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## STYLISTIC MEANS WITH “EYES” AND “EYEBROWS” IN THE MANIFESTATION OF EMOTIONS OF PERSONAGES (BASED ON ENGLISH AND UZBEK NOVELS)

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**Abstract.** The purpose of this paper is to investigate the stylistic peculiarities of “eyes” and “eyebrows” to manifest personages’ of emotions to readers. To analyze and contrast stylistics features of both languages concerning emotions, a group of examples from modern Uzbek and English literature were examined.

**Key words:** stylistics, emotions, eyes, eyebrows, eyelid, eyelashes, metaphor, simile, epithet, idiom, personage.

People experience emotions regardless of their language or ethnicity, but the way these emotions are expressed, as well as their meaning and orientation, have cultural differences that are mirrored in speech and writing. At the same time, it is worth pointing out that these forming links are no less dependent on the internal factors of the speech activity itself. For example, the motive of a speech act arises as a result of “internal” communication needs, which are usually endowed with

establishing contact, exchanging information and exerting influence. In addition, the motivation of speech activity, its planning, as well as the process of its implementation, are always personally regulated processes [Sh. S. Safarov, 2018, p. 60]. Joy, happiness, enthusiasm, adoration, melancholy, satisfaction, fear, excitement, jealousy, wrath, rage, jealousy, and other emotions and personages are described in emotionally tinted sentences in fiction works. Stylistic and mental activities are directly tied to emotionally tinted sentences. Modern linguists are interested in this feature of emotionally tinted language because they are attempting to uncover and define the relationship between language and emotions. In literary contexts, emotionally colored phrases can express a variety of feelings that occur during the course of the personages' relationships. Such sentences can be simple and complex, narrative, interrogative and exclamation points. Simple and complicated sentences, narrative, interrogative, and exclamation marks are all examples of such sentences. Lexical means, stylistic techniques, punctuation marks, and sentence intonation can all be used to convey a variety of emotions of the personages. In modern studies of the relationship between language and man, such stylistic means of expressing human emotions are particularly important.

All stylistic devices are considered sophisticated designs aimed at making a lasting impression on the reader. They serve a variety of stylistic tasks in belles-lettres texts, such as focusing the reader's attention, intensifying the utterance, attaching logical and emotional stress, contributing to the rhythmical quality of the utterance, securing emotional tension, and so on. The examples in which the convergence of syntactical stylistic devices and emotive means is used in the text are the most fascinating [Ashurova D. U., Galieva M.R., 2013, p. 17].

Famous novelists' outstanding works select lexical and stylistic means, as well as syntactic constructions, in such a way that the reader can feel the feelings of the characters, comprehend their actions in a certain scenario, or, alternatively, criticize them. The study of literary works in terms of semantics, pragmatics, and stylistics has now become a legitimate branch of linguistics. In fiction, stylistic devices are

frequently employed. The usage of stylistic elements to depict the inner feelings of literary figures in modern Uzbek and English novels is examined in this article.

Observing novels written in two different languages, it has been discovered that writers of different languages use a variety of stylistic devices to describe similar emotions of personages in comparable situations.

In the course of the study, we recorded stylistic devices that contain a description of the look and characterize the orientation, the orientation of the eyebrows, eyelid and eyelashes, for example,

*Harry nodded and Dobby's eyes suddenly shone with tears* [“Harry potter and the chamber of secrets”, p. 15].

*Salimjon aka qaytib kelibdi, haligi g'amginligidan asar ham yo'q, yuzi-ko'zi charaqlab kulib turibdi* [“Sariq devning o'limi” p. 53].

A smooth shift from one emotional state to another is one of the distinguishing elements of both languages' in linguistic representations of personages, which is also evident in these two examples. The stylistic device metaphor “*eyes suddenly shone with tears*” in the first example denotes negative feelings, which are then replaced with a joyful emotion. Similarly, the metaphor “*haligi g'amginligidan asar ham yo'q*” reveals that the personage's sorrow fades away, and “*yuzi-ko'zi charaqlab kulib turibdi*” – metaphor depicts a bad emotion being replaced with a happy one. The stylistic means associated to eye lexeme play a crucial part in portraying the feelings of personages, as evidenced by the examples provided.

Different stylistic means with the “eye (ko'z) lexeme were utilized in both languages to communicate pleasant emotions of personages, which will help readers experience the same feelings. We will look at examples from Uzbek and English novels in the sections below.

*'Well done,' says Dad. 'That can go on the tally.' His green eyes twinkle as he puts it in his pocket. 'It's called learning the value of money* [“Can you keep a secret?” p. 34].

*Bundan bir necha kun avval gazetada bu ikki sayyoh haqida maqola o‘qiganimda ularga havasim kelganidan ko‘zlarim chaqnab ketgandi* [“Sariq davni minib” p. 52].

