

Gradational Methods of Expressing Positive and Negative Emotions in Modern Uzbek Language

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Abstract: This article is devoted to the gradational methods of expressing positive and negative emotions in the modern Uzbek language. Gradation in Uzbek linguistics refers to the gradual intensification or weakening of expression. The article analyzes the methods used to express the speaker's emotions in the Uzbek language, as well as their differences and specific characteristics. It also examines how gradation is formed within each of these methods.

Keywords: Gradation, emotion, lexical method, affixational method, metaphorical method, contextual method, phonetic method.

Introduction: Gradation is a stylistic process consisting of one part of speech fragments intensifying the meaning of another. In artistic literature, the gradation method is used when comparing situations, feelings and experiences, and in fully expressing the surge of emotions and excitements. In literary sources, gradation is classified differently according to its characteristics: according to its essence: ascending gradation and descending gradation; according to the method of expression: logical, emotional and quantitative gradation; according to the material of expression: lexical gradation and syntactic gradation. [A.B. Maxamadtoirova, 2021:77]. If we analyze the opinion expressed by the scholar on gradation, indeed, the phenomenon of gradation is inseparably linked with psychology and emotion. The phenomenon of gradation occurs differently in the speech of each speaker. Because speech, unlike language, is considered individual. Perceiving an event-situation and expressing emotion towards it is also diverse, and each person grades their emotions in different ways. Something that is of great importance to one person may not be of much importance to another person. From this, it follows that the same situation can cause

strong or weak emotions in two people.

LITERATURE ANALYSIS AND METHOD

Emotion is widely studied precisely in the field of psycholinguistics, and it holds important significance in psychology and linguistics. Psycholinguistics is a science that studies the formation of speech, as well as the processes of perception and formation of speech in their interrelation with the language system. It emerged from the synthesis of psychology and linguistics. Psycholinguistics develops a model of human speech activity and psychophysiological speech formation, and examines them through psychological experiments. Psycholinguistics, which is close to linguistics in terms of research sources, is close to psychology in terms of its research methods. In it, interrelated experiments, "semantic differential" and other experimental methods are used. [<https://uz.wikipedia.org/wiki/Psicholingvistika>] Lakoff [Lakoff G., 1980:242], psychologist scholar Ekman [Ekman, 1975:232] and visual arts master Sommerer [Sommerer, 2003:258-261] stated: "Although it is difficult to understand human emotion, it can be partially comprehended through observations with the help of the resulting reaction. A person can hide their

emotion without expressing it outwardly, but from the facial expression one can guess the person's current emotional state in the situation. Emotion can manifest through a person's facial expression, sweating, change in facial color, as well as through language. Among these, language is the most active means of expressing human emotion and attracts attention. Changes in facial expression, reddening or paling of skin color, such external changes can occur due to other reasons as well, not emotion, but emotion expressed directly through language is considered clear and authentic."

According to the Uzbek linguist scholar H. Jamolxonov, the expression of expressiveness in speech relies on the following methods:

1. Lexical method. In this, a stylistically colored word is introduced into speech. In Uzbek linguistics, the use of emotionally colored words, i.e., interjections, to express the speaker's emotion towards the situation is considered the lexical method. In such a sentence, both the expression of the speaker's emotion and the fact that the sentence is an emotionally excited sentence according to its expressive purpose are clearly visible. Examples: 1. Voy, eshitdingizmi? - Sabaxon chinakamiga uyalib ketdi (T.Malik). E-e, rais bova, bu namozxonlarda... e'tiqod nima qiladi? (T.Murod) 2. Azbaroyi achinganimdan "oh!" tortib, uyg'onib ketibmen (P.Qodirov). 3. Ey, Mikilanjelo turing, professor sizga mana bu narsani berib yubordi (N.Eshonqul). 4. Oh-oh-oh! Otangizga rahmat! Kamol toping, do'stim! (A.Qahhor). 5. Oh, bevafo dunyo! (P.Qodirov) 6. Ey, yosh bolamisiz! Nega yig'laysiz? Kap-katta odam... (A.Qahhor). 7. E, voh, rahmatlik kuni bitganini qanday bilgan ekana?! (O'.Umarbekov)

Contextual method. In this, a stylistically uncolored word is turned into a stylistically colored word under the influence of a certain context or speech environment. Sometimes lexemes that have no additional semantic shade in their semantic composition become stylistically semantic lexemes due to the requirement of the context or speech environment in which they are used. This phenomenon occurs due to the use of the lexeme in a context that is not characteristic of it. For example, the words *burun* and *tumshuq* each have their own context: the lexeme *burun* is mainly used in relation to humans, while the lexeme *tumshuq* is used in relation to animals and birds. Compare:

