

**KONFERENSIYALAR** COM

ANJUMANLAR PLATFORMASI

**VIII RESPUBLIKA ILMIY-  
AMALIY KONFERENSIYASI**

**YANGI DAVR ILM-  
FANI: INSON UCHUN  
INNOVATSION G'OYA  
VA YECHIMLAR**

**APREL, 2026**

**ISSN 3093-8791**

**ELEKTRON NASHR:**

<https://konferensiyalar.com>





ANJUMANLAR PLATFORMASI

# **YANGI DAVR ILM-FANI: INSON UCHUN INNOVATSION G'OYA VA YECHIMLAR**

**VIII RESPUBLIKA ILMIY-AMALIY  
KONFERENSIYASI MATERIALLARI**

2026-yil, aprel

**TOSHKENT-2026**

**Yangi davr ilm-fani: inson uchun innovatsion g'oya va yechimlar.**  
VIII Respublika ilmiy-amaliy konferensiyasi materiallari to'plami.  
2-jild, 8-son (aprel, 2026-yil).– 150 bet.

Mazkur nashr ommaviy axborot vositasi sifatida 2025-yil, 8-iyulda  
C-5669862 son bilan rasman davlat ro'yaxatidan o'tkazilgan.

**Elektron nashr:** <https://konferensiyalar.com>

**ISSN:** 3093-8791 (onlayn)

**Konferensiya tashkilotchisi:** "Scienceproblems Team" MChJ

**Konferensiya o'tkazilgan sana:** 2026-yil, 24-aprel

**Mas'ul muharrir:**

Isanova Feruza Tulqinovna

**Annotatsiya**

Mazkur to'plamda "Yangi davr ilm-fani: inson uchun innovatsion g'oya va yechimlar" mavzusidagi VIII Respublika ilmiy-amaliy konferensiyasi materiallari jamlangan. Nashrda respublikaning turli oliy ta'lim muassasalari, ilmiy markazlari va amaliyotchi mutaxassislari tomonidan tayyorlangan maqolalar o'rin olgan bo'lib, ular ijtimoiy-gumanitar, tabiiy, texnik va yuridik fanlarning dolzarb muammolari va ularning innovatsion yechimlariga bag'ishlangan.

Ushbu nashr ilmiy izlanuvchilar, oliy ta'lim o'qituvchilari, doktorantlar va soha mutaxassislari uchun foydali qo'llanma bo'lib xizmat qiladi.

**Kalit so'zlar:** ilmiy-amaliy konferensiya, innovatsion yondashuv, zamonaviy fan, fanlararo integratsiya, ilmiy-tadqiqot, nazariya va amaliyot, ilmiy hamkorlik.

**Barcha huquqlar himoyalangan.**

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## MUNDARIJA

### FIZIKA-MATEMATIKA FANLARI

*Valijonova Shaxzoda*

n-TARTIBLI CHIZIQLI O'ZGARMAS KOEFFITSIYENTLI BIR JINSLI BO'LMAGAN  
DIFFERENSIAL TENGLAMALARNI ANIQMAS KOEFFITSIYENTLAR USULIDA YECHISH ..... 6-9

*Mullaboev Omonboy, Bo'riyev Yusufjon*

KO'P TILLI PARALLEL KORPUS ARXITEKTURASI VA GAPLARNI AVTOMATIK  
MOSLASHTIRISH ALGORITMI ..... 10-15

*Soyipov Jasurali, G'aniyeva Maxfuza*

FIZIKADAN MASALALAR YECHISH ORQALI O'QUVCHILARDA  
TADQIQOTCHILIK KO'NIKMALARINI RIVOJLANTIRISHDA PISA  
TADQIQOTLARINING AHAMIYATI ..... 16-19

### IQTISODIYOT FANLARI

*G'ofurov Rashidjon, Nishonov Akmalxon*

KICHIK BIZNES SUB'EKTLARI TOMONIDAN TO'LANADIGAN SOLIQLAR VA  
MAJBURIY TO'LOVLAR HISOBINING NAZARIY VA AMALIY ASOSLARI ..... 20-24

