

The Role and Meaning of Emotional Words in the Formation of Expressions in English and Uzbek Languages

Kaharova Iroda Sidikovna

Scientific Researcher of Foreign Languages Department, Bukhara State University, Uzbekistan

Corresponding Author: Kaharova Iroda Sidikovna, E-mail: iroda.kaharova@mail.ru

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ABSTRACT

The article analyses the emotional perception and comprehension of emotional words, the role of emotional expressions in their sentences, their use, their function, their meanings, their phonetic, grammatical, and syntactic analysis. Opinions of Uzbek and world linguists were presented on the basis of evidence. The article also includes novels by Somerset Maugham, author of the 19th and 20th century, "The Moon and Sixpence" and "Theatre", as well as stories, "Mackintosh", "Louise", "The Creative Impulse", "Rain", "Home", "The Taipan", "The Lotus Eater" more than twenty stories were analyzed in English and Uzbek using examples. It was found that emotional words are related to the system of mind and language.

1. INTRODUCTION

Emotional words are one of the means of knowing and perceiving reality. They collect, store and transmit information as a linguistic unit and pass on from generation to generation. In this sense, they play a special role in the cognitive process.

Although emotional words do not express the lexical (a typical) meaning, they are perceived in the mind and generate awareness. Linguistics has a place in memory because of its materiality. In our view, this is due to their involvement in the mind and language system. True, emotional words do not create images in their imagination, but the knowledge gained through their perception of the mind is different. From this comes their various spiritual groups. In order to group them, they rely on the expressions of these linguistic units. In short, emotional words are the product of the interaction between the mind and the language system. For example, if the body senses pleasure, this is often expressed in the mind and language by the use of the word "oh" (Oh, so much fun!). But sometimes the same word is used to describe sudden pain in the body (Oh, my hand!). Thus, emotional expressions show that a person's

cognitive ability coincides with his or her linguistic ability.

2. THE MAIN PART

A.I. Smirnitsky (1955) considers that their emotional content cannot be understood, recognised and analyzed because words are not expressed by thought. Whereas the language of any language contains a large amount of discourse for all situations of emotional communication, the speaker knows the rules of their use and can distinguish them from each other in meaning. Probably in this case A.I. Smirnitsky could refer to non-phonemic sounds (screams, groans, etc.).

So far, there has been a prevailing view that emotion is important in expressing emotions. The function of emotional words is reflected in the context of communication and in the text (Henie, 1958). Complex tasks related to the emotional meaning are manifested in how intensely they are linked to a denotative or expressive component of language, and to the intensity of expression in the language.

Compared to the descriptive definition of emotional nomenclature, it is understood the specific morphological features of emotional words, synchronous and diachronic constituents, norms,

means and means of performing emotional reactions, and cases of inter-language translation.

The ideas about semantic labeling of these words, their different stylistic meanings, have been shown and grounded in a number of studies (Travnichek Fr, 1956).

In general, consonants are undoubtedly words, as they meet the criteria of language units. Only they have a generalized meaning. Commonness in meaning is one of the most characteristic features of vocabulary, in particular emotion. Another important aspect of these words is that they are generally understood.

Words that are the product of sudden excitement, admiration, and emotional response are automatically used in speech as they serve to express involuntary thoughts. Therefore, one of the most important features of speech is the absence of consciousness and desire in words, and the expression of autism in speech. From this point of view, words are embedded in the speech signal system, free from thinking and desire, and difficult to understand. This is due to the fact that they are not expressed through direct thinking, but only by the degree of emotional reflexion. Such important features as those of the words also been shown by I.S. Toroptsev (1985).

In the Uzbek language, pronouns are initially divided into two groups: 1) emotional excitement; 2) commanding excitement. Emotional excitement in turn, cover three more groups: a) emotional motivations; b) emotional stimuli of the noun (for example: "A woman **screamed** around (what? - voice)"; c) emotional or verbal impulses (for example: "The guy said "**Don't get tired**" to his neighbor).

Emotional excitement refers to the mental state, emotion and attitude of the subject as a result of the direct effects of an event, but does not indicate the same mental state.

