



Laylo ABDUVOSIQOVA^a 

^aMaster's student in Linguistics (Arabic), Oriental University

Academic advisor: S. Rayimjonov

Teacher, Department of Languages-1, Oriental University

E-mail: sayidolimr@gmail.com

METAPHORS REPRESENTING PSYCHOLOGICAL STATES AND EMOTIONAL EXPERIENCES IN “ONE THOUSAND AND ONE NIGHTS”

Abstract. *This study examines the linguopoetic features of metaphors used in the literary work One Thousand and One Nights. The research analyzes the theoretical foundations of metaphor, its role in literary discourse, and its contribution to text formation. Metaphorical units found in the work are classified according to their semantic and functional characteristics, and their significance in portraying characters' emotions, psychological states, and artistic images is revealed. The study also identifies the role of metaphors in ensuring textual coherence, enhancing aesthetic impact, and expressing the author's artistic intention.*

Keywords: *metaphor, linguopoetics, literary text, conceptual metaphor, One Thousand and One Nights, imagery, text formation, semantics, stylistic devices, anthropocentric approach.*

INTRODUCTION

Metaphors serve as a principal cognitive device in literary works, acting as a bridge between concrete, bodily experience and abstract concepts and thereby enabling writers to convey complex ideas and layered themes. As a pervasive linguistic instrument and a defining feature of literature, metaphor makes possible vivid imagery, creative re-conceptualization, and the expression of subjective thought, deepening readers' comprehension of, and engagement with, the text. Surpassing literal words, metaphors help create powerful mental images and evoke deep emotional responses, enriching the reading experience.

Beyond its artistic contributions, metaphor also exerts a significant influence on the understanding of literature: it fosters a deeper connection with characters and

their inner worlds and reveals motives and conflicts through figurative expression. The strategic use of metaphor can illuminate the symbolic meaning and subtext beneath a work, prompting readers to analyze the narrative more deeply. Such figurative language also has a direct effect on readers' emotional engagement, since metaphorical sentences produce a greater emotional impact than literal ones (Shorakhmetov, 2024:11).

ANALYSIS AND RESULTS

This complex interaction of emotional and cognitive processes demonstrates the multifaceted nature of metaphor, making it function not merely as a linguistic ornament but as an important mechanism for developing themes and drawing the reader into the narrative.

In her doctoral dissertation “An Anthropocentric Study of Text in the Uzbek Language (on the example of text formation and semantic perception),” D. Xudoyberganova discusses metaphor, its role in text formation, and its types and classifications. In studying the role of metaphors in text formation, it is, in our view, first necessary to examine the relationship of a metaphorically meaningful word or sentence to the micro-textual reference. The study of such texts shows that a metaphorically meaningful unit occurs within the text mainly in the following cases: (1) as the expression of a concept; (2) as the expression of a situation; and (3) as the expression of an aggregate of situations.

When a metaphor expresses a concept, it is realized within the text as a word or word-combination. As is known, a word-metaphor implicitly expresses the comparative relationship of the denotation of an object, attribute, or action-state within a given sentence with the denotation of another such referent. For this reason, many researchers have acknowledged that the majority of word-metaphors are a reduced form of a simile construction. Although a word-metaphor produces imagery in the sentence in which it occurs, in many cases it is not of decisive importance for the overall semantics of the text.

It may be said that the linguistic and extralinguistic features of word-form metaphors have been sufficiently studied in our linguistics (Mirtojiev, n.d.); their psycholinguistic and cognitive aspects, however, still await study. Below we provide examples of such word-metaphors.

Emotion is an adversary. In *One Thousand and One Nights*, the characters' inner experiences are often depicted as a rival or enemy. For example, in the tales about Prince Qamar al-Zaman (*One Thousand and One Nights*, 4:238), the feeling of love appears as a force struggling against his will: the hero tries to resist the torment of love that has seized his heart, but this feeling overcomes him. Likewise, in a number of tales there occur images of characters "struggling with," "defeating," or "being defeated by" fear, grief, and love.

These instances show that emotion is conceptualized as an adversary. Units used in a metaphorical sense to defeat, to be defeated, to struggle serve to express the hero's inner psychological state in a vivid and effective manner.

Emotion is a burning thing. In the work, feelings such as love, anger, and grief are often expressed through images of fire, ember, and flame. For example, in the stories of Qays and Layla, or in the events of Qamar al-Zaman and Badr al-Budur, the love in the hero's heart is conveyed through images such as "bursting into flame," "fire falling upon the heart," and "burning in the fire of love."

In such examples, emotion is conceptualized as a burning thing. As a result, the effect of love and grief on the human psyche is manifested in a still more powerful and figurative form. These metaphors serve as an important linguopoetic device in illuminating the characters' inner experiences.

