

LEXICAL AND SEMANTIC ANALYSIS OF THE CONCEPT OF JOY

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Abstract. The article deals with the features of the concept "Joy". The concept is understood as a multidimensional linguomental formation, realized in a sign form with high semiotic density, possessing structural and semantic multilayer and ethno-cultural specificity. The semantic field of concepts represents many different meanings, the process of formation of lexical and semantic content of the linguocultural concept "Joy" is conditioned not only by general cultural values, but also by the national and cultural specificity of the language.

Keywords: concept, joy, mentality, ethnocultural specificity, axiological cultural markers, semantic field.

The notion of "concept" in modern linguistics has no unified interpretation, it is a certain linguosocial construct, the issues of architectonics, classification, typology, verbalization and methods of studying which are discussed by many researchers.

P. Abelard considers the concept as a logical-linguistic category that creates a bridge connecting the world of concrete concepts and abstract categories and emphasizes that it is an entity of extremely subjective nature, oriented to the addressee.

In the works of E. Sepir we speak about a concept as a certain "capsule of thought", which contains (and, possibly, generates) in condensed form all possible experiences and experiences of a person.

In modern linguistics there are three main approaches to understanding the term "concept", they are based on the position that the concept nominates the content of the concept [1].

First, it is the cognitive-semiological approach of Y.S. Stepanov, according to which "not heterogeneous linguistic means realizing one and the same concept, but exactly separate concepts" are studied. In this approach, language is considered as an auxiliary means, the role of which is secondary, as it is "a form

of linguisticization of the existing lump of culture, concept" [2].

Secondly, it is the cognitive-semantic approach, which is adhered to by N.D. Arutyunova [3]. The concept, thus, is a unit of semantics, combining memory and imagination and, ultimately, possessing ethnoculturally conditioned semantic content, which is based on a certain concept.

According to the third approach, a concept is "a term that serves to explain the units of mental or psychic resources of our consciousness and the information structure that reflects human knowledge and experience".

The architectonics of a concept as a structural and semantic formation is of particular interest to us, since the knowledge of the structural components of a concept contributes to the identification of its essence.

Linguocultural concept will differ from the term "concept" used in cognitive linguistics. Thus, a cognitive concept, as a rule, corresponds to one language unit, while a linguocultural concept has such a property as unflappability, as it is represented by a number of language and speech units.

The sphere of emotional is a part of the value picture of the mental world of any nation, which explains the diversity of linguistic

expression of emotional-evaluative meanings in the process of communication. In the Russian and English languages consciousness emotions reflect the centuries-old experience of the people through universal and culturally specific ideas about emotional experiences.

Concepts of emotions joy, suffering, fear, as it seems, occupy a special place in the composition of initial emotion-evaluative meanings, forming the basis of the psychical structure of the personality.

The concept "Joy" is usually referred to emotive, representing emotions and feelings, which has led to a special approach to it, which implies an integrative study of this problem from the point of view of both cognitive linguistics and linguocultural studies. The emotional meaning of the concept "Joy" is universal, but in linguocultural representation it differs in lexical representation, degree of depth and concretization, variability at different stages of functioning. Thus, we should talk about the emotional meaning of the concept "Joy" as a representative of the mental identification of the text.

Joy is a universal feeling that can be experienced by any person regardless of his/her nationality and culture. According to Y.S. Stepanov [2], despite such a wide interpretation of the meaning, joy is described in the language insufficiently, extremely little. Perhaps, this is due to its elusiveness, complexity of description. Some studies on this concept were conducted by A.B. Penkovsky [4], but he studied the concept "Joy" in opposition to the concept "Pleasure", while we often notice their similarity and interdependence in prose texts. Y.S. Stepanov explicates the two most common features of joy:

1. "It is an inner feeling opposed to the external, physical sensation of pleasure". For example: But with what joy they jumped up when they heard the squeak of a passing cart! A fellow countryman! They surrounded him, smiled and shook his hand, as if they had not seen him for many, many years. Awakened by the talk, others rose from the ground and, shyly hiding their joy, also crowded around the cart of the traveler, lit their pipes and were ready to talk even until the light of day... (I.A. Bunin "To the End of the World"). The

cognitive representation of the feeling of joy occurs when a fellow countryman is met, however, this feeling is internal, they try not to show it outwardly, it is a quiet, shy joy, expressing the inner feeling;

2. "The name of joy, that is, the word joy itself". For example: Glafira! – Gordanov called out to her. There was no answer. – Glafira! My joy! My happiness, come forward! Let me hear your word! – Your joy is not Glafira. – No? What did you say? Aren't you my joy? In this context, the phrase "my joy" is Gordanov's affectionate address to Glafira and reflects his kind attitude towards her.

