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LEXICAL REPRESENTATION OF EMOTIONS IN MODERN ENGLISH

The article presented for discussion is devoted to an interesting topic. It is primarily significant for modern cognitive linguistics, reflecting one of the most important fragments of the overall linguistic landscape. It is rightly noted at the very beginning of the article that the starting point for establishing the most effective forms and methods of lexical expression of emotions in modern English is a strict consideration of phraseological, grammatical, and prosodic factors. From these, like rays of focus, threads radiate to various methods of lexical expression of all kinds of emotions. In the article, virtually every theoretical proposition it introduces is supported by specific examples. For example, the division into two types of emotions - contextual and relational - is of interest, highlighting the differences and common points between them. Posing the question in this manner allows the author to arrive at several, in our view, very important generalizations and conclusions. First, the article identifies the main types of emotions most actively used in modern English. Secondly, the author's attention is entirely focused on the main methods of implementing various types of lexical units with emotive purposes in English texts. Thirdly, the importance of the emotional side of human life is specifically emphasized. Fourthly, the necessity of studying the chosen topic for people of various professions, including school teachers and university professors, is clearly emphasized in order to impart relevant knowledge to students. Fifthly, it is noted that this topic is also in demand in various social spheres. Sixthly, the close genetic connection between all possible methods of lexical expression of emotions in modern English and the culture of this nation is clearly stated. These points form a conglomerate of tasks that have been posed and, in our opinion, quite successfully resolved.

Keywords: English language, vocabulary, ways of expression, linguistic means, emotionality, emotive field, phraseology, modernity.

Introduction. The study of all possible linguistic means, forms, and methods of lexical expression of emotions from a linguist perspective using modern English is a relatively young field. However, given our time, as humanity has already entered the second half of the second decade of the 21st century, a broad theoretical framework has been developed. This framework, in turn, allows for the successful use of the accumulated theoretical data for its practical implementation in English language learning. This applies across all spheres: in school and university settings, during the teaching of various student groups, and in social and public spheres. Thus, theory and practice in this area of study go, figuratively speaking, hand in hand. More important, yet less studied, is the question of those forms and methods of lexical expression of emotions that are directly and immediately linked to the national and cultural characteristics, attributes, and peculiarities of a particular language. In our case, this is English, which means we must highlight the

manifestation of those emotions that are conceptually linked to the cultural needs of the individual. Their study, in our view, is interesting from at least five different perspectives. First, it enriches the theory of this characteristic. Second, it facilitates the natural selection of lexical units expressing a person's emotional side. Third, it classifies, differentiates, and, finally, completes the terminological apparatus. Fourth, it reveals which emotions are associated with a person's national culture and mentality. Fifth, emotions are translated into other languages by various means. These points could be expanded upon. The essence of the matter is that they are closely interconnected, their boundaries are fluid, and therefore easily shift from one linguistic category to another. One of the important characteristics of the semantic component is its high degree of abstraction. This characteristic determines the flexibility and relative stability of semantic components. A single component is incorporated into the meanings of multiple words, indicating that the



semantic component cannot be unique. A semantic component must be somewhat “smooth”, “faceless”. This allows it to be absorbed into the meanings of multiple words as an additional element [5].

Task statement. The aim of the work is to determine the role of lexical units with emotive semantics in modern English.

Analysis of recent research and publications. Numerous works have been devoted to this topic. In our work, we cited research by linguists such as Mukhammadieva N.M., Sharopova F., Usmonova Z.H., Fayziyeva A.A., Benesch S., Chapelle C.A. and etc.

First of all, we consider it necessary to emphasize that correctly identifying the most productive ways of lexically expressing emotions in modern English requires taking into account factors such as phraseology, prosody, and grammar. Each of these three means, of course, has its own algorithm of action and, at the same time, is distinguished by its individual functionality. But in their cohesion and totality, they undoubtedly carry a high charge of emotive potential. Moreover, as linguists N. Mukhammadieva and F. Sharopova correctly point out, using material from the modern English language, these factors, first and foremost, “express emotiveness as a central part of emotional-expressive competence as a whole” [3, p. 34–35].

Most scientists of our time agree that there are several linguistic means that are directly used in cognitive linguistics to express emotions of various kinds. These include, in particular, metaphors, vulgarisms, exclamatory constructions, special stylistic figures of speech, the so-called mimetic phrases, terms with emotional tonality, and some others. It is symptomatic that these means are found in sentences of various types, for example, both in scientific texts and in world fiction. Let us note in passing that the field of knowledge highlighted in the title of this article is called expressive-emotive vocabulary. It guides scientists in the study of emotions, the individual interpretation of which shows the intensity of feelings, the degree of manifestation of desires, the level of expression of a person's moods. In addition, the type of vocabulary we are studying provides the necessary information about the tonality of emotion on behalf of the sender through the expressive-emotive code. This is one of the ways of lexically expressing emotions in modern English, and, incidentally, it functions at literally all levels of the language. “First, emotions are typically considered to be instantaneous, rather than unfolding over time. Such approaches do not understand emotions as embedded in particular social and cultural contexts. Second, emotions are not studied in the context they arise during interactions with other people” [6, p.60].

Results and discussion. In analyzing this topic, it is also important to consider the cultural (or, more precisely, ethnocultural) characteristics of emotional expression that are inherent to the inhabitants of a particular ethnic group. This raises a dilemma: which emotions are universal, and which, conversely, correspond only to strictly defined facts, circumstances, and situations. Let's explain with examples. It is well known that the English are by nature quite phlegmatic, snobbish, Old Believers, and conservatives. Of course, it would be unfair to exaggerate and generalize all these character traits, but they are nevertheless present in their mental culture. True, life does not provide ready-made references and prescriptions, but for the reasons stated, the English, as a rule, are very restrained in their emotions. It's clear that the hidden, internal expression of feelings is directly reflected in language, speech, human behavior, literature, media, and the digital internet. And so on.

