

## SEMANTIC ANALYSIS OF EMOTIONAL VOCABULARY IN ENGLISH AND UZBEK LITERARY TEXTS

**Yusupov Asadbek G'afur o'g'li**

TerSPI, 4<sup>th</sup> year student, Faculty of Languages,  
Department of Foreign Language and Literature (English).

[asadbekyusupov2004@gmail.com](mailto:asadbekyusupov2004@gmail.com)

**Jo'rayeva Nilufar Sobirjon kizi**

Scientific supervisor.

Teacher at the Department of Practical English, TerSPI.

<https://doi.org/10.5281/zenodo.17962305>

**Annotation.** *This article explores the semantic features of emotional vocabulary in English and Uzbek literary texts. The main purpose of the study is to show how writers use emotional words to express feelings, attitudes, and the inner world of their characters. The research analyzes different types of emotional vocabulary, their meanings, and the connotations they create in the text. It also discusses how cultural background influences the use and interpretation of emotional words in both languages. By comparing examples from English and Uzbek literature, the article identifies common and distinctive ways of expressing emotions.*

**Key words:** *emotional vocabulary, semantic analysis, English literature, Uzbek literature, emotion expression, connotation, literary texts, cross-cultural comparison.*

### INTRODUCTION

Emotions play an important role in human communication, and language is one of the main tools through which people express their feelings. In literary texts, emotional vocabulary helps writers create atmosphere, describe characters' inner states, and influence the reader's perception. Studying emotional words is especially important because their meanings are often shaped not only by dictionary definitions but also by cultural background, context, and the writer's personal style.

English and Uzbek literature both have rich traditions of expressing emotions, yet the ways emotional vocabulary is used in these languages may differ. These differences appear in the choice of words, their connotative meanings, and the cultural values they reflect. For this reason, analyzing the semantic features of emotional vocabulary in English and Uzbek literary texts allows us to better understand how emotions are represented and interpreted across cultures.

### LITERATURE REVIEW AND METHODOLOGY

Human emotions have always been reflected in literary language, and emotional vocabulary is considered one of the most expressive tools in artistic discourse. Its use in English and Uzbek literature has been shaped by cultural background, worldview and historical development. When analyzing emotional vocabulary, it is important to take into account the cultural layers and historical periods in which such expressions emerged. Many emotional words used in modern literary texts have their roots in earlier written monuments and reflect the psychological worldview of previous generations.

In English literary tradition, attention to emotional language can be traced back to medieval works, where authors used expressive vocabulary to convey spiritual and moral states.

For example, in Geoffrey Chaucer's *The Canterbury Tales* (14th century), emotional expressions such as *pitee*, *woful*, *mercy*, *dred* represent early attempts to encode human feelings

in literary style. Later, William Shakespeare enriched emotional vocabulary through deeply psychological drama, adding words like *jealousy*, *passion*, *grief*, and *rage* to the expressive arsenal of English literature.

Scholars such as Geoffrey Leech emphasize that Shakespeare's works are foundational for studying emotive meaning in English [1].

In Uzbek and older Turkic literature, emotional vocabulary is found in early sources such as Yusuf Xos Hojib's "*Qutadg'u Bilig*", where terms expressing moral-emotional states (*g'am*, *shodlik*, *qahr*, *umid*) reflect the ethical worldview of the 11th century [2]. Later, Alisher Navoiy's poetic heritage became one of the richest sources for emotional expressions. Words like *ishq*, *dard*, *hijron*, *firoq*, *vafosizlik* in his ghazals demonstrate the depth of emotional semantics in classical Uzbek literature. Modern Uzbek linguists note that these units often carry both literal and symbolic emotional meanings [3].

Research on emotional vocabulary in English linguistics has been continued by scholars such as Charles Bally, who introduced the term *emotive meaning*, and Roman Jakobson, who analyzed the emotive function of language. Their works form the theoretical basis for understanding how emotional words function in communication. In Uzbek linguistics, researchers such as A. Madvaliyev and N. Mahmudov have described expressive-emotional units as culturally marked elements reflecting the mentality of the people [4].

Comparative studies show that English emotional vocabulary often relies on metaphorical psychological nuance, while Uzbek relies more heavily on culturally rooted symbolic imagery.

This difference highlights the necessity of a cross-cultural semantic approach.

## DISCUSSION AND RESULTS

The analysis of emotional vocabulary in English and Uzbek literary texts shows that both languages use expressive units to convey deep psychological states, but the semantic coloring of these words often depends on cultural and historical factors. To illustrate this, emotional vocabulary was examined in selected works from both literary traditions.

