AG EDITOR

Linguocultural aspects of expressing Emotive concepts in English and Kyrgyz artistic discourse

Aspectos lingüísticos de la expresión de conceptos emotivos en el discurso artístico inglés y kirguís

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ABSTRACT

Introduction: emotions and feelings, being the most important part of the inner world of a person, constitute the most important subject of depiction in artistic texts. The subject-logical meaning of each word is surrounded by a special expressive atmosphere, which fluctuates depending on the context. All elements of the structure of the artistic image are aimed at this: verbal and non-verbal means of representing emotions. Extralinguistic phenomena, such as the background and cultural knowledge of the authors, also work to interpret emotional meanings when perceiving a literary text.
Objective: the purpose of this study is to examine the problem of representation of emotions in artistic discourse through the linguocultural aspect. The object of the study is some somatisms of emotions and emotional state in the novel by W. Scott "Rob Roy" and Syngan kylych by T. Kasymbekova.
Method: to solve the tasks set before the study, the following methods were used: the method of continuous sampling to identify emotive lexemes; the method of classifying lexical and phraseological means of language expressing human emotions in a literary text; the interpretative method, the method of comparative typology and the method of systematizing a group of somatisms and lexemes denoting emotions in the English and Kyrgyz languages.
Results: the article examines the features and complexities of conceptualizing the concept of "emotion" in the context of the formation of a national image of the world; a partial selection of verbal and non-verbal ways of expressing emotions from the novels of the English classic W. Scott "Rob Roy" (1817) and the Kyrgyz writer T. Kasymbekov "Syngan Kylych" (1966, 1971) is conducted. The characteristics of the linguocultural aspects of expressing some somatisms in the Kyrgyz and English artistic discourse are given.
Conclusions: by analyzing and comparing lexical means of emotiveness based on a literary text, it is possible to identify and compare common and different components of the linguistic picture of the world in different languages and linguacultures and determine the features of the linguistic consciousness of the compared peoples. In the conditions of modern intercultural communication, this kind of research expands the information exchange, provides an opportunity for a more objective presentation of another culture, awareness of its history and familiarity with literature allows one to obtain a mutual understanding of one's own culture.

Keywords: Concept; Emotion; Language; Literature; Somatism; Linguoculturology.

RESUMEN

Introducción: las emociones y los sentimientos, siendo la parte más importante del mundo interior de una persona, constituyen el tema más importante de la representación en los textos artísticos. El significado lógico-subjetivo de cada palabra está rodeado de una atmósfera expresiva especial, que fluctúa según el contexto. Todos los elementos de la estructura de la imagen artística están dirigidos a esto: medios verbales y no verbales de representación de emociones. Los fenómenos extralingüísticos, como el trasfondo y el conocimiento cultural de los autores, también funcionan para interpretar los significados emocionales al percibir un texto literario.

Objetivo: el propósito de este estudio es examinar el problema de la representación de las emociones en el discurso artístico a través del aspecto lingüístico-cultural. El objeto del estudio son algunos somatismos de las emociones y el estado emocional en la novela de W. Scott "Rob Roy" y Syngan kylych de T. Kasymbekova.

Método: para resolver las tareas planteadas antes del estudio, se utilizaron los siguientes métodos: el método de muestreo continuo para identificar lexemas emotivos; el método de clasificación de los medios léxicos y fraseológicos del lenguaje que expresan las emociones humanas en un texto literario; el método interpretativo, el método de tipología comparativa y el método de sistematización de un grupo de somatismos y lexemas que denotan emociones en las lenguas inglesa y kirguisa.

Resultados: el artículo examina las características y complejidades de la conceptualización del concepto de "emoción" en el contexto de la formación de una imagen nacional del mundo; se realiza una selección parcial de formas verbales y no verbales de expresión de emociones de las novelas del clásico inglés W. Scott "Rob Roy" (1817) y del escritor kirguís T. Kasymbekov "Syngan Kylych" (1966, 1971). Se dan las características de los aspectos lingüísticos y culturales de la expresión de algunos somatismos en el discurso artístico kirguís e inglés.

Conclusiones: el análisis y la comparación de los medios léxicos de la emotividad a partir de un texto literario permiten identificar y comparar los componentes comunes y diferentes de la imagen lingüística del mundo en diferentes lenguas y culturas lingüísticas, así como determinar las características de la conciencia lingüística de los pueblos estudiados. En las condiciones de la comunicación intercultural moderna, este tipo de investigación amplía el intercambio de información, ofrece la posibilidad de una presentación más objetiva de otra cultura, el conocimiento de su historia y el conocimiento de la literatura permiten obtener una comprensión mutua de la propia cultura.

Palabras clave: Concepto; Emoción; Lenguaje; Literatura; Somatismo; Linguoculturología.