### FALSAFA FANLARI

*Парниева Айгуль*

ФИЛОСОФИЯ ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЫ КАК ПРОСТРАНСТВО  
СМОЛООБРАЗОВАНИЯ И ФАКТОР ФОРМИРОВАНИЯ КОМПЕТЕНЦИЙ ХХІ ВЕКА И  
СОЦИАЛЬНОЙ ЗРЕЛОСТИ СТУДЕНЧЕСКОЙ МОЛОДЕЖИ ..... 25-30

### FILOLOGIYA FANLARI

*Tursunova Farangiz*

TURKIY TILLARDA YUZ IFODASI VA ULARNING O'XSHASHLIK VA FARQLI  
JIHATLARI ..... 31-33

*Jo'rayeva Nozimaxon*

O'ZBEK TILIDAGI OLMOSHLARNING KO'P MA'NOLILIGI: SEMANTIK  
KENGLIK VA KONTEKSTUAL O'ZGARUVCHANLIK ..... 34-38

*Inatova Jasmina*

ARAB YOZUVIDAN LOTINGA O'TISH JARAYONI VA MUAMMOLARI ..... 39-42

*Mavjudboyeva Mardona*

DOSTONLARDA TUSH MOTIVINING O'RNI ..... 43-47

*Tilaboyeva Musobar, Xusniddinxonova Mahzuma*

GEORGE ORWELL ASARLARIDA TOTALITAR JAMIYAT TANQIDI ZAMONAVIY  
KONTEKSTDA ..... 48-50

*Xamidova Go'zal*

ZADIE SMITH ASARLARIDA ZAMONAVIY JAMIYAT TASVIRI ..... 51-53

*Adasheva Durdona*

FEMINIZM ZAMONAVIY INGLIZ ADABIYOTIDA QANDAY AKS ETADI ..... 54-57

<i>Erkinov Ma'murjon</i> TARIXIY ROMAN: QIYOSIY-NAZARIY TAHLIL (INGLIZ VA O'ZBEK ADABIYOTI MISOLIDA) .....	58-62
<i>Zokirjonova Madina</i> COLLOQUIAL LANGUAGE IN "DOWN AND OUT IN PARIS AND LONDON" A REFLECTION OF CLASS AND IDENTITY .....	63-65
<i>Azimova Anisa</i> KINETIC SIGNS AND EMOTIONAL CONCEPTUALIZATION IN UZBEK AND ENGLISH DISCOURSE .....	66-71
<i>Isanova Feruza</i> O'ZBEK VA INGLIZ TILLARIDA XALQARO HUQUQ TERMINLARINING YASALISH USULLARI .....	72-77
<b>YURIDIK FANLAR</b>	
<i>Bakhromova Laylo</i> IMPROVING INTERNATIONAL ANTI-MONEY LAUNDERING STANDARDS: PRIORITY DIRECTIONS FOR IMPLEMENTATION AND PROPOSALS FOR ENHANCING EFFECTIVENESS .....	78-86
<i>Abdullayeva Sabohat</i> KRIPTOAKIVLAR ANONIMLIK XUSUSIYATINING HUQUQIY TABIATI: NAZARIY VA DOKTRINALI YONDASHUVLAR .....	87-90
<i>Muhammadjonova Gulasal</i> IJTIMOIY TARMOQLARDA SHAXSIY HAYOT DAXLSIZLIGINI TA'MINLASH MUAMMOLARI .....	91-93
<b>PEDAGOGIKA FANLARI</b>	
<i>Omonova Muxlisa</i> DEONTOLOGIYA TUSHUNCHASI VA UNING PEDAGOGIK MOHIYATI .....	94-96
<i>Tadjibayeva Gavxaroy, Nazarov Abdug'affor</i> EKOLOGIK MADANIYAT ASOSIDA SALOMATLIKNI SAQLASHGA YO'NALTIRILGAN MASHG'ULOTLAR METODIKASI .....	97-100
<i>Abdulborieva Mexruza</i> TIZIMLI TAHLIL VA STEM YONDASHUVLARI ASOSIDA IQTISODIY YO'NALISH TALABALARI ANALITIK HAMDA KREATIV FIKRLASHINI SHAKLLANTIRISH METODOLOGIYASI: AMALIY-METODIK MEXANIZMLAR .....	101-106
<i>G`ulomova Moxinur</i> BOSHLANG'ICH SINIF INGLIZ TILI DARSLARIDA NOODATIY TOPSHIRIQLAR .....	107-110
<i>Boboyeva Iroda, Olimjanova Jasmina</i> BOSHLANG'ICH SINFLARDA TA'LIM SAMARADORLIGINI OSHIRISHDA ZAMONAVIY PEDAGOGIK TEXNOLOGIYALARNING O'RNI .....	111-118
<i>Ismoilov Ravshan</i> BOSHLANG'ICH SINIF O'QUVCHILARINING AXBOROT MADANIYATINI SHAKLLANTIRISHDA RAQAMLI RESURSLARDAN FOYDALANISH IMKONIYATLARI .....	119-123
<i>Abduvaliyeva Farida</i> MULTIMEDIA VOSITALARINING TA'LIM JARAYONIDAGI DIDAKTIK JIHATLARI .....	124-127

