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***LANGUAGE AND EMOTIONS: EMOTIONAL LEXICON IN A LITERARY TEXT
(based on the works of A. Kekilbayev, Ch. Aitmatov)**

Annotation. The study focuses on exploring the ways emotional lexicon is conveyed in literary works. Grammatical, particularly syntactic, semantics play a crucial role in revealing the content of a work. Emotions are among the most profound manifestations of the human psyche. Language serves not only as a means of communication but also performs evaluative and descriptive functions, expressing various moods and experiences of a person. A. Kekilbayev and Ch. Aitmatov are writers who skillfully use linguistic tools to express, depict, and describe emotions, to reveal the character's image, and convey their inner "self" to the reader as it is. The aim of the study is to examine the lexical and grammatical means of expressing the category of emotionality based on the literary works of A. Kekilbayev and Ch. Aitmatov. The research explores the ways emotions are conveyed in language, the linguistic means of expressing psychological states in a literary text, and conducts a linguistic analysis of the emotional states of characters in the works. An analysis of theoretical concepts in both domestic and foreign linguistics concerning the study of emotionality has shown that any emotion carries an evaluative character. Based on the analysis of A. Kekilbayev's "*Kui*" and Ch. Aitmatov's "*The Day Lasts More Than a Hundred Years*", linguistic units that denote such emotional states as "fear" and "joy" were identified, revealing that the authors use phraseological expressions to more accurately convey the emotional states of their characters.

Keywords: literary text, emotional lexicon, Naiman ana, emotional state 'fear', 'joy'.

Introduction. From the perspective of the contemporary level of linguistic development, the issues of human factors manifesting in language, i.e., linguistic personality, are highly relevant. Consideration of the dialectical unity of the communicative and cognitive functions of language with the function of expressing emotions reveal the meaning of language as a universal tool. Language conveys the human worldview, diverse emotional states, artistic expressions, and national identity, among other elements.

One of the most powerful manifestations of the human soul are emotions. Language not only serves as a means of communication and reveals thoughts but also expresses, evaluates, and depicts various moods and emotions of a person. Such phenomena of the human soul as "love and hate", "anger and pleasure", "joy and sorrow", "surprise and confusion" are expressed through the language. There are still many unexplored, undiscovered and undefined aspects of the expression of emotions in the language in Kazakh linguistic. One of the most complex tasks is defining the essence, properties, types and characteristics of the one of multilayered human soul mystery – emotion.

* This research is funded by the Ministry of Science and Higher Education of the Republic of Kazakhstan (Grand No. AP23487659 «Formation of cultural values and civic identity in the multilingual environment of Kazakhstan in the era of globalization").

The aim of the present research is to study the lexical and grammatical means that reveal the category of emotionality on the basis of literary texts' analysis. To achieve the aim of the research, the following objectives are set:

1) to review the works of scholars who have studied the ways of conveying human emotions in language;

2) to study the linguistic means of expressing psychological states of a person in a literary work;

3) to conduct analysis of the linguistic characteristic of the emotions of the characters on the works of such writers as A. Kekilbayev and Ch. Aitmatov on the theme of "mankurt sana" – "mankurt consciousness".

The materials for the study include novella of A. Kekilbayev "Kui" and Ch. Aitmatov's novel "The Day Lasts Longer Than a Hundred Years". The subject of the study emotive lexicon that expresses human feelings.

A person's emotions clearly reflect feelings about his/her relatives, friends, and neighbours, as well as feelings to the Motherland and people. Emotions indicate not only a person's mood, but also intentions and intelligence. Individuals' emotional levels are influenced not only by their natural features, but also by social circumstances. From this perspective, studying the emotional lexicon in the context of the concept of "mankurt sana" – "mankurt consciousness", which is based on a specific historical event of a people, is of great importance. Based on the hypothesis of the research, a model of the emotional lexicon study of the concept "mankurt sana" – "mankurt consciousness" from a psycholinguistic point of view.

Methodology and research methods. Since the research involved the analysis of a literary text, a comprehensive text analysis method, namely contextual analysis, was used. Although a number of scholars have examined emotionality and expressiveness, there are few comprehensive works that investigate the ways in which human emotions are conveyed in language through literary works. As a result, theoretical research methods are used to study and classify scholarly works, both international and domestic. These theoretical approaches are relevant to the analysis of literary sources. The descriptive-analytical method was employed to characterize the linguistic phenomenon under investigation, understand scholars' opinions and draw conclusions.

Statistical analysis was applied to identify and quantify linguistic units reflecting emotions within the selected works. According to S.B. Koyanbekova: "In psychological and linguistic studies, there are two approaches to analyse human emotions:

- to study human emotions through their expression in language by identifying the emotional experiences inherent to humans;

- to analyse the world of human feelings by identifying emotional means in language" [1, 16].