In English literature, Shakespeare's tragedy "*Othello*" provides rich examples of emotional expressions related to jealousy, fear and despair. Words such as "*jealous*," "*madness*," "*rage*," "*grief*" carry not only direct emotional meaning but also reveal the character's inner turmoil. For instance, Othello's repeated use of "*honest Iago*" contrasts sharply with his growing emotional instability, allowing the emotional vocabulary to reflect dramatic irony. The word "*jealousy*," described by Shakespeare as a "*green-eyed monster*," shows that English emotional vocabulary often relies on metaphorical imagery to express complex psychological states. This indicates that emotional words in English literature tend to express subtle, individualized emotions that evolve throughout the narrative [5].

In Uzbek literature, emotional vocabulary is strongly influenced by cultural traditions and symbolic imagery. In Alisher Navoiy's ghazals, words such as "*dard*," "*hijron*," "*ishq*," "*firoq*," "*sabo*," and "*saboq*" express intense emotional experiences connected to love and separation. For example, the line "*Darding ichra jonim qoldi, firoqingda holim yo'q*" demonstrates how emotional words are used to intensify feelings of suffering and longing. The presence of culturally marked concepts such as "*hijron*" further shows that emotional vocabulary in Uzbek literary language often carries symbolic and spiritual layers of meaning.

Compared to English, Uzbek emotional expressions are more collective and culturally rooted, often emphasizing devotion, patience and spiritual strength.

The comparison of both languages also reveals differences in how emotions are categorized. English texts often separate emotions into psychological states such as *fear*, *anger*, *sorrow*, and *joy*, whereas Uzbek texts show a wider emotional range within the field of love-related vocabulary, such as *hijron*, *visol*, *vafosizlik*, *alam*, and *dard*. This suggests that in Uzbek literary tradition, love and separation have a more central role in emotional expression.

The results show that emotional vocabulary in both languages contributes significantly to the artistic structure of literary works. While English literature tends to use individualized, psychologically nuanced emotional words, Uzbek literature relies on culturally shaped, symbolically rich expressions. Thus, the semantic analysis confirms that emotional vocabulary plays a crucial role in creating imagery, revealing the author's intention and shaping the overall aesthetic impact of literary texts.

### CONCLUSION

The study showed that emotional vocabulary in English and Uzbek literary texts reflects both universal human feelings and culture-specific meanings. English literature often expresses emotions through psychological nuance and metaphor, while Uzbek literature relies on symbolic, tradition-based emotional concepts. The comparison revealed that each language uses emotional words to shape characters, create atmosphere and influence the reader. Overall, emotional vocabulary plays an important role in revealing the artistic and semantic depth of literary works in both languages.

### REFERENCES:

1. Geoffrey Chaucer. *"The Canterbury Tales."* Edited by Larry D. Benson. Oxford University Press, 1987. pp. 23–45.
2. Yusuf Xos Hojib. *"Qutadg'u Bilig"*. Tahrir: S. Mutallibov. Toshkent: Fan nashriyoti, 1971. pp. 56–78
3. A.Navoiy. *"Layli va Majnun"*. Toshkent: G'afur G'ulom nomidagi Adabiyot va San'at nashriyoti, 1989.
4. A.Madvaliyev, N.Mahmudov. *"O'zbek tilining izohli lug'ati va stilistika ishlari"*. — Toshkent: O'qituvchi, 1995.
5. Shakespeare, W. *"Othello"*. Cambridge University Press, 2003.
6. Jo'rayeva, N. S. (2024). INGLIZ VA O'ZBEK TILLARIDAGI "SMILE/TABASSUM" TUSHUNCHALARINING PREDIKATIV VERBALLASHUV TAHLILI. *"TARJIMASHUNOSLIK: MUAMMOLAR, YECHIMLAR VA ISTIQBOLLAR II" MAVZUSIDAGI XALQARO ILMIY-AMALIY ANJUMAN, 1(1)*, 830–832. Retrieved from <https://conference.uzswlu.uz/conf/article/view/374>
7. Jo'rayeva, N. (2024). "SMILE" VA "TABASSUM" TUSHUNCHALARINING LINGVISTIK IFODASI (INGLIZ VA O'ZBEK TILLARI MISOLIDA). ИЖТИМОЙ-гуманитар фанларнинг долзарб муаммолари Актуальные проблемы социально-гуманитарных наук Actual Problems of Humanities and Social Sciences., 3(12/2). <https://doi.org/10.47390/SPR1342V3I12.2Y2023N04>
8. Raxmanova Sarvinoz Alisherovna. (2025). PHRASEOLOGISMS AND EXPRESSIONS RELATED TO PATIENCE AND ENDURANCE AND THEIR MEANING IN MODERN LANGUAGE. Hamkor Konferensiyalar, 1(14), 992–994. Retrieved from <https://academicsbook.com/index.php/konferensiya/article/view/1899>