

**EXPRESSING POSITIVE EMOTIONS THROUGH PHRASEOLOGICAL UNITS IN
ENGLISH AND UZBEK: A PHRASEOSEMANTIC PERSPECTIVE**

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Abstract: This article analyzes the phraseological units that express positive evaluation of the person in English and Uzbek languages. By applying a phraseosemantic approach, the study identifies and categorizes idiomatic expressions that convey positive emotions like joy, pride, love and peace. Through comparative semantic analysis of idioms in both languages, this article highlights cultural and linguistic differences and similarities in how each language conceptualizes and verbalizes positive emotional states. Methodologically, the research combines qualitative semantic analysis with contrastive linguistics, using data from phraseological dictionaries, literary texts, and corpora in both languages. The findings contribute to the broader discourse on emotion linguistics by demonstrating how universal affective experiences are filtered through language-specific cultural frameworks.

Keywords: phraseological units, positive emotions, phraseosemantics, cultural linguistics, metaphor analysis, English-Uzbek comparison, cultural linguistics.

Introduction

Language is the main means of communication that enables human to express internal experience and mental state. Word combinations called Phraseological units (PU) are the richest elements of linguistics that display person's emotional state using expressive and figurative language. Phraseological units function as fundamental elements in each language which determine cultural and social values of the language users. Phraseological units not only encapsulate emotions but also reflect cultural and cognitive patterns, as they are deeply rooted in a society's collective consciousness (Dobrovol'skij & Piirainen, 2005). Phraseological units not only decorate the speech but also give shape to emotions, particularly, positive ones, and reflect how cultures understand and share the notions of joy, love, gratitude and admiration. The linguistic identity of idiomatic expressions runs deeply into cultural traditions of Uzbek and English, that reveal important insights into emotional perspectives of native speakers. While phraseology has been widely explored in terms of structure and metaphor, the phraseosemantics that studies the meanings of phraseological units has received comparatively less attention, especially in studies that cross linguistic and cultural boundaries. Although emotional expression in phraseological units has been discussed in general terms, there remains a lack of focused analysis on how positive emotions are conceptualized in English and Uzbek, two languages that differ significantly in historical, social and cultural context. This article aims to fill that gap by examining the phraseosemantic characteristics of idiomatic expressions comparing positive phraseological units in these languages.

Methodology

In this work, qualitative and comparative approaches are used in phraseosemantic analysis to examine how positive emotions are expressed with the help of phraseological units in English and Uzbek. Methodology of this article involves the following research methods and techniques: contrastive analysis method, identification and classification of relevant phraseological units, and cultural analysis of these units.

Main materials for this study were collected from authoritative English and Uzbek phraseological dictionaries, corpora and linguistic literature. For English sources included The Oxford Dictionary of Idioms and The Cambridge International Dictionary of Idioms. For Uzbek, data were taken from phraseological dictionaries such as O'zbek tilining izohli frazeologik lug'ati and other scholarly resources. Units were selected based on their semantic relevance to positive emotions. The data were categorized into semantic fields such as joy, love, pride, and admiration. A phraseosemantic analysis was then conducted to identify metaphorical patterns, emotional intensity, imagery, and connotative meaning. Quantitative analysis was used to determine frequency, while qualitative interpretation addressed cultural connotations.

Results and discussion

The occurrence of phraseological units results from multiple cognitive cultural and social elements working together as a single system. Social groups utilize fixed expressions to convey their collective mentality where each semantic form retains emotional contents and cultural standards and societal recollections. Academic research on phraseology needs methods from cognitive science and cultural anthropology and linguistic analysis to understand phraseological units as linguistic signs and cultural symbols. Cognitive approaches show that phraseological expressions demonstrate fundamental mental patterns which guide human perceptual processes. The mind expresses emotions via conceptual metaphors and metonymies as well as image schemas which unite body sensations with abstract emotional experiences. For instance, spatial orientations like "up" frequently correlate with positive emotions across languages, while body-part metaphors reveal culture-specific conceptualizations of emotional experience. The cultural dimension of phraseology demonstrates how these units preserve and transmit traditional knowledge systems, social norms, and historical experiences. They often contain archaic elements and references to obsolete cultural practices, serving as linguistic fossils of past worldviews. The social function of phraseological units facilitates in-group communication through shared references and implicit cultural knowledge, while also marking sociolinguistic identity. Phraseologisms expressing positive evaluation particularly illuminate how societies conceptualize ideal qualities, virtues, and desirable emotional states. These units frequently employ hyperbole, expressive imagery, and culturally significant symbols to intensify their emotive impact. Their study reveals not only linguistic patterns but also fundamental value systems and aesthetic preferences characteristic of particular speech communities. In English, positive emotions frequently utilize spatial metaphors ("on cloud nine"), light imagery ("beam with joy"), and individualistic achievement ("stand tall"). Uzbek phraseology, by contrast, predominantly features nature-based metaphors ("gulday ochilmoq" – blossom like a flower), collective honor concepts ("oila nomini ko'tarmoq" - lift the family name), and physiological references ("ko'ngli shod" - heart is happy). These differences reflect English's individualistic orientation versus Uzbek's collectivist worldview, with Uzbek expressions more deeply rooted in agricultural life and Sufi traditions.