In the present research work, we attempted to apply the first approach, that is to analyse emotional experiences and their expression in language.

Discussion and observation. In Kazakh linguistics, several scholarly works have been published on certain aspects of emotionality and expressiveness. Notably, Sh.I. Nurgozhina [2] investigated emotionally expressive language in the colloquial speech of the Kazakh language, A.A. Musabekova [3] explored linguistic means of expression and emotions in contemporary Kazakh journalism, B.S. Zhonkeshov [4] studied the linguistic nature of emotionality, K.S. Saryshova [5] focused on set expressions reflecting emotions, S.B. Koyanbekova [1] (Koyanbekova, 2008) examined expressiveness from a stylistic perspective and E.E. Tuyte [6] (Tuyte, 2013) analysed the linguistic nature of psychological states.

In the study of the category of emotionality in the Russian linguistics, the term "emotiology" or "linguistic theory of emotions" was introduced by a linguist from the Volgograd Linguistic College. A specific field was initiated by V.Ya. Shakhovskiy. V.I. Shakhovskiy argues that it is necessary to distinguish between emotionality in linguistics and emotionality in psychology, and he believes that the term "emotivity" should be used in linguistics [7, 234]. However, the terms "emotionality" and "emotivity" are still used synonymously.

In linguistics, the peculiarities of using emotionally expressive lexicon in the works of individual writers have also become a special subject of research. For example, K.M. Nurmukanov's *"Emotionally Expressive Lexicon in the Dramatic Works of M. Auezov"* [8] and A.G. Sembayev's scholarly work *"Emotionally Expressive Lexicon in Literary Works (Based on the Works of O. Bukeyev)"* [9].

Speaking about the ways of creating emotionally expressive words, H.M. Nurmukanov said that, first, the emotional meaning is immediate in the semantics of the word (қарағым [karagym] – "dear", бұлік [būlik] – "mischievous"), second, the emotional tone can be altered in meaning (өгіз [ögiz] – "ox", қалпақ [qalpaq] – "hat"), context (atmosphere), tone of voice (Шырақшыңмын! [Shyraqshtyngmyñ!] – "I am your guardian!") and syntactic (алтын ер [altyn er] – "golden man"), morphological (ойшыл [oyshyl] – "thinker", Камаржан [Kamarzhan]) methods, and third, he emphasizes that words without any meaning (pppakaион [pprakalyon], тирралай [tirralay]) create emotional sense [8, 11].

E.V. Chuprakova and E.S. Popovich identify the following means of expressing emotions in language: "phonetic; morphological; lexical-semantic; formal-syntactic" [10, 337]. According to V.Ya. Shakhovskiy, there are two semiotic systems of emotions: 1) Body Language (язык тела [yazyk tela]); 2) Verbal Language [11]. Body language, or non-verbal means of expressing emotions, surpasses the system of verbal means in terms of speed, reliability, accuracy, and degree of sincerity.

The characteristic features of emotions include:

1. Emotions reflecting a person's state and expressing attitude towards the object;
2. Emotions with positive and negative connotations: pleasant-unpleasant, joy-sorrow, etc.

K.E. Izard [13], A.N. Luk [14], A.S. Nikiforov [15], and B.I. Dodonov [16] identify 27 types of human psychological states in the study of human emotions, the interrelationship between emotions and thinking, and human values and emotions. These are: Joy, Fear, Anger, Disgust, Surprise, Shame, Love, Hatred, Suffering, Interest, Happiness, Desire, Anxiety, Sadness, Courage, Grief, Boredom, Envy, Hope, Pride, Tenderness, Pain, Pleasure, Expectation, Taste.

According to S.B. Koyanbekova "A person not only receives or conveys information through language but always also communicates their attitude, feelings, and subjective relation to the surrounding environment and phenomena through language. Thus, language has become the primary means of conveying internal emotions and feelings of a person. In psychology, there are about 500 types of human feelings, and the content and expression of each within the linguistic system are diverse. This is because the main task of language is to serve people, and human beings are multifaceted and complex phenomena" [1, 3].

M.I. Lazaridi, who studied the functional-semantic field of linguistic figures expressing psychological states, shows that there are six macrofields of human psychological states: joy, fear, anxiety, anger, shame, and sorrow [16, 10].

Positive emotions include happiness, sadness, sorrow, regret, jealousy, hatred, and anger, as well as ambiguous emotions such as anxiety, love, excitement, and surprise [6, 42].

Results. The author in his/her works addresses events and issues occurring in society and constantly evaluates various things and actions of people. The expression of emotion in their works is achieved through various linguistic levels, including phonetic, morphological, syntactic, and stylistic elements. Since the author is a neutral, hidden figure in their work, they express their emotions through the dialogues or monologues of characters. Through these linguistic characters, emotionally expressive words, and phraseology, the author shows the reader which side they take in a given situation.

