

The Study of Emotion in the Concept of Sadness in the Karakalpak and English Languages in Linguistic Aspects

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ABSTRACT

The article discusses the problem of the study of emotion in the concept of sadness in the Karakalpak and English languages in linguistic. The purpose of this article is to note the importance of paying attention to the following when studying the conceptual nature of metaphors related to the concept of sadness: Methods: a) determining the level of productivity of one or another metaphor that performs the main task in expressing the intended meaning; b) determining the possibilities of variation that occur during the linguistic event of the conceptual metaphor. Also, in this study, we seek to cross-analyze the processes of contextualization of emotions "sadness" on the example of the Karakalpak and English linguistic cultures. The analysis is carried out from the point of view of the theory of conceptual metaphor. In the process of analyzing examples collected from various sources, we tried to find answers to a number of questions. These issues are mainly related to the conceptual alternation of emotional concepts and their mutual adaptation within the framework of metaphorical transfer.

Keywords: Conceptual metaphor, linguistic culture, emotion, sadness, cross-culture, psychology, corpus analysis, contextual metaphor.

INTRODUCTION

There is no doubt that the concept of emotion related to sadness is one of the basic emotion concepts in all linguistic cultures

(Plutnic 1980; Ekman et al. 1982; Viparskaya 2001). When distinguishing the main or leading concepts, it is generally recommended to follow the next criteria: a) automatic movement of the nervous system, facial expression changes, and the reflection of past events, among the specific biological and behavioral features; b) the basis of the development of those mentioned in the previous paragraph; c) the ability to combine with other basic emotions to form a simple (non-leading) emotion (Ekman 1992).

The nature of the concept of "sadness", its basicity and specificity are reflected in the listed criteria. One of the researchers who analyzed the ways in which sadness is expressed in English culture explains this concept as follows: The concept of "Sadness" is not well studied. Separate treatises are devoted to the analysis of other leading emotions (e.g. anger and fear). Even emotions that are not included in the list of "leaders" (for example, jealousy) are found worthy of such attention, while sadness is neglected (Barr-Zisowitz 2000:607).

We can find many examples of the concept of "sadness" in Karakalpak literary works and poems: e.g.:

Bul ğawǵalı, arasatlı dáwirde
Qáwip-qáter kóp uya basqan kewilde.
Dúzdegi qus túwe, úydegi adam
Ğam-qayǵıdan sawa emes ómirde...

(I.Yusupov, p.109)

Kórmek dámlı muńlı sezim
Súılmekler kewlimizde.

(I.Yusupov, p.68)

Adamnıń ishki dártin eki múshesinen kóirse boladı: birewi til, ekinshisi kóz. (T.Qayıpbergenov, «Mamanbiy» p.37). Biraq bul ashshı jastı balasınıń betine tamdırıp almaw ushın taqımın sál qısıp, alǵa júrip ketti.

(T.Qayıpbergenov, «Mamanbiy» p.97).

The concept related to the emotion of sadness is not much studied in the field of psychology. On the other hand, concepts

referring to sadness and depression, which express an excessive level of this emotion, are always under the attention of psychologists (Power, Dalgleish 2008).

It is difficult to explain why problems with the contextualization of the concept of sadness are often overlooked. For some reason, the tradition of researching this concept in the "shadow" of other concepts is gaining momentum (Kövecses 1998; Wierzbicka 1999; Stefanowitsch 2006; Zhang 2000). It is a pity that even in the existing works, the concept we are interested in has not been satisfactorily studied and many of its aspects have not been illuminated. Therefore, below we intend to focus on the shortcomings in this regard and give an opinion on the possibilities of their elimination. First, we will touch on some of the works devoted to the analysis of the emotion of sadness specific to English culture.

Feedback on emotions representing a state of sadness is focused in a number of works performed in the last century (Davitz 1969; Russell 1980; Schweder 1991; Wierzbicka 1998; 1999).