INTRODUCTION

Almost all life events are reflected in human consciousness through emotions. Everything around us: nature, people, buildings, etc. influence our feelings. The cognitive theory of emotions substantiates the idea that fundamental emotions form the main structures of consciousness. That is, the behavioral, physiological, and expressive aspects of emotions are determined by the cognitive stage that precedes them. Before realizing the objective-logical meaning of a statement, a person evaluates its emotional evaluative meaning.[1]

In relation to the literary text, it can be argued that it is of great value also in the context of studying the specifics of explaining emotions in culturally significant texts, since it is a characteristic of culture and a way of transmitting cultural information. All works of fiction, including historical literature, include not only the depiction of all events and phenomena, but also emotions expressed through linguistic means. After all, it is language that is part of a complex hierarchy of times, cultures, and national artistic languages. The manifestation of emotions in literary texts is of interest to linguistics. This is due to the fact that, despite changes in language and cultural background, the expression of emotions remains virtually unchanged, while "opening up space for a multidimensional representation of thoughts and the author and the construction of statements in them".[2]

The study of emotions and the means of their expression has been the subject of serious research by Izard (1999), Edmondson (1992), Eitchison (1994), and Wolf (1996). The shift towards the anthropological paradigm, characteristic of recent decades, has even led to the emergence of another direction - emotiology. This science is actively engaged in the study of emotions, using scientific methods from a number of sciences - sociology, cultural studies, personality psychology, linguodidactics, linguistics, linguacultural studies, and communication theory. The main problems of the linguistics of emotions are presented in the works of V. Shakhovsky (2008), V. Vilyunas 1984, L. Piotrovskaya (1994), V. Maslova (2009), S. Ionova (1998), Ya. Pokrovskaya (1998) and others. Since the early 80s, in foreign linguistics, much attention has been paid to the emotional aspect of language

by Lerer (1974), Vezhbitskaya (1995), Heller (2009), Eitchison (1994), Ekman and Edmonson (1994). Later, the problems of emotionalology were considered in the works of scientists from Kyrgyzstan, such as Lazaridi (2010), Dzholamanova (2012), Bolotakhunov (2016).

The issues of communicative and pragmatic plan have always been brought to the forefront in modern text linguistics. One of the priority theoretical and practical tasks of modern linguistics is the study of the peculiarities of the functioning of literary texts in situations of intercultural communication and mechanisms of interaction between texts and their recipients. In relation to the literary text, it can be argued that it is of great value also in the context of studying the specifics of explaining emotions in culturally significant texts, since it is a characteristic of culture and a way of transmitting cultural information.

Despite the fact that there are a number of works concerning the problems of expressing emotions in texts, the linguistic aspects of emotions and emotionality still remain poorly studied. In this regard, the chosen topic of our work, related to the study of the means of expressing emotions in the texts of English and Kyrgyz literature in the linguacultural aspect, determined its relevance. Moreover, there are no studies of the problem of representations of emotional concepts in the national picture of the world of the English and Kyrgyz people. As O. V. Aleksandrova rightly notes in this regard: "Studying the nature of emotional description in texts is a very important aspect of studying the language of culture. When we talk about the relationship between oral and written speech, we should not lose sight of the fact that written speech is very important for the language of culture".[3]

The aim of the study is to identify the linguocultural uniqueness of the transmission and manifestation of emotions and emotional state in English and Kyrgyz artistic discourse and to consider the features and complexities of conceptualizing somatisms that express emotions in the analyzed works.

Research framework and theoretical basis

The problem of the relationship between language and culture was raised in the works of Russian and foreign linguists hundreds of years ago and has not lost its relevance to this day. Attempts to define and study the main issues of the interaction of language and culture have been undertaken by scientists since the beginning of the 19th century. Among them, the works of Grimm (1852), Herder (1771), Humboldt (1848) and Potebnya (1862) can be particularly highlighted.

V. von Humboldt (1821) and A. Potebnya (1862) laid the theoretical foundations in the middle of the 19th century and gave direction for the development of modern linguacultural studies.

In the 20th century, the ideas of scientists were developed by Wittgenstein (1921), Weisgerber (1930), Derrida (1967), Bally (1932), Vendryes (1921), Heidegger (1936) and others.

At the end of the 20th and beginning of the 21st centuries, one of the main directions in linguistic research was born - anthropocentrism. By this time, linguistics had accumulated a huge amount of material on the system and structure of language, its functions and development. As a result, it became more clearly understood that language is not only a means of communication, but also the embodiment of the spiritual and material experience of people, a reflection of their cultural, social and historical environment and, at the same time, a means of influencing the national worldview.