The emotional meaning of emotional expressions is derived from the generalization of the impression of the objective world on the human mind. Emotional expressions are often used because of the need for the speaker to express his or her thoughts in certain circumstances.

Because the general idea expressed by it is not always able to satisfy both the listener and the speaker, it is often clarified by other words after the exclamation (sometimes before). At the same time, the appeal is the equivalent of those words and becomes an emotional coloring tool.

One exclaim may mean different moods and moods in different places. It is well known that emotional expression is usually associated with the intensity of the pronunciation and the vowel's vowel.

Emotional prompts are basically: **и, э, а, о, ў, их, их, эх, эх, ох, ох, ух, хм (хим, им), бе, хо, хе, ха, уф, фу, туф, дод, вой, хах, оббо, ура, ўхў, ўххў, ох (оххо), аха, эха, эхе (эххе), не** and etc.

Emotions are expressed in three ways:

1. Emotions in the form of sound: **и, э, а, о, ў, ё.**
2. Emotional excitement: **их, эх, ах, ох, ух, ўх, бе, хе, фу, хо, уф, эй, хах.**
3. Expressions of emotion in words: **не, туф, эххе, хим, оххо, ўхху, кишт, пишт, чух, дод, вой, оббо, ура, салом.**

When we observed that the use of sound emotion in two non-systematic languages, such as English and Uzbek, was an example of the translation of literary texts, it became clear that the excitement of *ў* sound did not occur in English. However, translation from English into Uzbek was observed. Here it is more commonly used in place of the cry: Oh! (S.M. Rain, 19) – *Ў-ҳў!* (A.O. Ёмгир, 14).

In Uzbek, *ў* vocabulary is used to express meanings of wonder, disgust, disregard, denial. If used in the form of *ў-ҳў* as in the example above, it is a great wonder.

It is often used in the form of *ў-ў* in a sharp denial of a person's opinion or conclusion: *Ў-ў, бунга шииша бутилка сабаб бўлган* (A.O. Чандиқли киши, 76). The emotion of the *A* voice is used in English and Uzbek, mainly with the objection and the supposition. *A-а, назаримда, бугунги кун сизга бир оз нохушироқ бошланганга ўхшайди, – деди чол, оталарча жилмайиб* (M.O. Омади чонган мусаввир, 19). In this example, supposition seems have been used literally.

It is true that although the translation process is not original, translation is used in the translation. Or, conversely, the actual word is omitted from the translation text. This is due to the peculiarity of their emotional and modal attitude. For example: *You ought to have been up before dawn like me. Lazy beggar* (S.M. Mackintosh, 107) does not have *a* exclaim, it is used in the translation of this sentence: *Менга ўхшаб тонг отмасдан, эрта саҳарда ўрнингиздан турсангиз бўлмайдимми, а, шиеқмас танбал!* (M.O. Макинтош, 146). On this basis, the rumor in the English language was translated into an emotional expression in the Uzbek language.

O consonant with the consonants is an affirmation in Uzbek and English (O, yes, yes); wonder and delight: *O! Мэйбл хонимни айтасизми? У жудаям аломат аёл (М.О. Мэйбл хоним, 87); O, мсье, сиз багоят саховатпеша ва меҳрибонсиз! – ҳайқириб юборди Чарли (М.О. Омади чопган мусаввир, 22); Satisfaction and contentment: O, мсье Леур. Марҳамат, ичкарига киринг (М.О. Омади чопган мусаввир, 15); warning: O, азизим, биласизми, сиз каби бугунги авлод ёшлари ниҳоятда бесабр (М.О. Омади чопган мусаввир, 15); dissatisfaction: O-о... жин урсин... тагин нималар қилиб юрибсиз, мсье? (М.О. Омади чопган мусаввир, 31).*

As we have already mentioned, the translation of non-original prompts in the translation process can be seen in this example as well. In particular, as it follows the translation of the phrase: *She had been a pretty little thing (S.M. The Taipan, 570)* in Uzbek, *O, нақадар ажойиб, офатижон қиз эди у (М.О. Тайпан, 75)*. It is understood that the interpreter has endeavored to make the sentence more effective. It is sometimes observed that translators gain intensity by repeating their vocal pronouns: *You're quite a stranger, Mr Mackintosh (S.M. Mackintosh, 120)*. It appears that the original text has no **o** appeal but in its translation. In addition, it has been reused: *O-о, жаноб Макинтош, биз тарафларда умуман кўринмай кетдингиз (М.О. Макинтош, 196)*. This allowed to increase the textual of the translation.

