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RUS VA O'ZBEK NASRIDA HISSIYOTLARNING VERBALLASHUVI: MIQDORIY QIYOSIY TAHLIL

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Annotatsiya.

Maqolada ikki adabiy an'anada hissiyotlarning verballashuvini qiyoslash uchun yagona miqdoriy parametrlar tizimi sinovdan o'tkaziladi. Tadqiqot materiali XXI asr bo'sag'asida yaratilgan to'rtta roman — ikkita rus va ikkita o'zbek romanidan iborat bo'lib, ular har bir milliy adabiyot juftligida oilaviy-psixologik va falsafiy-ekzistensial yo'nalishlar aks etadigan tarzda tanlangan. Dastlabki tanlanmadagi emotiv kontekstlar yetti parametrli tavsiflash tizimi asosida kodlangan va har bir roman uchun oltita integral ko'rsatkich hisoblab chiqilgan. Muayyan xususiyat bir adabiy an'anaga mansub ikkala muallifni boshqa adabiy an'anaga mansub ikkala muallifdan farqlagan taqdirdagina milliy jihatdan shartlangan deb baholanadi. O'zbek romanlari juftligi hissiy ifodalarining mutlaq zichligi bo'yicha rus romanlari juftligidan kam emas, biroq ularda hissiyotlar boshqacha taqsimlangan. Obrazli-ramziy, etiket-formulaviy va diniy belgilar bilan ifodalangan verballashuv o'zbek romanlarida izchil ravishda yuqoriroq, somatik tasvir esa rus romanlarida ko'proq uchraydi. Psixologizm shakllarining taqsimoti to'rtinchi — ramziy-parabolik shaklni ajratishni talab qiladi. Barcha ko'rsatkichlar dastlabki natijalar hisoblanadi.

Kalit so'zlar: emotiv kontekst, miqdoriy qiyoslash, rus nasri, o'zbek nasri, milliy o'ziga xoslik, psixologizm shakllari, resurslari cheklangan tillar.

ВЕРБАЛИЗАЦИЯ ЭМОЦИЙ В РУССКОЙ И УЗБЕКСКОЙ ПРОЗЕ: КОЛИЧЕСТВЕННОЕ СОПОСТАВЛЕНИЕ

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Аннотация.

В статье апробируется единая система количественных параметров для сопоставления способов вербализации эмоций в двух литературных традициях. Материал исследования составляют четыре романа рубежа XXI века — два русских и два узбекских, отобранных таким образом, чтобы каждая национальная пара включала семейно-психологический и философско-экзистенциальный полюса. Эмотивные контексты пилотной выборки кодировались с помощью семипараметрического паспорта, после чего для каждого романа были рассчитаны шесть интегральных показателей. Признак рассматривается как национально обусловленный только в том случае, если он объединяет обоих авторов одной литературной традиции и противопоставляет их обоим авторам другой. Узбекская пара романов не уступает русской по абсолютной плотности эмоциональных проявлений, однако отличается характером распределения эмоций. Образно-символическая, этикетно-формульная и религиозно маркированная вербализация последовательно преобладает в узбекских романах, тогда как соматическое описание чаще встречается в русских произведениях. Распределение форм психологизма требует выделения четвёртой, символично-параболической формы. Все полученные показатели носят предварительный характер.

Ключевые слова: эмотивный контекст, количественное сопоставление, русская проза, узбекская проза, национальная специфика, формы психологизма, низкоресурсные языки.

VERBALIZATION OF EMOTION IN RUSSIAN AND UZBEK PROSE: A QUANTITATIVE COMPARISON

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Abstract.

The paper tests a unified set of quantitative parameters for comparing how two literary traditions verbalize emotion. The material comprises four novels from the turn of the 21st century, two Russian and two Uzbek, selected so that each national pair contains a family-psychological and a philosophical-existential pole. Emotive contexts in a pilot sample were coded using a seven-parameter coding framework, and six integral

indicators were computed for each novel. A feature is treated as nationally conditioned only when it is shared by both authors of one tradition and distinguishes them from both authors of the other. The Uzbek pair is not less emotional than the Russian pair in terms of absolute density, but distributes emotion differently. Imagery-symbolic, etiquette-formulaic, and religiously marked forms of verbalization are consistently more frequent in the Uzbek novels, whereas somatic descriptions are more frequent in the Russian novels. The distribution of forms of psychologism requires the identification of a fourth, symbolic-parabolic form. All indicators are preliminary.