According to V. A. Maslova, language is "the world between the world of external phenomena and the inner world of a person".[4] In the center of the anthropocentric paradigm in linguistics is not the person as such, but the linguistic personality. According to Y. N. Karaulov, the anthropological approach means the inclusion of the "linguistic personality" in the objects of linguistic science (from the content of science to its history).[5]

Language as a mirror of folk culture, folk psychology and folk philosophy, according to N. I. Tolstoy, is often "the only source of the history and spirit of the people and has long been recognized as such and used for research by culturologists and mythologists".[6]

The thesis of the integrity and synergy of language and culture formed the basis of the concept of neo-Humboldtianism and the famous American linguistic school of Sepir-Whorf (Sapir, 1929, Whorf, 1939), which believed that language is inseparable from cognitive processes. According to the proponents of the Sapir-Whorf hypothesis, it is language (more precisely, its structure) that determines thinking and human perception of reality.

The foundations and achievements of linguistic and cultural studies have led to the emergence of linguacultural studies, where the achievements of philosophy, psychology, anthropology, synergetic and other sciences are closely intertwined. In the context of our study, we consider it legitimate to use the definition of V. V. Krasnykh, who characterizes linguacultural studies as "a discipline that studies the manifestation, reflection and fixation of culture in language and discourse. It is directly related to the study of the national picture of the world, linguistic consciousness, and the characteristics of the mental-linguistic complex".[7]

Consequently, linguacultural studies, as one of the main directions of modern linguistics and one of the "products of the anthropocentric paradigm in linguistics, is oriented toward the study of the cultural factor in language and the linguistic factor in man".[4] Linguacultural studies language as a cultural phenomenon, as an expression of a special national mentality.

METHOD

To achieve the stated goal, the following methods are used: continuous sampling, comparative-contrastive, classification, interpretation, systematization, model of linguacultural analysis and literary analysis. The combined use of these applied literary and linguistic methods made it possible to highlight the most significant aspects of the topic under study. The literary analysis method was used to study stylistic elements, images, metaphors, phraseological units and other literary devices used to express the emotional and psychological aspects of the work. The continuous sampling method identified verbal and non-verbal ways of expressing emotions in the analyzed works. The classification method made it possible to determine the lexical and phraseological means of language expressing human emotions in a fiction text. The interpretation method examined the emotives characteristic of emotional behavior and emotional reactions in English and Kyrgyz fiction discourse. The model of linguacultural analysis in the comparative aspect of verbal and non-verbal means nominating the socio-cultural component in the Kyrgyz and English language picture of the world. The method of systematization was used to compile a table of somatic idioms nominating emotions in the Romano-Germanic, Slavic and Turkic languages. In this work, the researchers also use historical and cultural sources, as well as analytical reviews. Data collection: the data were collected from the literary texts "Syngan kylych" (Broken Sword) by T. Kasymbekov and "Rob Roy" by W. Scott. The methodological basis of the study is the principles and categories of anthropolinguistics, taking into account the synthesis of the results of philosophy, psychology, logic, cognitive science and other humanities, based on the results of research in the field of linguacognition, linguaconceptology, psycholinguistics, linguapragmatics, linguacultural studies and other related disciplines.

DEVELOPMENT

As is known, emotions play an important role in successful communication between representatives of different cultures, since they reflect the features of language and values, which are the basis of cultural norms. However, emotions can also become a serious obstacle to communication due to ethnic differences. It is important to note that there are two complexities that can mutually influence each other: understanding an emotional foreign cultural statement and emotional understanding of a foreign cultural statement.

Emotions and feelings are reflected in natural language, and the study of the ways of this reflection has long been an important part of linguistics. Nowadays, emotions and feelings are also studied in disciplines that arise at the intersection of linguistics and other anthropological sciences, for example, in linguacultural studies and ethnopsychology.

The term "emotion" has a collective meaning: it unites all human mental experiences - feelings, affects, states, i.e. all "experiential-motivational" processes; the choice of this term is determined by the tradition that has developed in linguistics.[8] Today, as analysis has shown, there is no generally accepted, unified theory of emotions in psychology, psycholinguistics, or linguistics. The difficulty in creating such a theory lies in the fact that emotions, which have their own perceptual and acoustic indicators, more often follow from cognitive interpretations of the surrounding reality than from the reality itself.

Emotions are a psychological phenomenon, a type of behavior and mental activity. In modern science there are many approaches to the problem of emotions. Nevertheless, none of the existing theories and concepts of emotions are exhaustive and universal. This is quite natural due to the different scientific traditions of the countries in which they were developed and the differences in the terminological systems of the languages in which these concepts are described. This is also explained by the differences in understanding the essence of emotions and the scope of this phenomenon.[9] Thus, the Modern English Dictionary gives the following definition of emotionality: "a tendency to show or feel too much emotion" - a tendency to excessive display of emotions.[10] Based on this concept, emotionality can be considered as a category of language.

