

CROSS-LINGUISTIC REPRESENTATION OF THE EMOTION OF ANGER: A COMPARATIVE STUDY OF ENGLISH AND UZBEK IDIOMS AND PHRASEOLOGICAL UNITS

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Abstract. This article analyzes the cross-linguistic representation of the emotion of anger in English and Uzbek through idioms and phraseological units. The study aims to identify how anger is verbalized in the two languages, which semantic, figurative, and linguocultural mechanisms are involved, and what similarities and differences can be observed in their phraseological systems. The analysis shows that both English and Uzbek widely use figurative expressions to represent anger as an intense emotional state associated with bodily change, loss of emotional balance, verbal aggression, and sudden reaction. The study also reveals that anger-related phraseological units reflect not only emotional meaning, but also national-cultural and linguistic features of the two languages.

Keywords: anger, emotion, idiom, phraseological unit, English, Uzbek, comparative linguistics, linguoculturology, semantics, translation.

Annotatsiya. Mazkur maqolada ingliz va o'zbek tillarida g'azab emotsiyasining idiomatik iboralar va frazeologik birliklar orqali tillararo ifodalanishi tahlil qilinadi. Tadqiqotning maqsadi g'azabning ikki tilda qanday verbal ifodalanishini, bunda qanday semantik, obrazli va lingvomadaniy mexanizmlar ishtirok etishini hamda ularning frazeologik tizimlarida qanday o'xshash va farqli jihatlar mavjudligini aniqlashdan iborat. Tahlil natijalari ingliz va o'zbek tillarida g'azabning tana holatidagi o'zgarish, emotsional muvozanatning buzilishi, nutqiy tajovuz va kutilmagan reaksiya bilan bog'liq kuchli emotsional holat sifatida keng obrazli ifodalanishini ko'rsatadi. Shuningdek, g'azabga oid frazeologik birliklar faqat emotsional ma'noni emas, balki ikki tilning milliy-madaniy va lingvistik xususiyatlarini ham aks ettirishi aniqlanadi.

Kalit so'zlar: g'azab, emotsiya, idiomatik ibora, frazeologik birlik, ingliz tili, o'zbek tili, qiyosiy tilshunoslik, lingvomadaniyat, semantika, tarjima.

Аннотация. В данной статье анализируется межъязыковое представление эмоции гнева в английском и узбекском языках посредством идиом и фразеологических единиц. Цель исследования заключается в выявлении того, как вербализуется гнев в двух языках, какие семантические, образные и лингвокультурологические механизмы участвуют в этом процессе, а также какие сходства и различия наблюдаются в их фразеологических системах. Результаты анализа показывают, что и в английском, и в узбекском языках гнев широко выражается через образные средства как интенсивное эмоциональное состояние, связанное с изменением телесного состояния, нарушением эмоционального равновесия, речевой агрессией и внезапной реакцией. Также установлено, что фразеологические единицы, связанные с гневом, отражают не только эмоциональное значение, но и национально-культурные и лингвистические особенности двух языков.

Ключевые слова: гнев, эмоция, идиома, фразеологическая единица, английский язык, узбекский язык, сопоставительное языкознание, лингвокультурология, семантика, перевод.

Introduction. In modern linguistics, the study of emotions has become one of the productive areas connecting semantics, pragmatics, cognitive linguistics, and linguoculturology. Emotions are universal aspects of human experience, yet they are verbalized differently across languages. Among them, anger occupies a particularly important place because it belongs to the basic emotional repertoire of human beings and is strongly associated with bodily reaction, interpersonal conflict, moral evaluation, and

social behavior. For this reason, the linguistic representation of anger is especially rich in idioms and phraseological units.

Phraseological units are not ordinary combinations of words. Uzbek phraseological scholarship defines them as stable figurative units whose meaning is not reducible to the direct sum of their components, and recent lexicographic work emphasizes their semantic, stylistic, and paradigmatic character. English lexicographic sources similarly treat anger idioms as established units with conventional figurative meaning rather than literal expressions.