Э emotional excitement in the English and Uzbek languages, as well as in the English language, has the meanings of approval, admiration, pleasure, dislike, denial, hesitation, so translation is not mistaken in the translation process. For example, *That's what I'm always telling her. I can't get her to enjoy herself (S.M. Louise, 259)* – *Э, буни унга доим айтаман. Дўстларинг билан ўйнаб кулиб юр деб, ҳеч кўндиролмадим (А.О. Луиза, 96); Well, you know what she is. She sits there and smiles to herself (S.M. Ноте, 106)* – *Э, унинг қанақалигини биласиз-ку. Ўрнида ўтирганича ўзича жилмаяди (А.О. Хонадон, 120).*

Obviously, the English version of the sample does not contain the word **э**, but in the Uzbek translation it does. This is due to the fact that what is being said is **э** consistent with the meaning of emotional expression, that is, the first sentence expresses the objection and the denial, and the second and third expressions of dissatisfaction.

Э emotional excitement also expresses a strong admiration: *Э, ҳа, ҳали бу кўчирма нусха денг? – деярли қичқириб юборди чол (М.О. Омади чопган*

мусаввир, 24). If used again, it can also express a strong sense of satisfaction as well: *Э-ээ... Офарин. Қойил сизга-эй... (М.О. Омади чопган мусаввир, 30)*.

The emotion of the **Ē** sound can be found in both Uzbek (“**Ē**, Оллоҳ, ўзинг қўлла!”). “**Ē**, кудратингдан!”) in English (You are me!), and expresses strong admiration in both languages.

As an example of the observed texts, it can be said that the vowels in the English texts were far less frequent than the Uzbek ones. In the English texts, **oh** (**oh**) and **ax** (**ah**) are often used in the form of emotion.

Ox the excitement in the form of syllables creates a coherence in form and content in English and Uzbek. Even this compatibility is evident in the translation texts: *Oh, with her heart it was out of the question (S.M. Louise, 257)* – *Оҳ, бу юрагим билан эрга тегиши ҳақида ўйлашга ҳам ботинолмайман (А.О. Луиза, 94)*.

In both languages, **o** the vowel formed from the combination of the soft **x** sound of the vowel, **ox** reveals the groaning, heartache, bitterness, heartbreak, torture and fear of an inward-looking person. The following example can be a vivid proof of our thinking in this regard: *Oh, monstrous, she cried. Monstrous! Monstrous! (S.M. The Creative Impulse, 354)* – *Оҳ, бу қандай хиёнат!? Қандай даҳшат! – деб қичқириб юборди (А.О. Ижодий парвоз, 125)*.

Also, **ox** regrets have been used to express feelings of sorry of people: *Oh, you poor things, have you had no tea? she cried brightly (S.M. The Creative Impulse, 363)* – *Оҳ, бечорагиналар, мен сизларни иунча вақт куттириб қўйдимми? (А.О. Ижодий парвоз, 130), desire: Оҳ... Шунча таҳқирлардан сўнг озодлик нима эканлигини билсангиз эди! Озодлик! (М.О. Ажал таъқиб, 54), pity: Оҳ, нақадар даҳшат! Қария Чарли ўлибдими, ўлибди-я... Чарли ўлибди... ?! (М.О. Одамови Гарри, 65), anger, impossibility: He would like to kill him (S.M. Mackintosh, 118) – *Оҳ, қани энди имкон топсам-у, бу ярамас чолни ўз қўлларим билан бўғиб ўлдирсам... Қандай завқ билан ўлдирган бўлардим-а, уни... (М.О. Макинтош, 191)*.*

The sounds of **oh** English emotion in the English language are accompanied by **э** stimulation in texts translated into Uzbek: *Oh, it was nothing. I guess my back's broad enough to bear a few hard words (S.M. Rain, 33)* – *Э, ҳечқиси йўқ. Мен бунақа ҳақоратларга парво ҳам қилмайман (А.О. Ёмғир, 39)*.

