

1-TOM, 10-SON
WORDS AND PHRASES EXPRESSING POSITIVE EMOTIONS IN
ENGLISH AND UZBEK LANGUAGES

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Annotation: This article presents research on words and phrases expressing positive emotions in English and Uzbek languages.

Keywords: phrases, words, emotion, positive, expressive features, language, semantic, lexical unit.

Аннотация: В данной статье представлено исследование слов и словосочетаний, выражающих положительные эмоции, в английском и узбекском языках.

Ключевые слова: словосочетания, слова, эмоция, позитив, экспрессивные признаки, язык, семантика, лексическая единица.

Since they are a fundamental part of spiritual culture, emotions exhibit a certain individuality in how they are expressed across languages because speakers' subjective interpretations of the world around them are a source of undeniable interest for linguists. Without a comprehensive system of assessments of all that exists and without value orientations expressed in the language, the national world order that exists in the collective consciousness of any ethnic group is unimaginable. The process of reflection by ordinary human awareness is completed by appraisal at the emotional and value levels, ultimately transforming the objective world into a reflected world.

One of the most crucial areas of the research of language units' content side is the examination of their evaluative qualities. The subject's worldview is formed by his value attitude toward the surrounding reality, which also influences the characteristics of the worldview. It is well acknowledged that many terms in the English language have evaluative components to their meanings. Researchers who study emotional vocabulary look closely at and pinpoint different ways to express an emotional attitude, such as the use of metaphors, particular intonation, and affixes that denote subjective evaluation; having free reign over your word choice allows you to express yourself more emotionally. The context and setting of speech, in which the emotional and evaluative aspect of the word is visible, are given a great deal of consideration.



1-TOM, 10-SON

At different levels, language emotionality contains mechanisms of realization. As a universal method of expressing subjectivity, the subclass of emotional-evaluative vocabulary continues to be the most ambiguous, fluid, and open class of language. Despite this, it is also the class that is actively used in spoken communication. The emotional-evaluative vocabulary's linguistic nature enables it to be used in a wide range of contexts and in a variety of ways, making it a key element in a person's behavioral, mental, and speech expression. However, there are still unanswered questions about the definition of the term, its gradation and classification, and the limits of this class.¹

The history of expressive forms of speech and expressive features of language in linguistics is poorly known, according to V.V. Vinogradov. Linguists' appraisal of the problem's situation hasn't evolved appreciably in more than 30 years. The inadequacy of the study of language methods in general and the representation of emotions in particular is consistently underlined in works from the 1960s and 1970s of the 20th century.²

Emotions play a significant part in interpersonal communication in human existence. Activity in all of its forms and manifestations is inextricably linked with the emotional element of human existence. The way a person views the occurrences of their immediate environment finds expression in their emotions.

A.A. Ufimtseva writes in her work "The word in the lexico-semantic system of the language" that "the language and its emotional- affective means find their expression in the complete diversity of emotive meanings, semantic nuances of emotional-volitional influence and genre-stylistic difference."

Many researchers, such as A.A. Reformatsky in his book "Introduction to Linguistics" and D.N. Shmelev in "Problems of the Semantic Analysis of Vocabulary," first mention intonation, stress, and tones while discussing phonetic techniques of expressing emotions. They combine these phonetic traits with the idea of prosody. It should be underlined that sounding speech is the sole way to convey these traits. They create a mechanism in every language through which emotions can be communicated and understood that is particular to that language.³

It should be emphasized that certain researches favor prosodic features when comparing the function of different linguistic expressions in the expression of emotions. S. Bally explicitly states in the work "French Stylistics" that "affective content cannot be expressed exclusively in words" (he refers to a word without intonation); from this, we may infer a pattern: the importance of words in an



1-TOM, 10-SON

utterance declines in direct proportion to the importance of feelings. Emotional intonation and the exclamatory styles of speech that result from it are our most powerful tools for persuading the other person to think and feel as we do.⁴

