

SPEECH ACTS AND EMOTIONAL EXPRESSION IN THE WORKS OF ABDULLA QAHHOR AND ERNEST HEMINGWAY

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Abstract.

This article examines the relationship between speech acts and emotional expression in the literary works of Abdulla Qahhor and Ernest Hemingway. The study focuses on how statements, questions, requests, commands, refusals, expressive acts, repetition, forms of address, and silence contribute to the representation of characters' emotional states. The comparative analysis demonstrates that Qahhor frequently connects emotional speech with social relations, cultural expectations, and evaluative language, while Hemingway often relies on brevity, implication, understatement, and contextual meaning. The study shows that emotional meaning is determined not only by lexical choices but also by communicative intention, interpersonal relations, and situational context.

Keywords:

speech acts, emotional expression, pragmatics, literary discourse, comparative analysis.

Speech acts provide an important framework for studying emotional expression in literary discourse because characters do not simply exchange information through language [3, 132-137]. They make requests, give commands, express attitudes, make promises, refuse, accuse, apologize, and influence the behaviour of others. In the prose of Abdulla Qahhor and Ernest Hemingway, these communicative actions are closely connected with the representation of characters' emotional states. Although the writers belong to different linguistic and cultural traditions, both use dialogue to reveal emotions indirectly and to construct psychologically convincing characters.

Qahhor's prose demonstrates a strong relationship between speech acts and social interaction. His characters frequently express emotions through questions, commands, reproaches, requests, and evaluative statements. A direct command may indicate anger or authority, while a request can express respect, dependence, or concern. Questions also have functions beyond seeking information. They may communicate doubt, dissatisfaction, suspicion, or accusation. Consequently, the pragmatic meaning of an utterance often depends on the relationship between the speakers and the social circumstances in which communication takes place [4, 98-103].

Hemingway's approach is generally more restrained. His characters often use short and apparently simple statements, but these utterances acquire emotional significance through context, repetition, pauses, and silence. A phrase such as "It's all right" may function as reassurance, concealment, dismissal, or an attempt to control emotion depending on the situation. The emotional content is therefore not always expressed directly. Instead, the reader reconstructs it from the interaction between the characters' words and actions [5].

Expressive speech acts are particularly significant in both writers' works. Complaints, apologies, insults, expressions of sympathy, gratitude, and approval reveal the speaker's attitude toward another person or situation. In Qahhor's prose, such expressions often contain social and moral evaluation.

Characters judge behaviour according to expectations concerning family, responsibility, respect, and interpersonal relations. Hemingway also uses expressive acts, but emotional attitudes are frequently conveyed through understatement rather than explicit emotional vocabulary.

Directives constitute another important means of emotional expression. Commands, warnings, requests, and advice can reveal impatience, fear, concern, authority, or affection. Their pragmatic force depends not only on grammatical form but also on context and intonation. Similarly, refusals and promises may express resistance, loyalty, disappointment, or responsibility. Thus, speech acts provide a means of representing emotions without explicitly naming them [1, 150-154].

Repetition, address forms, and silence further contribute to emotional meaning. Repeated words may indicate anxiety, insistence, anger, or uncertainty. Forms of address can signal respect, intimacy, social distance, or hostility. Silence may function as a refusal, hesitation, shock, or emotional restraint. These features are especially important in Hemingway's prose, where what remains unsaid often has considerable psychological significance. Qahhor likewise uses incomplete responses and contextual details to reveal attitudes that characters do not openly express.

The comparative analysis shows that Qahhor and Hemingway employ different stylistic strategies while achieving a similar communicative effect. Qahhor more visibly connects emotional speech with social relations, cultural expectations, and evaluative vocabulary, whereas Hemingway often relies on brevity, implication, repetition, and silence. Nevertheless, both writers demonstrate that emotional meaning cannot be understood through vocabulary alone. The interpretation of an emotional utterance requires attention to the speech act, communicative intention, relationship between speakers, and broader context.

Speech acts therefore play a central role in the representation of emotion in Uzbek and English literary prose. Statements can become accusations, questions can express suspicion, commands can reveal fear or concern, and silence can communicate meanings that words leave unstated. The works of Abdulla Qahhor and Ernest Hemingway demonstrate that literary dialogue becomes emotionally powerful when linguistic form interacts with context, interpersonal relations, and communicative intention. Their prose confirms that even a short utterance may carry complex emotional and pragmatic meaning.

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