This research will analyze linguistic means of expressing human emotions related to psychological states proposed by M.I. Lazaridi. The analysis will be based on the novella "Kui" by Kazakh writer A. Kekilbayev and the novel "The Day Lasts More Than a Hundred Years" by the Kyrgyz writer Ch. Aitmatov.

The introduction of the term "mankurt sana" – "mankurt consciousness" by Ch. Aitmatov into world literature caused a significant resonance in society. The concept of "mankurt sana" –

"mankurt consciousness" was raised as a pressing global issue by the author in the novel *"The Day Lasts More Than a Hundred Years"* (1980). Although the concept of mankurtism has long existed in the country, Abish Kekilbayev was the first to address this issue in Kazakh literature at the age of 28. The author's story "Kui" was published in 1967 in the magazine "Zhuldyz" (No. 12). It is known that the work was published in the Russian language in 1969 in the writer's collection *"Ballads of Forgotten Years"* from Moscow. Thirteen years later, in 1980, Ch. Aitmatov's novel *"The Day Lasts More Than a Hundred Years"* was published in the magazine "Noviy Mir" (No. 11) and immediately became a popular work among readers.

Notably, the writers present divergent representations of the phenomenon of "mankurtism," each offering distinct thematic and narrative approaches. In A. Kekilbayev's works, the problem of "mankurtism" is depicted not as a legend but based on real-life situations, such as conflicts between two nations (Kazakh and Turkic). Becoming a mankurt means taking revenge on a captive enemy, tormenting him, torturing him, stripping him of reason, and turning him into a slave. In the novella, the transformation of a prisoner into a mankurt is described as a real-life event. The author masterfully conveys the psychological state of the six captive children among the Turkmen, evoking a sense of fear in the reader during the reading (1):

...After the meat of the white camel calf had been served and eaten, and the Quran was read once more, two young men led each prisoner forward. One by one, elderly Turkmen with bare daggers in their hands approached them. The captured children looked at their faces with fear, but the hardened men, who had drawn blood into their stomachs and darkened with determination, showed no sign of respect. When they saw the dagger looming over their heads, the six boys turned pale like a bone picked clean of meat, a lump of sobs stuck in their throats, their eyes were brimming with tears, and they felt their joints and nerves go weak and they trembled like chicks fallen into water.

The ferocious Turkmen struck the back of the head with the hilt of a dagger, the trembling stopped like a knife stroke, the necks became numb from numbness. The Turkmen pulled Arshin by the ears, sat him down on the ground, pressed his shoulders to his body and hung over him. The older Turkmen, further intimidating the already terrified six children, who no longer had the strength to endure, whose hearts pounded, began to sharpen their daggers on the edge of their boots. Then they grabbed the prisoners by the forehead with one hand and touched the shining blade of the dagger to their hair. In the blink of an eye, the heads of the six prisoners were shorn. Their freshly shaved bare blueish scalps shone like mirrors.

... The men, who had rolled up their sleeves and were ready from the very beginning, grabbed the six children by the ears, forcing them to kneel, and pinned them to the ground. They took the skins they were holding in their hands and put them on the heads of the prisoners. The warm, still damp skin clung to their freshly shaved, smooth heads. The heads that had just been relaxed weighed down again. The warm skin, soaking in, began to throb on their temples... [17, 28].

The linguistic devices used by the author to convey the psychological state of the child prisoners at that time can be traced on the basis of the given example, following the scheme presented in Figure 1.