The concepts of emotions were involved in the analysis of semantic symbols in J. Davitz's monograph "The Language of Emotions". The author noticed that the lexeme sadness has the semes "discomfort", (hyperactivity), (dissatisfaction), (inadequacy). Within these values, "discomfort" stands out among other seme, which has the highest performance. Such an indicator, in our opinion, is A. Russell's conclusion that the concept of sadness signals a high degree of unpleasantness. E.g. Arıq kóse, iyni qısıq, oyıp teskendey kishi dóngelik kózleri qıpılıqlağan. (T.Qayıbergenov "Baxıtsızlar"). Qaraptım juzi quyashqa kuyregen,alba-dulba kiyimlerinenden junles kókiregi jaltrağan. (T.Qayıbergenov "Baxıtsızlar"). In the given examples above we can examine unpleasant look of person which is not to gratifying to the eye.

J. Davitz, like Russell, focuses on the relationship of the concept of sadness with other concepts of emotion. In particular, it is noted that the concept of depression includes the concepts of "hyperactivation", "discomfort", "tension", "dissatisfaction", and "inadequacy" (Davitz 1969: 116). But the indicated semantic

indicators are more strongly expressed in the concept of depression compared to sadness. Moreover, the concepts of "tension" and "moving away" are also included in the theme of the concept of depression.

METHOD AND METHODOLOGY

R. Shweder's research in the field of cultural psychology provides some insights into the emotion of sadness. According to the scientist, the meaning of the word should motivate those who try to understand it. In this context, the concept of sadness means "return, self-criticism, loss" (Shweder 1991:245). The connection of the meanings of "return, self-criticism, loss" with "grief" is based on the fact that they are considered as a manifestation of grief. Loss of self is considered a cause of distress in psychological research (Lazarus 1994). But A. Wierzbicka is far from supporting this idea. To prove this, the scientist gives the following example (Wierzbicka 1999:62): I miss you a lot at work ... I feel so sad about what's happening to you.

According to A. Wierzbicka, the reason for the guest's sadness in this case is not related to the loss of a colleague, but to the fact that he has a serious illness and cannot provide him with any help. Based on the analysis of this and other similar contexts A. Wierzbicka proposes to visualize the contextual content of the English concept of sadness in the following frame (Wierzbicka 1999:62):

- a. X feels something;
- b. sometimes a person thinks;
- c. I know: something bad happened;
- d. I don't want things like this to happen;
- e. I can't think now: I will do something because of this;
- f. I know that I can't do anything;
- g. because of this, this person feels something bad;
- h. X feels something like this.

Then A. Wierzbicka contrasts the concept of sadness with the English concepts of distress, grief, sorrow, and unhappiness,

which are closely related in meaning, and the Russian alternatives "грусть" and "печаль". Speaking about the different aspects of the concepts of sadness and sorrow, the scientist notes that sadness has an impersonal expression (something bad happened), while the use of sorrow indicates the person of sadness (something very bad happened to me). In addition, the concept of sadness means that the situation is not very serious in content (Wierzbicka 1999:65).

Regarding the results of the cross-cultural comparison, the most important difference between the units sadness and «печаль» is that the condition expressed by sadness may end soon, while the condition expressed by its Russian alternative lasts for a longer period of time. Therefore, the word «печаль» can easily be combined with the adjective «глубоко». Compare: ««Духовная бескрылость, бездарность русский революции может доставлять злорадное удовольствие все её врагам. Но это факт глубоко печальный для русского народа и его будущего» (Wierzbicka 2001:24-25).

Generally, in the above-mentioned studies, issues such as the content of the emotion of sadness, its relation with concepts close in content, and the degree of alternation with concepts in other linguistic cultures were considered. There is a common flaw in these studies. More precisely, in their descriptions of the concept of sadness, all aspects of this concept are not reflected uniformly. Including, the approach which proposed by J. Russell has been criticized by many for being too general and not being able to clearly explain the content of emotion concepts in its application (Fridja 1986; White 2000). Although the approach proposed by J. Davitz (1969) has a number of advantages, the semantic features distinguished in its application are inherently too abstract and limited in number to give a complete picture of the concept of emotion (Kövecses 1995). Also the amount of "semantic primitives" that A. Wierzbicka wants to publicize is not enough and appears more covertly.