<i>Эркинова Солохидинова Ранохон, Абдуазизова Вероника</i> МОТИВАЦИОННО ЦЕННОСТНЫЙ КОМПОНЕНТ РАЗВИТИЯ ИННОВАЦИОННОГО МЫШЛЕНИЯ СТУДЕНТОВ В ПРОЦЕССЕ ОБУЧЕНИЯ ИНОСТРАННОМУ ЯЗЫКУ .....	128-130
<i>Абдулбориева Мехруза</i> РАЗВИТИЕ КРЕАТИВНОГО МЫШЛЕНИЯ В ВУЗЕ СРЕДСТВАМИ ЦИФРОВЫХ ТЕХНОЛОГИЙ: МЕТОДИКА И РЕЗУЛЬТАТЫ ЭКСПЕРИМЕНТА .....	131-134
<i>Jalolova Shahnoza</i> THEORETICAL AND PRACTICAL PROBLEMS OF DISTANCE LEARNING AND FOREIGN LANGUAGE TEACHING .....	135-139
<i>Usmanova Nodira</i> USE OF NEW INNOVATIVE METHODS IN DEVELOPING PROFESSIONAL SKILLS OF STUDENTS .....	140-143
<i>Sodiqova Sevara</i> LINGUISTIC AND COMMUNICATIVE ASPECTS OF ENGLISH SPEAKING DEVELOPMENT THROUGH PROJECT-BASED LEARNING .....	144-149

## KINETIC SIGNS AND EMOTIONAL CONCEPTUALIZATION IN UZBEK AND ENGLISH DISCOURSE

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**Annotation.** This thesis examines kinetic signs as verbal indicators of emotional conceptualization in Uzbek and English discourse. The analysis focuses on eyebrow movement, finger tension, arm position, bodily withdrawal, shoulder posture and breath-related reactions as embodied forms through which suspicion, anxiety, hesitation, irritation and emotional distance are expressed. The theoretical basis combines cognitive linguistics, embodied cognition and gesture studies, which view meaning as connected with bodily experience and affective interpretation (Cienki, 2022; Kelly and Ngo Tran, 2023; Garello et al., 2024). The research applies qualitative, contextual and comparative methods. The results show that Uzbek discourse tends to associate restrained bodily behaviour with socially regulated emotion, while English discourse more often presents kinetic signs as markers of personal attitude, psychological boundary and self-control. The study contributes to the analysis of non-verbal meaning in verbal form and may be useful for intercultural communication and translation studies.

**Keywords:** kinetic signs; emotional conceptualization; embodied cognition; Uzbek discourse; English discourse; affective meaning; cognitive linguistics.