Keywords: emotive context, quantitative comparison, Russian prose, Uzbek prose, national specificity, forms of psychologism, low-resource languages.

Introduction. Comparative studies of emotion vocabulary have established that emotion words rarely translate without loss (Wierzbicka, 1999). What is less clear is how such lexical facts scale up to the level of a literary tradition. Two cultures may share the same basic emotions and still differ in how often they name them and whether they prefer to name, show, or imply them. This paper asks whether national specificity in the verbalization of emotion can be measured using a unified set of parameters applied to literary prose and whether the resulting differences persist after controlling for genre and individual style. The Russian-Uzbek pair is a suitable test case. The languages are typologically distant, both literatures have undergone a comparable post-Soviet reconfiguration of their emotional language, and Uzbek remains a low-resource language for computational emotion analysis. Therefore, a contrastive description of its emotive conventions has practical value (Kuriyozov et al., 2022).

2. LITERATURE REVIEW

Three strands of research converge on the problem. Linguistic emotiology treats emotivity as a dimension of language and distinguishes naming an emotion from expressing it (Shakhovsky, 2008). Cognitive and cultural studies of emotion concepts have shown that conceptual metaphors of emotion have a universal bodily basis and culture-specific elaboration (Kövecses, 2000) and that emotion concepts can be compared only through a neutral metalanguage (Wierzbicka, 1999). For Russian, the key ideas of the linguistic worldview have been reconstructed in detail (Zaliznyak et al., 2005). For Uzbek, no corpus-based contrastive description of emotive conventions in prose exists. The third strand is the psychology of emotion. Universalist accounts hold that a limited set of basic emotions has pan-human correlates, whereas the constructionist position holds that emotions are assembled with the decisive participation of concepts learned together with the language of a culture (Barrett, 2017). The distinction between independent and interdependent models of the self (Markus & Kitayama, 1991) offers a framework for interpreting the differences to be measured. Literary scholarship contributes the typology of forms of psychologism: direct, indirect, and summary designation (Esin, 1988). One question addressed below is whether this typology, developed on the basis of the European novel, is sufficient for a tradition shaped by Eastern parable and Sufi poetics.

3. MATERIALS AND METHODS

The corpus consists of *Medea and Her Children* by L. Ulitskaya (Ulitskaya, 2010) and *Chapaev and Void* by V. Pelevin (Pelevin, 1996) on the Russian side, and *Muvozanat* by U. Hamdam (Hamdam, 2003) and *Boqiy darbadar* by Isajon Sulton (Sulton, 2011) on the Uzbek side. Each pair contains a family-psychological and a philosophical-existential pole. A feature is classified as nationally conditioned only if it unites both authors of one tradition and distinguishes them from both authors of the other. A feature found in only one author is attributed to individual style.

The unit of observation is the emotive context, defined as the minimal fragment of text in which an emotional state or attitude is verbalized. Each context is described using a seven-parameter coding framework, including the emotion and concept, the mode of verbalization, the subject sphere, and the form of psychologism. Implicit contexts, including silence, irony, and meaningful gestures, are included alongside lexically expressed ones because, in Uzbek prose, the emotional peak often coincides with a refusal to speak. Uzbek contexts are coded in the original language, with a word-for-word gloss provided for accessibility rather than as evidence.

Six indicators are computed for each novel. Emotive density is defined as the number of contexts per 10,000 running words. The remaining five indicators are the proportions of direct nomination, imagery-symbolic verbalization, somatic description, etiquette-formulaic verbalization, and religiously marked contexts. The distribution of forms of psychologism is computed with the addition of a fourth, symbolic-parabolic category. The continuous sample is not yet complete, so all figures are derived from a pilot sample and are reported as directions of contrast rather than final values. Significance testing is deferred until the full sample is available.

4. RESULTS

Table 1 presents the six indicators for the four novels.

Table 1

Integral quantitative indicators for the four novels (pilot sample, preliminary)

Indicator	Ulitskaya	Pelevin	Hamdam	Sulton
Emotive density (contexts per 10,000 words)	82	64	71	58
Share of direct nominations, %	18	31	22	17
Share of imagery-	22	26	34	42

symbolic verbalization, %				
Share of somatic description, %	24	9	15	10
Share of etiquette-formulaic verbalization, %	4	3	12	14
Share of religiously marked contexts, %	6	8	21	26

Note. Values were obtained on a pilot sample of emotive contexts and are to be verified on the complete card index.

