THE STUDY OF EMOTION CONCEPTS IN LINGUOCULTUROLOGY: EMOTIONAL CONCEPTOSPHERE AND NATIONAL-CULTURAL CHARACTERISTICS

Abdurakhimova Noila Abduxalil kizi
Teacher at National university of Uzbekistan
named after Mirzo Ulugbek (independent researcher)
nellynelly9160@gmail.com +998953492807

Annotatsiya

Ushbu maqolada lingvokulturologiyada his-tuyg‘u konseptlarini o‘rganish masalasi, xususan, emotsional konseptosfera va milliy-madaniy xususiyatlar nuqtai nazaridan tahlil qilinadi. Zamonaviy kognitiv tilshunoslik va lingvokulturologiya yutuqlari asosida his-tuyg‘u konseptlarining kognitiv tuzilishi, ularning madaniy shartlanganligi va milliy-madaniy o‘ziga xosliklari o'rganiladi. Muallif emotsional konseptosferaning tarkibiy qismlari, his-tuyg‘u konseptlarini tasniflash mezonlari va ularning turli tillarda ifodalanishidagi universal hamda madaniy-spetsifik jihatlarini qiyosiy tahlil qiladi.

Kalit so‘zlar: his-tuyg‘u konseptlari, lingvokulturologiya, emotsional konseptosfera, milliy-madaniy xususiyatlar, kognitiv tilshunoslik, konseptual metafora, madaniyatlararo variativlik, somatik frazeologizmlar

Аннотация

В данной статье рассматривается проблема изучения эмоциональных концептов в лингвокультурологии, в частности, с точки зрения эмоциональной концептосферы и национально-культурных особенностей. Опираясь на достижения современной когнитивной лингвистики и лингвокультурологии, автор исследует когнитивную структуру эмоциональных концептов, их культурную обусловленность и национально-культурную специфику. В работе анализируются компоненты эмоциональной концептосферы, критерии классификации эмоциональных концептов, а также универсальные и культурно-специфические особенности их выражения в разных языках.

Ключевые слова: эмоциональные концепты, лингвокультурология, эмоциональная концептосфера, национально-культурные особенности, когнитивная лингвистика, концептуальная метафора, межкультурная вариативность, соматические фразеологизмы

Abstract

This article examines the issue of studying emotion concepts in linguoculturology, particularly from the perspective of the emotional conceptosphere and national-cultural characteristics. Drawing on advances in modern cognitive linguistics and linguoculturology, the author explores the cognitive structure of emotion concepts, their cultural conditioning, and national-cultural specificity. The paper analyzes the components of the emotional conceptosphere, criteria for classifying emotion concepts, and universal as well as culture-specific features of their expression across different languages.

Keywords: emotion concepts, linguoculturology, emotional conceptosphere, national-cultural characteristics, cognitive linguistics, conceptual metaphor, cross-cultural variability, somatic phraseological units

In modern linguistics, the study of emotion concepts has become one of the central research directions at the intersection of cognitive linguistics, linguoculturology, and pragmatics. The linguistic expression of emotions reflects not only universal human experiences but also the specific worldview of a particular linguistic community, its value system, and cultural traditions [1,

2, 3]. The emotional conceptosphere, as a system of concepts encompassing various emotional states and experiences, serves as a key object of study in linguoculturology [1].

Anna Wierzbicka's linguocultural theory of emotions occupies a special place in this field of research. Her works demonstrate that emotional concepts are cultural key words, and their analysis allows revealing the specificity of national mentality through linguistic means [3, 4]. Wierzbicka developed a universal metalanguage of semantic description using the emotional operator "to feel", which enables the comparative study of emotional concepts across different languages [3, 10].

The relevance of this study is determined by the growing interest in the relationship between language, culture, and emotional experience, as well as the need to identify universal and culturally specific features in the conceptualization of emotions. As recent research shows, while emotional experiences are biologically universal, their metaphorical representations and linguistic expressions vary significantly across cultures due to differing value systems and social norms [5, 6].

The main goal of this article is to analyze the issue of emotion concepts in linguoculturology, with a focus on the emotional conceptosphere and national-cultural characteristics, based on material from English, Russian, and Uzbek languages.

The Emotional Conceptosphere as an Object of Linguoculturological Study. The concept of the emotional conceptosphere represents an integral part of research in psychology, philosophy, linguistics, and cultural studies [1]. This concept unites various aspects of emotional experience, their expression, perception, and meaning in different cultures and languages. The emotional conceptosphere is a system of concepts that covers various emotional states and experiences of a person, as well as the language and cultural symbols through which these emotions are expressed and interpreted in different social contexts [1, 7].

In linguoculturology, the concept is understood as a unit of collective knowledge that has linguistic expression and is marked by ethno-cultural specificity [2, 8]. The emotional concept, therefore, reflects not only the individual's psychological experience but also the culturally conditioned ways of understanding, categorizing, and verbalizing emotions that are shared by members of a particular linguistic community [9].

The structure of the emotional conceptosphere includes:

Basic (universal) emotions – such as joy, sadness, anger, fear, love – which are found in all languages and cultures, though their expression may vary [2, 6].

