

S.B. Koyanbekova¹, B.R. Ospanova^{*2}, N.N. Orazkhan³¹ Kazakh National Technical Research University named after K.I. Satpayev,
Kazakhstan, Almaty² Kazakh National Agrarian Research University,
Kazakhstan, Almaty³ International Business University named after K. Sagadiyev
<https://doi.org/10.5281/zenodo.15495152>**SYNERGETIC CONSOLIDATION OF EXPRESSIVE-EMOTIONAL WORDS IN CONVEYING THE LITERARY-LINGUISTIC PICTURE OF THE WORLD IN PSYCHOLOGICAL SCIENCE**¹С.Б. Коянбекова, ^{2*}Б.Р. Оспанова, ³Н.Н. Оразхан¹Казахский национальный исследовательский технический университет имени К.И. Сатбаева,
Алматы, Казахстан²Казахский национальный аграрный исследовательский университет, Алматы, Казахстан³Международный бизнес университет им. Кенжегали Сагадиева, Алматы, Казахстан**СИНЕРГЕТИЧЕСКАЯ КОНСОЛИДАЦИЯ ЭКСПРЕССИВНО-ЭМОЦИОНАЛЬНЫХ СЛОВ В ПСИХОЛОГИИ В КОНТЕКСТЕ ЛИТЕРАТУРНОГО И ЯЗЫКОВОГО ИЗОБРАЖЕНИЯ МИРА****Abstract:**

The topic of synergetic consolidation of expressive-emotional words in psychological science in the transmission of literary-linguistic picture of the world touches upon the issues of studying the relationship between modern linguistics and psychological sciences. This process is aimed at determining the meaning and role of expressive and emotional words in human psychology. Expressive words have a special significance in expressing the inner world, feelings and emotions of a person. Through linguistic images a person cognizes the world and finds his place in this world. The concept of synergetic consolidation strengthens the influence of these words in psychology and plays an important role in their harmonious interaction and development with each other. This concept opens up new possibilities for perceiving the world by integrating emotionally significant words and the interaction of psychology, emotional and cognitive aspects of language. The results of the study provide a deeper understanding of the relationship between language and psychology and determine the emotional impact of expressive words, the process of shaping human consciousness and the formation of linguistic images.

Аннотация.

Тема синергетической консолидации экспрессивно-эмоциональных слов в психологии в контексте литературного и языкового изображения мира затрагивает вопросы взаимосвязи современных лингвистики и психологии. Этот процесс направлен на определение значения и роли экспрессивных и эмоциональных слов в человеческой психологии. Экспрессивные слова имеют особое значение в выражении внутреннего мира человека, его чувств и эмоций. Через языковое изображение человек познает мир и находит свое место в нем. Концепция синергетической консолидации усиливает воздействие этих слов в психологии, играя важную роль в их гармоничном взаимодействии и развитии. Эта концепция открывает новые возможности восприятия мира, объединяя взаимное влияние эмоционально насыщенных слов и психологии, а также эмоциональные и когнитивные аспекты языка. Результаты исследования позволяют глубже понять взаимосвязь языка и психологии, а также определяют эмоциональное воздействие экспрессивных слов, формирование человеческого сознания и процесс создания языковых образов.

Keywords: derivative, literary-linguistic picture of the world, language, literature, culture, artistic concept, author's interpretation, expressive-emotional.

Ключевые слова: произведение, литературное и языковое изображение мира, язык, литература, культура, художественная концепция, авторская интерпретация, экспрессивно-эмоциональное.

Introduction. Philological analysis of the literary-linguistic picture of the world as a value of spiritual conscience.

Purpose of the study: actual problems of modern philological science - scientific study of the connection between the literary and linguistic picture of the world with the education of the younger generation.

Research methods: classical methods: guided by the system-synergetic method, which characterizes modern scientific understanding, and new principles of philological science, systematic, theoretical, comparative, historical-cultural, logical-epistemological analysis was carried out. The study of the object of research

with the help of scientific instrument and integrated approach based on the theory of systems allowed us to consider the artwork as a fractal object characterizing its invariance, involvement, openness.

Results and novelty of the research: for the first time on the basis of Kazakh literature it was studied the acceptance in psychological science of expert words in the transmission of literary and linguistic picture of the world from the position of synergetic - a general approach to the study of natural and human sciences investigated theoretical and methodological problems of literary and linguistic picture of the world - fundamen-

tal problems of modern philology; revealed the structure of the artistic concept in the representation of national and universal ethical norms; the problem of conscience in literature is considered to be the most important problem of modern philology.