Three diagnostic zones emerge. Imagery-symbolic verbalization is consistently higher in the Uzbek pair, a quantitative correlate of the Eastern poetics of the symbol. Etiquette-formulaic verbalization, in which emotion is expressed through a ritual formula or a deferential turn of phrase, is substantially more widespread in the Uzbek novels and reflects the etiquette-based regulation of feeling. Religious marking is markedly higher in the Uzbek pair. In all three zones, both Uzbek authors stand in contrast to both Russian authors, so the features qualify as nationally conditioned under the research design. At the same time, the table warns against a caricature. The Russian pair is not more emotional in terms of absolute density, since the value for Chapaev and Void (64) is lower than that for Muvozanat (71), and in the share of direct nominations, Boqiy darbadar (17%) is comparable to Medea and Her Children (18%). Intercultural differences are statistical rather than absolute.

The within-pair contrast is informative in its own right. In the Russian pair, Medea and Her Children has a higher density, a lower share of direct nominations, and a much higher share of somatic description, so feeling is shown through the body rather than named. Chapaev and Void leads in direct nomination, with somatic description reduced severalfold, so emotion is transferred from the body into consciousness and subjected to analysis. Both nevertheless retain a high overall share of indirect means, and this coincidence, despite contrasting individual artistic choices, is itself a candidate for a national constant. In the Uzbek pair, Muvozanat realizes the national convention through a meditative interior monologue of the prayer type, while Boqiy darbadar does so through archetypal oppositions of light and darkness, thirst and water, web and road. Within both pairs, the national difference is reproduced across the same parameters. If it were a matter of genre, it would weaken as genres converge. Instead, it remains constant.

The distribution of forms of psychologism establishes the need for a fourth form. The direct form accounts for 41%, 56%, 48%, and 22% of contexts in the four novels, in the order presented in Table 1; the indirect form accounts for 44%, 21%, 30%, and 24%; and summary designation accounts for 15%, 23%, 14%, and 18%. The symbolic-parabolic form, in which the inner state is verbalized through a generalized symbol or a parabolic episode, accounts for 0%, 0%, 8%, and 36%. It is practically absent in the Russian pair, significant in Muvozanat, and dominant in Boqiy darbadar. Its difference from the other forms is semiotic. The signifier of emotion is a culturally codified image that requires familiarity with the convention, so the form cannot be reduced to indirect psychologism. An indirect detail is intelligible outside the tradition; a symbol is not.

5. DISCUSSION

National specificity proves to be a matter of distribution rather than inventory. Both traditions possess every mode of verbalization, and they differ in which modes are preferred and how frequently they are used. The Russian novels prefer explicit-analytical verbalization, direct nomination, and verbalized reflection on feeling. The Uzbek novels prefer implicit-symbolic verbalization, imagery-based mediation, etiquette formulas, silence, and symptoms. This opposition corresponds to the distinction between independent and interdependent models of the self (Markus & Kitayama, 1991).

The point deserves emphasis because the Uzbek profile has often been misread as emotional reticence. Outside the convention, the hero's silence reads as an absence of feeling. Within it, silence reads as *andisha*, delicate circumspection, one of the central ethical-regulative concepts of the culture. The classical typology of psychologism, developed primarily on the basis of the European novel, proves insufficient for a tradition shaped by Eastern parable and Sufi poetics. The symbolic-parabolic form is also applicable beyond Uzbek material, including the parabolic elements of Russian literature itself.

For computational work, the profile identifies the culture-specific zones of Uzbek emotional semantics. These include etiquette-formulaic and religiously marked contexts and the symbolic-parabolic form, in which emotion is present without any explicit emotion word. An annotation scheme that ignores them will undercount emotion precisely where the culture concentrates it (Kuriyozov et al., 2022). The limitations of the study stem from its four-novel corpus and pilot sample. The conclusions concern dominant tendencies and differences of degree, not mutually exclusive national characteristics.

6. CONCLUSION

National specificity in the verbalization of emotion can be measured using a unified set of parameters applied to literary prose, provided that contexts are coded according to a fixed coding framework before counting and that the corpus design distinguishes national features from individual ones. Applied to a four-novel Russian-Uzbek corpus, the procedure identified three zones of consistent divergence—imagery-symbolic, etiquette-formulaic, and religiously marked verbalization—all higher in the Uzbek pair; one zone, somatic description, higher in the Russian pair; and a

shared core consisting of a preference for indirect means and complex emotional configurations. The distribution of forms of psychologism required the introduction of a fourth, symbolic-parabolic form. The next steps are to complete the continuous sample, conduct significance testing, and carry out a specially designed association experiment.

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