

EMOTIVE-EXPRESSIVE UNITS AND PHRASEOLOGICAL MEANS IN HISTORICAL-LITERARY DISCOURSE: A LINGUOPRAGMATIC ANALYSIS OF JAVLON JOVLIYEV'S QO'RQMA AND THE NOVELLA YUZ YILLIK QOTILLIK

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https://doi.org/10.5281/zenodo.24044434

Abstract

This article examines emotive-expressive units and phraseological means in Uzbek historical-literary discourse. It argues that such units do more than name reality. They encode the author's subjective attitude, the characters' psychological states, evaluative criteria, and communicative impact on the addressee. Drawing on the theoretical frameworks of Bally, Jakobson, Lyons, Leech, and Teliya, and on Uzbek scholarship on expressiveness, the study analyzes material from Javlon Jovliyev's novel Qo'rqma and the novella Yuz yillik qotillik. The analysis shows that metaphor, simile, personification, occasionalisms, grotesque constructions, numerical symbolism, negation, and somatic phraseology function as a single pragmatic system. Through this system, historical fact is semantically reworked into an object of emotional and axiological attitude. The study also finds that Qo'rqma relies mostly on indirect, symbolic expression of emotion, whereas the novella favors somatic and behavioral expression.

Keywords: historical-literary discourse; emotive-expressive units; phraseology; evaluation; connotation; metaphor; collective memory; Uzbek language; linguopragmatics

1. Introduction

In historical-literary discourse, historical reality does not appear as bare fact. It is reinterpreted through the perception of the author, the characters, and the reader. Emotive-expressive units and phraseological means are therefore a key linguistic resource in this discourse. They express attitudes such as pity, hatred, pride, suffering, hope, protest, loyalty, love, and irony, and they carry an axiological assessment and a communicative-pragmatic orientation. For this reason they should be studied at the intersection of semantics, stylistics, pragmatics, linguoculturology, and discourse analysis.

In literary speech, the attitude of author and characters toward reality is often realized through phraseological units, individual-authorial metaphors, similes, personifications, occasionalisms, grotesque constructions, and other expressive devices. Their defining property is that they do not merely name an object or event; they attach to it a particular emotional attitude, evaluation, and pragmatic direction.

Research aim. The study aims to determine the functional-semantic and pragmatic features of emotive-expressive and phraseological units in Uzbek historical-literary discourse.

Research questions.

1. How do emotive-expressive units shift discourse from "naming reality" to "expressing attitude toward reality"?
2. What differences exist between direct and indirect expression of emotion in the two texts?
3. How do these units activate historical memory and shape the reader's evaluative response?

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2. Theoretical Framework

Bally treats stylistics as the study of the expressive and affective content of language. For him, linguistic units convey information and also express feeling and influence the addressee. Expressiveness thus introduces a subjective-emotional attitude into the semantic layer of a unit. In historical-literary discourse, this allows the attitude of an author or character toward reality to be conveyed directly or indirectly.

Jakobson links the emotive function to the addresser. Its main task is to express the speaker's attitude toward the subject of speech. The emotive component may permeate phonetic, grammatical, and lexical levels, not only specifically "emotional" words. An emotive-expressive unit should therefore be seen as a communicative device that encodes authorial attitude, not merely as an "emotional word."

Lyons holds that the expressive component of meaning concerns the speaker's beliefs, attitudes, and feelings. Unlike the descriptive component, it serves to show the speaker's attitude toward reality rather than to inform neutrally. The function of an expressive unit thus depends on the subjective attitude it produces in context as well as on its denotation.

Leech connects affective meaning with the speaker's personal feelings toward the addressee or the subject. Affective meaning can be expressed directly or indirectly, and its degree of overtness depends on the communicative situation. The pragmatic force of a metaphor, simile, phraseme, or expressive lexeme is therefore determined by context, speaker, and situation as well as by dictionary meaning.

Teliya shows that nominative units carry connotative components (expressive, emotive, and evaluative) alongside denotative content. For phraseology, the connotative aspects of imagery, associativity, expressiveness, and evaluation are especially important, because the pragmatic effect of a phraseme arises from images and connotations formed through national-cultural experience, not only from its literal meaning.

Abdullayev, working on Uzbek, shows that in metaphorical transfer an image is carried from one object to another on the basis of a particular feature. This reflects the speaker's positive or negative attitude toward an object, feature, or reality, and in metaphorization the subjective-emotional attitude is activated beyond the nominative content of the image. This provides a methodological basis for identifying the emotive-evaluative function of individual-authorial metaphors.