It is also apparent that **oh** English tone of the emotion in the form of a sigh is expressed in the Uzbek translation texts as an **o** sound exclamation: *Oh, no, I'm not hungry; you see, I don't eat luncheon* (S.M. *The Luncheon*, 98) – *О, йўқ, мен оч эмасман. Кўриб турибсиз, мен нонуштага ҳеч нарса емайман* (А.О. Нонушта, 85).

The emotion **oh** in English has also been translated into Uzbek **ҳой** by a cry of exclamation: *Oh, there, Tangatu, your son left his knife in a tree last night* (S.M. *Mackintosh*, 116) – *Ҳой, Тангату! Кеча ўғлинг бизнинг қишлоқда ханжарини унутиб қолдирибди* (М.О. Макинтош, 181).

Needless to say, it is important to look at the words that are used next to them in understanding the meaning of the words. For example, in the above sentence, it is understood that **оҳ**, **о** the modal word for denial that comes with the words **йўқ** are also denying it.

Эй emotion of the syllable is used in the Uzbek texts to express denial, objection, bitterness, and regret: *Эй, бундай рассом бўлгандан кўра, кўча супурадиган фаррош бўлганим минг қарра авлороқ эди-я!* – *хитоб қилди у аламзадалик билан* (М.О. Омади чопган мусаввир, 16).

Эй, эллик йиллик дарбадарлигимдан сўнг менга Франция ёки Корсикада бало бормиди?! (М.О. Ажсал таъқиби, 56) the expression of regret is expressed by **эй**.

There is also an intensive appearance of **Э-э-эй**, which expresses admiration and intense admiration: *Э-э-эй, жасоратингизга қойилман-эй!* – *деди у кулгисидан нафаси тиқилгудай бўлиб* (М.О. Омади чопган мусаввир, 30).

There is also the fact that in the Uzbek translations of the English texts, it is observed that **Oh** has been replaced by **Эй**: *Oh, my God, he cried, 'if I were only safely back in England* (S.M. *The Taipan*, 572) – *Эй, Худойим!* – *ҳайқирди у. – Ишқилиб, эсон-омон Англияга қайтиб бора олсам бас!* (М.О. Тайпан, 83).

It can also be seen that in the Uzbek translations of the English texts **Oh** and **Ah**'s substitutions were replaced by **Ие**'s emotional excitement: *Oh, there's Wilson back again* (S.M. *The Lotus Eater*, 799) – *Ие, ие... Анавинга қара, яна Уилсонни кўряпман!* – *деб қолди* (М.О. Нилуфар гулининг тотти, 113).

Ah, and here was little Mrs Turner, Violet Turner (S.M. *The Taipan*, 570) – *Ие, ана, назокатли,*

кичкина Тёрнер хоним ҳам шу ерда эканлар-ку, Вайолет Тёрнер (М.О. Тайпан, 74).

However, it is also noted that the translation of the Uzbek-language expression of emotion into Hullo, the equivalent of the English word **ue**: *Hullo, Mac; up at last? I don't know how you can waste the best part of the day in bed* (S.M. *Rain*, 107) – *Ие, Мак! Ниҳоят уйқудан турибсиз-да, а? Сизнинг деярли кун бўйи тўшақда думалаб ётишингизга ҳеч тушунолмаيمان-да!* (М.О. Макинтош, 146).

Ие of emotion is mainly expressed by the listener's strong objection to the opinion expressed by the speaker. *Ие, нималар деяпсиз, мсье! Бошқа қиладиган ишингиз йўқми?* (М.О. Омади чопган мусаввир, 25).

In some words, **ие** excitement is used repeatedly to express the joy of an unexpected encounter or news: *Ah, Mr Mackintosh, this is a joyful surprise* (S.M. *Mackintosh*, 120) – *Ие, ие, жаноб Макинтош! Бормисиз, азизим! Қандай ажойиб сюрприз!* (М.О. Макинтош, 197).