Given the diversity of approaches to studying the concept of emotiveness, it is important to note the importance of psycholinguistics in the process of studying the sphere of feelings and emotions. In the works of W. Wundt, a famous representative of psycholinguistics, the term "emotion" is used to describe the mental processes that a person experiences in their interactions with the outside world. According to W. Wundt's three-component theory of emotions, emotions are expressed through a feeling of pleasure or displeasure, tension or relaxation, excitement or calm.[11]

Based on the biological theory of language, we see that human emotions are the most important biological factor that can form the language of emotions.[12] As B. Volek notes, with the help of language we classify, generalize, structure and describe the ways of expressing certain emotions. Through language, the emotional picture of the world of its speakers is formed, and the resulting emotions also give rise to various communication situations.[13]

Carroll E. Izard calls his approach the psychology of differential emotions. Within this approach, he attempts

to "characterize the properties and functions of each individual emotion, as well as the features of the relationships between different emotions and their interactions, and to consider the relationships that connect emotions, cognitive processes, and behavior".[14]

The most significant theories developed within the framework of this approach are based on a number of common assumptions, the main of which is the idea that emotions serve as an organizing and motivating factor in human behavior, personal development and relations with the world around us. K. Izard includes 10 basic emotions in the human motivational system: interest, joy, surprise, surprise, sadness, anger, disgust, contempt, fear, shame, guilt.[14]

Norms of emotional expression have varied and changed depending on the culture, historical period within a culture, and social class. Different eras have different means and ways of expressing emotions (vocal/non-vocal, verbal/non-verbal). For example, in the 18th century, which became the era of emancipation of feelings, it was fashionable to faint, as can be seen from the works of Western European authors. At that time, the use of invective was prohibited, and the "handkerchief" became an important symbol of grief and separation. In the mid-19th century, according to the fiction of that era, English-speaking peoples showed distance and indifference to each other. This tendency changed in the 20th century, acquiring features of sympathy and warmth. In addition, sentimentality in the 18th century was considered attractive and fashionable, while in the 20th century it lost its popularity. As a result, linguistic and non-linguistic means of expressing sentimentality also became less significant and relevant.

The language has fixed words that express the most frequent and stable feelings, but they do not cover the entire emotional range of a person. To convey complex experiences, it is necessary to use detailed descriptions, taking into account the peculiarities of the national linguistic worldview. Indeed, emotions are concepts that reflect and are adapted in different cultures and therefore require study and understanding through the gradual identification of all emotional concepts in different linguistic and cultural contexts.

Studying the linguistic side of emotions, V. I. Shakhovsky in his book "What is the linguistics of emotions" comes to the conclusion that the systems of emotions of different peoples and cultures have a similar nature. That is, the negative aspects that prevail in their vocabulary are inferior to the positive ones in use and syntagmatic combination (for example, happy and sad, sad and happy).[15] Another commonality of language cultures is that positive emotions are expressed in different ethnic groups in a more or less monotonous and fragmented way, while negative emotions are always concrete, explicit and diverse.[16]

Despite the fact that in the mid-1970s many linguists considered it unnecessary to study the relationship between language and emotions and excluded this kind of work from the mainstream of linguistic research (E. Sepir, K. Bühler), such researchers as Ch. Bally,[17] G. Guillaume[18] and others argue that all language is conditioned by emotions and displayed by them, and therefore consider the linguistics of emotions as one of the fundamental directions of linguistics. They considered the expression of emotion as the central function of language. The degree of openness and expressiveness in the manifestation of emotions, their direction, meaning, functions are culturally specific characteristics of communicative behavior of representatives of different cultures.

Taking into account the results of modern natural science, psychology and anthropology, A. Vezhbitskaya from her first works always adhered to the opinion that language plays an important role in the formation of ideas about emotions, both in individual and in national cultures, and remained consistent in resolving the issue of the nature of emotions in a scientific manner.[19] We also believe that our speech is directly related to the process of thinking, and our perception of the world is shaped by language, which in turn affects how we understand and express our emotions. The study of language structures and speech forms is a key aspect in the communication of emotions.

DISCUSSION

At present in the linguistics of emotions among such problems as typology of emotive signs, communication of emotions, correlation of lexicons of emotions of different languages of the world, national-cultural specificity of emotions expression, criteria of emotionality of language and its signs already formed in priority directions, we can single out emotional coloring of the text and emotive semantic space of language and emotive semantic space of linguistic personality.

Any work of fiction has emotionality, expressiveness, manifestations of creative author's individuality and are created in order to meet the aesthetic needs of both authors and readers. Parsing and interpreting the emotional meanings of the text is a way to immerse in the inner world of the characters of the work, an opportunity to understand their personalities, actions and relationships with other characters. In addition, the study of the ways of artistic expression of emotional meanings allows us to evaluate the writer's skill and peculiarities of his style as a linguistic personality.