Methodological position. Emotive-expressive units cannot be reduced to "affective words," nor phraseologisms to "fixed combinations." They are studied here as a unity of semantic, connotative, axiological, and pragmatic components, whose emotive-evaluative weight emerges in a concrete historical-cultural context.

3. Material and Methods

The material comes from J. Jovliyev's novel Qo'rqma and the novella Yuz yillik qotillik [author, year, edition]. The study uses contextual, semantic-stylistic, componential, and linguopragmatic analysis, together with a comparative approach contrasting direct and indirect emotion expression across the two texts. Examples are given in the original Uzbek with English translations.

4. Analysis

4.1. Memory and identity: negation, numerical symbolism, and the musical metaphorical code in Qo'rqma

Consider the following passage:

> "O'z navolarim esa meniki emas, yo'q-yo'q, ular dilim bo'lmaydi, ichim-dardimni aytmaydi. Ular o'sha yetmish talabadan hikoyat so'zlaydi, muhabbatini kuylaydi, sozanda

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unutgan notalarga o‘xshaydi mening hayotim. Men yetmish nolaga aylanaman.” (Roughly: “My own melodies are not mine, no, no; they will not be my heart, they do not tell my inner pain. They tell the tale of those seventy students and sing their love; my life is like the notes a musician forgot. I become seventy laments.”)

Here emotive-expressiveness arises from the interaction of negation, repetition, metaphor, phraseological-semantic constructions, numerical symbolism, personification, and syntactic parallelism. All of them serve one pragmatic goal: to bring a historical tragedy to life in the reader’s mind through individual psychological experience.

Negation. The construction meniki emas (“not mine”) is formally a negation of possession. Contextually it rejects individuality and lets the hero’s experience cross the individual boundary and acquire historical-collective meaning. The hero’s navolar (“melodies”) are therefore read as the symbolic voice of historical memory, not as his personal voice.

Metaphor. Navo is not an ordinary musical term. It condenses the semantic components “pain,” “memory,” “tragedy,” “love,” and “longing.” Presenting it as “not mine” shows that the hero cannot separate his own voice from the voices of history’s victims. The unit thus marks the breakdown of the boundary between individual and collective memory.

Phraseological-semantic units. Dil (“heart”) is a key anthropocentric unit denoting the inner spiritual world. Ich-dardini aytmoq (“to tell one’s inner pain”) expresses the outward articulation of hidden suffering. The negated form shows that the pain being voiced is not personal but historical: the echo of ancestors’ tragedies in a modern soul. The phrase thus functions as a conceptual unit of the discourse.

Numerical symbolism. The number yetmish (“seventy”) does not denote mere quantity. Its repetition in yetmish talaba and yetmish nola forms a semantic chain in which the numeral becomes a symbol of historical tragedy and collective memory.

Associative field. The lexemes navo – kuylamoq – sozanda – nota (“melody – to sing – musician – note”) form an associative field and a musical metaphorical code. Through it, historical memory is conveyed by sound rather than by plain narration, which intensifies emotional impact.

Transformation. Men yetmish nolaga aylanaman (“I become seventy laments”) is the semantic center of the passage. The verb aylanmoq (“to turn into”) denotes transformation, not comparison: the hero does not equate himself with the laments but becomes them. This is a high degree of identification between individual and historical subject. The hero becomes a living bearer of memory and a collective voice. The passage thereby actualizes historical memory, builds reader empathy, merges individual and collective memory, and evokes an evaluative attitude toward the tragedy.

4.2. Retrospective-emotional reconstruction of history

Another passage:

“Umrimda ko‘rmagan odamlarning achchiq qismatlari quloqlarim ostida yangraydi tunu kun! Tovushlari yodimda turadi mamlakatning ozodlik qo‘shig‘i yoki muqaddas kalima misol.” (“The bitter fates of people I never saw in my life ring in my ears day and night! Their voices stay in my memory like the country’s song of freedom or a sacred creed.”)

This shows the retrospective-emotional reconstruction of history. The hero turns the fates of people he never saw (umrimda ko‘rmagan) into part of his own spiritual experience. History appears as emotionally processed memory in the subject’s consciousness, not as external, objective information.

Achchiq qismat (“bitter fate”) involves metaphorical transfer from a physiological sensation (bitterness) to a mental state (suffering). Mamlakatning ozodlik qo‘shig‘i (“the country’s song of freedom”)

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turns qo‘shiq (“song”) into a symbol of freedom, national memory, independence, and historical struggle. The country is given human qualities, so the phrase is also a personifying metaphor. Together with quloqlarim ostida yangramoq, tunu kun, and yodimda turmoq, these units increase the phraseological-semantic density of the text and make history sensorially perceptible. In context, such phraseological units cease to be ready-made carriers of fixed meaning and become pragmatic units that shape the author’s historical-artistic concept.