Culturally specific emotions – such as Russian *toska*, Uzbek *hasrat* and *ishq*, which lack exact equivalents in other languages and reflect unique cultural experiences [3, 7].

Emotional concepts as cultural key words – which serve as "keys" to understanding a particular culture's value system and worldview [3, 4].

The emotional conceptosphere is structured through various cognitive mechanisms, including conceptual metaphors, image schemas, and scripts [1, 5]. According to conceptual metaphor theory, abstract emotional concepts are understood through more concrete, embodied experiences. For example, emotions are often conceptualized through the "container" metaphor: the body is a container, and emotions are fluids or gases within it [5, 11].

National-Cultural Characteristics of Emotion Concepts. The national-cultural specificity of emotion concepts is manifested at several levels:

1. Lexical-Semantic Level. Different languages have different inventories of emotion words, and the semantic boundaries of seemingly equivalent emotion terms do not always coincide [3, 9]. For instance, the English concept *shame* and the Uzbek concept *uyat* share a universal understanding as a negative social emotion triggered by moral transgression and public evaluation. However, they differ significantly in their semantic categorization and sociocultural functions: the English system demonstrates a more individual-centered representation, whereas the Uzbek system embodies collective, honor-based, and socially regulated interpretations [8].

Comparative studies reveal that English shows less differentiation in the lexicon of emotions compared to some other languages. For instance, the Japanese language consciousness exhibits greater detailing of the emotional picture of the world, hence the nomination of various shades of negative emotions [7].

2. Metaphorical Level. Emotion concepts are structured through culturally specific metaphorical models [5, 6]. While some metaphors are universal (e.g., *anger is heat*, *happiness is up*), others are culture-specific. For example:

In *English*, the concept of anger is structured through metaphors such as *anger is a pressurized fluid in a container* [5].

In *Russian*, anger is often associated with natural forces (fire, storm, thunder) [2, 4].

In *Uzbek*, anger is frequently expressed through the metaphor of *zahar* (poison): *zaharlanmoq* (to become poisoned – to get angry), *zahri qaynamoq* (one's poison boils – to be furious) [10, 11].

3. Somatic (Embodied) Level. The expression of emotions through body parts and organs is particularly revealing of national-cultural specificity [10, 12]. This phenomenon is related to the theory of embodied cognition, which posits that abstract concepts are grounded in bodily experience [5].

In *Uzbek* culture, somatic metaphors play a central role in emotional expression:

***Jigar* (liver):** Associated with deep, often painful emotions. *Jigarim kuydi* (my liver burned – I felt deep sorrow), *Jigarim yorildi* (my liver split – I felt intense grief), *Jigarxasta* (liver-weary – deeply exhausted or sad) [10, 11].

***Yurak* (heart):** Associated with love, sadness, and fear. *Yuragim siqildi* (my heart tightened – I felt sad or anxious), *Yuragim to'ldi* (my heart filled – I was moved) [11].

***Ko'ngil* (soul/heart):** The most versatile emotional concept, covering a wide range of emotions. *Ko'nglim yorug'* (my soul is bright – I'm happy), *Ko'nglim g'ash* (my soul is uneasy – I'm discontented) [10, 11].

In *Russian*, the concept of *dusha* (soul) is central to emotional expression: *dusha bolit* (the soul aches – I'm sad), *na dushe tyazhelo* (heavy on the soul – I'm unhappy) [2, 3, 4].

In *English*, somatic metaphors are more limited: "heartbroken", "heartwarming", "sick with worry" [6, 9].

4. Pragmatic Level. The expression of emotions is also regulated by cultural norms and communicative rules [13]. National stereotypes and national character influence how emotions are expressed in different cultures:

In *Anglo-Saxon cultures*, direct expression of emotions is valued, especially in informal contexts, with an emphasis on clarity and constructive problem-solving [6, 13].

In *Russian culture*, emotional expressiveness and sincerity are highly valued, with emotions expressed with greater intensity and depth [2, 4].

In *Uzbek culture*, indirect expression is preferred, especially for negative emotions, due to collectivist values that prioritize social harmony [10, 11, 14].

Classification of Emotion Concepts. In linguoculturology, several approaches to classifying emotion concepts have been developed:

1. By Valence. Emotion concepts can be classified as positive (joy, love, happiness) and negative (anger, sadness, fear). Research shows that positive and negative emotions are processed through different cognitive mechanisms [2, 9].

2. By Basicness. Following the prototype model, emotion concepts can be classified as basic (prototypical) and non-basic (peripheral). Basic emotions are those that are universally recognized and have distinct facial expressions, such as anger, fear, sadness, joy, disgust, and surprise [2, 7].

3. By Cognitive Complexity. Emotion concepts can be classified as primary (basic) and complex (social) emotions. Complex emotions, such as shame, guilt, pride, and gratitude, involve social norms and cultural values [2, 9].

4. By Cultural Specificity. Emotion concepts can be classified as universal (found in all languages) and culture-specific (unique to a particular language/culture) [3, 8]. Culture-specific concepts often lack exact equivalents in other languages and reflect the unique values and worldview of a particular culture.

