

**ARTISTIC REPRESENTATION OF THE CONCEPTS “SOUL” AND “HEART” IN  
RUSSIAN AND UZBEK LITERATURE: A LINGUOCULTURAL PERSPECTIVE**

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**Abstract**

The article examines the reflection of the concepts “soul” and “heart” in the Russian and Uzbek literary worldviews. Based on a comparative analysis of literary texts from both traditions, the study explores the symbolic meanings, emotional and evaluative components, and national and cultural specificity of these concepts. Special attention is paid to the functional role of “soul” and “heart” in artistic texts, their contribution to shaping the inner world of literary characters, and their significance in expressing the author’s worldview. The research identifies both common and culture-specific features of the concepts, demonstrating their importance in the formation of national literary worldviews.

**Key words**

concept, soul, heart, literary worldview, linguoculture, symbolism, national culture.

In the context of modern humanities, the study of the conceptual sphere as a reflection of national consciousness and cultural values is gaining particular significance [1, p. 12]. Fiction serves as one of the most representative sources for the formation and transmission of concepts, since it most fully reveals the interconnection between language, culture, and thinking. The concepts of *soul* and *heart* belong to the core anthropological concepts that reflect human perceptions of the inner world, spiritual orientations, and the emotional sphere of personality.

The relevance of this study is determined by the steady interest of contemporary linguoculturology and literary studies in the comparative analysis of national worldviews. Despite the existence of numerous works devoted to the separate study of the concepts *soul* and *heart* in Russian and Uzbek traditions, their comprehensive comparative examination based on literary material remains insufficiently developed. This determines the scholarly significance of the present article.

The aim of the research is to identify the specific features of the artistic representation of the concepts *soul* and *heart* in the Russian and Uzbek literary worldviews. To achieve this goal, the following objectives are set: to determine the linguocultural specificity of the concepts under consideration; to analyze the ways of their artistic embodiment in literary texts; and to reveal similarities and differences in their functional and symbolic meanings within the two national traditions.

The scientific novelty of the study lies in the comparative analysis of the concepts *soul* and *heart* with regard to their semantic, figurative, and cultural characteristics in Russian and Uzbek literature. The research employs methods of conceptual analysis, comparative analysis, and contextual analysis of literary texts, which allows for a comprehensive examination of the problem under study.

In modern linguistics, a concept is understood as “a culturally significant mental unit that reflects the experience and values of a people.” The concepts *soul* and *heart* belong to the basic anthropological concepts, as they are associated with ideas about human essence, emotions, moral choice, and spiritual development [2, p. 56].

In a literary text, a concept is realized through a system of images, metaphors, symbols, and emotionally evaluative means, which makes literature an essential source for studying national

world perception. Within the framework of the linguocultural approach, concepts are viewed not only as elements of individual consciousness but also as the result of collective cultural experience. They accumulate historical, philosophical, and religious ideas transmitted from generation to generation. Thus, the concepts *soul* and *heart* reflect profound cultural codes fixed in language and literature [3, p. 41].

A literary text serves as a space for the active functioning of concepts, where they are filled with figurative and symbolic content [3, p. 87]. The author's interpretation of a concept may expand or transform its traditional meaning; however, the connection with the national cultural tradition is preserved. This makes the literary analysis of concepts particularly significant for identifying the features of a national worldview.

In the Russian literary tradition, the concept of *soul* is closely connected with psychological depth and philosophical searches for the meaning of human existence. In the works of F. M. Dostoevsky, the soul of the character becomes an arena of inner struggle, moral doubts, and spiritual trials. Through suffering and repentance, the depth of human personality and its capacity for moral rebirth are revealed [4, p. 215].

In the works of L. N. Tolstoy, the concept of *soul* is associated with the idea of moral choice and spiritual growth. The inner experiences of the characters determine their actions and life paths, emphasizing the importance of the human inner world [5, p. 302]. It should be noted that in Russian literature the concept of *soul* is often linked with the theme of moral responsibility for one's actions. The spiritual state of a character becomes an indicator of moral maturity and spiritual development. The inner contradictions, doubts, and sufferings of literary characters emphasize the complexity of human nature and the dramatic character of spiritual quests.

In the Uzbek literary tradition, the concept of *ruh* acquires a more stable positive orientation. The soul is perceived as a source of wisdom and moral light capable of guiding a person toward self-improvement. The works of classical Uzbek literature emphasize the necessity of harmony between a person's inner spiritual world and external activity, reflecting the influence of Eastern philosophy and the Sufi worldview [6, p. 64]. In Uzbek literature, the concept of *ruh* (*soul*) is formed under the influence of Eastern philosophy and the Sufi tradition. In the works of Alisher Navoi, the soul is viewed as a divine principle striving for perfection. Spiritual purification and self-knowledge become the main conditions for the harmonious existence of personality [7, p. 118].

In Russian literature, the *heart* primarily functions as a symbol of a person's emotional life. In the poetry and prose of M. Yu. Lermontov, the heart is associated with experiences of love, loneliness, and inner conflict. Through the image of the heart, the author conveys the tragedy of human destiny and the intensity of feelings [8, p. 91].

In Uzbek literature, the concept of *qalb* (*heart*) has a more pronounced spiritual orientation. The heart is regarded as the repository of moral qualities and spiritual purity. In Navoi's poetic texts, purity of heart serves as an indicator of true humanity and closeness to higher moral ideals. In Russian literature, the image of the heart is closely connected with emotional sensitivity and the ability to experience deep feelings. The heart functions as an indicator of the character's inner state, reflecting love, suffering, doubt, and compassion. Through the experiences of the heart, authors reveal the psychological tension and dramatic nature of human relationships.

In Uzbek literature, the heart (*qalb*) is primarily viewed as the spiritual center of personality. Purity of heart is the most important condition for moral perfection and genuine humanity. In poetic tradition, the heart is often endowed with a sacred meaning, acting as a mediator between the individual and higher spiritual values.

Comparative analysis makes it possible to reveal differences in the dominant emphases of the artistic interpretation of the concepts *soul* and *heart* [9, p. 23]. While in Russian literature

they more often become sources of inner conflict and psychological drama, in the Uzbek tradition the emphasis shifts toward spiritual balance and moral harmony.

At the same time, both literary traditions demonstrate the universal human nature of these concepts. Regardless of cultural differences, *soul* and *heart* function as universal symbols of a person's inner world, spiritual quest, and emotional experience. The comparison of Russian and Uzbek literary traditions shows that the concepts *soul* and *heart* perform similar functions by reflecting the inner world of the individual. However, differences appear in the emphases: Russian literature focuses on psychological drama and inner conflict, whereas Uzbek literature emphasizes spiritual harmony and moral self-improvement.

In both cultures, these concepts serve as universal symbols that shape the image of a person and reflect national values.

The results of the analysis confirm that the concepts *soul* and *heart* possess high cultural and artistic significance. Their functioning in literature reflects not only the individual author's worldview but also the deep value orientations of national culture.

Prospects for further research are associated with expanding the corpus of analyzed texts, as well as with the use of interdisciplinary approaches, including cognitive linguistics and the philosophy of culture. This will make it possible to more fully reveal the potential of the concepts *soul* and *heart* in shaping national and intercultural worldviews. Thus, the artistic representation of the concepts *soul* and *heart* in Russian and Uzbek literature demonstrates their key role in the formation of national worldviews. Despite differences in interpretation and cultural emphasis, these concepts remain fundamental categories through which literature comprehends the spiritual and emotional experience of humanity. Their study contributes to a deeper understanding of the linguocultural features of the two literary traditions and expands the possibilities of comparative research.

#### **References**

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