4.3. Social reality as emotional-evaluative modeling

> “Butun mamlakatda ishsizlik semirmoqda. Pul topish bepusht ayolni tug‘dirishday qiyin. Millionlab ishsizlar galasi paydo bo‘lgan. Qishlog‘u ovullarda ular to‘p-to‘p, bir gala bo‘lib yurishar, ichishar va duch kelgan narsani irg‘ishlardi.” (“Unemployment is growing fat across the whole country. Earning money is as hard as making a barren woman give birth. A flock of millions of unemployed has appeared. In villages and hamlets they roamed in groups, in one herd, drinking and ripping up whatever came to hand.”)

Economic hardship, unemployment, and social instability are conveyed through emotive-expressive lexis, metaphorical transformation, phraseological-semantic constructions, quantitative repetition, and animal imagery, not through neutral statistics.

Ishsizlik semirmoqda applies the verb semirmoq (“to grow fat”), whose basic meaning is bodily growth, to the abstract social notion of unemployment. The neutral ishsizlik ko‘paymoqda (“unemployment is increasing”) would convey only quantity. The metaphor adds the contextual-emotive sense of uncontrolled growth, increasing dominance, and danger. Informativeness and emotionality are synthesized here: ishsizlik is the nominative-informative core, and semirmoqda carries the expressive-axiological interpretation.

Pul topish bepusht ayolni tug‘dirishday qiyin is better treated as an individual-authorial image construction of phraseological-semantic character than as a ready-made phraseological unit. Its expressive effect comes from placing components in an unusual semantic relation rather than from repetition of a fixed idiom. It expresses the maximum degree of difficulty, bordering on impossibility.

Gala (“flock/herd”) and to‘p-to‘p (“in groups”) convey mass character and disorder, while ichishar (“they drank”) and duch kelgan narsani irg‘ishlardi convey socio-psychological degradation.

4.4. Direct and indirect expression of emotion: a comparison of the two texts

Direct expression (Bally; Leech) names the emotion:

- “Temur muddaosini oxirigacha aytib ulgurmaganidan xijolat chekdi.” (“Temur felt embarrassed that he had not managed to finish stating his purpose.”)

Indirect expression conveys emotion through the body and action:

- “Ziyod tog‘aning chehrasi yorishib ketdi…” (“Uncle Ziyod’s face lit up…”): joy through the face.
- “Temur miyig‘ida kuldi, bosh chayqadi.” (“Temur smiled faintly and shook his head.”): restrained amusement.
- “Yengining chekkasi bilan ko‘zini artdi.” (“He wiped his eye with the edge of his sleeve.”): being moved.
- “Onasi xomush tortib, jim bo‘lib qoldi.” (“His mother grew gloomy and fell silent.”): sadness.
- “Ziyod tog‘a boshini alam bilan chayqab, og‘ir tin oldi.” (“Uncle Ziyod shook his head bitterly and sighed heavily.”): resentment both named and shown through breathing.

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• "…bag'riga bosdi" ("pressed him to his chest"): affection through physical action.

Most phraseological units in the novella are somatic, involving the face, breath, heart, tongue, nose, eyes, throat, and head. In Qo'rqma, by contrast, indirect expression relies on negation (meniki emas, ichim-dardimni aytmaydi) and metaphor, so emotion is conveyed through symbolic images rather than visible physical signs.

Emotional restraint and communicative situation. Leech's dependence of affect on communicative situation is clearest where emotion is suppressed:

• "Temur darhol o'zini qo'lga oldi"; "Temur birdan o'zini bosdi" ("Temur immediately pulled himself together"; "Temur suddenly restrained himself").

• "Temur o'ng'aysizlanib boshini xam qildi, lekin tog'aning gapi yoqib tushgandi unga" (outward awkwardness combined with inward agreement).

• "…tilini tishladi" ("bit his tongue"); "Temur ichida rosa g'ijindi" ("Temur seethed inwardly"): regret and inner protest kept from outward expression.

The degree of overtness is set by the situation, for example the presence of elders or a heated debate.

Emotion in direct speech (Jakobson). In the novella, the emotive function appears especially in characters' direct speech:

• "Bu yurakka xanjar urish bilan barobar bo'ladi" ("This would be like stabbing a dagger into the heart"): inner pain through a phraseme.

• "Hazratning bo'g'ziga tig' tortilgan joylarni topaman!" ("I will find the places where a blade was drawn to the Hazrat's throat!"): anger and resolve strengthened by exclamation.

• "…millatning joniga qasd qilishdan toymaydi, demoqda Behbudiy" ("… will not shrink from making an attempt on the life of the nation, says Behbudiy"): condemnation and hatred.