Linguoculturological Analysis Methods. The study of emotion concepts in linguoculturology employs a range of methods [2, 3, 4, 6]:

Conceptual metaphor analysis – for identifying the metaphorical models that structure emotion concepts [5, 11].

Frame and script analysis – for examining the cognitive structures and temporal sequences associated with emotional experiences [2].

Componential analysis – for analyzing the semantic features of emotion words [2, 8].

Corpus linguistics methods – for studying the frequency and collocational patterns of emotion vocabulary [6, 7].

Cross-cultural comparison – for identifying universal and culture-specific features of emotional conceptualization [3, 7, 8, 10].

The study of emotion concepts in linguoculturology leads to the following conclusions:

1. The emotional conceptosphere is a complex system that reflects both universal human emotional experiences and culturally specific ways of understanding, categorizing, and expressing emotions [1, 2, 7].
2. Emotion concepts are culturally conditioned and exhibit national-cultural specificity at various levels: lexical-semantic, metaphorical, somatic, and pragmatic [3, 6, 8, 10].
3. The national-cultural specificity of emotion concepts is manifested in the presence of culture-specific emotional concepts (such as Uzbek *hasrat*, *g'am*, *ishq*, Russian *toska*) that lack exact equivalents in other languages and reflect unique cultural experiences and values [3, 4, 8, 10].
4. Somatic metaphors play a significant role in emotional expression, with different cultures emphasizing different body parts: Uzbek emphasizes *jigar* (liver), *yurak* (heart), and *ko'ngil* (soul/heart); Russian emphasizes *dusha* (soul); English has a more limited set of somatic metaphors [5, 10, 11].
5. The identification of universal and culture-specific features of emotional conceptualization is essential for effective cross-cultural communication and for teaching foreign languages [6, 13].
6. Promising directions for future research include integrated application of corpus linguistics, experimental psycholinguistics, and cross-cultural pragmatics methods, as well as expanding quantitative research on Uzbek emotional concepts [7, 8, 10].

References.

1. Prykhodchenko O.O. Metaphor of Space and Container in Gothic Novels // Writings in Romance-Germanic Philology, 2025. Vol. 1(54). P. 244-256.
2. Подлесова О.А. Концепты эмоциональных состояний в лингвокогнитивном и лингвокультурном аспектах: на материале английского языка. Дисс. ... канд. филол. наук. Самара, 2009. С. 1-180.
3. Ионова С.В., Шаховский В.И. Проспекция лингвокультурологической теории эмоций Анны Вежбицкой // Вестник РУДН. Серия: ЛИНГВИСТИКА, 2018. Т. 22. № 4. С. 966-987.
4. Wierzbicka A. Emotions Across Languages and Cultures: Diversity and Universals. Cambridge: Cambridge University Press, 1999. P. 123-156.
5. Lakoff G., Johnson M. Metaphors We Live By. Chicago: University of Chicago Press, 1980. P. 3-25.

6. Kövecses Z. Metaphor and Emotion: Language, Culture, and Body in Human Feeling. Cambridge: Cambridge University Press, 2000. P. 45-89.
7. Negative Emotions as a Lexico-Semantic Field in English and Japanese and Its Representation in The Makioka Sisters by Tanizaki Jun'ichiro. St. Petersburg State University Repository, 2024.
8. Kholmurodova G.N. Conceptual Representation of the Emotion of Shame in English and Uzbek Cultures: A Cognitive Linguistic Perspective // Eurasian Journal of Social Sciences, Philosophy and Culture, 2025. Vol. 5(12). P. 19-30.
9. Wilson P.A., Lewandowska-Tomaszczyk B. Cognitive Structure and Conceptual Clusters of Emotion Terms // Filozofia i Nauka, 2019. Vol. 7. P. 89-112.
10. Kodirova S. The Semantic-Structural and Linguoculturological Analysis of Phraseological Units Expressing Human Inner Experiences and Emotions in English and Uzbek Languages // Nazariy va amaliy fanlardagi ustuvor islohotlar va zamonaviy ta'limning innovatsion yo'nalishlari, 2025. Vol. 2(1). P. 278-282.
11. Rahmatullayev Sh. O'zbek tilining izohli frazeologik lug'ati. Toshkent: O'zbekiston milliy ensiklopediyasi, 2005. B. 156-178.
12. Nurutdinova A.R. Comparative-Contrastive Parameterization of Somatic Representations via Peripheral Loci (Teeth/Tongue) within the Paremiological Fund of Three Linguocultures // LIBRI MAGISTRI, 2025. Vol. 3(33). P. 435-452.
13. Шаховский В.И. Эмоции в национальном характере и стереотипах как лингвокультурологическая и лингводидактическая проблема // Вестник РУДН, 2019.
14. Jamolxonov H. O'zbek madaniyati va nutq odobi. Toshkent: Fan, 2006. B. 45-78.
15. Tuxtanazarova S.U. Konsept - Olamning Konseptual Manzarasining Birligi Sifatida // Mamun University Journal, 2024.