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HISSİYOT SO'ZLARIDAN TASHQARI: INGLIZ VA O'ZBEK HIKOYALARIDA QO'RQUVNING BILVOSITA IFODALANISHI

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Annotatsiya: Maqolada ingliz va o'zbek hikoyalarida qo'rquvning bevosita nomlanmasdan ifodalanishi qiyosiy o'rganiladi. Jacobs, Hemingway, Cho'lon va Qahhorning beshta hikoyasidan tanlangan sakkizta parcha kontekstual va pragmatik tahlil qilinadi. Tahlil gap yoki replika darajasidagi bilvosita ifodani kengroq epizoddagi ochiq emotsional nomlashdan ajratadi. Natijalar tana reaksiyasi, himoyalanih, takroriy nutq va voqeadan uzoqlashish istagi qo'rquv talqinini birgalikda qo'llab-quvvatlashini ko'rsatadi. Qizarish va titrash bilan bog'liq chegaraviy misollar saqlanib, muqobil talqinlar muhokama qilinadi. Xulosalar tanlangan parchalarga taalluqli bo'lib, butun til yoki milliy xarakterga umumlashtirilmaydi.

Kalit so'zlar: qo'rquv, bilvosita ifoda, badiiy diskurs, kontekst, pragmatik tahlil, qiyosiy tadqiqot.

ЗА ПРЕДЕЛАМИ СЛОВ ЭМОЦИЙ: ИМПЛИЦИТНОЕ ВЫРАЖЕНИЕ СТРАХА В АНГЛИЙСКИХ И УЗБЕКСКИХ РАССКАЗАХ

Аннотация: В статье сопоставляются имплицитные способы выражения страха в англоязычных и узбекских рассказах. Материал включает восемь фрагментов из пяти рассказов Джекобса, Хемингуэя, Чулпана и Каххара. Контекстуальный и прагматический анализ разграничивает имплицитность отдельного предложения или реплики и прямое обозначение эмоции в окружающем эпизоде. Результаты показывают, как телесные реакции, защитные действия, речевые повторы и стремление дистанцироваться от опасности поддерживают интерпретацию страха. Пограничные примеры покраснения и дрожи рассматриваются с учётом альтернативных объяснений. Выводы относятся к выбранным фрагментам и не распространяются на языки или национальный характер в целом.

Ключевые слова: страх, имплицитное выражение, художественный дискурс, контекст, прагматический анализ, сопоставительное исследование.

BEYOND EMOTION WORDS: IMPLICIT EXPRESSIONS OF FEAR IN ENGLISH AND UZBEK SHORT STORIES

Abstract: This article compares implicit fear representation in English and Uzbek short stories through contextual and pragmatic analysis of eight passages from five works by Jacobs, Hemingway, Cho'lon and Qahhor. It distinguishes implicitness within a sentence or speech turn from explicit emotional naming in the surrounding episode. The readings show how bodily disturbance, protective action, verbal repetition and imagined withdrawal jointly support fear interpretations. Boundary cases involving blushing and trembling are retained to examine competing explanations. The study offers a transparent procedure for interpreting selected passages without treating every bodily response as fear or generalising literary choices into national characteristics.

Keywords: fear, implicit expression, literary discourse, context, pragmatic analysis, comparative study.

Introduction

A short story can represent fear without assigning an emotion word to the character who experiences it. A dropped object, an evasive answer or a repeated request may become emotionally meaningful through its position in a threatening encounter. The analytical difficulty is that these forms are not exclusive to fear. Silence can indicate resistance, trembling can accompany exhaustion, and an intention to leave can express moral rejection. A comparative study therefore needs to explain the inference connecting a textual cue with fear, rather than merely collect expressive descriptions.

Existing research provides useful distinctions. Kim and Klinger [1] connect literary emotions with their experiencers, causes and targets, demonstrating why an isolated emotion label gives an incomplete account of a narrative situation. Herrmann and Lüdtke [2] distinguish explicitly named emotions from implicit manifestations such as bodily actions in their annotation of fairy tales. Bizzoni and Feldkamp [3] examine implicit sentiment in Hemingway's prose and show the

interpretive importance of concrete textual detail. Their object is sentiment more broadly, whereas the present analysis concerns the narrower attribution of fear to particular characters.

Read and Carroll [4] also identify systematic difficulties in annotating evaluative meaning. Their work supports making interpretive decisions visible instead of assuming that an emotional category is self-evident. Within English-Uzbek comparison, Jollibaeva [5] discusses context-dependent emotional speech in Qahhor and Hemingway. The contribution pursued here is a focused comparison of local fear cues, their contextual support and cases that resist a single emotional classification.

Three questions guide the study: which linguistic cues support implicit fear readings; how surrounding discourse strengthens or limits those readings; and which similarities and differences can be demonstrated within the selected English and Uzbek passages. “English” denotes the language of the original texts and includes British and American fiction. The analysis concerns emotions represented in characters, not experimentally measured responses in readers.