1. Sharofatning yupqa lablari ko'karib pirpiradi, burni oqarib, kataklari kerildi. (A.Qahhor);
2. Laylakning bo'yi novcha, tumshug'i bor tarnovcha. Lapanglaydi uchganda, uyasidan ko'chganda. (Uyg'un). In the given examples, the words *burun* and *tumshuq* are used in their own context, and therefore no additional semantic shades or stylistic evaluative overtones are expressed in them. Example: U bir ko'ngli borib muttaham qozining tumshug'iga tushirgisi yo iflos basharasiga tupurgisi keldi. (M. Ismoilijev). In this sentence, the word *tumshuq* is used in a context not characteristic of it — in relation to a human (the qozi), and as a result, it expresses disrespectful and contemptuous attitudes towards the person (the qozi). In Uzbek, the expression of stylistic evaluation through morphemes is widespread: *oyi-oyijon*, *tili-tillari*, *dadam-dadamlar*, *uka-ukaginam* and the like. For example:
3. Mushfiq va mehribon oyijonim. O'z tashvishlari bilan Sizni unutgan beaql, adashgan qizingizni ma'zur tuting. (E. Samandar.);
4. Og'a, sog' borsangiz avval Dadamlarga salom ayting, Yugurib chiqqan ul mushfiq Onamlarga salom ayting. (Hamza);
5. Men uning tillarini kesib olaman, qo'limga bir tushsin yashshamagur. (E.Samandar.);
6. Bir oydan so'ng ko'zin yumib Mamaniyoz, Ko'kanchaga meros qopti bud-shud, oz-oz. (G'.G'.);
7. Seni o'zimdek bilaman. Ol, ukaginam. (S. Ahm.);
8. Ana sichqon, mushukvoy, Ana xo'roz kuchukvoy. (G'.G'). [H. Jamolxonov, 2005:149]
3. Affixation method. In this, subjective evaluative affixes are added to neutral-meaning words. The affixation method of expressing emotion is understood as the use of affixes. As stated in "O'zbek tili leksikologiyasi" [A.Xojiyev, G.Muhammadjonova, E.Begmatov, S.G'oyipov, T.Mullayev, M.Mirtojiyev, 1981:315], form-building affixes such as *-cha*, *-xon*, *-jon*, *-gina*, *-kay*, *-lot*, *-chak*, *-choq*, *-voy* (boy), *-toy*, *-oy*, *-bonu* as well as word-changing affixes are added to words, and positive emotional-expressive meanings are expressed. The expression of emotional-expressive meaning in this way is not an original lexical phenomenon, but a morphological one. However, in expressing the emotional-expressive meanings of

certain affixes with various shades, the semantic aspect of the word to which they are added remains decisive. Therefore, when describing the emotional-expressive coloring created by these affixes, the semantic characteristics of the words to which they are added must be taken into account. The morphemes -cha, -gina, -okon, -chak, -choq are known to serve to express meanings such as endearment and diminution. However, the semantic shades of these affixes are much richer and more varied than the meanings indicated in the available sources. The specific emotional-expressive meaning shades expressed by each affix manifest in close connection with the semantic characteristics of the word to which they are added. Therefore, it is necessary to examine separately in which situations and what emotional-expressive coloring shades are expressed.

4. Phonetic method. In this, one of the consonants in the word is geminated (gemination), vowels are lengthened, the place of stress is changed, and expressiveness is provided through these means. Examples: Ishqilib, Zamira bechora uyatga chidayolmay ketib qolgan. Yashshamagurlar... (P.Q.). Akam bechora go'shangada ko'rib, xayro-o-o-on bo'lib qolganlar. (Mirm.).

5. Metaphorical use of the word method. In this, the figurative (derived) meaning of a polysemous word based on metaphor is used as a stylistic figure: Muhtaram qayin otamizga! Siz bilan meni qorong'u zindonlarga tushirib, dor ostlarigacha tortgan ... Homid ismli bir to'ng'izni, nihoyat ikki yillik sargardonlik so'ngida, yordamchilari bilan tuproqqa qorishtirishga muvaffaq bo'ldim. (A.Qod.). In this sentence, the word to'ng'iz is used in a figurative sense in relation to Homid, thereby expressing Otabek's negative feeling and hatred towards this person. Another example: Mamajon lochin yigit, Serharakat, betinim. (Q.M.). In this sentence, the word lochin is not used in its literal meaning, but in a figurative sense — to evaluate the young man's agility, quickness and courage. [H. Jamolxonov, 2005:210]

RESULTS

The basis of the lexical method is mainly formed by interjections. Now we will analyze how the phenomenon of gradation can be created through the lexical method. In this, interjections are arranged

according to their intensity level. Interjections such as E-e, ey, voy, oh, oh-oh-oh, e voh can be graded from low to high. If oh-oh-oh is removed from this sequence, the remaining interjections can express both positive and negative emotions.

