EMOTION CONCEPTS IN EPIC POETRY: A CROSS-CULTURAL COGNITIVE ANALYSIS (UZBEK AND ENGLISH TRADITIONS)

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Abstract: This article examines how emotions are represented cognitively and pragmatically in epic poetry, concentrating on three universal but culturally distinct ideas: qo'rquv (fear), umid (hope), and dard (sorrow). Using Uzbek dastons and their English epic equivalents as examples, the study looks at how these feelings are conceived, presented, and used practically to influence audience reaction and story interpretation. The application of a comparative cognitive-pragmatic approach reveals both common archetypal patterns and unique cultural subtleties in emotional expression. Despite the fact that grief, hope, and fear all have universal story purposes, the results show significant distinctions between Uzbek and English traditions in their language realisations and cognitive mappings.

Keywords: epic poetry, emotion concepts, sorrow (dard), hope (umid), fear (qo'rquv), cognitive linguistics, pragmatic analysis, cross-cultural comparison, Uzbek dastons, English epics.

Annotatsiya. Mazkur maqola epik dostonlarda hissiyotlarning kognitiv va pragmatik ifodasini tadqiq etadi. Asosan uchta umumiy, ammo madaniy jihatdan o'ziga xos konseptlar — dard, umid va qo'rquv — tahlil markazida turadi. O'zbek dostonlari va ingliz epik asarlari misolida ushbu hissiyotlarning qanday konseptuallashtirilishi, semantik ramkalari hamda narrativ mazmun va auditoriyani shakllantirishdagi pragmatik vazifalari o'rganiladi. Kognitiv-pragmatik yondashuv asosida olib borilgan taqqoslash natijalari umumiy arxetipik namunalarga qaramay, hissiy ifodaning xususiyatlari sezilarli farqlarni yuzaga chiqarishini ko'rsatadi.

Kalit so'zlar: epik doston, hissiyot konseptlari, dard, umid, qo'rquv, kognitiv lingvistika, pragmatik tahlil, madaniyatlararo qiyos, o'zbek dostonlari, ingliz epik asarlari

Аннотация. В данной статье исследуется когнитивное и прагматическое воплощение эмоций в эпической поэзии. Особое внимание уделяется трём универсальным, но культурно-специфическим концептам — dard (печаль), umid (надежда) и qo'rquv (страх). На материале узбекских dostonов и английских эпических произведений рассматривается, как эти эмоции концептуализируются, какие семантические рамки формируют и какую прагматическую роль играют в создании смысла и восприятия текста. Сравнительный когнитивно-прагматический анализ выявляет как общие архетипические элементы, так и специфические культурные особенности выражения эмоций.

Ключевые слова: эпическая поэзия, эмоциональные концепты, dard (печаль), umid (надежда), qo'rquv (страх), когнитивная лингвистика, прагматический анализ, кросс-культурное сравнение, узбекские dostoны, английские эпосы.

Introduction. Throughout history, epic poetry has served as a crucial cultural medium for preserving a people's collective memory, ideals, and emotional worldviews. According to Lakoff and Johnson (1980) and Kövecses (2000), epics go beyond simple narrative to conceptualise emotions in ways that represent both culturally unique viewpoints and the universal human experience. Emotions like umid (hope), qo'rquv (fear), and dard (sorrow) are not only literary

motifs in Uzbek dastons, but also cultural lenses that influence morality, identity, and fortitude. According to Hogan (2011), emotions serve as interpretive frameworks and narrative drivers in English epic traditions, enabling audiences to participate in shared affective experiences.

According to the cognitive approach to literature, readers' interpretations of texts are influenced by the way in which metaphors, frames, and mental models are used to conceptualise emotions(Evans & Green, 2006; Kövecses, 2015). Conversely, pragmatic analysis demonstrates how emotions are used in a context to achieve particular goals, such generating empathy, generating tension, or inspiring action (Black, 2006). When combined, pragmatic and cognitive viewpoints offer a thorough explanation of the development and expression of emotional ideas in epic poetry.