Analyzing these samples, it becomes evident that the lexeme “twinkle (chaqnamoq)” conveys favorable emotions in both languages. The stylistic device metaphor “*his green eyes twinkle*” conveys the personage’s delight in the activities taking place around him. After studying the example in Uzbek, we discovered the metaphor “*ko‘zlarim chaqnab ketgandi,*” which was used to express excitement. Similarities between two languages were confirmed in this situation.

Various stylistic techniques with the “eye” (*ko‘z*) lexeme were defined in novels of both languages to represent negative emotions of personages, which will be analyzed through the following examples:

- (1) *Nima? — ko‘zlari joyidan chiqib ketgudek bo‘lib so‘radi brigadir. Bu gal men ham Orifni qaltiqroq turtgan edim, ko‘zlari olakula bo‘lib ketdi-yu, qo‘rqqanidan pichirlay boshladi* [“Sariq davni minib” p. 11].
- (2) *“Filth!” he shouted, his jowls aquiver, his eyes popping alarmingly as he pointed at the muddy puddle that had dripped from Harry’s Quidditch robes* [“Harry potter and the chamber of secrets”, p. 124].
- (3) *Ko‘zida ta’rifga sig‘mas bir dahshat bor edi* [“Sariq devning o‘limi” p. 59].
- (4) *Ron was turning back into himself, and from the look of horror he was suddenly giving Harry, he must be, too* [“Harry potter and the chamber of secrets”, p. 223].
- (5) *Ko‘zidan o‘t chiqib ketdi* [“Sariq devning o‘limi” p. 32].
- (6) *He thrust it at her, his eyes glittering with malice* [“Harry potter and the chamber of secrets”, p. 62].

In light of the aforementioned examples, we can assure that stylistic devices are rather useful in revealing the feelings of protagonists described in monologues or dialogues. The phrases “*ko‘zlari joyidan chiqib ketgudek*” and “*his eyes popping alarmingly*” have comparable connotations in the first and second occurrences.

These words differ only in style; for example, “*ko‘zlari joyidan chiqib ketgudek*” is a simile, whereas “*his eyes popping alarmingly*” is an idiom. The phrases “*ko‘zida ta’rifga sig‘mas bir dahshat*” and “*from the look of horror he was suddenly giving Harry*” also have a similar meaning in the next two sentences. However, in the third case, a simile is defined, which plainly expresses a great deal of dread, whereas in the fourth example, an idiom is established, which demonstrates how terrified the personage was. The last two sentences demonstrate how outraged the personages were. The term “*Ko‘zimdan o‘t chiqib*” is used here as an idiom, while “*his eyes glittering with malice*” is metaphor. An in-depth examination of these phrases reveals that figurative language aids readers in experiencing negative emotions as fear, horror, and anger of personages in both languages.

Exploring novels, it becomes clear that there are several examples related to “eyebrows” that convey a detailed idea of a personage’s emotions. Let us move to a close examination of the following sentences, in which insincere emotions are revealed, in particular, unsatisfactory and surprise or mild disapproval of personages:

- (1) *He saw the three of them look stunned and raised his eyebrows* [“Harry Potter and Philosopher’s Stone”, P. 193].
- (2) *Jemima raises her perfectly arched eyebrows as though to say, 'you poor, ignorant fool', and picks up her bag* [“Can you keep a secret?” p. 30].
- (3) *'It wasn't like that,' I say quickly. 'I was just trying to demonstrate the many fine qualities of Panther Prime and I ... I kind of spilled it.' Paul raises his eyebrows, not in a friendly way* [“Can you keep a secret?” p. 48].
- (4) *Polkovnik qaltirab ketdi. Hayajonlansa oq oralagan qalin qoshlarí past-baland bo‘lib, bir ko‘zi xiyol qisilib, boshqasi olayib ketardi* [“Sariq devning o‘limi” p. 76].
- (5) *Yong‘oq qori pochcham o‘ng qoshini pastga, chap qoshini balandga qilib xo‘mraydi* [“Sariq davni minib” p. 146].

(6) *Birpasdan so‘ng qog‘ozga ko‘zi tushib opaning qoshlari mushukning dumidek o‘ynab ketdi, ko‘zlari ola-kula bo‘ldi* [“Sariq davni minib” p. 50].

Exploring abovementioned instances, it becomes clear that stylistic means associated with “eyebrows” increases emotional color into the context. **“Raise eyebrows”, “arch eyebrows”** convey figurative implications as surprise (in the first example), mild disapproval (in the third sentence). In the second example, simile **“Jemima raised her arched eyebrows as though to say”** unfolds how much Jemima felt ignorant towards another personage. A close examination of the **“qalin qoshlari past-baland bo‘lib” (in the 4<sup>th</sup> example)** phrase exposes the personage’s concern and **“o‘ng qoshini pastga, chap qoshini balandga qilib xo‘mraydi” (in the 5<sup>th</sup> example)** elevating one eyebrow and the other signals melancholy feelings, this idea could be reinforced by the word “xo‘mraydi” – frowned. Finally, analyzing the last sentence we see that a simile **“qoshlari mushukning dumidek o‘ynab ketdi”** vividly discloses nervousness and excitement at the same time.