Materials and methods

The material consists of five original-language short stories: W. W. Jacobs’s “The Monkey’s Paw” [6], Ernest Hemingway’s “The Killers” [7], Cho’ Ipon’s “Qor qo’ ynida lola” [8], and Abdulla Qahhor’s “Anor” and “O’ g’ ri” [9]. They were selected purposively for contrasting situations of danger, unequal power and uncertain safety, and for access to verifiable texts. Jacobs and Cho’ Ipon are cited by story section because the consulted electronic editions are unpaginated. Hemingway is cited using the printed page markers preserved in the electronic edition; Qahhor is cited from the 2012 collection. English glosses of Uzbek quotations are supplied for this analysis.

Eight units are examined in detail, four from each language. These are an illustrative analytical sample, not all fear expressions in the five stories. A unit is a sentence, a connected sentence sequence or a speech turn containing the focal cue. Its interpretation uses the surrounding episode. This permits a locally implicit expression to occur in a passage where the narrator elsewhere names fear explicitly. Such co-text is recorded as supporting evidence rather than erased to make the episode appear wholly implicit.

The procedure has four stages. First, each unit is located in the original text and linked to an identifiable experiencer. Second, its relevant danger or anticipated harm is reconstructed from the episode. Third, the cue is described as bodily disturbance, protective action, a speech feature or an orientation towards escape. Finally, a competing interpretation is considered. Each reading is designated supported, qualified or indeterminate according to the strength of the connection between cue, experiencer and threat. These designations express analytical judgement, not statistical confidence.

Direct naming includes contextually emotional forms such as afraid and qo’ rqmoq, together with related expressions when they clearly designate the character’s fear. Their absence is necessary for a locally implicit unit but is not sufficient to establish fear. A threatening setting without an attributable character response is also insufficient. Quoted wording follows the cited editions; source punctuation is retained. The readings constitute a single-analyst qualitative interpretation. No independent annotation exercise or reliability coefficient is claimed. Numerical comparisons of language-wide frequency would be inappropriate for this purposive sample.

Results

Bodily interruption and defensive explanation

E1 occurs in section III of “The Monkey’s Paw” [6]. After the attempt to restore the dead son and the subsequent knocking, Mr White reacts: “The matches fell from his hand and spilled in the passage. He stood motionless, his breath suspended”. The selected sentences contain no fear label. Dropping the matches alone could be accidental, and immobility alone could indicate attention. Their succession after the knock, followed by immediate retreat, supports a fear reading. The episode links a sensory event to loss of manual control, interrupted breathing and defensive movement. The inference rests on this sequence rather than on a dictionary association between one verb and one emotion.

E2 is Mr White’s explanation to his wife: “A rat,” said the old man in shaking tones—“a rat. It passed me on the stairs” [6, section III]. The repeated noun offers an ordinary explanation for the disturbance. Its relation to the preceding flight and the unstable voice makes it readable as an attempt to contain a frightening interpretation. The response manages both his wife’s understanding and his own exposure to the feared event. The wider section also includes explicit fear descriptions. E1 and E2 are consequently examples of local implicitness supported by emotionally explicit co-text, not proof that the whole story avoids emotion words.

Refusal and imagined escape

E3 concerns Sam after the armed men leave Henry’s lunch room: “I don’t want any more of that,” followed by the same sentence again [7, p. 21]. The demonstrative that requires the previous encounter to supply its meaning. In an unrelated setting the statement might express irritation or dislike. Here the recent captivity, the threat of violence and Sam’s subsequent advice against involvement support a protective reading. Repetition gives prominence to his desire to avoid recurrence. Fear is inferred through a refusal directed towards a known danger, rather than through the literal emotional content of want.

E4 is Nick's statement, "I'm going to get out of this town" [7, p. 24]. The future-oriented construction turns an emotionally disturbing experience into a proposed change of location. Yet the following explanation concerns his inability to bear the thought of Ole Andreson awaiting death. The passage therefore supports a qualified interpretation combining apprehension with horror and moral distress. Departure should not automatically be coded as physical escape from an immediate personal attack. Compared with E3, the danger is less directly targeted at the speaker, and the emotional motivation is more complex.

Domestic vulnerability and contextual support

U1 concerns Qumribush's reaction when Samandar agrees to give their young daughter to the eshon: "oqardi, ko' kardi, suvratdek qotib devorga suyalib qoldi" [8, section II]. A working gloss is "she turned pale, changed colour, froze like a picture and leaned against the wall." The bodily sequence follows a decision she had sought to resist. It supports concern for the daughter's future, alongside shock and helplessness. The comparison with a picture describes arrested movement; the emotional attribution comes from the maternal relationship and the unwanted decision. This is a qualified fear reading rather than an unambiguous emotion label.