It is feasible to attribute emotives to an organizing force that affects the production and interpretation of the discourse of works of art since modern Kumyk fiction contains a significant number of emotionally charged lexical units. On the basis of a shared (integral) semantic feature of emotivity, the functional-semantic field of emotiveness in the English and Uzbek languages is a unity of the semantic and functional features of the lexical units of the language. Lexical units designating emotions are at the center of the functional-semantic realm of emotivity (feelings).⁵

The precise shade of meaning a word has in our language is frequently a result of the application to which it was put by a writer who had a particularly significant impact on the language. But literary progress is not necessarily a factor in broad meaning. It may come about as a result of people's experiences. All general connotations have their roots in private connotations, or in specific, personal, but universal responses to the concepts and words they stand for. However, after generic connotations have been developed, the process goes the other way: a person who may not have personally encountered the concept a given term represents may develop a personal attitude toward it.

Through intonation, the emotional meaning of the text is placed on its overall meaning. Connotation is exhibited in the following examples using Uzbek's phonological system:

1. Bitta y-y-yarimtadan uch to'rt t-tanga q-qarzarim bor edi, according to Xomid aka. I owe three or four people money, according to the translation of this example, "brother Khamid." In this instance, the author conveys the speaker's melancholy state through the interrupted repetition of noises.

2. "Hoy, Rasul, k-ko'zingni och" is spoken by the director. The translation of this sentence is: "Oh, Rasul, o-open your eyes," the director remarked, addressing him in a friendly manner. Here, the speaker's displeasure against the addressee is shown through an interrupted, repeated sound.

The antonymic relationships between the names of emotions are also significant. The majority of the studied lexical units take the form of antonymic paradigms of a counter-type, signifying the polar opposite of a person's feelings. The findings of the study demonstrate that synonymous rather than antonymic paradigms are more actively formed by emotion names. This fact is explained by the fact that



1-TOM, 10-SON

most emotions are complex and versatile, which frequently makes it challenging for them to be polarized. It should be emphasized that not all antitheses are produced by directly opposing antonyms. We frequently deal with contextual antonymy rather than linguistic antonymy.⁶

By adding the affixal morpheme "-yap" to the verb's stem, the Present Continuous form of the verb can convey a future action that has been planned in advance and whose performance is thought to be required, mandatory, and certain without fail. Some idiosyncrasies of how the English and Uzbek languages communicate connotative meaning at the syntactical level are shown in the examples given below. As we all know, a language's syntax is its set of rules. It teaches students how to combine words from various sections of speech to form a coherent notion. How the words are utilized to create a phrase depends on syntax. Diction comes in handy when deciding what words to use in a given circumstance. The use of words and phrases in speech or writing is known as diction. Syntax and diction work together to assist authors create tone, mood, and atmosphere in a piece that will pique readers' interest. Poetry differs from prose in that it has a distinctive syntax. English sentences often have the following word order: Subject + Verb + Object. Subject+Object+Verb or Subject+Adv. Modif+Verb is the standard word order in Uzbek. In order to create specific creative effects in poetry, such as creating rhythm or melody in the lines, achieving emphasis, and increasing the link between words, the word order may be changed. Poetry differs from prose in that it has a distinctive syntax. A prose text's nature can occasionally be affected by syntax as well. It contributes to the tone of the sentence and improves its meaning.

In conclusion, the predominance of evaluativeness or emotiveness in describing a face might serve as the basis for the semantic classification of emotional references. They stand for a classification developed through the examination of relevant data. Evaluative-characterizing and emotional-characterizing emotive appeals can therefore be distinguished. Subtypes of emotive appeals within these types are separated based on the traits that define the addressee the most and serve as the foundation for his identification. Each of these categories relates to its innate educational, situational, and, to a significant extent, national and cultural characteristics of the English and Uzbek languages.



1-TOM, 10-SON

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