

A CONTRASTIVE ANALYSIS OF METAPHORICAL CONCEPTUALIZATION OF EMOTIONS IN ENGLISH AND BELARUSIAN MODERN SONGS

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Metaphor is a major linguistic and cognitive phenomenon. It was originally studied in the antiquity and continues to interest scholars in present times. Over the course of time, a number of approaches regarding its definition and categorization have appeared.

Metaphor was studied with close attention both by Russian (V.V. Vinogradov, N.D. Arutyunova, K.I. Alekseev, V.N. Telia) and foreign (G. Lakoff, M. Johnson, J. Searle) linguists. There are numerous approaches to the study of metaphor as well as a variety of classifications.

Metaphor in song lyrics is used as a means of linguistic expressivity: it grants a text emotional colour and allows to convey attitudes.

The widespread use of metaphor to describe emotional states is one of the most interesting aspects of contemporary lyrics, as songwriters can map feelings into images that listeners can relate to, helping them make sense of their own inner experiences. Therefore, analysis of these metaphors gives us insight into the psychological and cultural landscape of the time.

The *relevance* of the research is attributed to the following factors:

– contemporary cognitive linguistics regards metaphor not only as a figure of speech but also as a form of thinking. Thus, it serves to conceptualize cognitive processes in society from the perspective of culturology and linguistics by interpreting them through familiar images;

– music metaphors combine linguistic, visual, emotional, and cultural elements. This multi-faceted processing creates rich and complex meanings, providing insight into how people interpret emotional and abstract ideas in music;

– cognitive science and psychology research can benefit from analysing metaphors in music, as it also reflects how language and emotions intertwine. Moreover, it is understandable that music-induced feelings can be informative and enlightening on an individual level and can reflect social and cultural opinions. An analysis of the role of metaphors in popular music can provide insight into the range of individual and collective emotions. It can also help to understand media literacy in young people, as their identity and emotional support are usually centred around music.

The *aim* of the research is to reveal characteristic features and functions of emotional metaphors in modern English and Belarusian pop music lyrics.

In accordance with the aim of the research, the following objectives are set out:

1. To study the concept of metaphor and to define approaches to its analysis.
2. To identify emotional metaphors within the lyrics of selected songs and to conduct a practical analysis of the emotional metaphors.
3. To analyse the frequency and thematic trends of each emotional category and interpret the sociocultural implications of metaphor use across the selected musical period.

Material and methods. The research paper takes a corpus-based approach in the analysis of the metaphorical conceptualization of emotions in modern English and Belarusian pop songs. More specifically, it employs detailed qualitative analysis of textual data. The data analysed in the research can be described as a purpose-built sample. The sample comprises the lyrics of 30 English-language pop songs and 30 songs by Belarusian artists released in the last 20 years. A purpose-built corpus was created by the students of Vitebsk Gymnasium № 2 (forms from 7 to 11, overall around 400 responses) who were asked to submit their favourite American/English and Belarusian modern songs on Google forms. While the students were able to identify a lot of Belarusian artists, they did not, albeit, name a significant number of songs in the Belarusian language. For this reason, we focused on the songs produced by Belarusians. The responses were analysed afterwards, opting for choosing the songs that had been mentioned more than twice. Sources such as Billboard charts and music streaming platforms informed the selection process, while verified lyric databases provided the textual material for analysis.

The main methods of research utilized in the work are: descriptive, comparative, contextual, and componential analyses, as well as statistical analysis.

Findings and their discussion. Initially, metaphor was regarded as a stylistic means – figure of speech, but in the second half of the 20th century the concept was re-evaluated. From now on, metaphor wasn't defined solely as a literary trope whose function is stylistic textual embellishment and persuasion of the audience but also as part of the human cognitive system, which moved the term into the domain of Cognitive Science. Metaphor became inextricable from the native speaker's background knowledge, their cultural and historical traditions, and life experience.

The term itself was coined by Aristotle and is attributed to his interpretation of art as the imitation of life. He stressed the importance of similarity between the two objects as a basis for metaphor and considered it the main means of cognition. Aristotelian metaphor bears resemblance to tropes such as hyperbole, synecdoche and even a simple simile since in all of the cases a certain transfer from one object to another is suggested [1, p. 23].

The theory of conceptual metaphors was first suggested by Lakoff and Johnson in the 1980s in their book *Metaphors We Live By*. The theory has an extensive background and is founded upon centuries of research that views metaphor as a conceptual instrument for structuring, restructuring, and even creating reality rather than just as a linguistic adornment. Friedrich Nietzsche and, more recently, Max Black are two notable philosophers who significantly contributed to the research. The theory is well established, and its main tenet is

that metaphor is not just a decorative linguistic device but is “pervasive in everyday life, not just in thought and action” [2, p. 6].