Some of the phrases, such as **ие** emotional excitement, are meant to give satisfaction, approval, motivation: *Lucky dog. Most men wish their wives would too* (S.M. *Mackintosh*, 113) – *Ие, хотинингдан қутулган бўлсанг, сен дунёдаги энг бахтли одам экансан-ку, галварс! Хотининг сени ташилаб кетган бўлса, бу бахтинг-ку! Агар билсанг, хотини Худонинг берган кунни миясини пармалайдиган ҳар қандай эркак сенга ҳавас қилади!* (М.О. Макинтош, 169).

Expression of emotion in the form of **Эҳ** syllables, which is commonly used in Uzbek language, often expresses pity and cynicism, and is also found in the texts. For example: *Эҳ, ёшлар... ёшлар... Сизда на сабру қаноат бор... на кунту иштиёқ...* (М.О. Омади чопган мусаввир, 16); *Эҳ, азизам, ҳалиям ақсиз ёш болаларнинг гапини гапирасиз-а!* (М.О. Омади чопган мусаввир, 25).

Sometimes it comes to express anger, nervous: *Эҳ, билсайдинг, беҳудага қанчалар асабийлашибман-а?* (М.О. Мэйбл хоним, 94), sometimes it expresses also a wish: *I wish he'd turn round* (S.M. *The Lotus Eater*, 798) – *Эҳ, биз томонга ўгирилса, яхши бўларди-да...* (М.О. Нилуфар гулининг тотти, 108). The sense in which these words are used can be explained by the verbs that express the intersections of their words: *Good cards come to good players, retorted Walker* (S.M. *Mackintosh*, 123) – *Эҳ, Мак, Мак... яхши қарталар яхши одамларнинг қўлига*

тушади-да, – эътироз билдирарди Уокер (М.О. Макинтош, 206).

As is said, the verb objected by the phrase "эътироз билдирарди" is understood эҳ to have served to further the meaning of the appeal.

The sense in which these terms are used is also illustrated by the modal words in the words they come across: *If people only knew! It's the most priceless thing a man can have and they're such fools they don't even know it's something to aim at* (S.M. The Lotus Eater, 801) – Эҳ, агар одамлар мана шу нарса, яъни бекорчилик ва ҳаловат инсон ўз умрида ҳаётдан олиши мумкин бўлган энг улуғ неъмат эканлигини билганларида, англаганларида эди... Лекин афсуски, билишмайди... (М.О. Нилуфар гулининг томи, 118).

The modal word *афсуски* used in this text indicates that эҳ the expression of regret is also used in the sense of regret.

Эҳ is used extensively in the sense of regret and sorrow: *It's rather a grim story* (S.M. The Lotus Eater, 805) – Эҳ... Бунисини сўрама, ниҳоятда аянчли воқеа (М.О. Нилуфар гулининг томи, 135).

Эҳ is also used in the sense of infinite wonder and delight. Perhaps this feature allows *oh* to be chosen as an alternative to English translation during the translation process. Because in both languages these prompts are designed to express the meaning of admiration and delight.

By George, it's like the garden of Eden (S.M. Mackintosh, 111) – Эҳ, жин урсин! Бунча сўлим бўлмаса... нақ жаннатнинг ўзи-я! (М.О. Макинтош, 162). As it turns out, the phrase эҳ expresses admiration and delight in the expression of ego.

In some cases it is understood that the speaker uses emotional excitement to inform the listener that he or she is getting too close to him and that he is trying to give him some advice. The following are some examples: *That was only a bluff. They wouldn't hurt me* (S.M. Mackintosh, 122) – Эҳ, азизам, бу гапларни қўйинг... Улар шунчаки мени чўчитиб қўйишмоқчи бўлиди, холос... (М.О. Макинтош, 203); *You'll have to grow a little bit older before you stand much chance against me, Mac* (S.M. Mackintosh, 123) – Эҳ, азизим Мак, – дерди у, – сиз ҳали мен билан баҳслашишга жуда ёшлиқ қиласиз (М.О. Макинтош, 206).

