

# Divergence of Views in Terms of the Concept Anger: Universality and Culture Specificity

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**Abstract:** In this study I'll point out that the English word 'anger' and its synonymous constituents in Uzbek and English languages are maintained on generalities of anger that have to deal with a lot of complexity. This abstract complexity comes out from several coffers (1) the conceits and metonymies that apply to the concepts in various languages (2) the prototypes of anger that people partake in these societies, and (3) the numerous different senses that the word anger and its counterparts have in different languages. We can ask Are there any universal aspects of the conception(s) of anger?

**Key words:** Different languages

## Introduction

On the base of verbal substantiation from English, Uzbek and Russian I'll suggest that there are, but I'll also claim that some of the aspects are culture specific. This forces to appear the further important question of why there are features of both universality and culture particularity in the conceptualization of this emotion.

At stake is the issue of which of the following two contrastive claims is valid (1) that anger is conceptualized in the same way widely, or (2) that anger is a social construction and therefore differs vividly from culture to culture. I'll punctuate some specific ideas of some scholars and my own comprehensions as well, in order to see anger and its counterparts as both universal and culture specific. In recent times, several studies have been conducted to probe the conception roughly corresponding to wrathfulness in languages belonging to non-Indo-European language families by making use of the verbal methodology that we employed in our study of anger and that was further developed by Kövecses( 2, 3) in a number of after studies. In this paper, I'll rely on this and other scholars' work.

## Literature review

The interest of cognitive scientists in ethical (empirical, social, artistic) concepts is explained by the ethno- verbal nature of the ultimate; their content is determined by the morals of society, they give us with certain knowledge about the inner world of man. Emotional verbal and artistic conceptions enthral a special place in cognitive linguistics. Their interpretation is grounded on agreement or disagreement with the proposition of universality of "introductory mortal feelings". One of the proponents of the proposition of "introductory mortal feelings", R. Pluchik, in particular, believed that some feelings should be considered as primary, introductory, and the rest as derivations, i.e. arising from the mixing of primary feelings. The main emotions, according to R. Pluchik, don't have ethnocultural particularity, only secondary (deduced) emotions have similar particularity. The basic emotions, within the frame of this proposition, it's customary to include fear, wrathfulness and sadness. Consequently, similar emotional generalities as fear, wrathfulness and sadness are universal for utmost societies. From the point of view of R. Pluchik [5.53-53p], emotion is a genetically destined response of the organism associated with adaptive cerebral processes. The scientist distinguished an adaptive rejection complex associated with the emotion of nausea, and an adaptive destruction complex, on which the emotion of wrathfulness directly depends. In the Pluchik bracket, primary (introductory) and secondary emotions are distinguished, which are formed by combining primary feelings. wrathfulness refers to primary feelings. "The introductory

supposition of this is the approach consists in the fact that a small number of feelings are considered as primary, or introductory, or introductory, and all other feelings are considered as secondary, deduced and performing from the mixing of primary feelings. From this point of view, it's necessary to identify the introductory feelings. Over the centuries, numerous proponents and psychologists have offered their own list of introductory feelings." R. Pluchik points out that lately the old proposition of "introductory feelings" has only come more popular and that, although numerous different lists of introductory feelings have been proposed, there's nonetheless some agreement regarding at least some feelings. [5.71-73p] Kemper believed that there are at least four primary feelings sweat, wrathfulness, sadness, satisfaction. The scientist proved that these feelings can be set up in all societies without exception and they manifest themselves at an early stage of personality development. Primary emotions correspond to aspects of emotional experience that are common to all people and are genetically bedded. In his workshop "The Socio- interactionist proposition of emotion" and "The Controlled Heart» (1978), T. Kemper wrote that emotion isn't an "annoying interference" for the normal course of orderly behavior, but an important factor in it. In the 90s of the XX century, the constructivist interpretation of feelings as a consequence of artistic and cognitive processes prevailed. This proposition limits the understanding of emotion to its cognitive design, which can be purposely controlled, while a significant part of feelings is educated "below the threshold of knowledge". The abstract orders of "sadness" or "anger" are largely applicable for native speakers of English, as well as for speakers of other languages in which there are words corresponding in meaning to the English words sad "sad, sad" and angry "angry, angry".

Izard argued that feelings form a special motivational system of a person, represent a special state of knowledge. Izard distinguished ten basic feelings interest- excitement, interest- excitement, joy, surprise, grief, suffering, wrathfulness, nausea, disdain, fear, shame, guilt . At the same time, the psychologist proved that the incarnation of feelings depends on socio-artistic factors in some societies, tools for suppressing feelings are laid down, in some- their maximum incarnation. The rules for the expression of feelings are determined by ethnocultural specifics. [4.413p]

Proponents of the universal point of view (S. Tomkins, R. McCarter), in contrast to K. Izarda, believe that emotions are common to all cultures and peoples. Any emotion, in their opinion, is open to its experience by a person, regardless of his nationality and ethno-cultural factors. However, as the same A. Vezhbtskaya convincingly proved, the concept of "anger" characteristic of English linguoculture does not correspond to the concept of angst inherent in German linguoculture, which can be interpreted as fear and anxiety. The Russian linguistic and cultural concept of sadness does not correspond to the English linguistic and cultural concept of sadness, etc. Moreover, each language imposes its own interpretive grid of coordinates on the so-called universal human emotions. "The conceptual categories of "sadness" or "anger" are highly relevant for native speakers of English, as well as for speakers of other languages in which there are words corresponding in meaning to the English words sad "sad, sad" and angry "angry, angry" or sadness and anger. However, in many other languages, the conceptual grid of coordinates that the language gives is different" [6: 419p], - A. rightly points out. Vezhbtskaya.

