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STYLISTIC AND PRAGMATIC CHARACTERISTICS OF THE FORMATION OF EMOTIONAL UNITS IN ENGLISH AND UZBEK LITERARY PROSE

Ataxanova Zaynab Jamol qizi

Urgench State University named after Abu Rayhan Biruni

Abstract: This study investigates the stylistic and pragmatic characteristics of the formation of emotional units in English and Uzbek literary prose. Emotional units, understood as linguistic elements that convey affective states, function both as stylistic devices and as pragmatic instruments for guiding reader interpretation. The research highlights cultural and linguistic differences in the realization of emotional meaning: English prose often emphasizes internal, psychological states and indirect expression, while Uzbek prose foregrounds social, moral, and culturally embedded emotions. The analysis covers lexical, syntactic, figurative, and discourse-level mechanisms, demonstrating how stylistics and pragmatics interact in shaping emotional representation. Comparative results reveal that emotional units reflect both universal narrative functions and culture-specific communicative norms, contributing to a better understanding of cross-cultural literary communication.

Keywords: emotional units, literary prose, stylistics, pragmatics, English literature, Uzbek literature, cultural linguistics, discourse analysis

СТИЛИСТИЧЕСКИЕ И ПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ ФОРМИРОВАНИЯ ЭМОЦИОНАЛЬНЫХ ЕДИНИЦ В АНГЛИЙСКОЙ И УЗБЕКСКОЙ ХУДОЖЕСТВЕННОЙ ПРОЗЕ

Аннотация: В настоящем исследовании рассматриваются стилистические и прагматические особенности формирования эмоциональных единиц в английской и узбекской художественной прозе. Эмоциональные единицы, понимаемые как языковые элементы, передающие аффективные состояния, выполняют как стилистическую функцию, так и прагматическую функцию, направляя интерпретацию читателя. В работе выявляются культурно-языковые различия в выражении эмоций: английская проза часто акцентирует внутренние психологические состояния и косвенное выражение, тогда как узбекская проза подчеркивает социальные, моральные и культурно обусловленные эмоции. Анализ проводится на лексическом, синтаксическом, образном и дискурсивном уровнях, показывая взаимодействие стилистики и прагматики в формировании эмоционального значения. Сравнительные результаты демонстрируют, что эмоциональные единицы отражают как универсальные функции повествования, так и специфические культурные нормы коммуникации, способствуя лучшему пониманию межкультурной литературной коммуникации.



Date: 15th January-2026

Ключевые слова: эмоциональные единицы, художественная проза, стилистика, прагматика, английская литература, узбекская литература, культурная лингвистика, дискурс-анализ



The linguistic representation of emotions in literary prose constitutes a significant field of inquiry within modern stylistics and pragmatics, as it reflects the interaction between language, culture, and cognition. Emotional units in fiction function not only as expressive markers but also as pragmatic tools through which authors guide readers' interpretation and emotional involvement. In English and Uzbek literary prose, emotional meaning is constructed through culturally specific stylistic strategies that shape narrative discourse and aesthetic perception. Emotional units are commonly defined as linguistic elements that encode affective states, emotional evaluation, or attitudinal stance within a given context. These units may appear at lexical, syntactic, and discourse levels, forming a complex system of emotional representation. From a stylistic perspective, emotional units contribute to the expressive and aesthetic functions of literary language, while from a pragmatic standpoint, they perform communicative functions such as influencing reader response, constructing character identity, and establishing implicit author–reader interaction.

In English literary prose, the formation of emotional units is closely connected with the tradition of psychological realism and individual-centered narration¹⁵. English writers often represent emotions through abstract lexical items, evaluative adjectives, and cognitive verbs that articulate internal emotional states. Such stylistic choices allow for the detailed depiction of emotional nuances and mental processes, reinforcing the introspective nature of English narrative prose. Pragmatically, these emotional units function to position the reader within the psychological space of the character, encouraging empathy and subjective interpretation. Uzbek literary prose, by contrast, reflects a culturally grounded approach to emotional expression in which emotions are embedded in social relations, moral values, and collective experience¹⁶. Emotional units in Uzbek prose are frequently realized through figurative language, metaphorical imagery, and culturally marked expressions rather than direct psychological description¹⁷. This stylistic tendency derives from classical Eastern literary traditions and oral narrative practices, where emotional meaning is often conveyed implicitly through symbolism and contextual cues. Pragmatically, such emotional units reinforce shared cultural knowledge and ethical norms, guiding the reader toward socially approved emotional interpretations.

