



STRUCTURAL FEATURES OF LEXICAL UNITS EXPRESSING EMOTIONS IN UZBEK AND ENGLISH LANGUAGES

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Annotation

Humanity experiences various emotional states during the life. Under the influence of such emotional states, he or she reacts to the external and internal world to show emotions and feelings in different ways. As in all languages, Uzbek and English languages also have methods and tools that form emotions. This paper widely presents the structural features of the units expressing emotions and their importance in the process of communication.

Keywords: emotion, emotional-expressiveness, phonetic, morphemic, lexical, syntactic, polysemy.

An emotion is a conscious experience that includes enjoyable or painful mental activities (Panksepp, 2005; Cabanac, 2002). From the James-Lange theory (James, 1884; Lange, 1885) to the component process model (Scherer, 1987), there are several notable models of emotion.

The level of emotional expressiveness of a word depends on the ability of the speaker. Emotional-expressiveness mainly includes polysemous words (polysemy), phonetic (lengthening, pairing, shortening, exchange of sounds) with the participation of synonyms, doublets, variants, morphemic (substitution of additional options), lexical (word choice), syntactic (replacing the parts of the sentence) methods. According to S.Goyibov, it is appropriate to study words belonging to the lexical layer expressing emotional-expressiveness into 3 groups: 1) words with emotional-expressiveness in their lexical meaning; 2) words expressing an emotional-expressiveness as a result of one of their meanings being used figuratively; 3) words expressing an emotional-expressiveness formed by means of some affixes (Goibov S., 1976).

According to the analysis of existing studies, the means of expressing emotions of human being are created through different levels of language units. Phonetic and lexical, morphological and syntactic tools are considered to be the main structural tools that indicate emotional-expressiveness.

Sometimes the words expressing emotions appears with the help of diminutive suffixes, such as -jon, -xon, -chak, -choq, -cha, -oy, -boy, -toy, -gina, bonu in Uzbek, -y, -ie, -kin, -let, -ling, -ette, -ock, et in English. Below we will analyse emotional words formed with the help of affixes.

Salti o'rtog'ini to'xtatdi: — Bilaman, o'rtoqjon, bilaman! Otangizning gaplarini bir emas, ikki qulog'im bilan eshitdim. (Cho'lpon)

"Bolaginam kecha o'jarlik qilganiga pushaymon yeb o'tiribdi. Otasiga tik qaramaydi, shunisiga shukr", deb o'ylardi ona. (T.Malik)

Gul boshin egib jilmayadir, baxtli kelinchak, ... (E.Vohidov)

Oh Di, darling! Oh get her out! Oh Daddy, Oh Daddy!" moaned the child's voice, in distraction. (Lawrence)

Climb to that hillock, pass that bank, and by the time you reach the other side I shall have raised the birds. (Emily Bronte)

While the main function of phonemes is to differentiate word meanings, they also perform emotional-expressiveness. The listener perceives this feature of phonemes in the medium of sound. Different pronunciation of speech sounds gives additional color and expressiveness to the main idea in the speech process. In particular, the different pronunciation of vowel sounds expresses a range of emotions and emotional-expressiveness:

Happiness: *Xotining o'g'il tug'dimi, ja-a xursandga o'xshaysan? – dedi Suhrob uning yelkasiga qo'l tashlab (T.Malik)*

Good bye! I'm so glad you forgive me. Goo - ood bye! (Women in love, 131)

Pity: *Voy poshsha-a-a! Nima qilib qo'ydingiz, tamom bo'psizku! (O'.Hoshimov)*

"Wait - oh do wait! No-o, I won't give it to you, I'll read it aloud. I'll read you the choice bits - hie! Oh dear! Do you think if I drink water it would take off this hiccup? Hie! Oh, I feel perfectly helpless." (Lawrence)

Amazement: *Xo' - o'sh... unda nima uchun pichoq o'qtaldilaring? Uch - to'rt kunga berib turishmagani uchunmi? (T.Malik)*

"O - oh?" he said, looking at Birkin, then dropping his eyes before the calm, steadily watching look of the other: "Was she expecting you, then?" (Women in love, 285)

Surprise: *O'h-ho'- o'-o', maydon ichi kunduzgiday yorug', daraxt shoxlariga chiroqlar osilgan, yerlarga ipak gilamlar yozilgan (A.Qodiriy)*

But she wouldn't have them corrected – no - o, wouldn't hear of it. (Lawrence)

Anger: *Voy do-od!... – deb qichqirdi Yodgorxo'ja. – Voy do-od Akbaralining dastidan! (Cho'lpon)*



"O-o-h them birds, they won't let you speak!" shriled the laborer's wife in disgust (Lawrence).

Doubt: *Ha, ha-a!* – *deb yubordi Ziyo aka va bir oz o'ylang'anidan keyin so'radi: – Buni siz aniq bilasizmi?(A.Qodiriy)*

Where? Here there try there here all try ehere. Somewhere.

