



ENGLISH AND UZBEK IDIOMS DESCRIBING HUMAN'S EMOTIONAL STATE

Narzullaeva Dilnoza Sanatovna

English teacher, researcher of Samarkand State Institute of Foreign Languages

Article history:	Abstract:
Received: 26 th July 2021 Accepted: 7 th August 2021 Published: 30 th August 2021	In the present article the author analyzes English and Uzbek phraseological units which describe different human emotions such as delight, anger, worry, fear, etc. These emotions, which are transferred in the semantics of phraseologisms are classified into positive and negative types. Theoretical part of the article is proved by numerous examples. These examples are selected from A.V. Kunin's English-Russian phraseological dictionary, M. Sadikova's Uzbek-Russian phraseological dictionary and from Russian literary works.
Keywords: : Phraseologisms (phraseological unit), anthropocentric paradigm, positive emotions, negative emotions, human, psycho-emotional state.	

INTRODUCTION

Today, the anthropocentric aspect in language and literature occupies a leading place in modern linguistic research. Let us agree with E. S. Kubryakova's statement about the anthropocentric "tendency to put a person at the center of all theoretical prerequisites", because a person determines "the prospects of this analysis and its final goals" [E.S. Kubryakova, 1995, p. 212].

The increasing importance of the so-called "human factor" is now felt in all areas of scientific knowledge. Anthropological problems are spreading quite intensively in linguistic science. The return of such a humanitarian science as linguistics, its main object-a person considered as a subject of speech activity, and, thus, overcoming one of the "stagnant" spheres of theoretical linguistics is naturally favored by the climate of greater pragmatism of recent decades, when language is considered not just as a system acting "by itself", but in connection with other aspects of human life [Sh.S. Safarov, 2018, p. 3].

The transition from a system-structural paradigm to an anthropocentric one, which aims to study "language in man and man in language" and assumes a view of language as the most important repository of cultural information and knowledge about the world reflected and recorded in language, has led to the relevance of research in the field of psycholinguistics, ethnolinguistics, cognitive linguistics, gender linguistics, linguoculturology, pragmalinguistics, etc. [M. Galieva, 2017, p. 57].

The concept of "anthropocentric paradigm" is inextricably linked with cultural anthropology [Kuhn Tomas, 2012, p. 164]. Cultural anthropology draws attention to the relationship between language and culture, highlighting language as the main means of communication between representatives of different linguistic cultures [V.V. Vorobyov, 2008, p.125].

The anthropocentric paradigm focuses on the language user, his language competence, knowledge structures reflected and fixed in the language" [D.U. Ashurova, M.R. Galieva, 2018, p. 12].

This article is written within the framework of anthropocentrism and aims to study English and phraseological units that convey the psycho-emotional state of a person, as well as their use in the text. In a work of fiction, a person is the center of attention of both the writer and the reader [M.M. Bakhtin, 1986, p. 23]. Let us turn to the interpretation of the literary text by T.K. Vinokur, according to which at least three people are present in it: the author, the narrator and the character [T. K. Vinokur, 1993, p.35].

THE MAIN PART

Among human emotions, fear occupies a special place and a sufficient number of expressions denoting fear were found in both analyzed languages. So, the English phraseology *frighten (or scare) somebody out of his senses* means "to scare someone till losing consciousness" [A.V. Kunin, 1967, p. 806]. Fear can have different degrees. For example, in the following expression, fear acquires the highest point of intensity: *(as) scared as a rabbit* – scared out of consciousness [A.V. Kunin, 1967, p. 794].

In Uzbek phraseology, examples have also been identified that convey different degrees of human fear: *зир титрамоқ* – to be very afraid (of someone); to tremble (before someone) like an aspen leaf [M. Sadikova, 1989, p. 114]. This example does not contain a component that indicates fear. However, with the help of the verb " *титрамоқ*" (to tremble), fear is transmitted in all its force on the basis of an association with a person trembling from fear. Another example of an Uzbek phraseology that denotes fear is PhU *захраси учди* – he was very scared; he got angry,

he became enraged [M. Sadikova, 1989, p. 114]. A strong degree of fear can be traced in the Uzbek PhU *жони (жон-пони) чиқиб кетди (жон-пони қолмади)* – he was scared; there is no face on him; his soul has gone to the heels [M. Sadikova, 1989, p. 109]:

-Туф-э, қуриб кетсин, жоним чиқиб кетди-я (А.Қодирий).

Other examples of the reflection of the highest degree of rage in Uzbek phraseology are the expressions: *жини кўзиди (кўзғади // тутди)* – he was enraged; he was enraged [M. Sadikova, 1989, p. 106]:

Қаландаров мактаб директорини кўриб бадтар жини кўзғади (А.Қаҳҳор).