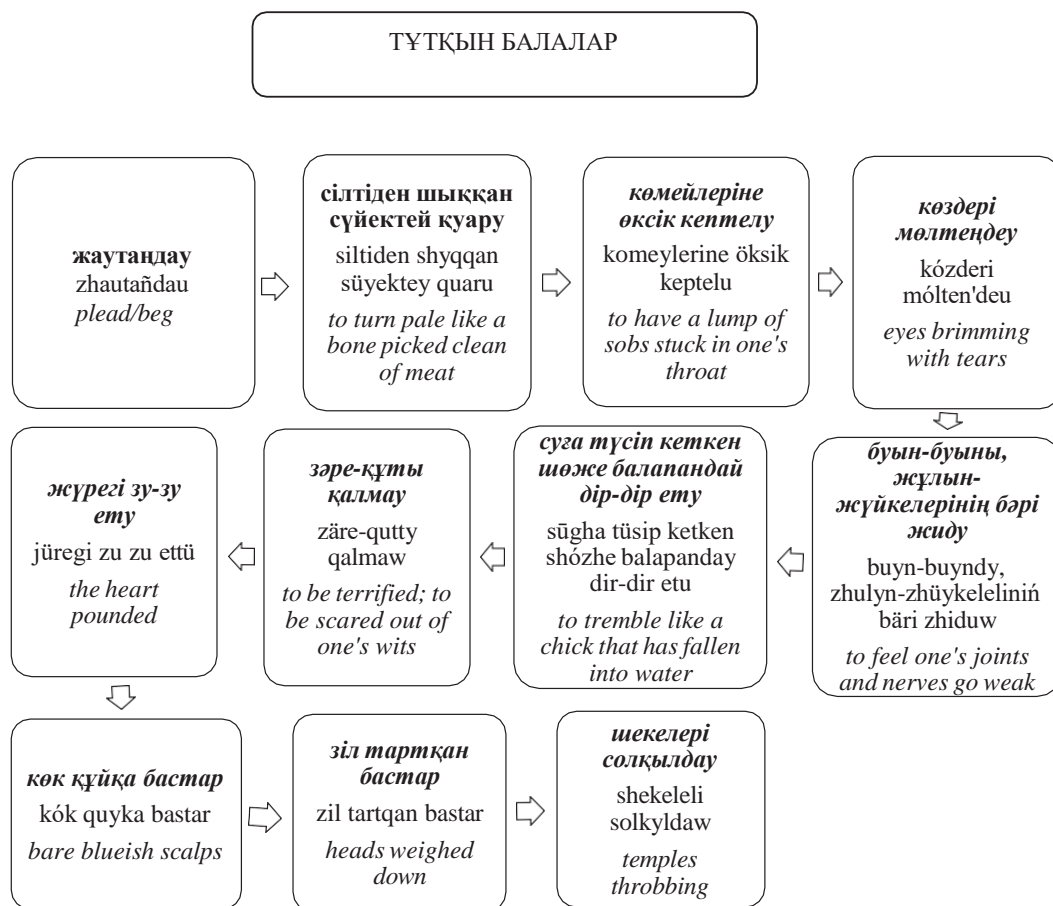


Figure 1. Manifestation of the emotion of “fear” in child prisoners.

The reason for the emergence of “fear” in the prisoners was the “glinting of the bare daggers” in the hands of the Turkmens, the “grim-faced men who had drawn the blood inward and turned dark”, the “daggers looming above their heads”, the “strike to the back of the neck with the hilt of the dagger”, and the “older men with rolled-up sleeves ready for action”. Fear is a conscious process. Instead of this, we can use synonymous expressions like “shocked”, “alarmed”, “startled”.

A. Kekilbayev uses emotionally charged synonyms like “to glance pleadingly” (жауаңдау – zhautaıñdau) or vividly expressive idioms such as “to turn pale like a bone exposed to the wind” (сілтіден шыққан сүйектей қуару – siltiden shyqqan süyektei quaru), “to be utterly terrified” (зәре-құты қалмау – zäre-quty qalmaw), as well as author-specific expressions like “a sob stuck in their throats” (көмейлеріне өксік кептелу – komeylerine öksik keptelü), “their eyes brimming with tears” (көздері мөлтендеу – kózderi mölten'deu), “every joint and nerve going limp” (буын-буыны, жұлын-жүйкелерінің бәрі жиду – buyn-buynı, julyn-zhüykeleliniń bári zhiduw), “to tremble like a chick that has fallen into water” (суға түсіп кеткен шөже балапандай дір-дір ету – suğa tüsip ketken shözhe balapanday dir-dir etü) — which also hints at the young age of the captive children— “bare blueish scalps” (көк құйқа бастар – kök quyka bastar), and “heads weighed down” (зіл тартқан бастар – zil tartqan bastar). This showcases the author’s mastery in the art of expression.

The plot of Ch. Aitmatov’s novel “The Day Lasts More Than a Hundred Years”, which depicts the phenomenon of “mankurtism”, takes place on the Kazakh steppes at the Sarozek station. The story is based on a legend. The writer delves into the legend of Naiman-Ana – Naiman Mother. By masterfully portraying the image of a brave, determined Mother fighting for her offspring, he

draws the public’s attention to the fact that mankurtism is an extremely dangerous social disease and a perilous phenomenon for humanity. He warns society against the dangers of mankurtism.

In this work, the author vividly portrays the psychological state of the mother who sees her son turned into a mankurt and of the son himself (2):

– Oh, my son, my dear child! I searched everywhere for you! – She stumbled through the dense, interwoven bushes, rushing forward. – I am your mother! Her heart sank. She stamped her foot on the ground, her mouth trembling, unable to hold back her tears. The poor mother began to wail and sob uncontrollably. Her limbs trembled as she embraced her son stiff, unmoved shoulders, standing like a log, about to collapse. When the crushing weight of the sorrow that had always loomed over her finally fell upon her, she had no choice but to wail in a sorrowful, fearful voice. As she cried, the tears streaming down her face mixed with the dust on her cheeks, and through the fingers of her trembling hands, still filled with a glimmer of hope, she gazed at the familiar face of her son. She looked into his eyes with desperate hope, praying that he would recognize her. Recognizing one’s own mother shouldn’t be so difficult, should it, dear God!

