

THE RELATIONSHIP BETWEEN THE CATEGORIES OF EMOTIONALITY AND EXPRESSIVITY IN ENGLISH AND UZBEK LANGUAGES

Bakhramova Zamira Rahimovna

Lecturer, Department of Uzbek and Foreign Languages,
Bukhara State Technical University

Abstract

The English and Uzbek languages, based on their large lexical and grammatical systems, express emotionality and expressiveness in their own way. This article studies the definition of the categories of emotionality and expressiveness in the English and Uzbek languages, their ways of expression in the language, and their similarities and differences.

Keywords: English, Uzbek, emotionality, emotionality, lexis, semantics, words.

Introduction

The artistic value and aesthetic impact of a literary text largely depend on its emotional and expressive richness. Language is not only a means of communication, but also an important cultural phenomenon that expresses human thinking, mental state and emotions. The categories of emotionality and expressiveness are of particular importance in linguistics and literary studies as a means of revealing human experiences, the inner world of the author or image. With the help of these categories, the spiritual and aesthetic tone of the text, the author's attitude and artistic images are expressed more vividly and effectively. A comparative analysis of English and Uzbek literature in terms of style and semantics serves to reveal the specific features of the means of emotionality and expressiveness. In both literatures, these categories are formed on different linguistic and cultural bases and are manifested through specific artistic styles. In English literature, expressiveness is often manifested through metaphor, the use of irony, syntactic inversions, while in Uzbek literature, inextricably linked with folk oral creativity and poetic traditions, emotional richness is manifested more through figurative expressions, emphatic units, and national spirit. This study studies the

theoretical foundations of the categories of emotionality and expressiveness in English and Uzbek literature, their functional functions in the text, and their comparative manifestations. The topic aims to clearly identify the aesthetic possibilities, cultural and philosophical foundations, and features of stylistic means of artistic language.

Analysis:

Emotionality and expressiveness are important pragmatic and stylistic categories that express the inner feelings, mood, and attitude of the author or character in a literary text. In English and Uzbek literature, the expressiveness and expressiveness of these categories have similar semantic loads and functions, despite the differences in cultural and linguistic structure. Emotionality and expressiveness are important pragmatic and stylistic categories that express the inner feelings, mood, and attitude of the author or character in a literary text. In English and Uzbek literature, the expressive methods and means of these categories perform similar communicative functions, despite cultural and linguistic differences (Kibrik, 2009; Khudoyberganova, 2015). In addition, there is a difference and interdependence between emotionality and expressiveness, with emotionality being a feature that expresses an emotional state or experience in the text, and expressiveness being a means of enhancing this emotion and effectively conveying it. Linguists define expressiveness as "a set of stylistic features with an emotional dominant" (Arnold, 2013). While expressiveness in English is achieved through the use of metaphor, inversion, and irony, a number of scholars argue that simile, exaggeration, and folk expressions are widely used in Uzbek. In English literature, expressiveness is an important element of the author's style, manifested through metaphorical images, emotional vocabulary, and syntactic means. For example, in the works of Virginia Woolf, expressive-emotional mood is strongly expressed through internal monologues: "She felt somehow very like him—the young man who had killed himself. She felt glad that he had done it; thrown it away." (Woolf, 1925/2000) 1) the main thesis turns out to be closed in a vicious circle: the assertion that people speaking different languages perceive the world differently is proven only by the fact that they speak different languages. (Bakhramova.Z, 2024). These lines express not only the emotional experience of the image, but also the hidden position of the author. In Uzbek literature, expressiveness is achieved through poetic