If we focus on the scientific analysis of the process of metaphorical contextualization of the emotion "sadness", it becomes clear that the number of studies carried out in this direction is very small. Z. Commentaries by Kövecses and

Stefanowicz explore metaphors based on the concept of sadness in English (Kövecses 1998; Stefanowitsch 2006). We will focus on the results of these studies below, because in other publications, including works devoted to cross-cultural comparison, the ideas expressed in the just-mentioned study of Z. Kövecses are taken as a methodological basis.

Z. Kövecses's article "Are there any emotion – specific metaphors?" (Kövecses 1998) which is devoted to solve the problem of distinguishing a separate metaphorical basis for each emotion concept. Before entering into the discussion of this issue, he tries to summarize the ideas expressed about the metaphorical contextualization of the concepts of nine emotions: anger, fear, happiness, sadness, love, lust, pride, shame, surprise. At the same time, the scientist compiles a list of conceptual metaphors that evoke the emotion of sadness (Kövecses 1998:130):

Sadness is down	He brought me down with his remarks.
Sadness is dark	He is in a dark mood.
Sadness is lack of heat	His remark threw cold water on the party.
Sadness is lack of vitality	This was disheartening news.
Sadness is fluid in a container	I am filled with sorrow.
Sadness is a violent physical force	Waves of depression came over him.
Sadness is an illness	Time heals all sorrows.
Sadness is insanity	He was insane with grief.
Sadness is burden	He staggered under the pain.
Sadness is a living organism	He drowned his sorrow in _____.
Sadness is a captive animal	His feeling of misery got out of hand.
Sadness is an opponent	He was seized by a fit of depression.

According to Z. Kövecses's list of conceptual metaphors that evoke the emotion of sadness, we can give some examples in the Karakalpak language.

Qara eshkige jan qayǵı,
Qassapshıǵa et qayǵı.

(Naqıl-maqallar 66-p)

Bir sulıw tábassum muńlı júzinen,
Sırlı sáwle taratqanday ózinen,
Qara kózi kólge ımırt túskendey,
Kete berdi enesiniń izinen...

(I.Yusupov, 106-p)

Miymandı biyǵam biyhusht eter,
Mánisin bilgen xosh eter,
Mártke márt qosılsa,
Qapa kewlin xosh eter.

(Naqıl-maqallar 221-p)

After that, Z. Kövecses compares the metaphors associated with the concepts of emotions, determines their initial base and tries to identify what types of these sources are involved in the metaphorization of emotions. The scientist describes isolated sources, dividing them into four opposite groups (Kövecses 1998: 136):

Sadness	Happiness
DOWN He brought me down with his remarks.	UP We had to cheer him up.
DARK He is in dark mood.	LIGHT Lighten up.
LACK OF HEAT His remark threw cold water on the party.	WARM That warmed my spirits.
LACK OF VISUALITY This was disheartening news.	VITALITY He was alive with joy.

Based on the theoretical views formed by Z. Kövecses, Stefanovich explored metaphors associated with the concepts of anger, fear, happiness, sadness and disgust, using the methods of corpus linguistic analysis (Stefanovich, 2006). This study is methodological in nature and is aimed at proving the superiority of corpus analysis over other approaches. First, the methods of

analysis of corpus linguistics make it possible to capture the metaphorical structures that dominate the language system. In particular, in this work there are 737 expressions with the lexeme of sadness, and 736 of them have the characteristics of a metaphorical structure. Below are some of the metaphors associated with the concept of sadness, listed by the researcher (Stefanowitsch 2006: 86).