In fiction, emotional states and emotions are reflected by various means of expression. Emotionality is a multifunctional category of artistic texts, characterized by regular linguistic, colloquial, stylistic and

communicative expression, reflecting the emotional status and value orientations of a culture in representative works. This category includes cognitive, pragmatic and semantic components of the emotional repertoire, each of which has its own expressive status and its own way of expressing and filling the artistic text. As V. G. Gak states, "the use of cultural values, dominants and concepts by linguistics as cultural images has allowed us to more deeply understand that language is a way of expressing the people, and that this way is unique and asymmetrical in understanding.[20] Probably, in this way it is possible to conduct an objective analysis of emotions in language and fiction text if we take into account different scientific disciplines such as linguistics, stylistics, literary studies and psychology and integrate them into the research process. Being the most important part of the human inner world, emotions and feelings constitute the most important subject of depiction in fiction texts. All elements of the structure of artistic representation are aimed at this: verbal and non-verbal means of presentation of emotions. Extralinguistic phenomena - background and cultural knowledge of the authors - also work on the interpretation of emotional meanings in the perception of an artistic text.

It follows that the manifestation of emotions in literary texts is of considerable interest to linguistics. For the authors of this study, the problem of "emotion in language" was also an interesting topic of research, or more precisely, how emotions are expressed in literary texts.

In order to create a practical impact on the recipient of information, each author of a fiction text appeals to the emotional perception of the message and saturates the text with expressive, stylistic and colorful linguistic means.

Fiction style is an exceptional reflection of reality and, unlike other styles, can convey all spheres of human activity, including all the ranges of human emotions. Lexical devices do not always directly convey the emotional state of the characters, but they help to understand the emotional background and tone of the fiction, convey the imagery and expressiveness of the text, allowing the reader to better understand the emotional state of the characters. But above all, the text reflects the linguistic and conceptual picture of the world, demonstrating the mentality of a national-cultural group.

The novels "Rob Roy" and "Syngan kylych" (Broken Sword) considered in this section belong to the genre of the historical novel. Historical genres, like other literary genres, have such specific features as historicism, reliance on real historical events and historical facts, participation of real historical characters, richness of the narrative. Events in the historical text are reconstructed using specific artistic means. In our opinion, typological parallels can even be drawn between the two works. Just as Walter Scott is considered the father of the historical novel in world literature, T. Kasymbekov is the founder of the historical novel in Kyrgyz literature. Both Walter Scott and Tologon Kasymbekov describe stormy and complex historical events in the destinies of their countries. To convey the atmosphere of the era described, the writers use historical terms, names, dialects and archaisms in a combination of elements of historical veracity with elements of fiction. Both authors depict common people - peasants, artisans, shepherds, fishermen, warriors. We see a coincidence in the fates of the heroes of the novels "Rob Roy" and "Syngan kylych", which are closely connected with major historical events (revolutions, uprisings, rebellions).

The novel Rob Roy" is a broad and complex portrait of social relations in Scotland and England at the beginning of the 18th century. In general, a characteristic feature of Scott's historical novels is the ability to cover the life of all the main strata of Scottish (and partly English) society in one work. The history of England and Scotland is revealed as a process, as a picture of social development, during which old relations and entire classes are destroyed, and new ones are formed. The action of the "Scottish" novel "Rob Roy" refers to an important historical date - the Jacobite uprising of 1715. Walter Scott described two heroes - Frank Osbaldistone, who hated the inhuman laws existing in Scotland, cruelly insulted, ruined and humiliated by his own loved ones, and Rob Roy - a real Scottish Robin Hood. The image of Rob Roy combines romantic and realistic features. Rob Roy is the head of a Highland clan, a real historical figure. This warrior who fought against British rule became in the writer's mind an ideal historical hero, a symbol of his time and people.

The historical novel "Syngan Kylych" (1931-2011) was written by Tologon Kasymbekov at the age of forty. This work was translated into all Soviet languages, and in 1980 even into English. Like Walter Scott, Kasymbekov is one of the first writers in Kyrgyz literature who was able to rise to a completely new level in writing a historical novel. His novel "Syngan Kylych" became a kind of textbook on ethnic history, allowing us to learn a lot about the past of the Kyrgyz during the collapse of the khanate and the entry of the Russian Empire into Central Asia. In the novel, the author described the period of Kyrgyzstan's annexation to Russia. Acute internal conflicts and a bloody struggle for power tore apart the Khokand Khanate of the 19th century, which includes the lands of Kyrgyz nomads. Special mention should be made of Beknazar. Like Rob Roy, he is one of the bright and colorful characters of the novel. Along with him, one cannot help but see a clear epic stylization of this hero's personality, which has been observed before in Kyrgyz prose.

However, the fate of the novel was much harder compared to Scott's novel. Soviet censorship often tested Tologon Kasymbekov's strength. And for his work, Kasymbekov was branded as a "*perverter of history*". Critical

articles about him were often published in relevant newspapers and magazines. The writer collected these articles and then published the book "Rukhtu kөtөrgon uluu sөz" (Great words that lift the spirit).[21]

Historical novels of V. Scott and T. Kasymbekov according to the norms of communicative discourse, have a significant effect on readers. This kind of effect is achieved due to the fact that the authors use various means of language: synonyms, antonyms, metaphors, phraseologisms, stylistically colored vocabulary, affectionate expressions, swear words, etc. The language of the characters in their historical novels both novelists stylize to a minimum, in accordance with the language of the time in which they narrate and portray their characters.