The relevance of the present topic is determined by three factors. First, anger phraseology reveals how languages encode emotional experience through imagery. Second, English and Uzbek belong to different linguistic and cultural traditions, which makes their comparison meaningful. Third, the study of anger-related idioms has practical value for language teaching, translation, intercultural communication, and lexicography.

The object of the research is idiomatic expressions and phraseological units expressing anger in English and Uzbek. The subject of the research is the semantic, figurative, and linguocultural features of these units in cross-linguistic comparison. The aim of the article is to identify common and distinctive features in the phraseological representation of anger in the two languages. To achieve this aim, the following tasks are addressed: to classify representative anger idioms in English and Uzbek, to analyze their semantic structure, to identify the dominant figurative models, and to discuss their translation and linguocultural implications.

Materials and Methods. The research material consists of selected English idioms and Uzbek phraseological units denoting anger, irritation, rage, or strong emotional displeasure. English units were selected from Cambridge Dictionary idiom entries and related lexical groupings. Uzbek units were selected from *O'zbek tili frazeologik lug'ati*, which provides phraseological definitions, synonymic relations, and literary illustrations.

The study uses the following methods:

Descriptive method – to explain the meaning and usage of phraseological units.

Comparative method – to identify common and distinctive features in English and Uzbek anger phraseology.

Semantic analysis – to group the material according to meaning types such as irritation, sudden anger, extreme rage, verbal aggression, and internal emotional tension.

Linguocultural analysis – to interpret what these units reveal about emotional imagery and communicative values in the two languages.

The material was organized into thematic-semantic groups rather than alphabetically. This made it possible to compare units with similar emotional functions even when their lexical composition differed significantly.

English has a broad and expressive inventory of idioms referring to anger. A notable feature of these idioms is that many of them describe anger not as a stable condition, but as

an abrupt and visible event. Expressions such as *blow your top*, *blow a fuse*, *lose your temper*, and *fly into a rage* all present anger as a sudden break in emotional control. Dictionary evidence consistently glosses these idioms as “to suddenly become very angry” or “to become very angry,” which shows that suddenness is a core semantic trait in English anger phraseology.

Another important group includes idioms that portray anger through bodily heat and internal agitation. *Hot under the collar* and *make someone's blood boil* do not simply denote anger; they profile the emotional state as physically heated and strongly felt. In such expressions, anger is represented as an embodied experience. The person is not only mentally upset but physiologically activated. This correspondence between bodily state and emotional state helps explain why these idioms are vivid and memorable.

English also includes idioms where anger affects perception itself. The expression *see red* is especially illustrative. Here the emotional state is represented not through action, but through altered visual interpretation. Anger colors perception and makes the world appear through an affective filter. This kind of idiom suggests that in English, anger is conceptualized not only as physical pressure or loss of control, but also as an intensified cognitive-perceptual condition.

From a semantic point of view, English anger idioms can therefore be grouped into at least four subtypes:

1. **sudden outburst** (*blow your top*, *blow a fuse*, *fly into a rage*);
2. **loss of self-control** (*lose your temper*);
3. **bodily heat and agitation** (*hot under the collar*, *make someone's blood boil*);
4. **perceptual distortion** (*see red*).

These groupings show that English gives considerable prominence to eventfulness, outward reaction, and dramatic emotional escalation.

Uzbek phraseological units representing anger are equally rich, but their internal organization shows somewhat different expressive priorities. The dictionary evidence demonstrates that anger in Uzbek is often verbalized through a network of synonymous forms built around *achchiq*, *jahl*, *qahr*, *g'azab*, *qon*, *zahr*, and *g'ash*. For example, the dictionary explicitly connects *achchig'i keldi* with variants such as *jahli keldi*, *qahri keldi*, and *g'azabi keldi*, and also relates them to synonymous forms like *qoni qaynadi* and *g'azabga keldi*.

This dense synonymic network is significant. It suggests that Uzbek phraseology does not rely on a single dominant lexical route to anger. Instead, it offers multiple near-equivalent expressions with slightly different shades of intensity, register, and emotional coloring. *Achchig'i keldi* often sounds general and conversational; *qahri keldi* may sound stronger and more elevated; *g'azabi keldi* may appear more formal or literary; *qoni qaynadi* evokes intensified internal arousal. The dictionary's cross-referencing of these units confirms that they belong to one semantic field while preserving expressive nuance.