The excitement of the Uzbek language эҳ has made it clear that when translating English texts into Uzbek,

English is an alternative to both *oh* and *you*. For example: *Oh*, if you wait for that, wait for a long time (S.M. Rain, 17) – Эҳ-ҳе, қуёшни ҳали узоқ кутасиз (А.О. Ёмғир, 12).

The emotion that comes in the form of эҳ-ҳе appears in a state of intensity and meaning: *I read a great deal* (S.M. The wash-tube, 809) – Эҳ-ҳе, қанчадан-қанча китобни ўқиб чиқдим (А.О. Қиртоғора, 112).

You men! Ana You filthy, dirty pigs! You're all the same, all of you. Pigs! Pigs! (S.M. Rain, 39) – Эҳ, эркаклар! Сенларнинг сассиқ тўнғиздан фарқинг йўқ! Ҳамманг бир гўрсан. Тўнғизлар! (А.О. Ёмғир, 50).

Ўҳ-ҳў-ў emotion used in the form of sighs is an expression of great joy. For example: *Ўҳ-ҳў-ў, бу Ватоннинг иши-ку!* – дея хурсандчилигини ошкор этди у (М.О. Омади чопган мусаввир, 22).

The expression of emotion in the form of Ўҳ-ҳу serves to express the endless wonder: *Ўҳ-ҳу, орадан шунча йил ўтиб кетибди-я, даҳшат...* (М.О. Ажал таъқиб, 53).

Words in the Uzbek language have a special place. *Илло* is one of those words: *Илло, сиздек шотлондиялик бундай нозик ҳазили тушунмоғи учун уни аввал операция столига ётқизиш керак бўлади! Ха-ха-ха!* (М.О. Макинтош, 157). This phrase in the translation is, in fact, expressed as follows: *There's only one way to make a Scotchman see a joke and that's by a surgical operation* (S.M. Mackintosh, 110).

Ҳой which often means commandment, warn and urge to the right way: *You dirty dog* (S.M. Mackintosh, 112) – Ҳой, пандавақи итвачча, оғзингга қараб гапир! (М.О. Макинтош, 166) or used to call, urge or attract attention: *Come here* (S.M. Mackintosh, 119) – Ҳой, Манума! Қани, бери кел-чи (М.О. Макинтош, 194).

The words of the word *воҳ* reflect the speaker's fears and panic: *By George, if he hadn't missed me I'd have been in a nice state* (S.M. Mackintosh, 115) – Воҳ, жин урсин! Агар ўша ярамас, салгина янглишмаганда, мени нақ асфаласофинга жунатаркан... (М.О. Макинтош, 179).

The following exclamation in which the word *Вой* came into being was the insulting and cursing of the speaker: *The devil, the impudent devil* (S.M.

Mackintosh, 115) – Вой, иблис-ей! Вой, сурбет, ярамас, пандавақи-ей! (М.О. Макинтош, 179).

In general, emotional expressions can express the following meanings:

Joy, satisfaction: *This is very sudden (S.M. Theatre, 18)– **Вой**, бу мен учун кутилмаган совга-ку! (Г.М. Ўткинчи эҳтирос, 18).*

Anxiety and grief: *It's so humiliating to have to beg for love. Misery, misery (S.M. Theatre, 44) – Сенинг ишқингни сўраб ялиниш шу қадар ҳақоратлики! Эҳ, нақадар бахтсизман! (Г.М. Ўткинчи эҳтирос, 44).*

Fear: *It's dreadful. I can't bear the thought – **Даҳшат**! Бунга ўйлашинг ўзи қўрқинчли! [93].*

Call: ***Oh**, my dear, remember what we've just heard (S.M. The Moon and Sixpence, 62)– Эҳ, жонгиним, у тўғрисида сенга айтиб беришган гапларни эслаб кўр (Р.И. Ой ва сариқ чақа, 62).*

Pain, regret, and annoyance: ***Ah**, I wish I could make you see the enchantment of that spot, a corner hidden away from all the world, with the blue sky overhead and the rich, luxuriant trees (S.M. The Moon and Sixpence, 206) – Эҳ, мен оламнинг кўзидан яширин бу овлоқ жойларнинг бутун гўзаллигини, безубор осмони-ю, айқириб ўсиб ётган дарахтларини **чиза олганимдайди**! (Р.И. Ой ва сариқ чақа, 206).*