Paying attention to the duality of the concept of joy, Y. Stepanov notes that the very phenomenon of joy is as if distributed between a material object, the environment, and the internal state of a person, with the environment being the cause and the internal state being the consequence. It is impossible not to see the same dual character of representations of suffering, where the surrounding world becomes the cause of the subject's negative state, and the inner state itself turns into a consequence.

The lexeme joy is polysemic, but the last two meanings have nothing to do with the expression of emotions, but rather with the reasons that cause them.

Having intimated that joy is a concept that is relatively independent of happiness, let's unpack that distinction a bit more. If joy is merely a synonym for happiness, efforts to kindle a science of joy are redundant with the science of happiness. In order to pursue a systematic investigation of joy, we must have a clear understanding of exactly what it is.

As Vaillant [5] noted, "There is no simple definition of joy", and this may be one reason for the lack of systematic research on joy. Some definitions of joy are too vague and do not distinguish it from other positive emotions. Recent scholarship in the theology of joy has led to advances in conceptualizing this emotion, how it may differ from happiness, and its place in the good life. Almost all descriptions of joy in this literature state that joy is a response to a "good" object-usually a positive event or circumstance. Unlike mood states, joy as an emotional state is always

about something, and usually it is news of something good in one's life. Joy is a response to a good object. This does not mean, however, that joy is completely beyond one's control. Although the emotion of joy is a response to a good event, one can prepare for joy. Thus, in response to a positive event, some individuals may experience joy and some may not. This detailed conceptual analysis of joy is necessary because, as we try to ignite a science of joy, we must, following Roberts, "have a pretty clear idea of what (joy) is, and be careful not to confuse it with other things that may be a little like it. Joy is scientifically interesting not only because it is a positive emotion, but because of the very distinctive character it has as a positive emotion. One of the most important questions we all want to ask about joy is how it relates to human well-being, and this question needs to be asked with a clear idea of joy's distinctive structure.

The conceptual features of the concept of joy, as the dictionary definitions show, are the following:

- Cheerful
- Great
- Internal
- Feeling, sensation
- Mental
- Pleasure
- Satisfaction.

Joy is qualified, therefore, as a positive emotion internally experienced by a person. It is characterized by the intensity of experience.

Interpretative analysis of numerous uses of the nominants joy and joy allows us to distinguish the following semantic groups in the cognitive field of this concept:

- 1) being in a state of positive feelings with/without indicating their causation (to experience, to bring joy; children are her joy);
- 2) manifestation of an emotion in human actions (out of joy; Another person in my place would scream with joy);
- 3) active human-like action of joy;
- 4) contrasting joy with negative experiences (joys and sorrows of life);
- 5) positive signification of emotions;
- 6) gradation of emotions of joy;
- 7) somatic expression of emotions;
- 8) temporality of the experience of joy [6].

Joy is most often associated in modern society with success and reception of guests. Its experience is associated with a range of positive emotions (pleasure, delight, delight, admiration) and sometimes with some negative emotions (anger, despair). Some respondents noted the association of joy with the somatic explication of the opposite emotion – the word tears. Unlike, for example, the emotion of fear, joy corresponds with color (light joy), which emphasizes its previously noted positivity.

In conclusion, let us point out that we consider culturally relevant the speech use in the same contexts of the nominants of joy with nationally specific for the society concepts – "heart" and "soul" (the heart has experienced a lot of joy, quiet joy in the soul, joy of the soul, etc.), which is not typical, for example, for the other society.

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ЛЕКСИКО-СЕМАНТИЧЕСКИЙ АНАЛИЗ КОНЦЕПТА РАДОСТЬ

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Аннотация. В статье рассматриваются особенности концепта «Радость». Концепт понимается как многомерное лингвоментальное образование, реализованное в знаковой форме с высокой семиотической плотностью, обладающее структурно-семантической многослойностью и этнокультурной спецификой. Семантическое поле концептов представляет собой множество различных значений, процесс формирования лексико-семантического содержания лингвокультурного концепта «Радость» обусловлен не только общекультурными ценностями, но и национально-культурной спецификой языка.

Ключевые слова: концепт, радость, менталитет, этнокультурная специфика, аксиологические культурные маркеры, семантическое поле.