Modern philological science, as a part of humanitarian knowledge, is marked by dynamism and innovation of approaches. Starting from the use of interdisciplinary relations in scientific cognition in the paradigm of humanitarian knowledge, modern science develops research equipment distinguished by the novelty of approaches. The history of comprehension of the concept of 'world picture' as a category of scientific cognition of reality confirms these transformations.

The present study becomes relevant in connection with the fact that the study of linguistic and artistic picture of the world is one of the most important problems of modern humanitarian science, the considered problem is especially important in the context of formation of spiritual values of modern youth. The theory of linguistic picture of the world and artistic picture of the world is based on the methodology and theory of cognition, which in modern science are subject to rethinking, which was due to the fact that in the twentieth century the cognitive standards themselves began to depend on the process of cognition, the development of the cognitive subject, the type of cognized objects. Methodology began to be based on socio-historical, human, personal, cultural dimensions. Modern methodology pays attention to issues related to the dynamics of cognitive problems, the cultural and historical nature of cognitive means, the variability of categories and concepts, and the formation of new cognitive attitudes. The task of modern methodology is to clarify, construct and transform the schemes of activity, which are integrated into the everyday experience of human individuals. In this respect, studies carried out in the context of anthropocentrism become relevant. The study of language and its functions in close connection with the human being is realized in an attempt to rely on the principle of anthropocentrism as a system of views according to which the human being is the center of the existing world.

By researching language, literature, and their functions in the life activity of man himself, it is possible to identify and describe those linguistic functions that have not yet been the subject of scientific consideration, because the problem of 'man in his life activity' has not yet been finally solved and needs further scientific research. The view of language as a source of human cognition and the view of man and his life activity as a source of studying language and its functions determine the content side of the linguistic-anthropological principle that guides us in the present study. The introduction of the anthropocentric paradigm into linguistics has made it a priority to study the function of language at a new level of functioning with the activity essence of man himself as a social creature.

The term 'world picture' was put forward within the framework of physics in the late XIX-early XX century. The first scientist who used it in relation to the physical picture of the world was G. Hertz. He understood it as a set of internal images of external objects, from which one can logically obtain information about

the behavior of these objects. Internal images or symbols of external objects, created by researchers, according to Hertz, should be such that 'logically necessary consequences of these representations in turn were images of naturally necessary consequences of the displayed objects' [1, 152 p.]. [1, 152 c.]. The created images should not contradict the laws of our thinking, and their essential relations - the relations of external things; they should display the essential properties of things, including a minimum of superfluous or empty relations. Those, according to Hertz, as images are created by our minds and are therefore largely determined by the properties of the manner of their representation. The scientist attempted to characterize a simple picture of the things of the sensuous world and the processes that occur in it by including in it the basic principles of mechanics, from which all mechanics can be deduced without reference to experience. He believed that if we state the principles of mechanics in different ways depending on the choice of the underlying premises, 'we will get different pictures of things' [1, 154 c.]. The term 'picture of the world' was also widely used by Planck M., understanding under the physical picture of the world 'images of the world' formed by physical science and reflecting the real regularities of nature. In his opinion, the content of this image, conditioned by the principles of conservation and transformation of energy and the principle of increasing entropy, is continuously enriched with the development of physics, being freed from anthropomorphic elements [2, 19 p.]. This term was also used by Einstein A. in his works.

Thus, the first use of this term is associated with the scientific picture of the world.

According to Melnikov A.A. 'in modern methodology and philosophy the status of this concept remains very uncertain'. In the scientific and general scientific picture of the world, the world picture is understood as a picture of the world occupying an intermediate position between science and worldview and between science and philosophy; the world picture is a worldview enclosing a type of social practice; the world picture is a type of philosophical reflection (neonaturalistic concept of the scientific picture of the world); the world picture is a type of scientific knowledge [3, 124 p.]. Then the term 'world picture' began to be used in cultural and linguosemiotic studies.

The study of the world picture in the cultural aspect was connected with the problem of worldview. Scientists in the initial period solved the problems of reconstructing the structure of archaic collective consciousness on the material of myth and folklore.

In the semiotic aspect of studying the worldview, researchers considered primary and secondary modeling systems. Here the model was understood in the cybernetic sense, and the world was interpreted as a 'passive memory of the machine'.

Further, the understanding of the world picture expanded and the term 'world picture' begins to be used in the gnoseological and general scientific sense in understanding the semantic deputy of the modeling object. According to Gurevich A.Ya. 'each civilization, social system is characterized by its own special way of perceiving the world. Calling the main conceptual and

sensual categories universal, we meant only the fact that they are inherent to man at any stage of his history, - but in their content they are changeable' [4, 7 p.]. [4, 7 c.].