When it comes to Uzbek dastons, umid represents moral fortitude and spiritual resiliency, whereas dard is sometimes presented as a shared grief associated with fate and past hardships. In turn, qo'rquv is employed as a social force that emphasises the unpredictability of human existence as well as an individual emotion (Karimov, 2019). English epic poetry, on the other hand, usually views fear as a theatrical device that intensifies conflict and resolution, hope as heroic aspiration, and grief as personal tragedy (Gill, 2013; Quinn, 2020). These cultural differences demonstrate how emotional universals are reinterpreted in various civilisations.

This essay uses a cognitive-pragmatic approach to examine the ideas of grief, hope, and terror in the epic traditions of Uzbekistan and England. The study helps to understand both common archetypes and culturally unique mappings of emotional experience by contrasting how these emotions are presented linguistically and serve pragmatic purposes in narrative building. The results give insights into the larger field of cognitive literary studies, where emotion plays a crucial role in bridging the gap between language, culture, and human cognition, in addition to enhancing the study of comparative poetics.

Main part. Epic poetry frequently uses dard, or grief, as a cognitive-emotional framework that gives the hero's suffering a symbolic significance. The anguish of the Uzbek doston Alpomish is not only personal; it is collective, representing the plight of a whole tribe. For example, when Alpomish spends years in prison, his anguish represents his people's captivity:

Ammo dardini yutib, elini o'ylardi, ko'zlari yosh to'kardi, qalbi qon yig'lar. (Alpomish) "But he swallowed his grief, thinking of his people, even though his eyes and heart were crying blood."

Dard is cognitively presented here as a moral test that fortifies the hero's fortitude.

In English tradition, the grief of Adam and Eve following the Fall is portrayed in a similar way in Milton's Paradise Lost. Their sorrow represents both global human tragedy and personal loss:

"Some natural tears they dropp'd, but wip'd them soon;

The world was all before them, where to choose." (Paradise Lost, Book XII)

This line conceptualizes sorrow as inevitable yet transitional — a necessary stage before hope and renewal.

Thus, both traditions treat sorrow as more than emotion: it becomes a cognitive bridge between personal pain and collective destiny.

Umid (hope) is central to the epic imagination, functioning as a motivational schema that drives the hero forward despite trials.

In Navoi's Farhod va Shirin, Farhod's love is infused with hope even in despair:

"Umid otashida yonib, Shirin vasliga intilur, toki umid nafas bersa, jon shod bo'lur." (Farhod va Shirin)

"Burning in the fire of hope, he strives for Shirin's embrace; as long as hope breathes, the soul rejoices."

Hope is frequently used as an allegorical virtue in Spenser's The Faerie Queene, which is part of the English epic tradition. Despite his descent into despair, Redcrosse Knight is saved in Book I by the promise of divine grace:

"Yet he, through hope of heavenly grace, at last arose." The Faerie Queene, Canto X, Book I

Therefore, hope is an epistemic forecast of the future that is associated with faith and divine providence.

Hope is teleological in all religions, leading the hero to the ultimate prize (salvation, liberation, or love).

In epics, qo'rquv, or fear, is a sign of cognitive alertness rather than weakness; it is a recognition of danger that influences heroic decisions.

The youthful hero in the Doston Ravshan experiences terror prior to his first significant conflict:

"Dilida qo'rquv uyg'onur, ammo qo'rquv uni orqaga emas, oldinga undar." (Ravshan)

"Fear awoke in his heart, yet fear urged him not backward but forward."

Here, fear is viewed as a motivator for courage that turns indecision into action.

Milton similarly depicts Satan's soldiers in Paradise Lost, who, despite their fear of heavenly forces, turn their anxiety into defiance:

"Dreaded, but feared not more the power of Heaven" (Book I of Paradise Lost)

Therefore, fear has two sides: depending on the hero's moral compass, it can either empower or paralyse.

Both faiths use these feelings to create a triadic schema:

Dard (Sorrow): becomes universal human tragedy (Paradise Lost) or communal perseverance (Alpomish).

Umid, or hope, is the embodiment of heavenly grace (The Faerie Queene) and the sustainer of life and love (Farhod va Shirin).