## O'ZBEK VA INGLIZ TILLARIDAGI NUTQDA KINETIK BELGILAR VA EMOSITSIONAL KONTSEPTUALIZATSIYA

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**Annotatsiya:** Bu tezisdagi kinetik belgilar o'zbek va ingliz nutqlarida emosional kontseptualizatsiyaning og'zaki ko'rsatkichlari sifatida ko'rib chiqiladi. Tahlil qoshlarning harakatlanishi, barmoqlarning tarangligi, qo'llarning holati, tanani tortib olish, elkaning holati va nafas bilan bog'liq reaksiyalarga qaratilgan bo'lib, ular orqali shubha, xavotir, ikkilanish, tirnash xususiyati va hissiy masofa ifodalanadi. Nazariy asos kognitiv tilshunoslikni, mujassamlangan idrok va imo-ishoralarni o'z ichiga oladi, ular ma'noni jismoniy tajriba va affektiv talqin bilan bog'liq deb hisoblaydi (Cienki, 2022; Kelly va Ngo Tran, 2023; Garello va boshq., 2024). Tadqiqotda sifat, kontekstual va qiyosiy usullar qo'llaniladi. Natijalar shuni ko'rsatadiki, o'zbek nutqida cheklangan jismoniy xatti-harakatlar ijtimoiy tartibga solinadigan hissiyot bilan bog'lanadi, ingliz tilidagi nutqda esa shaxsiy munosabat, psixologik chegara va o'z-o'zini nazorat qilish belgilari sifatida kinetik belgilar ko'proq namoyon bo'ladi. Tadqiqot og'zaki shakldagi noverbal ma'noni tahlil qilishga hissa qo'shadi va madaniyatlararo muloqot va tarjimashunoslik uchun foydali bo'lishi mumkin.

**Kalit so'zlar:** kinetik belgilar; hissiy kontseptualizatsiya; mujassamlashgan bilish; o'zbek nutqi; Ingliz nutqi; affektiv ma'no; kognitiv lingvistika.

DOI: <https://doi.org/10.47390/ydif-y2026v2i8/n15>

### Introduction.

In Cognitive Linguistics, emotion is no longer viewed solely as an internal psychological phenomenon but rather as a dynamic, embodied experience that is constructed, expressed, and interpreted through both language and the human body. This perspective is grounded in the broader framework of Embodied Cognition, which argues that cognitive processes are deeply rooted in the body's interactions with the world. From this standpoint, meaning is not abstract and detached; instead, it emerges through sensory, motor, and affective experiences that are reflected in communication. [1; B.47.].

Human interaction is inherently multimodal. Spoken language is accompanied by a wide range of kinetic (bodily) signals that contribute to meaning-making processes. Subtle physical actions such as a raised eyebrow, trembling fingers, crossed arms, or a sudden step backward often function as powerful indicators of emotional states like suspicion, anxiety, resistance, or interpersonal distance. These bodily expressions operate as semiotic resources that complement, reinforce, or even contradict verbal communication. As a result, kinetic signs play a crucial role in discourse, enabling speakers to transform internal emotional experiences into observable and interpretable forms.

In recent years, increasing scholarly attention has been paid to the integration of gesture and movement into linguistic analysis. For instance, Alan Cienki (2022) demonstrates that gesture studies significantly expand the scope of cognitive linguistics by establishing systematic links between speech, bodily action, and situational context. Similarly, Spencer Kelly and D. Ngo Tran (2023) highlight the emotional and communicative functions of co-speech hand gestures, emphasizing their role in enhancing both comprehension and expressive depth. Furthermore, S. Garello et al. (2024) provide empirical evidence that language comprehension is closely tied to sensorimotor systems, suggesting that understanding action-related language involves mental simulations of bodily experiences.

Building upon these theoretical and empirical foundations, the present thesis focuses on less frequently examined yet highly meaningful kinetic details. These include eyebrow movement, which may signal evaluation or doubt; finger tension, often associated with nervousness or suppressed emotion; folded arms, indicating defensiveness or closure; bodily withdrawal, reflecting avoidance or fear; shoulder rigidity, linked to stress or resistance; and breath-related reactions, which can reveal heightened emotional arousal. By analyzing these subtle bodily cues within discourse, this study aims to demonstrate how micro-level physical behaviors contribute to the conceptualization and communication of emotions. [2; B.99.]