U2 is the wife's repeated appeal "Qo' ying... Qo' ying..." in "Anor" [9, p. 76], glossed here as "Stop... Stop..." The imperative contains no fear name. The preceding physical assault and her subdued delivery establish a protective purpose: she seeks to stop further harm. The narrator also supplies an explicitly fear-related description nearby. Consequently, the appeal is locally implicit but contextually anchored. Its repetition can be compared with Sam's refusal, although it addresses the immediate aggressor rather than the possibility of another encounter. The comparison concerns communicative function, not grammatical identity.

Boundary cases and competing interpretations

U3 is Sharofatxon's response to news of the matchmakers: "qip-qizil qizarib, turg' on yerida qotib qolg' on edi" [8, section I], approximately "she blushed deeply and stood frozen in place." The later marriage invites a retrospective fear reading. At this point, however, embarrassment, surprise and being watched by peers remain plausible. The passage is therefore retained as indeterminate. A reader's knowledge of the eventual outcome cannot automatically establish what the character feels at this earlier moment.

U4 describes Qobil bobo after the theft in "O' g' ri": "dag' -dag' titraydi, tizzalari bukilib-bukilib ketadi" [9, p. 77], glossed as "he trembles violently; his knees keep buckling." The economic consequences make apprehension plausible, but shock and distress over an accomplished loss remain competing explanations. The bodily description alone cannot decide between them. It is retained as indeterminate rather than counted as an unequivocal fear occurrence.

Across the eight readings, four receive a supported interpretation, two a qualified interpretation and two remain indeterminate. This distribution describes the deliberately selected cases only. Table 1 records the decisions so that the different evidential strengths remain visible.

Table 1 Interpretive decisions for the selected passages

Unit	Focal cue	Decision
E1	Dropped matches and arrested breathing	Supported
E2	Repeated explanation and unstable voice	Supported
E3	Repeated refusal after captivity	Supported
E4	Intention to leave the town	Qualified
U1	Colour change and arrested movement	Qualified
U2	Repeated appeal after assault	Supported
U3	Blushing and immobility	Indeterminate
U4	Trembling and buckling knees	Indeterminate

Discussion

The principal finding is a relationship between evidence at different textual levels. A bodily or verbal cue becomes informative when the narrative connects it with a particular experiencer and a relevant danger. This finding is consistent with the relational orientation of literary emotion annotation [1]. It also develops the explicit-implicit distinction used by Herrmann and Lüdtke [2]: local wording and the surrounding episode can have different degrees of explicitness. A binary label attached to an entire story would conceal this difference.

The cases also show why formal resemblance is insufficient. Immobility receives different interpretations depending on the event and the character's position within it. Repetition may serve protective functions in both languages, but its

precise work depends on who speaks, who is addressed and whether harm is immediate or anticipated. These observations support comparing contextual configurations rather than assuming that English and Uzbek expressions must share identical lexical components. They do not establish that one language expresses fear more indirectly than the other.

For the study of the FEAR concept, implicit representation is best understood here as an evidential connection between a danger-related situation and a character response. Body language can contribute to that connection without automatically constituting metaphor. A fictional character's trembling may be a literal bodily event. Describing it can nevertheless invite an emotional inference. Figurative wording, direct emotion naming and pragmatic implicitness should therefore be examined on separate analytical dimensions. Treating all three as the same phenomenon would obscure how the passage actually produces its meaning.

The analysis has practical implications for corpus construction. Searching only for emotion names would omit locally indirect cues, while indiscriminately collecting bodily verbs would introduce false positives. An annotation record should preserve the quotation, source location, experiencer, relevant danger, contextual emotion labels and competing explanation. The indeterminate category is particularly useful: retaining uncertainty is more informative than converting every expressive passage into positive evidence. This approach complements work on implicit literary sentiment [3] while keeping fear distinct from general negative evaluation.

Several limitations restrict the conclusions. Five purposively selected stories cannot represent two literary traditions, and genre, period, authorial style and narrative viewpoint are not controlled independently. Eight focal units provide examples for close reading, not a frequency estimate. Translations function only as analytical glosses. The single-analyst procedure also leaves interpretive reliability unmeasured. A subsequent study could apply the same decisions to a larger, pre-specified collection, involve independent bilingual annotators and report disagreements before calculating any cross-language distribution.

Conclusion

The selected English and Uzbek passages represent fear through combinations of bodily disruption, protective behaviour and context-dependent speech. The strongest readings connect these cues with an identifiable character and an evidenced danger. Other passages support qualified or indeterminate interpretations because shock, embarrassment and distress remain plausible. The study's contribution is a transparent distinction between locally implicit wording and emotional naming in the surrounding narrative. Preserving that distinction, together with alternative readings and verifiable source locations, provides a defensible basis for further comparative research on fear in short fiction.

Foydalanilgan adabiyotlar

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