In terms of stylistic peculiarities pertaining to “eyebrows”, both languages have a great deal in common. Despite the fact that the phrase **“raised eyebrows”** appears frequently in English novels, its equivalent **“qoshlarini ko‘tardi”** is excluded from the chosen works. Instead, in Uzbek novels, **“qoshlari past-baland qilmoq”** and **“qoshini o‘ynatmoq”**, which imply **“lifting one eyebrow and dropping another”**, are prevalent.

The lexeme **“frowning”** appeared frequently in English novels and its equivalent **“qoshlarini chimirmoq”** phrase was also noticed plenty times in Uzbek works. As an example,

(1) *Oyim qoshlarini chimirib, qo‘llari qaltirab, kundalikni varaqlashda davom etdi* [“Sariq davni minib” p. 7].

(2) *Buvijonimga Zokirga bergan kechagi va‘dam haqida yotig‘i bilan gapirib bergan edim, avval qoshlarini chimirib o‘ylanib turdi-da, keyin sal yumshab: — Boshimga biror g‘alva orttirib kelmaysanmi? — deb so‘radi* [“Sariq davni minib” p. 97].

(3) “*Percy’s been acting very oddly this summer,*” said George, **frowning** [“Harry potter and the chamber of secrets”, p. 29].

(4) *A lamp flickered on. It was Hermione Granger, wearing a pink dressing-gown and a frown* [“Harry Potter and Philosopher’s Stone”, P. 115].

Looking through abovementioned instances, it is crucial to note that negative emotiveness as dissatisfaction and nervousness are present in each case. Apart from conveying unpleasant emotions, “**frowning**” and “**raising eyebrows**” can convey positive emotions as an exception in certain contexts. For instance,

(1) *Yangi oy nozik qoshini chimirib ma’noli jilmayib turar, chigirtkalar mastona nag’ma chalar, faqat oldinda «Alvasti ko’prik» tahdidli guvillab, ko’ngilga g’ashlik solar edi* [“Ikki eshik orasi” p. 94].

(2) *Xolposh xola yasama dashnom bilan qoshini chimirdi* [“Ikki eshik orasi” p. 77].

(3) *‘What do you think?’ He raises his eyebrows comically and I give a little giggle* [“Can you keep a secret?” p. 84].

(4) *Hagrid leant across the table. Behind the wild beard and eyebrows he wore a very kind smile* [“Harry Potter and Philosopher’s Stone”, p. 66].

In the first context, “*yangi oy nozik qoshini chimirib ma’noli jilmayib turar*” – personification precisely explains how the character is satisfied with surroundings which is confirmed by the lexeme “*jilmaymoq*” – “smile”. In the following example, the phony reviling “*yasama dashnom bilan qoshini chimirdi*” demonstrates that frowning has rather positive connotation. In the third example, the author employs irony to show that “**raising eyebrows comically**” manifests positive feelings. In the last example, “**wearing a very kind smile**” – metaphor helps to realize that he was smiling beneath his eyebrows and beard.

Further research disclosed the fact that there are no examples of “**eyelids**” or “**eyelashes**” being used to convey emotion in English novels. Nonetheless, a number of striking examples have been noted in Uzbek novels:

(1) — *Xo’sh, — dedim qovog’imni solib qoshlarimni pastbaland qilib.* (35 p)

- (2) *Hammasi rangpar, badqovoq...* [“Ikki eshik orasi” p. 157].
- (3) *Hammalari qovoqlarini solib olishgan... Tushimmi, o‘ngimmi, nega men bu yerga kelib qoldim* [“Sariq davni minib” p. 31].
- (4) *Kipriklarini pirpiratganicha, mitti ko‘zlarini yuzimga tikdi* [“Ikki eshik orasi” p. 144].
- (5) *Oqsoqol hazillashib dashnom bersa, nuqul ta‘zim qiladi. Sariq kipriklarini pirpiratib, iljaymoqchi bo‘ladi-yu labi titraydi* [“Ikki eshik orasi” p. 171].
- (6) *Dobby blinked anxiously up at Harry* [“Harry potter and the chamber of secrets”, p. 17].
- (7), *Professor McGonagall blinked furiously and the twinkling light that usually shone from Dumbledore’s eyes seemed to have gone out* [“Harry Potter and Philosopher’s Stone”, p. 17].

In the first three examples, we observed that “*eyelid*” here reflects dissatisfaction of the personages. “*Kipriklarini pirpiratmoq*” cannot be directly translated and its equivalent would be “*blinking*” or “*blinking eyes*”. So, in the fourth and fifth sentences, worry and excitement of personages are easily observed. In the last two sentences, “*blinking*” lexeme comes with adverbs as “*anxiously*” and “*furiously*” expressing rather negative emotions.

By way of conclusion, it is essential to point out that comparing and contrasting Uzbek and English languages is a fascinating research topic. These two languages share many common features concerning stylistics. It was discovered that stylistic means related to eyebrows are relatively similar while there no examples related to eyelids and eyelashes in English novels.

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