Ultimately, this research seeks to contribute to a more comprehensive understanding of how language, body, and emotion interact within the framework of cognitive linguistics. It highlights the importance of considering not only what is said but also how it is physically expressed, thereby offering deeper insights into human communication as an embodied, context-dependent process.

## **Methods**

The present study employs a qualitative comparative research design within the framework of Cognitive Linguistics and Discourse Analysis. This approach is particularly suitable for examining how emotional meaning is constructed and conveyed through kinetic (bodily) expressions in language, as it allows for an in-depth interpretation of contextual, cultural, and semantic nuances that cannot be fully captured through quantitative methods. The research material consists of carefully selected discourse examples in Uzbek and English that explicitly or implicitly verbalize bodily actions associated with emotional states. These examples were drawn from a range of sources, including literary texts, conversational data, and descriptive narratives, in order to ensure diversity and representativeness. The selection process followed three main criteria: (1) the presence of a clearly identifiable bodily action (e.g., eyebrow movement, hand gesture, posture shift), (2) the implicit or explicit indication of an emotional state connected to that action, and (3) the potential for meaningful cross-linguistic comparison between Uzbek and English. This selection strategy ensured that each example was

relevant not only linguistically but also cognitively and culturally. The research procedure was carried out in four interrelated stages. In the first stage, kinetic expressions were identified and extracted from the data. Particular attention was given to micro-level bodily details such as facial expressions, hand and finger movements, posture, and breathing patterns, as these often encode subtle emotional meanings. In the second stage, the identified expressions were systematically classified according to their emotional functions, such as fear, tension, hesitation, resistance, or emotional distancing. This classification allowed for the organization of data into meaningful analytical categories. The third stage involved contextual interpretation, which examined how the meaning of each kinetic expression is shaped by its communicative environment. Factors such as situational context, speaker intention, interpersonal relations, and cultural norms were considered in order to explain how bodily actions acquire specific emotional significance in discourse. This stage highlights the importance of context in Meaning Construction, demonstrating that the same physical movement may convey different meanings depending on usage. [3; B.85].

In the fourth stage, a comparative analysis of Uzbek and English patterns was conducted. This stage aimed to identify both universal (shared) and culture-specific features in the linguistic representation of embodied emotions. The comparison focused on similarities in how bodily experiences are conceptualized, as well as differences in interpretation, frequency, and expressive preferences across the two languages. Several analytical methods were applied throughout the study. The descriptive method was used to characterize the linguistic form and structural features of each kinetic expression. Contextual analysis provided insights into how meaning emerges in real communicative situations. Componential analysis played a key role in breaking down each expression into its semantic components, including type of movement, direction, intensity, degree of control, evaluative meaning, and social or interpersonal implications. Finally, the comparative method enabled the identification of cross-linguistic patterns, revealing both shared embodied tendencies rooted in human experience and culturally specific interpretations shaped by social norms and communicative traditions. Overall, this methodological framework allows for a comprehensive and nuanced exploration of the relationship between language, body, and emotion, contributing to a deeper understanding of how kinetic signs function in discourse across different linguistic and cultural contexts.

## Results

The analysis demonstrates that kinetic expressions function as highly efficient and compact carriers of emotional meaning in both Uzbek and English discourse. Within the framework of Cognitive Linguistics and Embodied Cognition, these bodily signals can be interpreted as linguistic manifestations of internal affective states, where physical movement becomes a conceptual tool for structuring and communicating emotion. [4; B.89].