Recently, many scientists studying the world picture believe that it is necessary to study the world picture of each individual ethnoses.

Understanding of the world picture as a worldview is the basis for the study of the linguistic picture of the world and artistic picture of the world.

In literary studies, the number of special works devoted to the artistic and linguistic picture of the world is not numerous. They mainly deal with the problem of space and time, taking into account their role in modeling the figurative picture of the world. Literary scholars note the novelty of applying the concept of world picture in philology: "New concepts of philology "world picture", "world image" are connected with modern achievements in science, which proved the existence of different cosmological models of the Universe. Since each century creates its own model of the world, the mankind of the XX century, in order to answer the questions of what is the world, what is the place of the individual in it, needed to imagine artistically the image of the universe. Art could not but reflect the new model of the world" [9, 17 c]

In the variety of viewpoints, definitions of the concepts of the world picture in connection with language and literature, the unifying idea is the perception of the world picture in connection with the space-time continuum. The problems of the linguistic artistic picture of the world have only just emerged and require serious development. Consideration of the linguistic artistic picture of the world is possible with the help of the system of coordinates by means of which a person perceives reality and builds an image of the world in consciousness - these are the categories of space and time.

Thus, the spatial and temporal structure of the organization of the artistic text as the basis of the artistic and linguistic picture of the world is the link in which the often contradictory points of view on the definition of the scientific problem under study interlock. From the point of view of literary science, the knot that binds the artistic picture of the world in a work is the plot. If linguists actively study the phenomenological features of the picture of the world, the means of its linguistic representation, then from the point of view of literary studies these approaches cannot provide a full scientific cognition of the category of artistic and linguistic picture of the world.

The picture of the world reflected in a work of fiction is much broader than the objectivity of a separate private science or discipline. This is dictated by the intrinsic properties of literature as a reflection of life and man, the diversity of manifestations of life and the polyphony of human feelings. It is undeniable that the paradigm of a work of fiction extends from the grammatical level to the philosophical and ontological comprehension of reality.

The study of the figurative content and language of a work of fiction and literature as a cultural phenomenon characterizes modern directions of philological science, aimed at the development of

special techniques and scientific interpretations in revealing the meaning of the artistic text. In this regard, the attention of scientists to the study of the artistic word as an "archetype of culture" is increasing.

The idea of identifying the word with the concept of "cultural archetype", which has become widespread nowadays, has its roots in the Humboldtian concept of perception of an artwork as a systemic object characterized by specific properties and regularities.

Thus, the artwork and the perceiver enter into a dialogical creative relationship every time. And the result of this creative act in a certain degree does not depend on the author's intention. The idea of perceiving literature as an open dissipative system, the most important functional feature of which is the ability to self-regulation, is based on an innovative view of the established physical laws of nature.

In the field of anthropology and technical sciences, Nobel Prize winner Prigozhin I. developed the theory of systems. An important point of his research was the comparative study of open dissipative systems with closed ordered systems, which are not characterized by communicativity. The comparative analysis of these systems revealed the variability, dialog, self-regulation of open systems. The fundamental idea is that "human systems are not considered in terms of equilibrium or as "mechanisms, but as a creative world with incomplete information and changing values, a world in which the future can be presented in many variants. The social problem of values can be broadly associated with nonlinearity. Values are the codes we use to keep a social system on some line of development that is chosen by history. Value systems always resist the destabilizing effects of fluctuations that are generated by the social system itself, which gives the process as a whole the features of irreversibility and unpredictability.

The history of the functioning of works of fiction is replete with examples when the same work was perceived differently in different eras. Books perceived with interest and enthusiasm in one historical period become unclaimed in another time. There are also examples when classic works do not lose their relevance, and with each new period of development of society open new facets, finding a response in the hearts of the next generations of readers. These metamorphoses are due to the autonomy of the work from its creator - the author, and the active role of the reader in the process of creating the meaning of the work. Here it is appropriate to recall Einstein's theory of relativity concerning time and space. New time, new reality can cause a new meaning of a long-written work for the reader of a new generation.

The individual picture in the mind of the reader, who perceives the artistic and linguistic picture of the world recreated by the author of the work, enters into a complex system of relations defined by the scheme adopted in the system-synergetic method, where the main triad of author - work - reader is conditioned by tradition and reality. Here the presence of direct and inverse links between the elements of the structure is of decisive importance. The diversity of elements of the structure is characterized by non-linearity, openness,

which ultimately leads to the self-generation of meaning, individual for each reader

The topic of synergetic consolidation of expressive-emotional words in psychological science in the transmission of literary-linguistic picture of the world studies human psychology and emotional impact of language. This study aims to harmoniously combine the interaction of language and psychology, emotional and cognitive aspects of words. Expressive words play a special role in expressing human feelings and emotions, and synergetic consolidation enhances the influence of these words in psychology.