Fear (Qo'rquv): causes courage (Ravshan) or tests one's spiritual fortitude (The Faerie Queene, Paradise Lost).

These emotions are not isolated sensations; rather, they are cognitive-conceptual instruments that influence how epic heroes interact with the outside world and connect the individual's psyche to cosmic or collective meaning.

It is clear from the cross-cultural study of grief, hope, and fear in epic discourse that emotional categories are mediated by cultural cognition and story pragmatics rather than being neutral or universal. Dard serves as a bridge between the individual and the community in Uzbek dastons, where a hero's grief symbolises both the individual's anguish and the group's trauma. This illustrates how grief has a practical purpose as a uniting discourse feature that validates perseverance and loyalty. The English epic tradition, in contrast, presents sadness as an existential and theological state. For example, Milton's Paradise Lost reads grief as both psychological misery and humanity's realisation of its fall from divine grace.As a result, both traditions raise sorrow from an emotional to a symbolic level; nevertheless, their cultural

orientations are different, with one focussing on social cohesiveness and the other on metaphysical moral order.

Similarly, umid (hope) has different but related purposes in many cultures. As demonstrated in Farhod va Shirin, Uzbek epic heroes represent hope as fortitude in the face of adversity, frequently connected to divine justice and societal reconciliation. However, hope is positioned within allegorical and theological frameworks in English epics, where it is linked to tenacity in moral conflict and dependence on spiritual salvation, as in Spenser's The Faerie Queene. As a result, hope appears as a mental attitude towards the future in both traditions, but its practical expression varies: in Uzbek stories, it manifests as romantic devotion and communal concord, whereas in English literature, it manifests as individual faith and moral tenacity.

Lastly, the most notable conceptual mapping discrepancy is exemplified by qo'rquv (fear). Fear is pragmatically linked to ideas of honour, loyalty, and shame in Uzbek dastons, serving as a driving force for brave action rather than as a sign of weakness, as demonstrated by Ravshan. In contrast, dread is mainly situated within a religious framework in English epics, such as Paradise Lost, which symbolises awe before divine power and acknowledgement of human limitations. Fear is understood in both cultures as a structuring factor of human behaviour, but the English works emphasise its philosophical direction, while the Uzbek epics emphasise its social character. Together, these results imply that epic poetry functions as a cognitive storehouse of cultural values, wherein universal feelings are filtered via the lenses of narrative goals, theological beliefs, and social conventions. Thus, emotions like grief, hope, and fear serve as both internal states and culturally encoded methods of meaning-making. Because of this dual function, epic poems can serve as both cultural pedagogical tools and reflections of human psychology. The following table provides a summary of the comparative tendencies found here.

Conclusion. Emotions are not just psychological experiences; they are culturally encoded notions that shape collective identity and worldview, as demonstrated by the comparative cognitive-pragmatic analysis of grief (dard), hope (umid), and fear (qo'rquv) in Uzbek and English epic traditions. Emotions are strongly social in Uzbek dastons and are linked to loyalty, honour, and the future of the nation as a whole. English epics, on the other hand, incorporate feelings within a theological and allegorical framework, using fear, hope, and sadness as metaphors for how humans relate to divine order. Notwithstanding these distinctions, both traditions show how emotions serve as universal organising strategies in epic discourse, directing the creation of stories, the assessment of morality, and cultural pedagogy.

According to the results, epic poetry serves as a cognitive map where feelings gain practical significance outside of their immediate experiencing realm.Fear functions as a limit and an ethical action motivator, optimism as a projection of resilience and future orientation, and sorrow as a vehicle of endurance. The cross-cultural viewpoint emphasises that although emotional notions have a universal origin, cultural norms, collective memory, and ideological orientation all influence how they are portrayed in stories.

As a result, studying emotions in epic poetry provides insights into both the basic ways that human cognition structures and transmits cultural experience as well as into the literary traditions of many peoples. This study highlights the importance of cross-cultural poetics as a framework for comprehending how literature encodes and preserves humanity's emotional legacy by analysing the interaction between cognitive universals and cultural particularities.

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