But he acted as if he saw this woman every day in the steppe, completely accustomed to her presence, without giving any thought to the fact that this traveler had come from afar, exhausted and worn out. Whether someone was standing beside him or not, why she was choking with rage and grief –none of it seemed to matter to him. He didn’t even ask, “Why are you crying?” No, instead, he coldly took his mother’s hand off his shoulder, and without a word, started walking away toward the camels, leading his ever-present, fully loaded camel, as if worried that the young herd might have wandered off [18, 110].

In the given example, the linguistic units used by the author to describe the emotional state of the Naiman mother and her mankurt child can be more accurately depicted through an illustration.

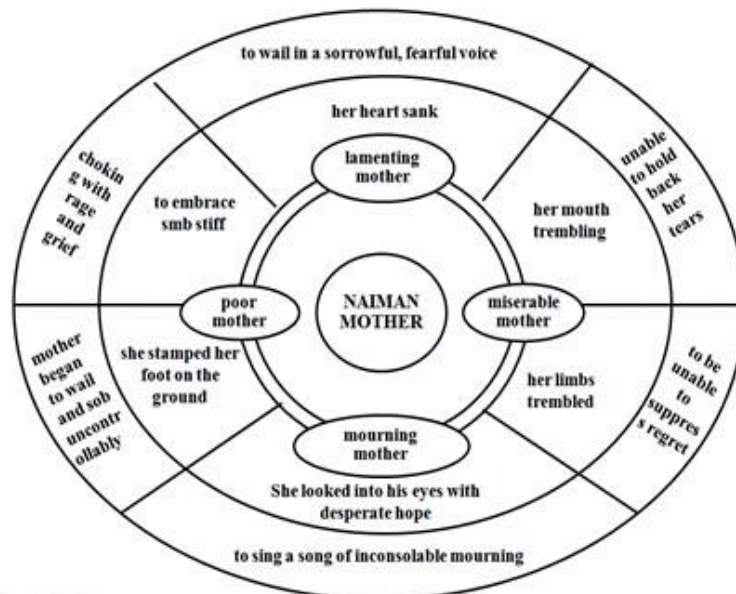


Figure 2. Linguistic Units Describing the Naiman Mother’s Psychological (Emotional) State

In describing the psychological state of the mother upon seeing her son turned into a mankurt, Ch. Aitmatov uses emotionally powerful words such as “poor” and “miserable”, and employs dual qualifiers (e.g., “mourning mother,” “lamenting mother”). The first component consists of somatic terms, while the second component includes verbs (e.g., “stamping feet on the ground”, “embraced her son’s stiff”). He also uses the conjunction “and” to create compound members and verbs (e.g., mother began to wail and sob uncontrollably, “exhausted and worn out” “choking with rage and grief”), adverbs as the first component and verbs as the second

(e.g., “uncontrollably wailing”). The text features conditional conjunctions and compound members with synonymous phrases (e.g., a sorrowful, fearful voice “one wail and one lament”). Additionally, he uses imitative collocations (e.g., “her heart sank”) to skillfully convey and describe the emotional state.

E.E. Tuyte, who studied the linguostylistic characteristics of terms related to psychological states in the Kazakh language, points out the structural peculiarities of contemporary Kazakh vocabulary concerning human psychological states and identifies six main types. They are: “fear, anxiety, anger, sorrow, joy, and shame”. According to Tuyte, these six states represent the core of psychological states in our language, and all other psychological states fall under these six categories [6, 87].

Through the linguistic units presented in Figure 2, psychological state experienced by Naiman mother upon seeing her son Zholaman can be observed:

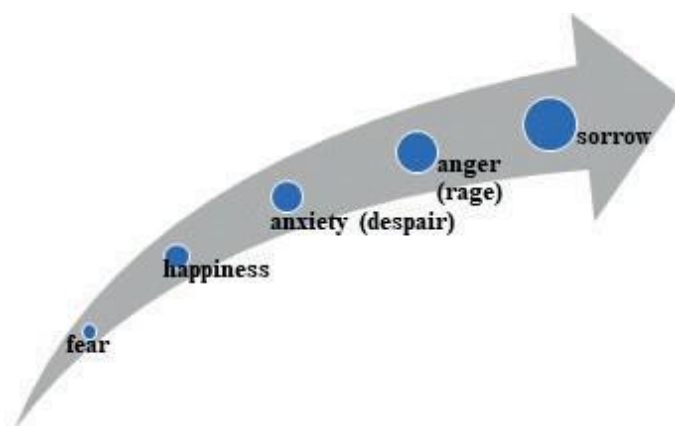


Figure 3. Psychological State of Naiman Mother

At first, the Naiman mother experienced two contrasting psychological states. On one hand, she was terrified by the sight of her son having turned into a mangyurt. On the other hand, seeing her child still alive filled her with a sense of happiness.