In relation to the set objectives, the following conclusions have been drawn:

– metaphor is one of the key concepts in linguistics. Its study includes studies of different approaches such as cognitive, linguistic, and functional. Later, linguists approved the need to expand the traditional understanding of metaphor to a cognitive pattern that contributes to the creation of a new vision of the image, thereby concluding that metaphorical expressions are built on metaphorical patterns in the human mind. Thus, metaphor is a complex phenomenon that is formed as a result of a rethinking of concepts, requiring the presence of certain cultural, historical, social and other knowledge;

– metaphor is present not only in literature, but also in speech, song lyrics and even thoughts. A conceptual metaphor is understanding one domain of experience (that is typically abstract) in terms of another (that is typically concrete). This definition includes both the process and the outcome of conceptual metaphor. The procedural element of metaphor is the cognitive process of understanding the subject area. The cognitive process of understanding a domain is the process aspect of metaphor, while the resulting conceptual pattern is the product aspect. The study revealed that metaphors are very prevalent in songs and are used as a tool to draw parallels between vague emotions and more tangible, universal experiences. Songwriters use metaphors to shed light on their way of perceiving emotions. Four dominant emotions have been identified: *JOY*, *SADNESS*, *FEAR*, and *TRUST*.

The analysis revealed eight metaphorical patterns: ‘emotion → confined space’, ‘emotion’ → journey’, ‘emotion → liquid’, ‘emotion → functioning machine’, ‘emotion → illness’ / ‘emotion → insanity’, ‘emotion → natural force’/emotion → light’, ‘emotion → opponent in a struggle’, ‘emotion → temperature’. These source domains serve as experiential frameworks shaping the understanding and expression of the four emotions in song lyrics. Each domain embodies a unique facet of emotional expression, highlighting the diversity and subtlety of emotional expression through language and art;

– analysing the frequency and thematic trends of each emotional category a notable difference has been discovered: the themes of *fear/anxiety* are substantially greater in the English dataset; *sadness*, on the contrary, is more present in the Belarusian/Russian dataset. This finding may shed light on the different approaches to these two emotions in two different cultures and their significance. The emotions of *joy* and *trust* in the Belarusian and English contexts do not show significant differences and suggest similar perceptions of these two emotions.

Conclusion. Thus, the study demonstrates that metaphor in modern English and Belarusian pop song lyrics functions as a cognitive and cultural tool for conceptualizing emotions rather than merely as a stylistic device. Emotional metaphors reveal stable conceptual patterns through which abstract feelings are understood in terms of concrete and experiential domains, confirming the central ideas of cognitive linguistics. The identified emotional categories (*JOY*,

SADNESS, FEAR, and TRUST) and metaphorical models illustrate both universal mechanisms of emotional conceptualization and culture-specific tendencies in emotional expression. The quantitative differences between the English and Belarusian corpora, particularly in the representation of fear and sadness, reflect distinct sociocultural attitudes toward emotional experience. Thus, metaphor analysis in song lyrics provides valuable insight into the interaction between language, emotion, and culture, highlighting popular music as an important medium for shaping emotional awareness and reflecting collective psychological and cultural realities.

Theoretical and practical significance of the research reflects the current sociocultural image of emotions. The research paves the groundwork for possible future analyses and can be applied in such classes as Linguistics and Cognition.

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ОСОБЕННОСТИ ПЕРЕДАЧИ РЕЛИГИОЗНЫХ КОНЦЕПТОВ В ТЕКСТАХ НОВОГО ЗАВЕТА НА РУССКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

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Язык тесно связан с культурой и обществом, отражая его ценности, традиции, социальные и политические проблемы и прочее, что делает изучение языка важной частью изучения той или иной культуры в целом. Межъязыковая лакунарность как лексическое явление демонстрирует некоторые аспекты этой взаимосвязи. Религиозная сфера является одной из важных составляющих практически любой культуры и имеет свое отражение в языке. Многие ученые (А.К. Гадомский, С.И. Шамарова) отмечают, что в настоящее время интерес к теме религии вновь возрастает, как и потребность в более глубоком анализе и понимании религиозных текстов. *Актуальность* исследования обусловлена тем, что его объект имеет междисциплинарное значение и помогает раскрыть проблему взаимосвязи языка, культуры и мышления.

Цель работы исследовать фрагменты текстов Нового Завета на русском и английском языках на предмет выявления диахронических лагун.

Материал и методы. Нами были использованы тексты Нового Завета в его русском (Синодальный перевод) и английском (Библия короля Иакова) переводах. В качестве метода мы использовали метод сопоставительного анализа.