## Methods

Indeed, the ability to experience emotions depends on the type of culture and linguistic and ethnic affiliation of a person. Emotions themselves, as well as the ways of their verbal and nonverbal registration in a particular ethnic group, are assimilated as certain cultural patterns set by a certain socio-cultural space. Such a point of view (R. Heelas, S. Lutz) is commonly called culturally relativistic. In the future, we will stick to it.

According to the cultural-relativistic point of view, not only every nation and culture expresses its own culture of emotions, but also every social group in a particular era. This culture of emotions determines the expression of feelings, evaluates them in its own way and prescribes the appropriate rules for their life realization. The history of emotions is different from psychohistory. If the first explores the historical background of emotions, then psychohistory proceeds from the fact that emotions have a universal character, independent of time and culture.

In this context, it should be clarified that the existence of basic universal emotions does not mean that cultures cannot differ from one another in ways of expressing, perceiving and experiencing emotions. Moreover, different ethnic cultures have a significant impact on all aspects of emotions. The universality of emotions presupposes the existence of a single emotional "foundation". This emotional "foundation" is verbalized emotional concepts.

In this study, we proceed from the idea of the culture specificity of emotional concepts. From our point of view, the emotional concepts of different cultures cannot be reduced to some "universal" or "basic" emotions of humanity." On the contrary, emotional concepts have a pronounced linguocultural character, have ethnic specificity. Emotional linguistic and cultural concepts are associated with certain cognitive scenarios and distinctions.

Culture specific concepts can be: 1) conceptualizations of objects that are absent in the compared cultures, illogisms that are not caused by the needs of people, but can be invented or created; 2) conceptualizations of realities peculiar to another culture (croissant, kokoshnik, Kremlin) that are absent in one of the cultures (croissant, kokoshnik, Kremlin); 3) qualities or collections of qualities named in the culture for which they are relevant (fair play: in English linguoculture - playing by the rules; savoir vivre - in French linguoculture - the ability to live beautifully and with taste; Ordnung: in German linguoculture - the orderliness of life).

## Results

Cognitive scenario (or cultural scenario) we understand as speech strategies inherent in a particular language collective. These speech strategies are difficult or impossible to explain in behavioral terms because they are based on a hidden system of cultural rules and norms. Cultural scenarios can be formulated using a compressed metalanguage based on a small set of lexical universals and universal syntactic models.

Thus, three types of concepts can be distinguished: 1) specialized ethno-cultural and socio-cultural concepts expressing the peculiarities of a particular culture; 2) non-specialized concepts, cultural specificity requires the search for hidden culturally significant associations; 3) universal concepts that do not have ethno-cultural specifics. We are interested in two types of concepts: specialized ethno-cultural, as well as non-specialized concepts that require the search for hidden culturally significant associations. The concept of "anger", characteristic of English linguo-culture, belongs to the category of specialized ethno-cultural concepts. [1.89p]

The ethno-cultural concept is understood by us as a multidimensional mental formation, in which the figurative, conceptual and value sides are distinguished, as an operational meaningful unit of memory, mental lexicon, conceptual system and language of the brain. The ethno-cultural concept is an element of the linguistic picture of the world reflected in the psyche of a representative of a particular ethnic group. Cultural concepts are collective meaningful mental formations that fix the uniqueness of a particular culture. Cognitive concepts are also distinguished, representing individual meaningful mental formations that structure and restructure the surrounding reality.

### Comparison

#### 1. English

She felt her anger boiling up inside her.

Try to get your anger out of your system.

#### 2. Uzbek

Uning ko'zlarida g'azab uchqunlanayotgan edi.

There was a spark of anger in his eyes

#### 3. Russian

Лицо его дрожало, а пылающие гневом глаза позволяли догадаться, что ему хотелось сказать.

His face was trembling, and his eyes, burning with anger, made it possible to guess what he wanted to say.

As linguistic usage indicates, all four cultures seem to conceptualize human beings as containers, and anger and its counterparts as some kind of substance (a fluid or gas) inside the container.

A major attraction of the container metaphor for the purposes of conceptualizing anger (and other, what Hume called, 'violent passions') is that it captures a great number of aspects and properties of anger. It allows us to conceptualize intensity ('filled with'), control ('contain'), loss of control ('could not keep inside'), dangerousness ('brim with') and expression ('express/show'). Indeed, it appears that no other conceptual metaphor associated with anger can provide us with an understanding of all these facets of anger. [2.23 p]

## Conclusion

Emotional concepts like "anger" are not universal, they have a pronounced ethnic specificity. "The concept of "anger" is no more universal than the Uzbek concept of "g'azab" or the Russian concept of "гнев",". In this study, we found out that the concept of "anger", characteristic of the English-speaking linguo-culture, in comparison with the Uzbek concept of "g'azab", which has a different semantics. Indeed, in both Uzbek and English linguo-culture, "anger" refers to the so-called "keywords" - especially important and indicative for a particular culture. And at last, we attributed "anger" to the key words for the English-speaking linguoculture on the basis of its common usage, use in the field of emotions and the field of moral judgments.

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