1. Fear, terror, dread, and apprehension are exceptional forces and dangers that intimidate a person. The verbs in this context include “to fear”, “to be afraid”, “to startle”, “to lose courage”, “to become cowardly”, “to be apprehensive”, “to flinch”, “to shrink back”, “to be timid”, “to shudder”, and “to tremble in fear”, all used to convey various forms of fear, shyness, and dread [19, 357].

2. Joy, happiness, and delight are feelings of satisfaction and pleasure with something, and cheerfulness. Verbs related to these feelings include “to be happy”, “to rejoice”, “to feel delighted”, “to be pleased”, “to be in high spirits”, “to be content”, “to be exhilarated”, and “to feel elated”, all conveying the experience of joy, being in a good mood, and feeling uplifted.

3. Anxiety, unrest, discomfort, and restlessness refer to states of being uneasy or troubled [19, 387].

Helplessness refers to a state of powerlessness.

4. Anger, rage, irritation, and vexation are feelings that arise from dissatisfaction and intense irritation, representing a state of being in turmoil.

Verbs associated with these feelings include “to get angry”, “to be enraged”, “to become irritable”, “to become furious”, “to flare up”, “to be exasperated”, “to be outraged”, “to be aggravated”, “to be infuriated”, “to seethe”, and “to become enraged”, all indicating a surge of anger, being overwhelmed by fury, or feeling one’s blood boil [19, 87-88].

5. Sorrow, grief, distress, pain, sadness, lament, worry, and lamentation refer to feelings that occur in the context of suffering and hardship.

Verbs related to these emotions include “to grieve”, “to lament”, “to be distressed”, “to feel sad”, “to mourn”, “to be troubled”, “to worry”, “to be melancholic”, “to moan”, “to sigh”, and “to be mournful”, reflecting a state of deep sadness, distress, and suffering [19, 321].

Creating their works, authors consider ways to make their writing as impactful as possible for readers. When examining examples, the author describes the character's state in a way that highlights the connection between national identity and history. In depicting this situation, the author often immerses themselves in the emotion as if they have personally experienced it. Since such words cannot be written without emotion, it becomes clear that the author's perspective, thoughts, and conclusions about the psychological state of a person are conveyed through emotional-expressive words, fixed phrases, changes in word order in sentences, and so on.

To analyse frequency of linguistic units expressing emotional states such as "fear" and "joy" in the works of A.Kekilbayev in the novella "Kui" and Ch.Aitmatov in the novel "The Day Lasts More Than a Hundred Years".

Analysis of the Emotional State of "Fear" in the Examined Works (Table 1)

Table -1

A.Kekilbayev in the novella "Kui"		Ch.Aitmatov in the novel "The Day Lasts More Than a Hundred Years"	
FEAR		FEAR	
Linguistic units	Frequency of use	Linguistic units	Frequency of use
Fear	5	fear	6
Alarm	9	alarm	41
fearful / alarmed	2	alarmed	10
to be afraid / to fear	12	to be afraid / to fear	43
to be startled / to be shocked	5	to be startled / to be shocked	18
to flinch / to hesitate	2	to be terrified	41
to be scared	2	to be scared	13
to be intimidated	4	to be intimidated	3
to be paralyzed with fear	2	to widen one's eyes in fright	3
to be frozen with fear	2	to be frozen with fear	2
heart pounding	2	heart pounding	1
heart racing anxiously	1	heart racing anxiously	1
heart feeling like it will burst	2	heart feeling like it will burst	1
heart pounding like a galloping horse	1	heart pounding like a galloping horse	1
heart sank	1	heart sank	1
heart failing to endure	1	heart failing to endure	1
heart throbbing	1	heart throbbing	1
		heart feels like it's in one's throat	2
		to be terrified out of one's wits	4
		to be out of breath.	1
		hands and legs trembling	1
		to lose color from the face	1
		turning pale	2
		to turn as white as a sheet	1
		to go pale and drained	1
Барлығы	54		199

In conveying the emotional state of “fear”, both authors use the following linguistic units: fear, anxiety, terror, fright, tremble, and shrink away. Although A.Kekilbayev novella “Kui” is not a large work, it uses 54 linguistic units to express the emotion of “fear”, whereas Ch. Aitmatov employs 199 units. The fixed expressions denoting psychological states in our language can be divided into those created through the internal and external parts of a person’s body. Both authors skillfully use fixed expressions related to the heart, which are created through the internal organs. However, their usage differs between the two authors. To be precise, A.Kekilbayev uses expressions such as “his heart pounding”, “his heart beating anxiously”, “his heart feeling like it will burst”, “his heart racing like a horse”, “his heart fluttering,” and “his heart tingling”. On the other hand, Ch. Aitmatov uses phrases like “his heart felt as if it had turned to ice”, “his heart pounding”, “his heart thudding”, “his heart beating rapidly”, “his heart trembling”, “his heart leaping”, and “his heart felt like it was in his throat”. Additionally, concerning the external parts of the body, Ch. Aitmatov uses expressions like “his hands and feet trembling” and “his face losing color”, as well as phrases related to the change in complexion due to fear, such as “his face turned pale”, “his face became ashen”, and “he turned completely white”.

