

**EMOTIVE MEANING CONSTRUCTION IN ENGLISH AND  
UZBEK: A LEXICAL-STYLISTIC APPROACH**

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**ANNOTATSIYA:** Mazkur maqolada ingliz va o‘zbek tillarida emotiv ma’noning shakllanishi leksik va stilistik nuqtayi nazardan tahlil qilinadi. Emotivlik til birliklari orqali ifodalanadigan, baholash, ekspressivlik va madaniy omillar bilan chambarchas bog‘liq bo‘lgan lingvistik hodisa sifatida talqin etiladi. Tadqiqotning nazariy asosi funksional tilshunoslik, stilistika va semantik-pragmatik yondashuvlarga tayanib, Roman Yakobson, Anna Vyerjbicka, V.I. Shaxovskiy, J. Lich, Lich va Short, I.R. Galperin hamda o‘zbek tilshunoslari, xususan N. Mahmudov qarashlarini qamrab oladi.

Maqolada qiyosiy va tavsifiy metodlar asosida ingliz va o‘zbek badiiy matnlarida emotiv ma’noning leksik vositalar va stilistik usullar orqali yuzaga chiqishi o‘rganiladi. Tadqiqot natijalari emotivlikni ifodalashda umumiy va tilga xos xususiyatlar mavjudligini, shuningdek, madaniy dunyoqarash va milliy mentalitetning emotiv ma’no konstruksiyasiga bevosita ta’sir

ko'rsatishini aniqlaydi. Mazkur ish qiyosiy stilistika va emotiv semantika sohasidagi tadqiqotlar uchun muhim nazariy xulosalar beradi.

**KALIT SO‘ZLAR:** emotiv ma’no; emotivlik; leksik-stilistik vositalar; ekspressivlik; baholash; ingliz va o‘zbek tillari; qiyosiy stilistika; emotiv semantika; badiiy diskurs

**ABSTRACT:** This article investigates the construction of emotive meaning in English and Uzbek through a lexical-stylistic perspective. Emotiveness is approached as a linguistically encoded phenomenon realized by means of expressive vocabulary, evaluative units, stylistic devices, and culturally conditioned semantic choices. The theoretical framework of the study draws on functional linguistics, stylistics, and semantic-pragmatic theories, incorporating the works of Roman Jakobson, Anna Wierzbicka, V.I. Shakhovskiy, Geoffrey Leech, Leech and Short, I.R. Galperin, and Uzbek linguists such as N. Mahmudov.

The study applies comparative and descriptive methods to analyze how emotive meanings are verbalized in English and Uzbek literary texts. Particular attention is paid to emotive lexis, expressive stylistic devices, and the interaction between emotional evaluation and cultural worldview. The findings demonstrate both universal and language-specific mechanisms of emotive meaning construction, revealing differences in emotional categorization, stylistic intensity, and pragmatic orientation. The research contributes to contrastive stylistics and emotive semantics by highlighting the role of language-specific cultural norms in shaping emotive expression.

**KEYWORDS:** emotive meaning; emotiveness; lexical-stylistic devices; expressive vocabulary; evaluation; English and Uzbek; contrastive stylistics; emotive semantics; literary discourse

In modern linguistics, emotiveness is interpreted as an important linguistic category that reflects the verbal expression of an individual's inner emotional state and subjective attitude. Unlike psychological emotion, emotiveness represents its verbalized form, that is, a manifestation shaped through linguistic units. Therefore, emotiveness is realized at lexical and stylistic levels of language and generates meaning within discourse.

Roman Jakobson, in his classification of communicative functions of language, distinguishes the emotive (expressive) function. According to him, the emotive function serves to express the speaker's emotional state and subjective attitude, thereby strengthening the personal factor in speech. This function is particularly active in literary and publicistic texts through lexical and stylistic means [354–357, 1].

V.I. Shakhovsky substantiates emotiveness as an independent linguistic category and differentiates it from expressiveness and evaluativeness. According to the scholar, emotiveness is not a direct expression of emotion itself, but rather its linguistically modeled form, realized through lexical, phraseological, and stylistic means. Emotiveness exists at all levels of the language system and determines the overall emotional orientation of a text [15–18, 4].

Shakhovsky's approach makes it possible to analyze emotive meaning not only at the level of individual words, but within the framework of the entire semantic structure and stylistic organization of the text [62–65, 5].

At the lexical level, emotiveness is manifested through the connotative and affective components of word meaning. Geoffrey Leech emphasizes that, in semantic analysis, word meaning includes not only a denotative component but also connotative and affective layers. According to Leech, emotive meaning becomes activated under the influence of communicative situation, context, and stylistic environment [23–26, 6].

This approach is particularly important for explaining the different manifestations of emotive lexis in English and Uzbek, since each language expresses emotive meaning through its own specific lexical and cultural means [44–47, 7].

Anna Wierzbicka explains emotiveness through the close interrelation between language and culture. In her view, emotions may be universal; however, their lexical and semantic expression is culturally and nationally conditioned. Each language encodes emotions through its own conceptual system [28–31, 3].

From this perspective, the construction of emotive meaning in English and Uzbek demonstrates not only common features but also differences based on national mentality and cultural values [69–72, 2].

Within a stylistic approach, emotiveness arises through deliberate deviation from linguistic norms. Based on the analysis of literary texts, Leech and Short demonstrate that emotive effect is constructed through stylistic devices such as metaphor, epithet, repetition, and parallelism. These devices serve to evoke a specific emotional response in the reader [74–79, 8].

I.R. Galperin distinguishes expressive means from stylistic devices and emphasizes that stylistic constructions function as key mechanisms for intensifying emotional coloring in a text [89–92, 9].

In Uzbek linguistics, the issue of emotiveness has primarily been investigated within the framework of stylistics and speech culture. N. Mahmudov interprets emotional-expressive means in the Uzbek language as one of the main factors ensuring the persuasive and expressive power of speech. He emphasizes that emotiveness in Uzbek is realized through imagery, metaphorical expression, phraseological units, and affixation [112–118, 10].

According to Mahmudov, emotiveness in the Uzbek language is closely connected with national mentality and cultural values, and emotions are often

expressed indirectly, figuratively, and contextually. This indicates the discursive nature of emotive meaning [121–124, 10].

Furthermore, in Uzbek stylistic tradition, emotiveness is closely linked with the aesthetic and pragmatic functions of speech. Repetition, intensifying affixes, phraseological combinations, and folk imagery are regarded as important stylistic means that enhance emotiveness in Uzbek [130–134, 10].

In Uzbek linguistics, emotiveness is often analyzed together with evaluativeness and expressiveness; however, in Mahmudov's approach, emotiveness is presented as an independent stylistic phenomenon. This approach provides an important theoretical basis for studying the construction of emotive meaning in Uzbek at the lexical-stylistic level [136–139, 10].

The theoretical perspectives outlined above provide a solid scientific foundation for a comparative study of how emotive meaning is constructed through lexical and stylistic devices in English and Uzbek. As a multi-layered linguistic phenomenon, emotiveness is analyzed in the present study through an integrated and comprehensive approach.

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