In the literary language of *One Thousand and One Nights*, metaphor appears as one of the important linguopoetic devices. In the work, the human inner world and complex psychological states emotional experience, love, suffering, grief, joy, and astonishment are often expressed through metaphorical units. By linking abstract concepts with concrete objects, natural phenomena, or physical states, the author depicts reality in a more figurative and effective way. As a result, metaphor performs the functions of enhancing the aesthetic value of the text, revealing the inner world of the characters, and producing a strong emotional impact on the reader.

Metaphors expressing states of psychological depression and suffering occur widely in the work. For instance:

فلما رأى هذا أسودّت الدنيا في وجهه.

"When he saw this, the world turned dark before his eyes" (*One Thousand and One Nights*, 1:3).

In this metaphor, the hero's psychological state is expressed through an image of the external world: the author links grief and depression with the image of darkness. In reality, the darkening of the world is not an actual event but an artistic reflection of a sharp change in the human psyche, for when a person encounters severe misfortune or suffering, he begins to perceive surrounding reality negatively as well. In this respect, the metaphor harmonizes the hero's inner state with the external world; its use intensifies the dramatic spirit of the event and allows the reader to feel the hero's experiences more deeply.

Metaphorical units are also actively used in depicting psychological pain and the torments of the heart:

يا أخي إنّي في باطني جرح.

“O my brother, there is a wound within me” (One Thousand and One Nights, 1:5).

In this example, the lexeme “wound” is used not in its direct meaning but to express psychological agony and the torment of the heart. By comparing a person's inner experiences with a physical injury, the strength of the psychological pain is depicted more clearly. The author leads the reader into the hero's inner world and succeeds in expressing his inner pain through a concrete image. This metaphor is an important linguopoetic device that enhances the effectiveness of the psychological depiction.

States of astonishment, terror, and psychological shock are also expressed through metaphorical images:

فلما رأى الملك شهريار ذلك الأمر طار عقله من رأسه.

“When King Shahriyar saw this matter, his mind flew out of his head” (One Thousand and One Nights, 1:3).

In this metaphor, the mind is imagined as a material object. Through the image of the mind “flying away,” the author shows that the hero has encountered an extremely powerful astonishment and psychological blow. Depicting the mind as a moving object serves to express that the emotional state has reached an extraordinary degree. This metaphor emphasizes a sharp turning point in the development of the plot and intensifies the emotional impact of the event.

In One Thousand and One Nights, the depiction of beauty is also created with the help of metaphorical images; images of the sun, light, and radiance, in particular, are widely used in portraying the beauty of the beloved.

صبيبة غراء بهية كأثما الشمس المضيئة.

“A radiant, splendid maiden, as if she were the shining sun” (One Thousand and One Nights, 1:4).

In this metaphor, the maiden’s beauty is compared to the sun. In classical Eastern literature, the sun is regarded as a symbol of light, life, beauty, and perfection; for this reason, likening the beloved to the sun serves to emphasize her unique charm and ideal beauty. By using the image of the sun, the author further elevates the heroine’s aesthetic appearance and creates a perfect image in the reader’s imagination.

Metaphors connected with light and radiance are also observed in the following example:

أشرقت في الدجى فلاح النهار.

“When she shone in the darkness, the night brightened and became as radiant as day” (One Thousand and One Nights, 1:4).

In this metaphor, the beloved is depicted as a source of light. The artistic image created on the basis of the opposition between darkness and light serves to emphasize the heroine’s beauty and charm; here, light appears as a symbol of happiness, joy, and aesthetic perfection. The transformation of darkness into light with the appearance of the beloved shows her place and significance in the lives of those around her.

Metaphorical units also occupy an important place in expressing kinship and family relationships:

قتلت ولدي وحشاشة كبدي.

“You have killed my child, a piece of my liver”.

This metaphor reflects the linguocultural views of the Arab peoples. In the thought of Eastern peoples, the liver is imagined as the organ connected with a person’s most delicate feelings; for this reason, dear and beloved people are expressed through phrases such as “my liver” and “my liver-bound one.” Depicting a child as a piece of the liver reveals the deep spiritual bond between parent and child. Along with increasing the force of emotional impact, the metaphor also embodies national-cultural information.

Metaphorical units are also used in expressing the feeling of joy and gladness:

خرجت معه وأنا سكران من غير مدام من كثرة الفرح والسرور.

“I went out with him, drunk without wine from the abundance of joy and gladness” (One Thousand and One Nights, 1:9).