images, folk phraseologisms with emotional power, direct emotional expressions. In the texts of writers such as A. Qodiriy, Oybek, P. Qodirov, the emotional world of images is combined with expressiveness: “My heart became a hurricane, my heart began to beat hard, my breath was short...”. We can see that such sentences directly express emotion and enhance expressiveness. In English, emotionality is also expressed through expressive sentence structures. For example: I can't believe it! (I can't believe it!) What a beautiful day! (What a beautiful day!) Such expressions allow a person to express their feelings in a strong and expressive way. The expression of the categories of emotionality and expressiveness in the Uzbek language differs in some respects from that in English. Based on its rich poetic and literary language, the Uzbek language often uses metaphors, descriptive words and similes to express expressiveness. For example, adjectives such as happy, sad, angry are also found in the Uzbek language. He was angry with me. — Here the word angry is used to express emotion. In Uzbek, expressive expressions are often conveyed through low and high intonations, as well as through lexical suffixes. Although there are some similarities in the expression of emotionality and expressiveness in English and Uzbek, differences in language structures lead to their expression in different ways. While English uses more adjective- and verb-based expression methods, Uzbek uses more metaphors and similes to express expressiveness. For example, English often uses direct words in a sentence, while Uzbek uses more descriptive and imaginative words. For example, while English uses the expression She is furious, Uzbek uses the expression U qizib ketdi.

Result:

Based on the studied materials, it can be noted that the categories of emotionality and expressiveness have an important communicative-pragmatic significance in the texts of English and Uzbek literature. In both languages and cultures, these categories serve to express the inner experiences of characters, convey the author's position, and also evoke a strong aesthetic-emotional impact on the reader. Emotionality is a semantic-pragmatic unit that directly or indirectly expresses emotional experiences in the text. Expressiveness, on the other hand, is manifested as a stylistic category that enhances this emotional state through linguistic means (Arnold, 2013). In English literature, especially in the works of modernist writers (W. Woolf, J. Joyce), emotionality is expressed through internal monologues, ironic

constructions and metaphors. Expressiveness is enhanced by syntactic (inversion, exclamation) and lexical (evaluative adjectives, strong verbs) means (Toolan, 1998). In Uzbek literature, emotionality is expressed through folk expressions, poetic images, similes and exaggerations. Expressiveness is manifested in the ability of these means to have a strong aesthetic and emotional impact on the listener or reader (Karimov, 2020). In both literatures, the choice of expressive means depends on the author's aesthetic goal, language capabilities and cultural context. Therefore, emotionality and expressiveness are interrelated and complement each other. While in English, expressiveness is characterized by greater structural and stylistic diversity, in Uzbek it is expressed more based on national mentality and oral traditions (Thompson, 2014; Xudoyberganova, 2015).

Conclusion

Although the categories of emotionality and expressiveness in English and Uzbek are similar, the ways in which they are expressed depend on the specific characteristics of the language. Each language has its own ways of expressing emotions, which shows the richness and depth of the languages. The way in which emotionality and expressiveness are expressed in the language reflects the culture and psychology of the language.

References:

1. Akhmedova Mehrinigor Bakhodirovna, "Problems of translation of the concept of "spirituality"", IEJRD - International Multidisciplinary Journal, Vol.6, No. TITFI, pp. 290-295, April 2021
2. Bakhramova, Z. (2024). Lexico-semantic field "negative emotions" in english and uzbek languages: cognitive-pragmatic aspect. в central asian journal of academic research (Т. 2, Выпуск 11, сс. 89–91). Zenodo. <https://doi.org/10.5281/zenodo.14249736>
3. Collins, Philip, ed. . Dickens: The Critical Heritage. Routledge & Kegan Paul, 1971.
4. Rakhimovna, B. Z. (2023). Characteristic traits of the main characters in charles dickens' "nicholas nickelby". so 'ngi ilmiy tadqiqotlar nazariyasi, 6(6), 338-342. <https://bestpublication.org/index.php/sit/article/view/7172>

5. Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. University of Chicago Press.
6. Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge University Press.
7. Sharifjanova, M. (2020). *Til va madaniyat: kognitiv yondashuvlar*. Toshkent.
8. Arnold, I. V. (2013). *Stylistics: Modern Trends*. Moscow: FLINTA.
9. Karimov, A. (2020). *O'zbek adabiy tili stilistikasi*. Toshkent: Fan nashriyoti.
10. Kibrik, A. E. (2009). *Emotions and Linguistics: A Cognitive Approach*. Moscow: KomKniga.
11. Leech, G. N., & Short, M. H. (2007). *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (2nd ed.). London: Pearson Education.