The Uzbek field also includes units centered on irritation and nervous provocation, such as *g'ashi keldi* and *g'ashiga tegmoq*. These do not necessarily denote explosive rage; rather, they encode annoyance, displeasure, and emotional disturbance caused by another person or situation. This means that Uzbek phraseology covers not only strong anger but also softer, socially embedded emotional discomfort.

Thus, Uzbek anger phraseology can be grouped into the following semantic types:

1. **general anger and displeasure** (*achchig'i keldi, jahli keldi, qahri keldi, g'azabi keldi*);
2. **intensified internal anger** (*qoni qaynadi, g'azabi qaynadi*);
3. **poisonous or bitter anger expressed through speech** (*zahri keldi, zahrini sochmoq*);
4. **irritation and emotional disturbance** (*g'ashi keldi, g'ashiga tegmoq*).

Compared with English, this system appears more gradational and socially textured.

Despite typological and cultural differences, English and Uzbek share several important features in the representation of anger.

First, both languages prefer figurative expression over purely direct nomination. Instead of simply saying "be angry," speakers often choose idiomatic or phraseological forms that intensify, dramatize, or culturally color the emotional state. This indicates that anger is communicatively salient and emotionally charged in both linguistic communities.

Second, both languages connect anger with bodily experience. English uses heat, boiling blood, and explosive release; Uzbek uses boiling blood, heated anger, and related inner agitation. In both cases, anger is represented as something physically felt, not merely mentally identified. This supports the view that phraseological meaning often emerges from embodied experience.

The most visible differences between English and Uzbek lie in imagery choice, emotional profiling, and communicative orientation.

In English, many anger idioms foreground sudden outburst. The emotional event is dynamic, explosive, and often abrupt: *blow your top, blow a fuse, fly into a rage*. Even *lose your temper* presents anger as a threshold-crossing event. This tendency suggests that English phraseology often profiles anger at the moment of eruption.

In Uzbek, anger is more often presented as internal intensification or socially directed bitterness. Units like *qoni qaynadi* and *g'azabi qaynadi* emphasize accumulation and heating within, while *zahrini sochmoq* highlights the transfer of angry bitterness onto another person through speech or behavior. This implies that Uzbek phraseology frequently profiles anger as an inner process and as a relational act.

The observed differences can be interpreted linguoculturally. English anger idioms often depict anger as a force that bursts outward and breaks control. This gives the English phraseological image of anger a kinetic and theatrical quality. The emotional state becomes an event of eruption.

Uzbek anger phraseology, in contrast, often links anger with *achchiq* “bitterness,” *zahr* “poison,” *qon* “blood,” and *g‘ash* “disturbance/irritation.” These lexical centers show that Uzbek encodes anger as a morally and relationally weighted emotional experience. It is not simply strong feeling; it also has a taste, a social consequence, and a verbal edge. The existence of units like *zahrini sochmoq* particularly reveals a cultural attention to the harmful communicative manifestation of anger.

This difference does not mean that one language is more emotional than the other. Rather, it shows that the same universal emotion can be linguistically profiled through different culturally preferred images. English often dramatizes the burst. Uzbek often elaborates the internal bitterness and interpersonal sting.

The comparative analysis shows that translating anger idioms between English and Uzbek requires more than lexical substitution. Phraseological equivalence is often partial rather than absolute.

For example, *see red* and *qoni qaynadi* may both communicate strong anger, but they do so through different images: color perception versus boiling blood. Likewise, *blow your top* and *g‘azabi qaynadi* may overlap in intensity, yet the former suggests explosive release and the latter suggests inner intensification. In translation, the choice depends on whether one prioritizes semantic equivalence, stylistic impact, or figurative similarity.

Conclusion. The comparative study of English and Uzbek idioms and phraseological units expressing anger shows that both languages possess rich and culturally meaningful phraseological systems for representing this emotion. The analysis demonstrates that anger is not verbalized in a purely direct way; instead, it is encoded through expressive figurative language that reflects bodily experience, communicative attitude, and cultural interpretation.

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