Analysis of the Emotional State of “Joy” in the Examined Works (Table 2)

Table – 2

A.Kekilbayev in the novel “Kui”		Ch.Aitmatov in the novel “The Day Lasts More Than a Hundred Years”	
JOY		JOY	
Linguistic units	Frequency of use	Linguistic units	Frequency of use
Happiness	1	happiness	22
good news	1	good news	10
rejoice	4	rejoice	3
to laugh	29	to laugh	96
laughter	1	laughter	27
to be pleased	5	To be pleased	7
cheerful	1	cheerful	11
to be in high spirits	1	to be in high spirits/ to be in high spirits	8/7
to delight	1	to be happy	46
to have one’s head reach the sky	1	to be elated	1
to radiate joy, to shine with happiness	3	to be pleased	8
to be in a state of celebration	1	to be ecstatic	1
		heart soaring	5
		heart almost bursting with joy or excitement	3
		light shining on their face	2
		face glowing	2
		eyes sparkling with light	1
Барлығы:	48		261

When a person is very happy (happiness) – their eyes widen, sometimes they squint. Their nostrils flare, their mouth corners lift, their mouth opens, their teeth show in a smile, and their head, chest, and shoulders lean back.

Essentially, the dominant expression of the emotional state of "happiness" is laughter. In the works of the analyzed authors, the verb "to laugh" is represented in various dynamics. In A. Kekilbayev's works, one frequently encounters expressions such as "laughing loudly", "boisterous laughter", and "smiling with a smirk", along with "smiling" as a verb. In contrast, Ch. Aitmatov uses various types of laughter such as "mocking laughter", "pure laughter", "fake laughter", "mischievous laughter", and "silver laughter". The verb "to laugh" is represented through expressions like "giggling", "laughing uncontrollably", "laughing with derision", "smiling warmly", "laughing heartily", "laughing in a restrained manner", "laughing softly", and "laughing quietly". As we can see, the authors use different dynamics to convey the action of "laughing" and the variations in "laughter" based on the character's reaction to certain situations [20, 70-73].

When we simply say "he was happy" in relation to the emotion of "happiness", using fixed phrases allows us to see more specifically why, how, and to what extent he was happy. The creation of such fixed phrases can be influenced by everyday situations (stereotypical scenarios). For example, in Kazakh culture, if someone has a child, they might say "he was as happy as if his wife had given birth to a son", if they meet someone they haven't seen for a long time, they might say "happy like a child", if they have been waiting for a long time and finally receive something, they might say "happy as if his father had returned from the bazaar", and if they find something they had lost, they might say "happy as if they had found seven rabbits on the ground", etc. Secondly, fixed expressions often have a greater expressive-emotional impact compared to plain words, providing a stronger artistic-aesthetic effect.

Conclusion. The ways of expressing psychological states are varied in the language. They are created through different parts of speech such as verbs, nouns, adjectives, interjections, and onomatopoeia, and evoke different psychological states in various situations. In psychology, these psychological characteristics are called feelings. "A feeling is a reflection or disturbance that manifests in various forms as a result of interaction with the surrounding objects and phenomena" [21, 207]. For example: fear, joy, anxiety, embarrassment, anger, etc. Regarding such feelings, the psychologist W. James states: "Our sorrow comes from our crying; our fear comes from our trembling; our joy comes from our laughter" [22, 208]. While words serve as indicators of meaning, sentences and texts serve as indicators of thought. Additionally, other language units also have their own meanings and functions. Through these properties, language can convey the emotional aspects of human feelings, relating to human consciousness, objective reality, and the image of that reality in human consciousness.

Analysis of the works showed that the authors employed all grammatical tools in the language to express the speaker's emotions in their works. Additionally, the authors implicitly conveyed their emotions, viewpoints, and conclusions to the reader concerning a specific situation. For this reason, the authors sought effective ways to use linguistic units at the morphological, syntactic, textual, and stylistic levels.

A. Kekilbayev and Ch. Aitmatov used phraseological units effectively to convey the emotional state of their characters. Phraseological units have been studied in terms of their use in literary works, their semantic and thematic categories, and their comparison with other languages up to the present day. The examination of units related to human emotions in phraseological studies contributes to the theory of Kazakh phraseology and provides a certain degree of direction for further research into the issue of emotionality in Kazakh linguistics.