Neutral emotions that acquire an approving assessment include the English expression *in one's sober senses* – calm, dispassionate, sane [A.V. Kunin, 1967, p. 806]. In Uzbek phraseology, units that express the neutralization of human emotions are also identified: *кўнгли таскин топди* – he calmed down; he was satisfied; he was comforted [M. Sadikova, 1989, p. 159]; *кўнгли тинчиди* – he calmed down; his heart was relieved; his soul became easier [M. Sadikova, 1989, p. 159]; *жони ором олди* – he calmed down, freed himself from torment; he felt relieved [M. Sadikova, 1989, p. 109]. So, in the Uzbek language, as well as in English, an emotional state when a person calms down acquires an approving assessment: *жаҳлидан тушмоқ = аччиғидан тушмоқ* – to come to your senses, calm down [M. Sadikova, 1989, p. 104]:

Тез оловланиб, тез совуйдиган Очил эса аллақачон жаҳлидан тушган эди (П.Қодиров).

The phraseological units denoting a neutral emotional state include PhU *дами пасайди* – 1) he calmed down, resigned; became modest, brief; became subdued [M. Sadikova, 1989, p. 78]. This example gets a positive assessment, in contrast to the following phraseology, in which an unpleasant state of silence is felt: *дарди ичида* – he bit his tongue; he can't express his secret [M. Sadikova, 1989, p. 82]; *дардини ичида ютмоқ (солмоқ)* – hide your grief, keep silent about your grief [M. Sadikova, 1989, p. 82].

Phraseological units that nominate emotionally restrained people who do not react to external influences have an interesting semantics: *Боқи беғам* – carefree, he doesn't care about anything [M. Sadikova, 1989, p. 59].

Rage and anger are considered the strongest negative emotions in both languages. Often, rage and anger are clearly depicted with the help of red, which is associated with a reddening of the complexion and eyes of an angry person: *кўзига қон тўлди* – he is extremely irritated; he is furious; he does not control himself; he does not listen to anyone and does not take anything into account, he rushes ahead [M. Sadikova, 1989, p. 151]:

Кўзига қон тўлган Қоражон никоҳсиз, ҳатто ота-оналарнинг рухсатсиз, шу жувон билан бирга яшай бошлади (Мирмуҳсин).

In this example, the red color, which is a symbol of rage, is transmitted using the component "қон" (blood). This expression actualizes its meaning on the basis of a metaphorical reinterpretation, when associations of red color arise in human perception. Such an association of blood with red is found in the Uzbek language, and in English, rage and anger are not transmitted using the lexeme "blood".

Anger and rage can also be transmitted through the symbolism of yellow color. However, this applies only to the Uzbek language: *зардаси қайнади* – he is angry; he has come to an extremely irritated state [M. Sadikova, 1989, p. 114]:

Қодир отанинг зардаси қайнаб, хотинини жеркиб ташлади (А.Муҳиддин).

The highest degree of rage can be traced in the English expression, in which this emotion is accompanied by actions: *rip and tear* – to tear and throw, to rage [A.V. Kunin, 1967, p. 765]:

We just sat there and watched him rip and tear around till he drowned [M. Twain, "Huckleberry Finn", ch. X].

In the Uzbek language, rage is often transmitted in phrases with the component "жон" (soul): *жон аччиғида (жон ҳалокатида)* – unaccountably; in an extremely excited state; in a hurry; in a strong emotional excitement in agony [M. Sadikova, 1989, p. 106]; *жон-пони чиқиб кетди = жони чиқиб кетди* – he was angry [M. Sadikova, 1989, p. 111]:

"Овозингни чиқарсанг эрингни қулоқ қиламан", - деб пичоқ кўрсатди. Жон-поним чиқиб кетди (С.Аҳмад).

The most common way to convey a person's rage and anger is the lexeme "жаҳл" in a number of expressions: *жаҳл устида* – in anger [M. Sadikova, 1989, p. 104]; *жаҳли бурнининг устида туради* – a hot-tempered, irritable, nervous, angry person [M. Sadikova, 1989, p. 104]:

Бунинг устига Аъзамнинг жаҳли бурнининг устида туради. (Шўхрат).

A hot-tempered person is nominated by the phrases: *жаҳли тез* – a hot-tempered person [M. Sadikova, 1989, p. 104]; *жаҳли чиқди* – he got angry:

Жаҳлингиз чиқмасин, Муяссархон, чин юракдан бу. У шундай деди-да, отига қамчи уриб, қирга ўрлаб кетди (О.Ёқубов).