Explanation with examples: using emotional words

For example, the phrases "very happy", "there is a heavy weight in my soul", "my heart flutters clearly" and touchingly convey a person's inner state. These words are expressive because they not only describe the external situation, but also convey the emotions of a person. In psychology, these words are used to describe a person's feelings, that is, to expel a person's inner world through language.

An example of synergistic consolidation. If we can associate one word with several emotional colors, its synergistic effect will increase. For example, the inner meaning of the word "bad mood" is that a person has a decreased desire to live, a worsened attitude to life. But if we supplement this word with additional words "confused" or "nervous", these words will synergize with each other, creating a much stronger impression. That is, the linguistic image determines a person's stress, mental stress.

Expressive words reflecting the linguistic picture of the world in literary works.

Even in literary works, expressive words play an important role in clearly conveying the inner world of a person.

For example, in M. Auezov's novel "Abay's Way" in the phrase "heart broken, face blurred" the author expressed the inner state, painful feelings of Abay. This is also an expression of synergetic consolidation, because only one word (for example, "very painful") inner feelings will not be fully revealed, but several emotional words will combine to strengthen the image.

Conclusion: expressive words and their impact on psychology - reveals the close relationship between language and emotions. Synergetic consolidation allows us to fully understand and accept the human world by creating harmony between words and emotions. Synergetic consolidation of expressive-emotional words in psychological science in conveying a literary-linguistic picture of the world allows us to further understand the interaction between language and psychology. This process is aimed at uniting emotional and cognitive characteristics of language and depicting the inner world of a person. Expressive words and phrases are very important tools for expressing human feelings and emotions, and their compatibility with psychology opens the way to a deeper understanding of the human mind and spiritual state. Synergetic consolidation, that is, the harmonious fusion of words and emotions, affects the reinforcement of the linguistic image. In this

process, each word has its own meaning and impact, but when they interact with each other, they create a strong psychological and emotional impact. For example, the phrases "very happy", "in the soul a heavy load" characterize not only the external situation, but also the inner world of a person. And when additional emotional characteristics are added to these words, their synergetic consideration deepens the meaning of the words. In literary works, the connection between expressive words and emotions is also clearly visible. Such words impress not only the inner world of the characters of the work, but also the reader himself. For example, the feelings and thoughts of the characters of classical literature, their disappointments and joys are deeply and touchingly conveyed through these expressive words. Thus, the synergetic consolidation of expressive-emotional words opens up new horizons of correlation between psychological science and linguistics. These studies provide a deeper understanding of the relationship between language and psychology and increase the likelihood of fully representing emotions, the inner world of people through words. Expressive words in every language play an important role not only as linguistic tools but also as a mirror of the psychological, emotional and cognitive world of human beings.

The article was prepared within the framework of the project AP23489363 Digital technology :Consolidation of interdisciplinary expressive stylistic paradigms of the Kazakh language and a web platform of integrative learning of synergetic models.

References

- 1 Hertz G. Principles of mechanics stated in a new connection. //Life of Science. Anthology of introductions to the classics of natural science. - M.:1973.- P.246.
- 2 Planck M. Unity of the physical picture of the world. - M.: 1966. -C.326.
- 3 Melnikov A.A. Language and national character. Interrelation of structure and mentality. - SPb.- M.: Rech, -2003.-C.256.
- 4 Gurevich A.Ya Categories of medieval culture. -M.:1972 .-P.135.
- 5 Maslova V.A. Cognitive linguistics. - Minsk, Tetra. Systems, -2004. -C.357
- 6 Suleimenova E.D. The concept of meaning in modern linguistics. - Alma-Ata, 1989.-C.269.
- 7 Uryson E.V. Problems of linguistic picture of the world: Anthology in semantics. - M.: Languages of Slavic Culture, -2003.-304 p.
- 8 Fefilov A.E. Nature of interaction of language, consciousness, reality. //Materials of the Internet, - 2004.-C.1-3.
- 9 Danchinova M. D. Artistic picture of the world in the literature of Buryatia 1960-1990s: Spatial and temporal architectonics. -Ulan-Ude -138 p.
- 10 Rakhmatov, Ə. (2017). Kazak tilindegi expressiviteti sözder. Almaty: Fylym.
- 11 Schmidt, G. (2011). Language and psychology: a cognitive approach. Moscow: All the World.
- 12 Yartseva, M. (2005). Linguistic semantics and psychology of language. St. Petersburg: Russian State University Press