A. Kekilbayev and Ch. Aitmatov are writers who masterfully use linguistic tools to express, depict, and describe emotions, effectively conveying the inner world of their characters to the reader. The distinctive impact from individual linguistic units that describe emotions to the overall text is related to the presence of modal, intensity, evaluative, and expressive qualities in the linguistic tools used by the authors.

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ТІЛ ЖӘНЕ ЭМОЦИЯ: КӨРКЕМ МӘТІНДЕГІ ЭМОЦИОНАЛДЫ ЛЕКСИКА (Ә.Кекілбаев, Ш.Айтматов шығармаларының негізінде)

Аңдатпа. Мақалада көркем шығармада эмоционалды лексиканың берілу жолдары қарастырылады. Шығарманың мазмұнын ашуда грамматикалық, атап айтқанда, синтаксистік семантика маңызды рөл атқарады. Бұл жерде тілдік фактілерді анықтау емес, олардың семантикалық доминантты білдірудегі рөлін айқындау, яғни тұтас шығарманың семантикасын қалыптастыру құралы ретінде қарастыру көзделеді. Эмоция – адамның жан-дүниесінің аса қуатты көріністерінің бірі. Тіл қатынас құралы қызметін атқарып, ойды жарыққа шығарып қана қоймайды, сонымен бірге адамның әрқилы көңіл толқындары мен жан тебіреністерін білдіруші, бағалаушы, бейнелеуші қызметтерін де атқарады. Ә.Кекілбаев пен Ш. Айтматов – эмоцияны білдіру, бейнелеу, сипаттау мақсатында тілдік құралдарды ұтымды пайдаланып, кейіпкер бейнесін аша түсуде, оның ішкі жан-дүниесін оқырманға сол күйінде жеткізуде үлкен шеберлік көрсете білетін жазушылар. Зерттеу жұмысының мақсаты – Ә.Кекілбаев пен Ш. Айтматовтың көркем шығармалары негізінде эмоционалдылық категориясын танытатын лексика-грамматикалық құралдарды зерттеу. Зерттеу жұмысының мақсатына сай адам бойындағы эмоция түрлерінің тілде берілу жолдары, көркем мәтінде адамның психологиялық күйлерін білдірудің тілдік құралдары зерттеліп, кейіпкерлер эмоциясының лингвистикалық сипатына талдау жасалды. Эмоционалдылық мәселесіне қатысты отандық және шетелдік лингвистикада жинақталған теория кез келген эмоцияның астарында бағалаушылық сипат жататындығын дәлелдеп отыр. Ә.Кекілбаевтың «Күй» повесі мен Ш.Айтматовтың «Ғасырдан да ұзақ күн» романынан «қорқыныш», «қуаныш» эмоциялық күйін білдіретін тілдік бірліктер сұрыпталып, Ә.Кекілбаев пен Ш.Айтматов кейіпкерлердің эмоциялық күйін беруде фразеологизмдерді ұтымды қолданады деген тұжырымға келдік.

Түйін сөздер: көркем мәтін, эмоционалды лексика, Найман ана, «қорқыныш», «қуаныш» эмоциялық күйі.

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ЯЗЫК И ЭМОЦИИ: ЭМОЦИОНАЛЬНАЯ ЛЕКСИКА В ХУДОЖЕСТВЕННОМ ТЕКСТЕ (на основе произведений А. Кекильбаева, Ш. Айтматова)

Аннотация. Исследование направлено на изучение путей передачи эмоциональной лексики в художественном произведении. Важную роль в раскрытии содержания произведения играет грамматическая, в частности синтаксическая семантика. Эмоции – одно из самых мощных проявлений человеческой души. Язык выполняет не только функцию средства общения, но и оценочные, описательные функции, выражающие различные настроения и переживания человека. А. Кекильбаев и Ш. Айтматов – писатели, умеющие рационально использовать языковые средства для выражения, изображения, описания эмоций, раскрыть образ героя, передать его внутреннее «я» читателю таким, какой он есть. Цель исследования – изучение лексико-грамматических средств выражения категории эмоциональности на основе художественных произведений А. Кекильбаева и Ш. Айтматова. В исследовательской работе изучены пути передачи в языке эмоций человека, языковые средства выражения психологических состояний человека в художественном тексте, проведен лингвистический анализ эмоциональных состояний героев в произведениях. Анализ теоретических положений отечественной и зарубежной лингвистики, касающийся изучения вопросов эмоциональности, показал, что за любой эмоцией стоит оценочный характер. На основе анализа произведений А. Кекильбаева «Күй» и романа Ш. Айтматова «И дольше века длится день» были выделены языковые единицы, обозначающие такие эмоциональные состояния как «страх» и «радость»,

было выявлено, что авторы для более точной передачи эмоционального состояния героев используют фразеологизмы.

Ключевые слова: художественный текст, эмоциональная лексика, Найман ана, эмоциональные состояния «страх», «радость».

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