



Concept of joy in Uzbek literary context

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Abstract: This paper explores the intricate emotional concepts embedded within Uzbek culture, highlighting their significance in shaping social interactions, identity, and communal values. Drawing on ethnographic studies and cultural analyses, we examine how emotions are expressed, understood, and valued in various contexts, including family dynamics, traditional celebrations, and everyday life. By understanding these emotional frameworks, we gain deeper insights into the Uzbek worldview and the ways in which emotions serve as a bridge between individual experiences and collective identity. This study contributes to the broader discourse on cultural psychology and emotional intelligence, emphasizing the importance of contextualizing emotional concepts within specific cultural narratives.

Key words: explicant, explicitly, linguo-cultural community, psychological phenomenon, cognitive experiences.

Introduction. Emotions are fundamental to the human experience, shaping our interactions, identities, and understanding of the world around us. In every culture, emotional concepts serve as lenses through which individuals interpret their feelings and navigate social relationships. Uzbek culture, with its rich tapestry of history, traditions, and values, presents a unique framework for understanding how emotions are expressed and experienced. By examining these emotional concepts within their cultural context, we gain valuable insights into the Uzbek worldview. Understanding how emotions are articulated and valued in Uzbekistan allows us to appreciate the intricate ways in which they shape identity and community. This exploration not only contributes to the field of cultural psychology but also highlights the importance of recognizing and respecting diverse emotional frameworks in our increasingly interconnected world. Through this study, we aim to illuminate the profound role that emotions play in defining what it means to be part of Uzbek society, ultimately revealing the universal yet culturally specific nature of human emotional experience. As a subject of practical and theoretical activity, a person interacts with the surrounding world. The emotional experiences that arise in relation to the



environment form the domain of emotions. A key condition for the emergence of emotions is human collective activity and socialization. Socialization affects the development of group psychology.

Literature review. Emotions are primarily a psychological phenomenon, which is why they are considered the object of study in psychology. Emotions have been studied by Western psychologists such as M. Arnold, P. Ekman, K. Izard, N. Frijda, J. Gray, W. James, O. Mower, K. Oatley, W. McDowell, P. Johnson-Laird, J. Panksepp, R. Plutchik, S. Tomkins, J. Watson, B. Weiner, and others. These psychologists have classified emotions based on various criteria. According to the psychological classification, emotions can be divided into basic and peripheral categories. The criteria for basicity include:

- a) the lexical dominant status of words that represent concepts;
- b) the time of emergence and use of words related to psychological experiences;
- c) the use of specific emotional nominators;
- d) the semiological status of nominators;
- e) the use and association index of emotional nominators in the language.

According to P. Ekman, the following are basic emotions: happiness, sadness, anger, fear, disgust, surprise, and contempt [<https://www.psychologos.ru/articles/view/bazovye-emoci>]. According to K. Izard, the following are basic emotions: pleasure (joy), interest (excitement), surprise (fear), sorrow (pain), anger (rage), fear (terror), disgust (aversion), and shame (humiliation). Emotions are often understood as a purely sensory or psychological experience, and research on the semantics and conceptual structure of emotions has often been overlooked. In the 1970s, interest in emotions grew rapidly, and linguists began to explore the issue of identifying fundamental human emotions. It became clear that words used to express emotions in a specific language do not necessarily have universal status. As noted above, research comparing emotions in different languages has shown that emotions such as anger, happiness, sorrow, and fear are considered universal phenomena [1: 33]. Of course, the universality of emotions does not deny their cultural specificity. In each linguistic-cultural community, the emotional states of Homo sapiens are described in different ways, and it is known that the nature of universal emotions, in certain situations, manifests itself in individuals based on existing cultural norms. In world linguistics, the expression of emotions in language has been studied from various perspectives (Babenko 1989; Wierzbicka 1997, Krasavsky 2001; Fomina 1996; Shakhovsky



1988; Buck 1984; Buller 1996; Zillig 1982, and others). Verbal expressions of emotions (in the form of lexemes and fixed expressions) are of particular importance for linguists. This is because they serve as tools for the emergence, development, comprehension, and retention of thoughts, and they preserve a wealth of national cultural information. A. Wierzbicka studied how the conceptualization of emotional domain units is shaped in each linguo-cultural community, based on examples from English, Polish, Japanese, and Russian [2:119-179]. N. Krasavskiy revealed the expression of emotional concepts in Russian and German linguo-cultures through comparative analysis [3:29].

The non-verbal form of emotion (depicted through human affects, emotional states, and experiences via facial expressions and various gestures) embodies actionality. Emotions are divided into two classes:

emotive (explicant) linguistic signs that are objectivized and affective and rational linguistic signs that are objectivized as epistemological.

Methods and analysis. Emotional phraseological concepts are classified from a pragmatic-semasiological perspective into three classes: phraseological nominants, phraseological descriptors, and phraseological explicants. In phraseological units with complex structures that indirectly represent reality, the semantic process of reinterpreting reality involves connotative and emotive features. In phraseological naming, phenomena of civilization and culture at a specific stage of a linguo-cultural community's development are verbalized, revealing specific cognitive experiences and unique features of their worldview explicitly.