–*Co - ome, thou lost one! (Lawrence)*

The examples from the literary works show that emotional meaning understood through such pronunciation of vowel sounds have a strong impact on the reader. From a practical point of view, determining the stylistic influence in the texts helps the reader to feel the content of the text more deeply, and of course creates a mood of emotional impact.

Phenomena such as double lengthening, repetition, addition, omission of consonants in pronunciation express emotional-expressiveness and create additional meaning colors.

In addition to distinguishing their meanings, phonemes also perform an emotional-expressive and appellative function. The listener perceives these properties of phonemes through sound.

Phonostylistically, the quantitative repetition of a consonant in a word determines the level of expressiveness it expresses. Because the connotative meaning of the word has the characteristic of being graded by phonetic means (Orijonova Sh., 1996).

In fact, the leveling of the connotative meaning in this way reflects the emotional state and character of the speaker. The state of feeling-excitement is also expressed through the lengthening of consonants. In this case, they are pronounced as a double consonant in oral speech, and written twice in written speech. In this way, the following emotional states are formed:

Surprise: – *N-nima gap? Ho'ja q-qani? – dedi goh menga goh buzoqqa qarab. (O'.Hoshimov)*

– *O'g'lim sizga shu shaytoni ishning nima zarurati bor?*

Otabek mastlarcha kuldi.– M-Menga zarurati bo'lmasa, k-kimga bor?! (A. Qodiriy)
"Mm-m-er!" boomed Ursula, pulling a face at his crossness. The yellow lights danced in his eyes, he leaned forward in real rage (Lawrence).

Anger: – *Sendan so'rayapman, kimsan? – E, bor-e, o'zing kimsan? – Esh-sh-sh-ak! (O'.Hoshimov)*

Damnnn him! — (To me.) Did you like him, Jane? (Charlotte Bronte)



Fear: – *N-nega? N-nega ketadi? – dedi ingrab. Keyin kafti bilan yuzini to'sgancha to'nka ustiga o'tirib qoldi. Chap qo'li hamon tayoqdek osilib turar, o'ng byelkasi esa dir-dir titrar edi. (O'. Hoshimov)*

"Wha-a-ah-h-h-" came a horrible choking rattle from his father's throat, the fearful, frenzied eye, rolling awfully in its wild fruitless search for help,...(Lawrence)

Some of the metaphors are used in terms of their function, and some are used based on logical thinking. We can consider the following examples: *Otabek maktubni tugatib, tushunmay o'tkan jumllalarini qayta ko'zdan kechirar ekan, Azizbek voqi'asi ustiga kelganda ixtiyorsiz "tulki" deb yubordi. (A.Qodiriy) Yo'q, bu qari tulkini aldash qiyinga o'xshaydi. (S.Ahmad)* Although the original meaning of the word fox in these given examples is a kind of wild animal, in the given examples it is used in the figurative sense of cunning. The transfer of meaning is not based on external similarity, but on logical thinking moved to a human being. If the word "fox" was not used instead of the word "cunning", the emotionality would not be so strongly expressed. *My mother had a cow when I said I was going to buy a motorbike.* There is an expression in English, *have a cow*, which is used in the sense of being upset.

An exclamation can express a general idea. But it cannot always reveal the full meaning of the thought. For this reason, in many cases, thoughts are clarified by using exclamations as well as other sentences, as a result, exclamations become a means of emotional coloring. They are exclamations of emotion in the form of sound: i, e, o, a, o'; syllabic exclamations of emotion: ih, eh, ah, oh, uh, o'h, be, he, fu, ho, uf, ey, xah; 3. Exclamations of emotion in the form of words: iye, tuf, ehhe, him, ohho, ohhu, kish, pisht, chuh, dod, wow, obbo, ura, salom, etc. We can give many examples of such types of exclamation in English: *o, oh, ah, uh, huh, wow, ouch, damn, awesome, brilliant, fantastic and so on. For example, – E, Miryoqub aka! Siz xo'jayin bilan birga yurasiz shaharma-shahar, qishloqma-qishloq – kayf qilib! (Cho'lpon)* We know that the emotional exclamation consisting of the sound "e" expresses emotional meanings such as surprise, pleasure, objection, denial, contempt. This sentence expresses the meaning of objection. *Oh, shu topda Saltanatxon bo'lsaydi! Shu sirlarni ochib berib, buning ko'nglini tinchlantirdimikin? (Cho'lpon) Oh, he is not doing so well as his mamma could wish. (Charlotte Bronte)* In both languages, the exclamation of emotion in the form of the syllable "oh" is compatible in form and content and expresses a person's groaning, regret, longing, pain, fear. The given examples are a clear proof of this.



Based on the analyzed texts, it can be said that emotional exclamations in the form of sound are more common in Uzbek texts than in English texts. In fact, it is impossible to find it in English texts. We can find emotional exclamations in the form of syllables more often in English texts.

In this paper we have analysed structural features of lexical units expressing emotions, indicating how it can be used to explicate the emotional vocabulary of Uzbek and English. It can be seen, the role of phonetic, morphemic, lexical, syntactic methods of forming emotional words is incomparable. They provide languages a special effectiveness and impressiveness.

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