A special place in the novel "Rob Roy" and "Syngan kylych" is occupied by phraseologisms. Most often they act as emotive vocabulary. The essence of their meaning is closely connected with the background knowledge of native speakers, with the culture, history and traditions of the people. In the case of V. Scott - England and Scotland of the XVIII century, in T. Kasymbekov - the XIX century, the period of Kyrgyzstan's accession to Russia.

As we know, a phraseological unit records in language the life experience of a people, recorded in a typical situation where it receives a generalized meaning. Gibbs objectively notes that "the internal form of idioms is a very complex formation, influencing both the content plan of the idiom and the features of its use - from compatibility to the conditions of functioning in discourse".[22]

Consider some excerpts from the novels:

"Francis's heart bled for her".

"Holy Abraham!" he exclaimed, "he is a good youth and my heart bleeds to see the gore trickle down his rich embroideredh acqueton, and his corslet ofgoodly price".[23]

The phraseology *heart bled* characterizes here the colloquial functional style with lively expression. This expression implies a very strong emotion - an acute feeling of heartache, pity, compassion, anxiety or upset about some event.

"Diana told Francis how difficult it was sometimes for her to hide an aching heart with a smooth brow".[23]

The expression *an aching heart* conveys that sometimes underneath a person's outward calmness there can be great excitement.

In the Kyrgyz novel we also find set expressions with the component "*heart*".

"İshaktın *jürögü şuu dey tüştü*" (Ishaq's heart twitched). *Jürögü sogup, başın çaykadı* - He shook his head, his heart pounding.[24]

In these passages it will be appropriate to pay attention to phraseological units showing excitement, confusion of a person – *an aching heart, jürögü şuu dey tüştü, jürögü sogup*.

In general, phraseological units with the component "*heart*" with the meaning "something brings torment (*pain, anxiety, worry*, etc.)" are found in almost all nations. Since ancient times people tend to use the names of internal organs and body parts to describe their psychological experiences and behaviour more vividly and accurately. This has served as a productive basis in the creation of the phraseological corpus of all languages. As L. A. Saifi notes, "the broad connections of somatisms with the realities of the surrounding world create conditions for the symbolisation of the functions of various body parts, for the formation of a complex system of figurative meanings for lexemes of this group and contribute to the phraseologisation of somatic word combinations".[25]

In table 1 we have listed some set expressions with the somatism "heart" in the Romano-Germanic, Turkic and Slavic languages.

Table 1. Set expressions with the somatism "**heart**"
in English *open heartedly; touch the heart; heart skipped a beat;* heart *his heart was pounding; lose one's heart; heart will burst; a heavy heart; break one's heart; break smb.'s heart; far from heart; to have one's heart in one's mouth (throat); eat one's heart out; strike at the heart of sth* etc.
in French ça fait mal au cœur; le cœur d ‹or; le cœur sur la main; le cœur   *avoir le coeur sur la main; en plein cœur; aller droit au cœur; épancher le cœur; crève-cœur; en avoir gros sur le cœur*
in German *blutet das нerz; das нerz tut weh, нerz ist besorgt;* нerz   *schlägt das Herz bis zum Hals; es friert j-m das Herz im Leibe; kommt von Herzen; j-n ans Herz drücken; das Herz hüpft j-m vor Freude; es schneidet j-m ins Herz; etw gibt ein Schtich ins Herz; das Herz fällt j-m in die Hosen*

in the group of some
Turkic languages
jürök (Kyrgyz) *jürögü kanjalap ketti* (the heart bleeds),*jürök ooruyt* (the heart aches),
jürök ezilet kimdir biröö korkuudan, tınçsızdanuudan oor akıbalda (the
heart aches someone feels unbearably heavy from mental pain, fear,
anxiety), *jürögü tolkundap jatat* (the heart is worried)

jürek (Kazakh)*jürekten qan ketedi* (the heart bleeds*), jürek qanğa tolı – birew qorqınış
pen üreydiñ saldarınan qiın jağdayğa tap boladı* (heart full of blood –
someone is in a difficult situation due to fear and anxiety), *jüregim
awıradımy* (my heart hurts), jüregi wayımdaydı (his heart is worried)

çÿrek (Khakass) çÿrek açı (the heart aches), *çÿrek sısta* (the heart is cold), *çÿrek ağır* (the heart
is heavy)