Here the emotive component is, as Jakobson describes, dispersed across lexical, phraseological, and grammatical levels (qasd, tig', exclamations) rather than located in a single "emotional word." A parallel with Qo'rqma appears in the memory image. In the novel it is the symbolic image of a song, while in the novella it is the plain verb phrase "onasi aytgan manzarani elas-elas ko'z oldiga keltirdi" ("he dimly pictured the scene his mother had described").

Neutral versus expressive statement (Lyons). The contrast between neutral and expressive formulation is visible in both texts:

Neutral (informative)	Expressive (attitudinal)
ishsizlik ko'paymoqda (Qo'rqma)	ishsizlik semirmoqda
Temur hayratga tushdi (novella)	Temurning nafasi ichiga tushib ketdi; dovdirab qoldi; o'zini qo'yarga joy topolmay qoldi

The first member of each pair names the state, while the second also conveys attitude and intensity (bewilderment, anger, restlessness). Likewise, "yuragi jiz etib achishgandek bo'ldi" conveys sudden inner pain and anxiety, and "yurak oldirib qo'ygan odamdek … shivirlab so'radi" conveys mental flinching.

4.5. Simile, phraseology, and axiology in Qo'rqma

Metaphor. Individual metaphors conceptualize abstract psychological states through concrete images, such as laughter being "buried," weeping being "buried in a graveyard," an oath compared to a bullet, the

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Aral Sea depicted through human actions, and death fleeing from mothers. In each, nominative meaning is enriched by a new emotional-evaluative layer through secondary semantic transfer.

Simile. Comparisons such as chayon chaqqanday ("as if stung by a scorpion"), quturgan it kabi ("like a rabid dog"), soya kabi ("like a shadow"), oriq pashsha kabi ("like a scrawny fly"), and ilon zahri kabi ("like snake venom") tie abstract states to concrete images. They mark the intensity, duration, direction, and evaluative character of an emotion. In negative emotions, disgust, hatred, fear, suffering, and helplessness complement one another semantically.

Phraseology and characterization. Fixed units such as kallamni yemoq ("to nag/pester") and qasam ichmoq ("to swear an oath") individualize speech and naturally reveal a character's speech situation, social-cultural milieu, and emotional tension. Their expressiveness comes from the holistic image formed in the vernacular and its relation to the communicative situation, not from the sum of their components.

Axiological function. Betrayal, national indifference, humiliation, and bureaucratic violence are all evaluated through negative images. Such units replace neutral depiction with evaluation from a particular value system, and emotiveness and evaluativeness appear largely in synchrony.

4.6. Activation of historical memory and concept integration

Images such as Cho'lpon, Fitrat, Temur, Samarqand, Buxoro, the Aral Sea, and the Motherland are linked with emotive-expressive units. They thus present historical figures and events as bearers of value and emotional attitude, not merely as informative objects. Historical fact is re-semanticized, and the modern reader perceives it through the triad of historical memory, emotional attitude, and axiological evaluation.

The concepts of Motherland, mother, father, nation, and the Aral Sea enter into metaphorical and phraseological relations. The Motherland, linked with "heart," "body," "mother," and "love," acquires meanings beyond geographical space and becomes tied to the person's spiritual and existential being. The Aral Sea goes beyond an ecological object to become a symbol of personal suffering, national decline, and hope for the future.

5. Conclusion

The analysis leads to four main conclusions.

4. Emotive-expressive and phraseological units in Qo'rqma are active discursive means that shape the author's concept, the characters' subjective positions, and the evaluative attitude toward historical reality, rather than auxiliary elements of depiction.

5. The meaning of such units usually forms in contextual-pragmatic activation rather than in dictionary meaning. Metaphors, similes, personifications, phraseologisms, occasionalisms, grotesque constructions, and hyperbole each contribute emotional-evaluative meanings.

6. Comparison with Yuz yillik qotillik shows two modes of emotion encoding. The novella favors direct naming and somatic-behavioral expression, with restraint governed by the communicative situation. The novel favors negation, symbolic images, and metaphorical codes (music, numbers, personification).

7. The pragmatic essence of these units lies in the movement from "naming reality" to "expressing attitude toward reality," and from there to "shaping the addressee's attitude." Personal experience becomes social meaning, individual grief becomes a national tragedy, and a historical event becomes an object of modern axiological attitude.

Emotionality, expressiveness, and evaluativeness thus operate as a single functional-pragmatic system, and emotive-expressive units should be regarded as a linguistic mechanism shaping the aesthetic, communicative, axiological, cognitive, and national-cultural content of historical-literary discourse.

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