

MANAGING AUDIENCE EMOTIONS THROUGH METAPHORIC FRAMING IN UZBEK POLITICAL DISCOURSE

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Abstract: This thesis is dedicated to analyzing the mechanisms of managing audience emotions through metaphoric framing in Uzbek political discourse. Drawing on examples from the speeches of the President of Uzbekistan, Shavkat Mirziyoyev, the study theoretically elucidates how core emotions such as fear, hope, anger, unity, and pride are activated through the metaphoric models of "path," "home," "spring," "health," and "struggle." The effectiveness of metaphoric framing in influencing the audience is explained by its harmony with the national-cultural context.

Keywords: metaphoric framing, emotion management, political discourse, Uzbek language, Shavkat Mirziyoyev.

One of the primary tasks of political communication is to influence the emotional state of the audience and direct it in a specific direction. One of the most effective tools for accomplishing this task is metaphoric framing. Metaphoric framing is the presentation of a problem or phenomenon through a particular source domain, as a result of which the audience's way of perceiving reality is shaped. As George Lakoff noted, if you accept the frame, you also accept all the conclusions within that frame. Viewed from this perspective, metaphoric framing in political discourse is not only a linguistic but also a cognitive and pragmatic tool.

Metaphoric framing holds a special place in Uzbek political discourse. The oral culture of the Uzbek people, the mahalla (neighborhood community) environment, and traditional values create a favorable ground for the effective use of metaphors. Metaphors widely used in folklore, proverbs, sayings, and fairy tales demonstrate their powerful effectiveness in political speech as well.

According to the conceptual metaphor theory of Lakoff and Johnson, human thought is metaphorically structured. We tend to understand abstract concepts through familiar, physical, and experiential ones. In political discourse, politicians use this characteristic to manage audience perception in line with their goals. Through metaphoric framing, a specific political event or problem is shown from a particular angle, while other angles are excluded. For example, in the frame "corruption is a tumor," corruption is presented as an internal, dangerous, deadly disease. An audience that accepts this frame inevitably concludes that the "tumor must be cut out." When it is said that "corruption is a tumor of society," it is unconsciously accepted that the fight against corruption must be uncompromising and decisive.

Five main metaphoric frames are actively used in Uzbek political discourse.

The first frame is the "Path" frame. Through this frame, progress is presented as a journey, and time as the distance covered. Expressions such as "We have set foot on a new stage of progress," "We are moving forward," and "Great milestones lie ahead" belong to this frame. The "Path" frame evokes emotions such as optimism, hope, and patience. The length and difficulty of the road foster patience, while reaching the finish line creates a sense of success and pride.

The second frame is the "Home" frame. Through this frame, the state is depicted as a common home, and society as a family. Expressions such as "New Uzbekistan is a home we are building together," "The mahalla is the foundation of society," "We are all children of one family" serve as examples of this frame. The "Home" frame creates a sense of unity, security, and trust. The metaphor of building a home turns every citizen into an active participant in the process, thereby increasing feelings of responsibility and solidarity.

The third frame is the "Spring" frame. Through this frame, reforms are compared to natural processes such as the renewal of nature, revival, and blossoming. Expressions like "The spring of renewal has arrived," "Today we are sowing seeds for the future," "Our children are the flowers of our future" fall into this frame. The "Spring" frame evokes emotions such as hope, optimism, and the return of life. Just as the arrival of spring is inevitable, the success of reforms is perceived as an inevitable and natural process.

The fourth frame is the "Health" frame. Through this frame, corruption and other social problems are depicted as diseases, and the fight against them as a healing process. Expressions such as "Corruption is a tumor of society," "The vaccine of honesty" belong to this frame. The "Health" frame evokes emotions such as seriousness, concern, and intolerance, while also preserving hope due to the possibility of a cure.

The fifth frame is the "Struggle" frame. Through this frame, problems are portrayed as enemies. Expressions like "The fight against corruption," "The struggle against poverty," "The shield of national security" serve as examples of this frame. The "Struggle" frame evokes emotions such as determination, mobilization, and patriotism.

The Role of National-Cultural Factors

The effectiveness of metaphoric framing in influencing the audience depends on its harmony with the national-cultural context. In the Uzbek context, concepts such as "Mahalla," "Dasturxon" (tablecloth spread for a meal), "Caravan," "Bobo" (Grandfather), and "Oq yo'l" (white/clear path) carry a special semantic and emotional weight. Metaphoric frames built on these concepts evoke a stronger emotional resonance in the audience compared to universal metaphors.

For example, consider the metaphor "Mahalla is the foundation of society." The universal metaphor of "foundation" already expresses stability and importance. However, in the Uzbek context, the word "Mahalla" is enriched with additional meanings beyond just an administrative unit: neighborliness, mutual help, traditional governance, respect for elders, and more. Therefore, the metaphor "Mahalla is the foundation" has a more powerful effect than a simple "foundation"

metaphor. For this reason, the concept of Mahalla is used very frequently in Uzbek political speech and always carries a positive emotional charge.

In Uzbek political discourse, metaphoric framing is a powerful and effective tool for managing audience emotions. The five main frames – "Path," "Home," "Spring," "Health," and "Struggle" – serve to evoke different emotions and direct them towards specific political goals. The effectiveness of these frames is explained by their harmony with the Uzbek national-cultural context. Political speechwriters, PR managers, and journalists must consider the national-cultural compatibility, emotional charge, and potential manipulative impact when choosing frames. Experimentally studying the real impact of metaphoric frames on audience behavior is an important scientific task for future research.

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