čuréé (Tuvan) *čuréé aaryyr* (the heart hurts), *čuréé aksynga kéér* (Literally, 'Heart in my mouth
with fear' *čuréénge déér* (the heart is worried)

zürkhöö (Buryat) *zürkhöö shemsherüülkhe* (the heart broken), *zürkhöö übdekhe* (the heart sad)

yurak (Uzbek) *yuragimning yogi* (my heart's oil), *yuragini con kilmok* (bleed your heart), *yuragi
sikilmok* (heart is clenched)

in the group of some Slavic languages:

sertse (Ukrainian) *sertse zakochuyet'sya* (experiences strong fear and fright); *sertse plache* (the
heart cries), *sertse bolyt'* (heart hurts), *sertse ne na mists* (literally heart is not in the right place),
u same sertse (right into the heart); *sertse zavmyraye* (the heart stops); *sertse radiye* (the heart
rejoices)

serce (Polish) *ziamac serce* (break the heart), *serce boli* (heart aches) *serce krwawi* (heart bleeds)

serdtse (Russian) *s otkrytym serdtsem* (with an open heart), *dobroye serdtse* (tender heart),
serdtse krov'yu zalivayetsya (the heart is filled with blood*), serdtse bolit* (heart hurts), *serdtse
noyet* (heart aches), *serdtse kolotilos'* (heart was pounding), *serdtse volnuyetsya* (heart is
worried)*;*

serca (Belarusian) *serca kryvioj ablivajecca* (the heart is filled with blood*), serca balić* (heart
 hurts), *serca chvaliujecca* (heart is worried)

Since the Kyrgyz language historically belongs to the Turkic languages, it is worth noting the common national-specific nature of the world picture of the speakers of these languages. The cultural meaning of the heart (a symbol of vital energy and a carrier of strong feelings and emotions) is found, for example, in the Tuvan language: *chureen beer* (to love deeply, to give one's heart) - compare with the Kyrgyz language:*jürögümdü berem* (will give my heart); in Uzbek language: yuragi boi (rich heart), *yuragida uti bor* (has fire in his heart) - compare with the Kyrgyz language: *bay jürök* (rich heart), *jürögündö ot bar* (has fire in his heart) etc.

As can be seen from the examples above, the heart is recognized as the essence of life by many peoples and can directly react to external factors, both positive and negative, and experience joy, anger, pain, calm and discomfort.

Depending on a person's mental state, *eyes* are often described as "the mirror of the soul". A look can reveal a person's most secret feelings. In language, we can say pleasant words to someone, but a look will reveal the speaker's true feelings. It is almost impossible to control this. From this point of view, according to the purpose of our study, based on excerpts in the novels we are studying, we can analyze various eye movements, their semantics in the exchange of information, and national characteristics of conversation.

For example,

- Amazement. *Duuldap toso çıgıp, jardap turgan eldin türünö astırtan serp salıp, tik közdörü menen ar tarabın bat-bat çalıp kelattı. Eldin közü anda. Kay biröö kızıgıp, kay biröö taŋırkap tiktep iç ara şıbıraşıp uzatıp turuştu* - He came out into the loud roar of the crowd, looked at the applauding people with motionless eyes and hurriedly stood in all directions. People's eyes were riveted on him. Some with curiosity, some in amazement looked at him and whispered to each other.[24]

- Annoyance, disappointment. Öz söölötün tutup Kudayar başka jaktı tiktep turdu. Abdırahman negedir jıldızı jerge tüşüp, jer tiktep katıp turdu - Kudayar remained silent and turned away. For some reason, Abdyrakhman's star went out, and he lowered his eyes.[24]

To look at me with eyes, which tears from time to time, moistened.[23]

- Obsequiousness, fawning. *Nasirdin gana kubanıçın jaba albay, közü erkelegen ittin közündöy bolup, jılmaŋdap, şıypaŋdap fon Kaufmandı jaljal karayt* - Only Nasirdin could not hide his joy; his eyes, like those of a spoiled puppy, sparkled and looked ingratiatingly at von Kaufman.[24]

- Indignation, irritation. İshak kayrılıp karap, melteyip tiktep, aksap basıp mınday dedi.... - Ishaq turned, staring at him intently, then limped over to him and spoke.[24]

- *Miss Vernon's from being earnest became angry. Her eyes and cheeks became more animated, her colour mounted, she clenched her little hand...*[23]

- Contempt. *Some people in the church sat with fiercer and sterner look a fierce and stern look, expressing their contempt for all who doubted the faith of his shepherd, and their joy at the due punishment brought against them.*[23]

It is impossible to describe the scorn, the loathing, and contempt, with which MacGregor's wife looked at this unfortunate petitioner for the miserable blessing of existence.[23]

The father looked at Francis with a calm but stern look of contempt and pity...[23]

As we can see, identical somatisms are found in both languages when expressing both positive and negative emotions.

Next, we want to draw attention to some more somatisms expressed in the novels we are considering.

Somatism teeth\tiš: *tišteri šakyldap titirep; tiši kačyldady* - teeth chattering; teeth grinding;[24] *teeth chattered with apprehension.*[23]

Somatism face\countenance\bet: *eki beti kızarıp, juzu karaydı* - the face turned red with happiness, the face darkened with grief;[24] *but his countenance instantly; the faces became ominous, grim, and lowering; visage as dark as mourning weed; her features kindled.*[23]

Here we can say that most often his face, which changes its expression and color, gives a person away: it becomes *cold, angry, and indifferent; turns gray, red, pale, darkens, blackens,* etc.

