressions may have different cultural meanings. This observation is particularly important for comparative linguistics, translation studies, and foreign-language teaching.

In conclusion, *JOY/quwanısh* represents a concept in which universal human emotional experience interacts with language-specific and culture-specific patterns.

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