Surprise or surprise: *There wasn't any need to insult her that I can see, I said. After all, it was rather a compliment she was paying you (S.M. The Moon and Sixpence, 54) – Уни ҳақорат қилишининг нима зарурати борлигига тушунмайман. **Ахир** у кўп одамлар орасидан сизни танлаган эди-я... (Р.И. Ой ва сариқ чақа, 54).*

Amazing: *A fruit-pie! I exclaimed in surprise (S.M. The Moon and Sixpence, 229) – **Беадаб! Ахир** бу натюрморт-ку! – ҳайронликдан хитоб қилиб юбордим (Р.И. Ой ва сариқ чақа, 229).*

It is worth noting here that the meaning of wonder, surprising and admiration comes primarily from two interactions: (a) the action or the character exceeds the expectations of the speaker, that is, the quantity; (b) An unexpected event or place of action.

Claim and protest: *It's impossible to leave him in that wretched hole (S.M. The Moon and Sixpence, 99) – **Ахир** уни лағнати каталакда қолдириб бўлмайди-ку! (Р.И. Ой ва сариқ чақа, 99).*

Insecure, hesitant, quick to remember: *Do you mean to say you've had nothing to eat or drink for two days? It's horrible (S.M. The Moon and Sixpence, 96) – **Наҳотки** сиз икки кундан бери бирор нарса емай ва ичмай ётибсиз? **Даҳшат-ку!** (Р.И. Ой ва сариқ чақа, 96).*

Satisfaction: ***Oh**, nothing. She forced a smile to her ashy lips. I haven't been sleeping very well the last two or three nights (S.M. Theatre, 114) – **О**, ҳеч қандай қўрқинчли ери йўқ, қони қочган лабларида изтиробли табассум пайдо бўлди (Г.М. Ўткинчи эҳтирос, 114).*

Disappointment, reluctance: ***Oh**, you mustn't. Michael shouldn't have asked you. I won't have it (S.M. Theatre, 51) – **О**, Майкл сиздан бунга сўрамаслиги керак эди. Мен бунга хоҳламайман (Г.М. Ўткинчи эҳтирос, 51).*

Warning: *Damn you, don't hold that girl as if she was a sack of potatoes (S.M. Theatre, 16) – **Жин урсин сизни**, қизни гўё бир қоп картошкани тутгандек ушламанг! (Г.М. Ўткинчи эҳтирос, 16).*

Anger, hatred and disgust: *You brute. You rotten hound to hit a woman (S.M. Theatre, 36) – **Ярамас! Ифлос им!** Аёл кишига қўл кўтаришини-чи! (Г.М. Ўткинчи эҳтирос, 36).*

Pride: *You don't understand, said Julia haughtily (S.M. Theatre, 39) – **Эҳ**, сиз тушунмайсиз! – деди мағрурлик билан Жулия (Г.М. Ўткинчи эҳтирос, 39).*

Proud: ***Oh**, my love, don't you know there isn't anything in the world I wouldn't do for you? It'll be so wonderful; it'll bring us so close together and I shall be so proud of you (S.M. Theatre, 51) – **Оҳ**, менинг муҳаббатим, ахир сиз учун дунёда ҳамма нарсага тайёр эканлигимни билмасмидингиз! Бу бирам ажойиб бўлади, бизни шу қадар яқинлаштирадими... Мен сиз билан ниҳоятда гурурланаман! (Г.М. Ўткинчи эҳтирос, 51).*

Regret: *The blasted fool, why does he talk all that rot? (S.M. Theatre, 82) – Қандай қилиб шунақа аҳмоқликка йўл қўйдим! (Г.М. Ўткинчи эҳтирос, 82).*

Ignore and Discrimination: *You bloody swine, how dare you talk to me like that? It's you the ham (S.M. Theatre, 163) – **Жин ургур**, чўчка! Мен билан шу тариқа гаплашишга қандай ҳақдинг сизди?! Ўзинг истеъдодсиз нўноқсан! (Г.М. Ўткинчи эҳтирос, 163).*

Emotional excitement not only expresses the emotional state of the speaker, but also the emotional "screams" associated with his or her physical senses. The formal nature of such appeals is the same as the usual emotional calls. In turn, they represent the following emotional disorders: a) mental states related to mental experiences; b) mental states and situations associated with physical fatigue; b) physical pain.