Another somatism of no less interest in these texts was the eye\köz. In Turkic-speaking cultures, the somatism "*eye*" is a special component in the composition of phraseological units used to describe the emotional and psychological state of a person: *kubanıp kök tiktep; közü külüнdöp; kılıygan közdörü çekçeyip açılıp*[24] - looking at the sky with joy; joyful eyes; wide-eyed; *her eye glanced wild-fire.*[23]

For example, in Turkic languages one can find phrases with somatism of the eyes\köz that convey positive feelings: Kyrgyz - *köz salıp, közü tüştü* (look after someone, pay attention); Uzbek - *ko'zlariga qaraydi* (to curry favor with someone; to please); Altai - *k0s (k0zïn) salar* (look after someone) - in all cases they have one meaning - to experience a feeling of sympathy, love for someone.

The following expressions convey the characteristics of negativity: Kyrgyz - *köz boyomoloo* (to blur the eyes*), köz jaşın töktü* (lit. to shed tears, to spill, to grieve, to suffer), *közünün kırı menen karap* (lit. to look askance*)* - mistrust; Altai - *k0zin surkušter* (lit. to oil the eyes*)-* to deceive, to please someone; *k0stik jajın içer* (lit. drink tears) - to grieve, to suffer; *kyrlu k0sl0 k0rb0s* (lit. to look out of the corner of one's eye) to dislike, not to tolerate someone*)* etc.

From the examples given above, it is clear that in many Turkic languages there are numerous phraseological units with the somatism "eye" with identical meaning.

In English, you can also find phraseological units with the component "eye":

Positive: *find favour in somebody's eyes, be unable to keep one's eyes off , look babies in somebody's eyes, up to the eyes, cast sheep's eyes at somebody, open somebody's eyes to something.*

Negatives: *one' seyes flash fire, theenvy / green / evileye, to cry one' seyes out, cry one's eyes out,pipe one's eye, one's eyes at flow, fishy eye, do somebody in the eye, with an eye to the main chance.*

It should be said that in English text, non-verbal expression of emotions is most often conveyed by such lexemes as the look. For example, *with a look of haughty disdain, with an air of superlative contempt, with fiercer and sterner look, to retort with one of decided scorn, to look sullen and unreconciled.*

It should be noted that the signs of somatism "eyes" in both English and Kyrgyz cultures have a national-cultural specificity, the depth and breadth of which directly depend on the richness of the national vocabulary, on the one hand, and on the language of artistic works created by masters of the language, on the other.

As can be seen from the above examples, the somatic code can be considered as "universal" in comparison with others, due to the unity of anatomy and physiology of all people. The concept of somatisms originates from ancient ideas that the organs of the body and senses can reflect a person's inner state. Thus, in both Kyrgyz and English linguistic perception of the world, somatisms symbolize the very process of seeing; attention focused on a certain object; knowledge and experience acquired through observation. This illustrates the stereotypical understanding of how multifaceted emotions can be expressed through somatics.

CONCLUSIONS

Having analyzed the emotional aspects of the novels of V. Scott and T. Kasymbekov, we came to the following conclusions:

1. The use of various nominations of emotional states and emotional reactions in both authors depend, first of all, on the social status of the heroes, the level of their culture, as well as on the communicative situation itself.

2. In both novels, there are significantly more negative emotions than positive ones. Negative emotions in the English novel are irritation, disappointment, sadness, bad mood; in the Kyrgyz novel - discontent, irritation, hostility, disgust, disappointment.

3. Emotions can be conveyed verbally and non-verbally: facial expressions, gestures, look, tone, facial expression, etc. The internal emotional state in the Kyrgyz and English languages is most often expressed by the somatisms of the heart and eyes.

4. In the works of W. Scott, the characters often hide their negative emotions, while in the Kyrgyz writer they are expressed more vividly.

5. Somatisms can be considered one of the cultural codes for conveying emotions in Romano-Germanic, Slavic and Turkic languages. It has been shown that people's reactions to negative and joyful events expressed by phraseological units with a somatic component coincide in many cultures.

By analyzing and comparing lexical means of emotiveness based on the material of a fiction text, it is possible to identify and compare common and different components of the linguistic picture of the world in different languages and linguacultures, and determine the features of the linguistic consciousness of the peoples being compared. A study of non-verbal expression of emotions shows that universal elements are present in various linguacultures, including Kyrgyz. Despite cultural differences, such as the use of somatisms, the English and Kyrgyz demonstrate similar emotional concepts. This indicates a significant amount of common means for expressing emotions, which emphasizes the unity of human culture.

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CONFLICT OF INTEREST
The authors declare that there is no conflict of interest.

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