One of the most salient findings concerns eyebrow movement as a micro-level yet semantically dense marker of evaluation and suspicion. In Uzbek discourse, expressions such as “u qoshini chimirib jim qoldi” or “qosh uchida unga qaradi” encode a range of evaluative meanings, including distrust, disapproval, skepticism, or restrained emotional reaction. These constructions often imply that the speaker is internally processing information while maintaining outward control. Similarly, in English discourse, phrases like “he raised one eyebrow” and “her brows knitted together” function as conventionalized signals of irony, doubt,

cognitive resistance, or mild irritation. Notably, in both languages, eyebrow movement reflects not only emotion but also cognitive stance—suggesting that evaluation and feeling are closely intertwined in embodied expression. A second important group of findings relates to finger and hand tension, which serves as an externalization of inner emotional pressure. Uzbek expressions such as “u barmoqlarini bir-biriga chirmashtirdi” and “kaftlarini asta ishqaladi” conceptualize emotional states like anxiety, hesitation, uncertainty, or internal conflict. These movements often occur in moments of decision-making or psychological discomfort, where speech alone may be insufficient to convey the depth of emotion. In English, similar meanings are encoded in expressions like “she tapped her fingers on the table” and “his fingers tightened around the cup”, which indicate nervousness, impatience, or suppressed emotional tension. Across both languages, hand activity plays a crucial role in making invisible emotional states physically observable, reinforcing the idea that the body functions as a semiotic interface between internal experience and external communication. Furthermore, the analysis reveals that arm position, interpersonal distance, and breath-related reactions constitute a third group of kinetic markers with significant emotional value. In Uzbek, the expression “u qo'llarini qovushtirib, gapni eshitdi” may reflect reserve, attentiveness, or culturally appropriate respectful silence, depending on context. In contrast, the English equivalent “he folded his arms across his chest” more frequently carries connotations of defensiveness, resistance, or emotional closure. This contrast highlights the role of cultural norms in shaping the interpretation of similar bodily configurations. Spatial movement also contributes to emotional meaning. Expressions such as “u beixtiyor bir qadam chekinib oldi” in Uzbek and “she stepped back before answering” in English illustrate how physical distance metaphorically represents emotional distance, hesitation, or avoidance. These patterns align with broader conceptual metaphors in which proximity is associated with engagement, while distance signals detachment or discomfort. Finally, shoulder movement and breath-related expressions provide insight into dynamic emotional transitions. Uzbek phrases like “yelkalari bo'shashib ketdi” and “chuqur xo'rsinib qo'ydi” often indicate relief, disappointment, or emotional release after tension. Similarly, English expressions such as “his shoulders stiffened” and “she let out a slow breath” encode states of tension, controlled anger, resignation, or gradual relaxation. These findings suggest that breathing and posture are closely linked to emotional regulation processes, reflecting shifts between internal states and outward expression. [5; B.37.].

Overall, the comparative analysis reveals both universal and culture-specific patterns. On the one hand, both Uzbek and English rely on similar bodily domains—face, hands, posture, and breath—to conceptualize emotion, supporting the universality of embodied experience. On the other hand, differences emerge in the interpretation and pragmatic use of these kinetic signs, demonstrating the influence of cultural context on meaning construction. Thus, kinetic expressions serve not only as reflections of biological embodiment but also as culturally mediated tools of communication, enriching discourse with nuanced emotional and evaluative meanings.

### **Discussion**

The findings of this study clearly demonstrate that kinetic signs function as embodied units of meaning rather than as mere descriptions of physical behavior. Within the framework of Cognitive Linguistics and Embodied Cognition, bodily movements are not secondary to language but are integral to the process of meaning construction. In this sense, gestures,