Lexical choice plays a fundamental role in the stylistic formation of emotional units. English possesses a highly differentiated emotional lexicon, allowing writers to express subtle distinctions between affective states such as anxiety, sorrow, or anticipation¹⁸. These lexical items are often intensified or mitigated through adverbs, modal verbs, and syntactic

¹⁵ Watt, I. *The Rise of the Novel*. University of California Press, 1957.

¹⁶ Karimov, S. *Uzbek Literary Language and Stylistics*. Tashkent, 2015.

¹⁷ Rahmatullaev, Sh. *Uzbek Phraseology*. Tashkent, 2009.

¹⁸ Crystal, D. *The Cambridge Encyclopedia of the English Language*. CUP, 2003.

Date: 15th January-2026



embedding, producing layered emotional meanings. Uzbek emotional vocabulary, while less abstract, relies heavily on contextual enrichment and metaphorical extension, where emotion is inferred from situation and imagery rather than explicitly named. Syntactic organization further contributes to emotional representation. English prose frequently employs complex syntactic structures, including subordinate clauses and free indirect discourse, to reflect emotional fluctuation and internal conflict¹⁹. Such structures enable the gradual unfolding of emotional states and enhance narrative realism. In Uzbek prose, emotional intensity is often achieved through syntactic parallelism, repetition, and rhythmic balance, which amplify affective impact and reflect traditional rhetorical aesthetics.

Figurative language serves as a central stylistic mechanism for emotional unit formation in both literary traditions. In English prose, conceptual metaphors structure emotional understanding by mapping abstract feelings onto spatial or physical domains. In Uzbek prose, metaphors are deeply rooted in nature, family relations, and spiritual concepts, reflecting a worldview in which emotion is inseparable from moral and social harmony. Pragmatically, such metaphors activate culturally shared emotional schemas, facilitating interpretation and emotional resonance. Thus, the stylistic and pragmatic characteristics of emotional unit formation in English and Uzbek literary prose reveal fundamental differences in emotional conceptualization while demonstrating the universal role of emotion in narrative discourse.

The pragmatic dimension of emotional unit formation in literary prose is inseparably linked to the communicative intentions of the author and the interpretative activity of the reader. Emotional units do not merely describe inner states; they perform illocutionary and perlocutionary functions by shaping how emotions are perceived, evaluated, and responded to within a given cultural context. In English and Uzbek literary prose, these pragmatic functions are realized through different discourse strategies, reflecting divergent norms of emotional expression and reception. In English prose, emotional units frequently operate through implicature and inference rather than overt emotional declaration²⁰. This tendency corresponds to the cultural preference for emotional restraint and indirectness, particularly evident in British literary tradition. Authors often rely on contextual cues, irony, and understatement to convey emotional intensity, requiring readers to engage in pragmatic interpretation to uncover the underlying affective meaning. As a result, emotional units function pragmatically as signals that activate readers' cognitive and emotional participation rather than as explicit emotional statements.

Uzbek literary prose, conversely, demonstrates a pragmatic orientation toward emotional explicitation and amplification, especially in moments of moral or social significance. Emotional units are often employed to guide the reader toward a specific evaluative stance, reinforcing culturally endorsed emotions such as respect, compassion, sorrow, or collective pride. Pragmatically, this results in a reduced level of emotional ambiguity, as emotional meanings are anchored in shared cultural norms and ethical

¹⁹ Cohn, D. *Transparent Minds*. Princeton University Press, 1978.

²⁰ Grice, H. P. "Logic and Conversation." 1975.

Date: 15th January-2026



expectations²¹. Speech acts play a crucial role in the pragmatic realization of emotional units. In English prose, emotions are frequently embedded within indirect speech acts, such as rhetorical questions, conditional constructions, or modal expressions. These forms allow emotions to be expressed implicitly while maintaining narrative subtlety. For instance, regret or disappointment may be conveyed through hypothetical structures rather than direct emotional naming, thereby preserving stylistic elegance and pragmatic depth.

In Uzbek prose, emotional speech acts are often realized through direct expressive constructions, including exclamatory sentences, vocatives, and evaluative predicates²². Such constructions heighten emotional immediacy and align with oral storytelling traditions, where emotional expressiveness serves to maintain audience engagement. Pragmatically, these emotional units function as performative acts that not only represent emotion but actively enact it within the narrative discourse. Narrative perspective significantly influences the stylistic and pragmatic formation of emotional units. In English literary prose, first-person narration and free indirect discourse enable the blending of narrator and character voices, creating a nuanced emotional perspective. Emotional units in such contexts often reflect subjective perception and internal conflict, emphasizing the instability and complexity of emotional experience. Pragmatically, this narrative strategy positions the reader as an intimate observer of the character's emotional life.