Some of these are demonstrative appeals. Examples include **хув, ху, хў, хо, хов, хав** and so on. They generally refer to the place or time of the object or event. The place and time are imagined without separating itself from the object or event itself. Therefore, there is a significant underlying suspension in the sense of expression.

Another part of the vocabulary is **ха, ха-ха, ху, ғув, хов, хўп** exclamation and response. They emphasize the previously stated idea and express its meaning, such as reinforcing or endorsing its content. Emotional motivation for the listener refers to the speaker's attitude towards the addressee's demand, desire and attitude. These prompts can be divided into the following groups: 1) vocal pronouns; 2) imperative appeals; 3) rituals; 4) greetings.

The vocal pronunciation means that the speech is aimed at the listener or that it is being called (*S.M. Theatre, 30*) - **Хой, полковник, менга ишқий ўйинлар қилмаганингиз маъқул!** (*Г.М. Ўткинчи эҳтирос, 30*).

Even vocal pronouns such as **хай, ай, хей, эй, хой, алла** give the listener the impression, but do not distinguish or name it.

Ма, тисс, марш, бас and other imperative prompts express the speaker's command and desire for the listener: "Бас, бақирманг!". Ritual expressions represent the attitude of the speaker to the listener when meeting and dividing people. These are hormones that move from other categories of words **хорманг – бор бўлинг** (verb); **эсонмисиз-омонмисиз** (adjective); **хайр, марҳамат, салом** (noun). They are also used in the semantics and syntactic features of the word categories to which they relate, but when used as an excuse it loses its originality.

Greetings are also new appeals, such as ritual invitations, which express the welcoming of a speaker or his or her work. These include words like **баракалла, офарин, балли, раҳмат, ташаккур**.

The use of such words may be dictated by the age and experience of the people. After all, it is always said that adults always tell the younger ones their voices.

чух, чих, чўк, пишт, кишт, бех-бех, бах-бах, ти-ти, ту-ту, куч-куч, пиш-пиш, хих, их, ишш, хўш, чурей-чурей, турей-турей are included in the prompts. They differ from emotional motivations, mainly because they are directed at calling, stopping, and encouraging animals.

A.C. Dibovsky (1983) asserts that words are capable of nominalization, adverbialization, verbalization, syntactic assimilation. Indeed, because of their nominative character, these words can be in words, cross-sectional, complementary, defining, and status. For example:

The word comes with a **subject**: **Дод** солманг.
It comes in the **cross-section** of the word: The case is a groan, one who does not know the other.
It comes in the **defining function** of the word: **Ниҳоят, ура** товуши янгради.
It came as an **objective** word: **Ниҳоят, ура** товуши янгради.

It comes in the form of a **case**: **Боланинг аламли вой-войига** тоқат қилиш қийин эди.
Conclusion. Hence, emotional motivations are of noun, adverb, verb character and are divided into three. From this, it sometimes serves as a syntactic function. These words can be used both in the sentence (in the sentence) and out of the sentence according to their syntactic function.

Needless to say, the words must be syntactic, in particular for the purpose of possessing, identifying, and complementing. The exclamations are made only when they are shot. In other cases, they are different from the rest of the word categories, with no consistency. The exclamations are not even on special grammatical indicators. Because they cannot accept syntactic attachments (forms of communication) and lack the lexical meaning, they cannot link to other parts of the sentence and, in this case, are not recognized as parts of speech.

The most typical syntactic function of the Uzbek accent is to express emotions, such as order, desire, and emotion, as some of the words in a composition. The use of these terms as sentences is directly related to their semantic grouping. For example, emotionally charged stimuli with a listener may have their own motivation, like verbal interruptions. Emotional motivations, however, usually do not.

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