The linguo-cultural analysis of indirect naming enables us to uncover the motivational basis and cultural specifics of names transferred from one object to another.

Before studying the national specificity and conceptualization processes of emotions, it is appropriate to clarify certain concepts. Emotion (from Latin *emoveo* – "I move," "I stir up") is a psychological process of medium duration that reflects a subjective evaluative attitude toward existing or potential situations and the objective world (<https://ru.wikipedia.org/wiki>).

The subjectivity of evaluation highlights the ethno-specificity of emotions' conceptualization. Emotions are expressed with specific lexemes across different linguo-cultures. These linguistic signs naturally exhibit certain distinctive features, which become evident during comparative linguistic analysis.



“Emotional” refers to something related to emotions or feelings and expresses emotion or sentiment. “Emotionality” is defined as an emotional feature or characteristic, or possessing such a feature [4:37]. “Emotiveness” is understood as the linguistic characterization of entire texts or speech tools capable of evoking corresponding emotions and creating an emotional effect in the recipient [4:185].

A. Wierzbicka attempted to describe emotions and emotional states using cognitive models based on scenarios and prototypical scripts that do not explicitly name emotions but rely on intuitive terms (e.g., “to know,” “to see,” “to feel”). She demonstrated that prototypical scripts of linguistic emotions, preserving such primitives, present knowledge, motivation, and emotion as an integral representational format, making this approach quite promising.

To clearly demonstrate the national uniqueness of emotional concepts within a single language, it is essential to study both lexical units and phraseological units in an integrated manner. In this context, phraseologisms with associative-imagery characteristics in their internal form hold significant importance. The internal form is described as “the image associated with the semantic plane of the phraseologism, and the figurative basis of the phraseologism’s meaning as understood by the speakers, formed by its constituent words or morphemes” [5:134].

The national-cultural specificities of phraseological units make them a highly valuable object of linguo-cultural research and an essential part of world language modeling (WLM). The connection of language with the nature of an ethnic group is intertwined with the verbalization of emotions, linking them closely to the unique characteristics of an ethnic group’s national character. Emotions in phraseological units exhibit polarity, reflecting the subject’s positive or negative psycho-emotional state and the emotive attitude towards the object expressed in the meaning of the phraseologism. Human emotions not only reflect feelings but also represent intellectual and cognitive processes, indicating that emotions possess a highly complex conceptual structure. The emergence, development, and manifestation of emotions involve physical systems, including perception, physiological reactions, intellect, thought, and speech. The transfer of names from physical world objects and natural phenomena to human physiology, and subsequently to the mental realm, is one of the most productive methods of naming objective and subjective fragments of the world. Phraseological naming has image-situative motivation and is



directly linked to the worldview of the people. Situations are evaluated as positive or negative according to the standards and stereotypes present in the reality in which humans live.

Results. Phraseological units themselves serve as cultural stereotypes, transmitting the worldview and cultural-national traditions specific to a people from generation to generation. This is especially evident in proverbs, which embody all categories and principles of a people's life philosophy in the form of maxims.

The following semantic models were differentiated according to the cognitive characteristics of "joy" phrases:

1. Changes in the external parts of the body indicating the state of joy: *боши осмонда; боши кўкга етди; оғзи қулоғида;*
2. Changes in the internal organs indicating the state of joy: *боши осмонда; боши кўкга етди; оғзи қулоғида;*
3. Artifacts thrown upwards to indicate joy: *дўпписини осмонга отмоқ, дўпписини яримта қилиб;*
4. The increase in the number of livestock indicating joy: *қўйи мингга етмоқ;*
5. Facial changes indicating joy: *тишини оқини кўрсатмоқ; чеҳраси очилмоқ; чеҳраси ярқираб кетди; оғзининг таноби (боғичи) қочмоқ; кўзи ёнмоқ;*
6. Weightlessness of the body indicating joy: *қушдек енгил бўлмоқ;*
7. Expansion of the body indicating joy: *хурсанд бўлганидан терисига сиғмай кетмоқ, севинчи ичига сиғмаслик;*
8. The spirit entering the body indicating joy: *жон кирмоқ;*
9. An unstable state indicating joy: *ўзини қаерга қўйишни билмаслик;*
10. Expansion of the body indicating joy: *хурсанд бўлганидан терисига сиғмай кетмоқ, севинчи ичига сиғмаслик;*
11. An unstable state indicating joy: *ўзини қаерга қўйишни билмаслик;*
12. A state approaching death from a high degree indicating joy: *шодимарг бўлаёзмоқ.*

Some phrases in the joy group have a diffusive nature. They reflect both joy and fear, or sorrow, such as " *юраги қоқ ёрила ёзмоқ..*" Causative element phrases aim to evoke a state of joy in others.

Conclusion. The heart's joy functions as a container in the spatial sense. The cleanliness of the container (the heart should not retain dust), its brightness (the heart or soul shining), and its fullness (the heart becoming full) all express the emotion of joy. If we view the heart and lungs as physiological organs acting as



containers in the last case, their being full represents moments of anxiety and sorrow: the heart becomes full; the lungs become full; the cry of the heart when full is overwhelming.

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