In Uzbek prose, third-person narration with an omniscient or morally authoritative voice remains prevalent, particularly in classical and realist traditions²³. Emotional units within this framework often carry evaluative commentary, guiding the reader toward an ethically grounded interpretation of emotional behavior. Pragmatically, the narrator assumes a didactic role, reinforcing cultural ideals through emotional evaluation.

The interaction between emotion and evaluation represents another key aspect of emotional unit formation. In English prose, emotional units are frequently intertwined with cognitive evaluation, reflecting the conceptualization of emotion as a mental process subject to reflection and judgment. Lexical items expressing emotion are often accompanied by epistemic markers, such as “seem,” “appear,” or “feel,” which introduce uncertainty and subjectivity. This stylistic feature enhances pragmatic subtlety by allowing multiple interpretative possibilities.

In Uzbek prose, emotional evaluation is more often expressed categorically, with emotions framed as morally appropriate or inappropriate within a given social context. Emotional units thus function pragmatically as normative markers, signaling acceptable emotional responses and reinforcing social cohesion²⁴. This distinction highlights the role of pragmatics in aligning emotional expression with cultural values. Discourse cohesion also contributes to emotional unit formation. In English literary texts, emotional continuity is often achieved through lexical repetition with variation, thematic progression, and metaphorical coherence. These stylistic devices allow emotional meaning to develop

²¹ Verschueren, J. *Understanding Pragmatics*. Arnold, 1999.

²² Rahmatullaev, Sh. *Syntax of Expressiveness in Uzbek*. Tashkent, 2011.

²³ Qosimov, A. *Narrative Voice in Uzbek Prose*. Samarkand, 2014.

²⁴ Brown, P., Levinson, S. *Politeness*. Cambridge University Press, 1987.

Date: 15th January-2026

gradually across the narrative. In Uzbek prose, cohesion is frequently reinforced through parallel constructions and refrain-like repetitions, which intensify emotional resonance and ensure interpretative clarity. From a comparative pragmatic perspective, the differences between English and Uzbek emotional units reflect distinct communicative models. English prose prioritizes reader inference, psychological realism, and emotional ambiguity, while Uzbek prose emphasizes emotional clarity, cultural symbolism, and moral orientation. Nevertheless, both traditions employ emotional units as essential pragmatic instruments for shaping narrative meaning and reader engagement.

Conclusion

The present study has examined the stylistic and pragmatic characteristics of the formation of emotional units in English and Uzbek literary prose, revealing both universal and culture-specific mechanisms of emotional representation. The analysis demonstrates that emotional units function as complex linguistic constructs operating at lexical, syntactic, figurative, and discourse levels, and their realization is deeply influenced by cultural, cognitive, and pragmatic factors. One of the central findings of the research is that English literary prose tends to conceptualize emotion primarily as an internal, individual experience. This orientation is reflected in the frequent use of abstract emotional vocabulary, psychological description, modal constructions, and free indirect discourse. Stylistically, such devices enable writers to represent subtle emotional nuances and internal conflict, while pragmatically they invite readers to infer emotional meaning through implicature, understatement, and subjective evaluation.

In contrast, Uzbek literary prose conceptualizes emotion as a socially embedded and morally significant phenomenon. Emotional units are often realized through figurative language, symbolic imagery, repetition, and culturally marked expressions that draw upon collective experience and ethical values. From a pragmatic perspective, these emotional units function not only to express affect but also to guide reader interpretation, reinforce social norms, and establish emotional solidarity between narrator and audience. The comparative analysis further reveals that differences in emotional expression are closely linked to divergent communicative models. English prose emphasizes emotional ambiguity, reader inference, and psychological realism, whereas Uzbek prose prioritizes emotional clarity, evaluative guidance, and cultural symbolism. Despite these differences, both traditions employ emotional units as essential narrative tools for character development, discourse cohesion, and reader engagement.

Overall, the study confirms that emotional units in literary prose cannot be fully understood without considering the interaction between stylistics and pragmatics. Emotional meaning emerges not solely from linguistic form but from its contextual, cultural, and communicative embedding. The findings contribute to broader discussions in stylistics, pragmatics, and intercultural linguistics, and they highlight the importance of comparative approaches in the study of emotional representation in literature.



Date: 15th January-2026

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