In Uzbek phraseology, a hot-tempered and irritable person is also nominated by the following expressions: *аччиғи бурнини устида туради* – hot-tempered, angry, nervous (person); *аччиғи тез* – hot-tempered, irritable, angry, nervous person [M. Sadikova, 1989, p. 23]; *бурнидан ортиқ гапириб булмайд* – you can't say a word to him; he is nervous, irritable [M. Sadykova, 1989, p. 61]:

Шакар эрка мижоз бўлиб, бурнидан ортиқ гапни кўтара олмасди (Х.Назир).

A person who is unstable in an emotional state is nominated by the expression *гоҳ худ, гоҳ беҳуд* – sometimes in the mood, sometimes not [M. Sadikova, 1989, p. 78].

In the Uzbek language, there are a number of phraseological units with the key component "асаб" (nerves), which denote negative emotions, such as nervousness and irritability: *асаби бузилди* – he was nervous; he was in an irritated state; he was angry, *асабига* (или *жиғига*, *жинига*, *фашига*, *фижинига*) *тегмоқ* – to act on nerves; play on nerves; irritate, infuriate, anger; annoy someone, harass someone, cause inconvenience, embarrass, spoil the mood; *асабини қақшатмоқ* – harass, lead to a lost state, infuriate; irritate [M. Sadikova, 1989, p. 21].

Often, rage is accompanied by humiliation and resentment of an innocent person, when an angry person "vents" his anger on innocent people: *захрини сочмоқ* – to angrily attack someone; to pour out anger; to be angry; to break anger [M. Sadikova, 1989, p. 114]:

У Назар отанинг қидириб, идорадан топмагач, уйга бориб, хотинига захрини сочди (С.Аҳмад).

Rage is associated with red: *turn purple with rage* – to turn red from rage [A.V. Kunin, 1967, p. 739]; *be on the rampage* – to be in an extremely excited state, to rage [A.V. Kunin, 1967, p.741].

Anger also refers to negative emotions, because of which you can "break" on an innocent person and offend him: *аламини олмоқ* – to break your annoyance, take revenge; *Алининг аламини Валидан олмоқ* (*Исонинг аламини Мусодан олмоқ*) – take out anger on Musa for Isa; take out your anger (or annoyance) on an innocent person [M. Sadikova, 1989, p. 17].

Love, which is considered the highest human feeling and a divine gift, is recorded in a large number of lexical, phraseological and paremiological units. Love can be mutual and one-sided. Note that in both languages, most linguistic units denote one-sided love, for example: *кўнгил бермоқ* – to fall in love; to love with all heart; to love with all soul; surrender to love with all soul [M. Sadikova, 1989, p. 155]:

Кўчқор шу маҳалгача бирорта қизга кўнгил берган эмас, умуман "севги"ни тан олмас (О.Ёқубов).

Often, one-sided love is transmitted with the help of hyperbole and metaphorization, as for example, in the following expression: *ишқ ўтида куймоқ* – to burn in the flame of love; to suffer in separation [M. Sadikova, 1989, p. 129].

Despite the frequent unrequited love, this feeling gets a positive assessment: *жон-дилдан севмоқ* (*жон дилдан яхши кўрмоқ*) – to love fervently, to love with all heart [M. Sadikova, 1989, p. 108]; *жонимдек кўрмоқ* – to love very much [M. Sadikova, 1989, p. 111].

Happiness is the most positive and beautiful emotional state of a person. Every person born on the planet Earth strives for happiness. In all languages of the world, including the English and Uzbek languages we are studying, there are expressions denoting this divine gift. So, in the Uzbek language, PhU *бахтга ботмоқ* "to plunge into happiness; to enjoy happiness" [M. Sadikova, 1989, p. 30].

Positive emotions include high spirits, joy and fun: *кўнгил ёзмоқ* – have fun [M. Sadikova, 1989, p. 156]:

Ашулачи, ўйинчи ўртоқларим бор шаҳарда. Келишса, бир ўтиришиб, кўнгил ёзишардик деган эдим (С.Зуннунова).

Here are other Uzbek examples that denote fun: *кўнгли очилди* – he was amused; he was in a good mood; his mental boredom was dispelled; he was happy [M. Sadikova, 1989, p. 159].

CONCLUSION

Thus, in the phraseology of the English and Uzbek languages, a large number of units describing a variety of human emotions have been identified. They are actively used in a literary text, which is a source of studying the vocabulary of the character and the author, as well as a link between them. The lexical set of characters' speech sometimes contradicts the style and genre of the work itself, creating a "conflict" between different types of verbal expression of thought. Here it should be remembered that a work of art often contains more than one character, which indicates the functioning of completely different verbal complexes, which, in turn, form different pictures of the world and perception.

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