In this metaphor, the feeling of joy is compared to a state of intoxication. The author uses the image of drunkenness to express a person's strong emotional state, and as a result the high degree of joy is conveyed in a figurative and effective manner. Along with depicting the elation in the hero's psyche, this metaphor also enhances the emotional-expressive quality of the text.

Metaphors connected with love also occupy a special place in the work:

رَأَيْتَكَ فَحَبَّبَكَ قَلْبِي.

“As soon as I saw you, my heart fell in love with you” (One Thousand and One Nights, 1:10).

In this example, the heart is depicted as an independently acting subject: the act of loving is attributed not to the person himself but to his heart. As a result, the naturalness and sincerity of the feeling of love, and its arising independently of the human will, are emphasized. By animating the heart, the author reveals the spiritual essence of love more deeply.

The examples presented above show that, in One Thousand and One Nights, metaphor serves as an important means of expressing the characters' psychological experiences, their aesthetic ideal, their family relationships, and their emotional states. By expressing abstract concepts through concrete images, the author enhances the artistic and aesthetic value of the text. Metaphors also enrich the development of events emotionally and enable the reader to be spiritually in tune with the characters. For this reason, the metaphors in the language of One Thousand and One Nights appear not merely as a device of artistic ornamentation but as important units ensuring the semantic and linguopoetic coherence of the work.

CONCLUSION

As a result of the research, it was established that in One Thousand and One Nights metaphor is one of the important structural elements of the literary text. In the work, metaphors are actively used to express the psychological state of the characters and their emotional experiences such as love, grief, longing, joy, and astonishment. Metaphorical units strengthen the imagery of the text and produce a strong aesthetic and emotional impact on the reader. They also perform an important function in ensuring the semantic coherence of the text, creating artistic images, and manifesting the author's individual

style. The results of the research are of certain scholarly significance for the study of the linguopoetic features of the texts of classical Eastern literature and for the development of the theory of metaphor.

REFERENCES

1. Alf layla wa-layla [One Thousand and One Nights] (Vols. 1–4). (n.d.). Maktabat al-Jumhuriyya al-Arabiyya.
2. Arutyunova, N. D. (1990). Teoriya metafory [The theory of metaphor]. Progress.
3. Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.
4. Lakoff, G., & Johnson, M. (2004). *Metafory, kotorymi my zhivem* [Metaphors we live by] (Russian trans.). Editorial URSS.
5. Mahmudov, N. (2012). Tilning mukammal tadqiqi yo‘llarini izlab [In search of ways toward a comprehensive study of language]. Mumtoz so‘z.
6. Mirtojiev, M. (n.d.). [Full bibliographic details not provided in the source.]
7. Quchqorov, R. (2011). Badiiy nutq va uslub masalalari [Issues of literary speech and style]. Fan.
8. Quronov, D., Mamajonov, Z., & Sheralieva, M. (2013). *Adabiyotshunoslik lug‘ati* [Dictionary of literary studies]. Akademy Nashr.
9. Rustamov, A. (2010). So‘z xususida so‘z [A word about the word]. Ma’naviyat.
10. Safarov, Sh. (2006). *Kognitiv tilshunoslik* [Cognitive linguistics]. Sangzor.
11. Shorakhmetov, S. S. (2024). Metafora quvvati: adabiyotdagi obrazli til ta’sirini tadqiq qilish [The power of metaphor: A study of the impact of figurative language in literature]. *Udalennyy Zhurnal*, 28, 11.
12. Sibawayh. (1988). *Al-Kitab* (Vols. 1–4). Dar al-Kutub al-Ilmiyya.
13. Khudoyberganova, D. S. (n.d.). O‘zbek tilida matnning antropotsentrik tadqiqi (matn yaratilishi va mazmuniy idroki misolida) [Anthropocentric study of text in the Uzbek language] [DSc dissertation]. Tashkent.
14. Yuldoshev, B. (2008). *Badiiy matn lingvopoetikasi* [Linguopoetics of the literary text]. Fan.
15. Mamatkulova, N. (2021, April). The Importance of Individual Approach in the Development of Lexical Competencies in a Foreign Language. In *Конференции*.
16. Mamatkulova, N. (2025). Oliy ta’limda KREAM strategiyasi yordamida darslarni tashkil etishning prinsiplari va usullari. *The Lingua Spectrum*, 4(1), 895-903.
17. Mamatkulova, N. (2025). Enhancing Students’ecolinguistic Awareness as a Key Educational Priority in the 21st Century. *Foreign Languages in Uzbekistan*, 152-166.
18. Mamatkulova, N., & Nilufar, M. (2020). Independent study skills as a key to success in higher education system. *European Journal of Research and Reflection in Educational Sciences*, 8(10 Part II), 96-100.