Positive method: 1. E-e, bu taomni bir yeb ko'ring yana so'raysiz. 2. Ey, ajoyibmisiz, hijolat qilmang. 3. Voy, bu dalalarni yam-yashilligini naqadar go'zal! 4. Oh, "dada" degan tillaringdan o'zim o'rgilay! 5. Oh-oh-oh, shirini tilni yoradi-ya! 6. E voh, shu yoshga kirib hech qayerda bunday muhtashamlikni ko'rmagan edim!

Negative method: 1. E-e, bunday gaplaringizni qo'ying. Boshni og'ritmang. 2. Ey, ko'p valdirama. 3. Voy, bu tirranchani qaranglar. Og'zingga qarab gapir! 4. Oh, bevafo dunyo, buncha sitamlaring ko'p! 5. E voh, bu alamlarga qanday chidayman!

As you can see in the above examples, emotion is increasingly intensifying through gradation. From this, it follows that by selecting an interjection appropriate to the situation and placing it at the appropriate level, the person's emotion can be expressed.

In the contextual method, the expression of a person's emotion is more common in literature. In it, the positivity or negativity of the emotion can be understood only after fully reading the text. Therefore, creating a concrete gradation phenomenon is difficult. Because in this, the degree to which the emotion is strong or weak becomes known only within the context.

Above, the expression of a person's emotion through the affixation method has been deeply analyzed. Several affixes have also been given as examples. From this it follows that there is also the possibility of manifesting the speaker's emotion through affixes. But grading affixes themselves creates some difficulty. In speech, they are not sharply distinguished as one being stronger or weaker than the other. Only the use of the possessive suffix itself and its combination with the affixes -gina, -choq, -loq, -jon can be graded. Example: qizim-qizalog'im, toyim-toychog'im, bolam-bolaginam, ukam-ukajonim. Here too, because the sequence is very short, we can witness that gradation with the affixation method is not very mutually compatible.

In the metaphorical method, the expression of emotion turns out to be very vivid and impressive. In this, the word used in a figurative sense appears before the

eyes, and it has the property of conveying strong emotion to the listener through its character. Unlike the contextual and affixation methods, in the metaphorical use of the word there is wide opportunity to use gradation. Here, the group of words used metaphorically is graded within itself according to its own characteristics and possibilities, and thereby equated to the level of emotion of the speaker in the given situation. In speech, it is more often used to express negative emotion.

For example: 1. Eshak, men senga nima degan edim?! 2. Boshqa bunday gapni gapirma, mol! 3. Ishlaringni vaqtida qilsang bo'lmaydimi, ho'kiz! 4. It, ko'zimga ko'rinma! 5. Bu yerdan tuyog'ingni shiqqillat, itvachcha! 6. Cho'chqa, gapingni o'ylab gapir!

Intonation is considered a very important means in expressing emotion. It participates not only in the phonetic method, but necessarily in all of the remaining four methods. Because there are two means that directly and naturally manifest emotion. These are facial expression and intonation. Both automatically manifest in emotional situations. As for gradation, the key to gradation is precisely the gradation of intonation timbre. Emotion can be determined according to whether the intonation is low or strong.

CONCLUSION

As a result of the analyses we have conducted above, we have become convinced that in the Uzbek language a person's emotion can be expressed through the above five methods: lexical method, affixation method, metaphorical use of the word method, contextual method, and phonetic method. However, another important issue lies here. It is the phenomenon of gradation, which constitutes the basis of our scientific work. Although emotion can be expressed through the above five methods, in order to know which of these five methods is suitable when and in what situation, and to use the appropriate method effectively, it is necessary to have sufficient knowledge and skills specifically about gradation. According to the gradational analysis we have conducted, it is possible to create the phenomenon of gradation through lexical and metaphorical methods, but using gradation in contextual and affixation methods may not yield the expected result. Because in these two methods the sequence of gradation is very short. Intonation is

considered a very important means in expressing emotion. It participates not only in the phonetic method, but necessarily in all of the remaining four methods. Because there are two means that directly and naturally manifest emotion. These are facial expression and intonation. Both automatically manifest in emotional situations. As for gradation, the key to gradation is precisely the gradation of intonation timbre. Emotion can be determined according to whether the intonation is low or strong.

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