Stefanowitsch explains the reason why the conceptual metaphors of violent physical force and insanity are not included in the table (Stefanowitsch 2006:87): a) it is doubtful that the phrase violent physical force can be a source for the concept of sadness, because the phrase that was a terrible blow expresses excitement more than sadness; b) Corpus analysis testifies that the conceptual metaphor of insanity is mainly connected with the concept of grief. Hence, the corpus analysis allows to illuminate all the metaphors related to the concept of sadness. In other directions, on the contrary, it is seen that most of the metaphors distinguished by Stefanowitsch have been overlooked. Even an example of this is that only 6.4% of these metaphors are explained in Z. Kövecses's classification. In particular, the metaphors sadness is an object (X bring sadness to Y) and sadness is a location (X be in sadness) make up 18.3% of the total amount, but Z. Kövecses does not take into account nine more contextual metaphor structures (Stefanowitsch 2006: 88).

RESULT AND DISCUSSION

Indeed, corpus analysis allows to achieve a clear result in determining the participation of metaphor in the contextualization of this or that concept of emotion. This is especially evident when the amount of activation of metaphors in the text is measured. Therefore, the conclusions reached by A. Stefanowitsch used a simple descriptive method. It differs from Kövecses's in some cases. Therefore, among the conceptual metaphors that arise in connection with the concept of sadness, insanity of emotion is depth is at the forefront, and the next places are occupied by such conceptual structures as emotion is a mixed substance, emotion is an aura, emotion is a lack of vitality. Also, being in the state of

emotion is being accompanied by sadness is closely related to the concept (Stefanowitsch 2006:94). In addition, as a result of the statistical analysis Z. Kövecses's conclusions contradicting the metaphors of sadness and happiness are also not confirmed. Because, although it is connected with the concept of happiness as a conceptual source, the connection of the conceptual metaphor of emotion is being down with the concept of sadness does not have an explicit purpose. At the same time, Stefanowitsch does not forget to note that this conceptual metaphor can partially explain why the concept of sadness is the only concept that explains the metaphor of insanity is depth (Stefanowitsch 2006:94).

Z. Kövecses and A. Stefanowitsch made a great contribution to the study of the concept of sadness from the point of view of the theory of conceptual metaphor. They identified the content of this concept, a complete list of metaphors associated with it, and the role of these metaphors in differentiating the emotion of sadness from other emotions. At the same time, it should not be forgotten that the analyzes performed by them are not without some shortcomings. Such shortcomings are visible, first of all, in the process of separating metaphors. Observations show that Z. Kövecses sometimes includes expressions that do not apply to this concept among the metaphors related to the concept of sadness. In particular, it is controversial to include the conceptual metaphor lack of heat, which is explained by means of the structure of the concept of throwing cold water on something, among the metaphors related to the concept of sadness. Because the above structure tends to express the meanings of "disappointing" and "confounding" rather than the meaning of "making someone sad". Also, the concept of disheartening, which Z. Kövecses connects to the conceptual metaphor of lack of vitality, is more adapted to the expression of disappointment, disappointment than sadness. Such inconsistencies in meaning are also observed in the analysis of other metaphors (Stefanowitsch 2006:85).

Another problem is that none of the mentioned studies proposed any clear criteria for distinguishing metaphors from other contextual structures, leaving the status of some structures undefined. For example, it is not clear whether the phrase "he was insane with grief" is included in the group of metaphors by Z.

Kövecses (Kövecses 1998). It is better to note that in this case, the word grief is combined with the phrase *be insane with*, which has a graduonymic content (Jumaboeva 2017) in a simple way. Structures formed on the basis of such a combination are found in modern English: "the place was insane with celebrities", "my life was insane with bad behavior", "this year was insane with free staff" (Corpora). Of course, the activity of such structures indicates the grammaticalization of the combination *be insane with*.

CONCLUSION

As mentioned above, A. Stefanowitsch (2006) includes the structure "voice *be strident with* sadness" in the category of sound-contextual metaphor. It seemed to us that a simple description of the sound produced by this grief was being expressed.

The evidence from consider in both of the studies in which we have reviewed, there are some inconsistencies in the interpretation of metaphorical structures related to the concept of sadness. Of course, the issue of describing and classifying metaphorical structures in the theory of contextual metaphor has been discussed for a long time and the scope of controversial opinions is expanding (Diegnan 2005; Steen et al. 2010; Pragglez Group 2007).

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