posture, and micro-movements actively participate in shaping how emotions are conceptualized, interpreted, and communicated in discourse. They serve as semiotic tools that bridge internal psychological states and external linguistic expression. A key outcome of the analysis is the identification of both universal and culture-specific dimensions of kinetic meaning. Uzbek discourse tends to integrate kinetic signs with socially grounded meanings such as respect, restraint, hierarchy, and indirect emotional expression. Bodily actions are often interpreted through the lens of interpersonal norms and cultural expectations, where emotional expression is moderated and conveyed implicitly. For example, gestures may signal politeness, distance, or subtle disapproval without explicit verbalization. In contrast, English discourse more frequently frames similar bodily expressions in terms of individuality, psychological boundaries, and self-regulation. Here, kinetic signs are often interpreted as indicators of personal emotional states, internal conflict, or self-control, reflecting a more individual-centered communicative style. This contrast confirms that emotional conceptualization is simultaneously embodied and culturally mediated. While the human body provides a shared physiological basis for emotional expression, the interpretation and linguistic representation of these expressions are shaped by cultural models, communicative conventions, and social values. Thus, the same bodily movement may carry different pragmatic meanings depending on the linguistic and cultural context in which it occurs. This finding reinforces the idea that meaning construction is context-dependent and cannot be reduced to universal physical patterns alone. [6; B.37].

The results of this study also have important implications for translation and cross-cultural communication. One of the central challenges in translation lies in preserving not only the physical description of a kinetic sign but also its underlying emotional and pragmatic meaning. Literal translation often captures the observable movement but fails to convey its interpretive depth. For instance, the Uzbek expression “qosh uchida qaradi” cannot be adequately translated by simply describing the physical action; it requires the inclusion of evaluative meanings such as skepticism, displeasure, or emotional distance. Similarly, the English expression “his fingers tightened around the cup” should be interpreted as an indicator of suppressed anger, anxiety, or internal tension rather than as a purely mechanical gesture. [7; B.27].

These observations highlight the necessity of adopting a context-sensitive and meaning-oriented approach to translation, particularly when dealing with embodied expressions. Translators must consider not only linguistic equivalence but also cultural interpretation, emotional nuance, and communicative intention. In this regard, the study aligns with recent developments in gesture studies and affective communication research, as discussed by Alan Cienki (2022), Spencer Kelly and D. Ngo Tran (2023), and Rühlemann et al. (2024), all of whom emphasize the interconnectedness of language, body, and emotion in meaning-making processes.

In conclusion, this study contributes to a deeper understanding of how kinetic signs operate at the intersection of language, body, and culture. It demonstrates that embodied expressions are not peripheral but central to discourse, enriching communication with subtle emotional and evaluative meanings. Furthermore, it underscores the importance of integrating cognitive, cultural, and pragmatic perspectives in both linguistic analysis and translation

practice, opening new directions for future research in multimodal and cross-cultural communication.

### Conclusion

Kinetic signs in Uzbek and English discourse are linguocognitive units through which emotions are embodied, verbalized and culturally interpreted. Eyebrow movement, finger tension, folded arms, backward movement, shoulder posture and breath-related signs participate in the conceptualization of suspicion, anxiety, hesitation, irritation, emotional distance and relief. Uzbek discourse tends to emphasize restraint and socially regulated emotion, while English discourse more often foregrounds personal attitude, defensiveness and psychological self-control. The scientific value of the thesis lies in interpreting kinetic signs as mechanisms of emotional conceptualization rather than decorative bodily details. Future research may broaden the material through larger literary corpora and translation variants.

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# **YANGI DAVR ILM-FANI: INSON UCHUN INNOVATSION G'OYA VA YECHIMLAR**

**VIII RESPUBLIKA ILMIY-AMALIY KONFERENSIYASI**

**MATERIALLARI**

2026-yil, aprel

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**Yangi davr ilm-fani: inson uchun innovatsion g'oya va yechimlar.**  
VIII Respublika ilmiy-amaliy konferensiyasi materiallari to'plami.  
2-jild, 8-son (aprel, 2026-yil). – 150 bet.

Mazkur nashr ommaviy axborot vositasi sifatida 2025-yil, 8-iyulda  
C-5669862 son bilan rasman davlat ro'yaxatidan o'tkazilgan.

**ISSN:** 3093-8791 (onlayn)

**Elektron nashr:** <https://konferensiyalar.com>

**Konferensiya tashkilotchisi:** "Scienceproblems Team" MChJ

**Konferensiya o'tkazilgan sana:** 2026-yil, 24-aprel.

**Barcha huquqlar himoyalangan.**  
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