The analysis of the subfield "Joy" shows that in the centre of the field, there are phraseological units connected with the theme "to be in a good mood", "to be joyful", "to be happy", "to be

happy at heart", "to be delighted" (Khalilli, 2024). The following English and Uzbek expressions exemplify feelings of happiness and joy: be on the high ropes – to be in a high mood; to hold oneself haughtily, to look down on; to pick one's nose (A.V. Kunin, 1967, p.773). The phraseological unit "to be on the high ropes" exemplifies how spatial elevation metaphorically conveys emotional states in English. As noted by Kunin (1967), this expression carries a dual semantic potential: it can indicate either an elevated mood ("to be in high spirits"). Thackeray's usage in "Vanity Fair" ("When Lady Crawley returned from Brighton, she was quite on high ropes about new diamond necklace, looking down her nose at all country ladies") demonstrate how the component "high" semantically encodes both emotional exaltation and social superiority.

This contrasts with Uzbek phraseology, where elevated moods are expressed through physiological metaphors: "Vaqti/Dimog'i chog'" ("time/nose is elevated"), "Kayfi chog'" ("mood is elevated")

As Sadikova (1989) documents, these Uzbek constructions emphasize internal bodily states (dimog' = nose/mood) rather than spatial positioning. For instance, S. Anorboyev's character remarks "endi dimog'i bir oz chog' bo'lgan edi" ("now his mood had become somewhat elevated"), showing how nasal metaphoricity (possibly rooted in humoral medicine traditions) conveys emotional uplift. The passage from Qodiriy's novel presents a culturally nuanced depiction of emotional expression through the phrase "dimog'i chog' bo'lib": "Kampirning dimog'i chog' bo'lib, yangi kelin bilan hikoya qila boshladi." ("The old woman's nose/mood became elevated, and she began chatting with the new bride.")

The analysis of the subfield "love" reveals distinct conceptualizations in English and Uzbek phraseology, reflecting deeper cultural orientations. English predominantly employs romanticized, individualistic metaphors centered on physical passion and visual admiration. Expressions like "head over heels" conceptualize love as destabilizing physical motion, while "apple of one's eye" utilizes ocular metonymy to signify treasured status. The container metaphor in "wear one's heart on one's sleeve" emphasizes emotional transparency as a virtue, aligning with Western values of personal authenticity (Kövecses, 2005). In contrast, Uzbek phraseology grounds love expressions in Sufi-inspired spiritual devotion and communal bonding. The central idiom "ko'ngil qo'ymoq" (to place one's heart) frames love as an active offering rather than a passive state, reflecting Islamic concepts of intentional emotional investment (Frank, 2000). Physiological metaphors like "yurakdan urmoq" (to strike the heart) incorporate cardiac imagery that parallels medieval Turkic medical theories linking heart rhythms to emotional disturbances (Sadikova, 1989).

The phraseological conceptualization of admiration in English and Uzbek reveals significant cultural differences in how respect and esteem are encoded linguistically. English phraseology predominantly utilizes hierarchical spatial metaphors and visual idioms to express admiration. Expressions like "look up to someone" vertically encode respect through physical positioning, while "hold in high esteem" combines spatial elevation with qualitative judgment. The military-derived "salute someone" metaphorically frames admiration as formal recognition of merit, reflecting Anglo cultural values of individual achievement and visible status markers (Kövecses, 2005). The container metaphor in "stand in awe" conceptualizes admiration as overwhelming emotional influx, preserving the Old English roots of "awe" as fearful reverence.

In contrast, Uzbek admiration phraseology centers on three key conceptual domains: spiritual devotion, communal honor, and organic growth. The primary idiom "qadrlamoq" (to value)

originates from Sufi traditions of honoring spiritual masters, while "bosh egmoq" (to bow one's head) physically enacts respect through embodied submission. The study also identified culturally unique expressions without direct equivalents, such as English's military-derived "badge of honor" versus Uzbek's spiritually-infused "faxr nishoni" (mark of pride). We can take an example from Oybek's "Navoiy" (1945): "Alisherning ko'zlarida faxr nishoni yonib, "Bu she'rlar mening emas, xalqimning qudratidir", dedi." These findings align with Kövecses' (2005) theory of cultural variation in conceptual metaphor, demonstrating how universal emotional experiences become culturally particularized through language. The comparison further supports Wierzbicka's (1999) assertion that emotion concepts are "cultural scripts" encoded in phraseology. Practical implications emerge for translation and intercultural communication, particularly in handling idioms that reflect deeply embedded cultural values like family honor or personal achievement.

Conclusion

The analysis of positive emotional phraseology in English and Uzbek language proves that these languages possess distinct cultural foundations and cognitive structures of joy love pride and admiration. Our phraseosemantic method detected important structural and emotional and cultural elements within these idiomatic expressions.

English phraseology makes frequent use of visual metaphorical language which prioritizes personal accomplishments and externally observable emotional states ("on cloud nine" and "stand tall" and "look up to someone"). These expressions find their origins in historical events like classical and military experiences along with sports activities thus demonstrating personal standing while advocating hierarchical social structures.

The idiomatic expressions of Uzbek language consist mainly of metaphors drawn from collective practices, human biology and natural elements ("ko'ngil qo'ymoq," "dimog'i chog'," "oila nomini ko'tarmoq") which represent cultural commitments to group bonding alongside traditional agricultural systems and Sufi rituals. The cultural emphasis on heart feelings with breath awareness and organic perception of flowers and harvest demonstrates the indigenous belief system which elevates social cohesion above singular personal difference.

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