When writing and talking about the various ways of expressing emotions lexically, we must necessarily specify their types. Based on recent data, linguists distinguish two main types: A) Contextual emotions; B) Relative emotions. The former, as the name suggests, manifest themselves in a contextual environment, while the latter have a wider range of uses in texts. Despite this division, both types of emotions share a common function: contact between people (interlocutors) with the manifestation of certain ideas and their consequences. They can directly influence the nature and degree of emotional expression.

Thus, using modern English language data, it is possible to define individual groups. In each of them, we will include exclamations, intensifiers in colloquial speech, short colloquial vocabulary, phrasal verbs, vulgarisms, student slang, and verse rhyme. It is characteristic that the division can be made not only by the above-mentioned characteristics but also by the evaluation: positive or negative.

For example, such lexemes as “effusive”; “emotional”; “expansive”, “unrestrained”; “demonstrative”; “excitable” and similar ones have a clearly negative connotation. It is absolutely clear that any language has a certain number of means for conveying information of an emotional nature. Some languages, of course, have more of them, while others have fewer. Modern English also has a certain number of corresponding lexical means. Linguists have proven that the main methods of lexical expression of emotionality are primarily influenced by such properties as implicitness and rationality of the utterance. These, in turn, are directly related to modality, which in this language is distinguished by a special construction. Thus, its

system can signal those emotional tones that are not always accessible and understandable to representatives of other cultures. The main difficulty in recognizing the main modes of lexical expression of emotion lies in the equivalence between the source and target materials. The English text seems to be caught between two functions: referential and emotional. A natural difficulty arises: where is the boundary between a neutral text, objectively reflecting its content, on the one hand, and an emotional mood, on the other?

In our opinion, this is especially important and even fundamental in cases where the methods of lexical expression of emotions in a specific audience are studied and when comparing two sentences. For example, an incorrect interpretation of emotions in the original (or source) text will correspondingly negatively impact the target text. One problem thus, like a snowball, gives rise to a second, related one. In other words, a linguist must take into account the intellectual, that is, objective tone in the first English phrase and its emotional response in the second line. As N. Sigareva rightly notes, if these two emotional levels are not properly observed, then neither the methods of lexical implementation will be achieved, nor will it be possible to arrive at the factor of communication between different cultures [4, p. 227].

As it turns out, this is far from easy to achieve. Let's move away from the purely methodological aspect, which, as we have shown, is associated with the study of emotions in modern English. Let's try to continue N. Sigareva's thought. Such a dual analysis of foreign-language expression is fraught, first of all, with the risk of designating identical lexemes with emotional sentiments with different words. However, at the same time, they objectively indicate different levels of intensity. That is, from a grammatical perspective, we have two very similar emotions; from a lexical-semantic perspective, on the contrary, they are quite different, carrying a charge of not at all identical emotional force.

For example, "joy"; "delight" and "euphoria". The chain of these three words, in our opinion, is quite revealing. Specifically, let's note the same part of speech - a noun. This is their common property. But the first means "fun"; "joy" or "enjoyment", and therefore, as a way of expressing emotion, the underlying meaning is relatively neutral. Indeed, it's difficult to single out the greatest rush of happiness among them.

The second word, "delight", implies "true enjoyment", which ranks second only to "joy" on the emotional spectrum. Finally, "euphoria" signifies the highest degree of delight, inspiration (relaxation), the most elevated mood from joy. In short, numerous synonyms

can be found. All of them confirm the ascending order of lexical expression. Interestingly, some modern linguists, aligning themselves with political scientists and cultural scholars, point to the influence of social situations on these two types of emotions. However, such an analysis goes beyond the scope of our task.

One very significant pattern can be clearly emphasized here. Modern English emotive vocabulary primarily expresses words that relate to the manifestation of a certain "affective state" of the individual. Among such lexemes, the most common are "happiness", "joy", "pleasure", "anger", "hatred", "anxiety", "rage", "empathy", and others. This list is as long as the English synonyms we mentioned above. Only in certain contexts do they evoke a real surge of emotion, while in others, they function primarily as abstract words.

The work of many modern linguists shows that the pragmatic approach is very effective in identifying the most productive forms, methods, and means of lexical expression of emotions in modern English. It's worth noting that it is generally effective in cognitive linguistics today. Let's say, this applies to the study of other scientific fields related to linguistics. And for the question we're exploring, it's all the more relevant because it provides an assessment of expression that captures the purpose of a specific emotion with maximum certainty.

What's valuable about this? They imbue world literary texts with a greater degree of authenticity, and therefore, both credibility and emotional charge. At the same time, the lexical and semantic content of emotions prolongs a kind of cliché in the cognitive nature of emotional units themselves, simultaneously adapting their semantics and further clarifying their meaning. It's quite significant that these lexical units in English literary texts can be expressed not only by significant parts of speech. For example, from the work of J. Barnes:

"Ouf! Paf! Bof! Wow! Call me the Great Escapologist. Call me Harry Houdini" (J. Barnes "Talking it Over"). Or: *"Oh"* — «o», *"wow"*. The author conveys all emotions through interjections. This is not a common occurrence, but note the escalating intensity of passion conveyed in this manner. Thanks to the successive exclamation marks, the essence of the emotives becomes clear and transparent, requiring no lexical or semantic rethinking.

This brings us to an interesting and little-studied idea in modern cognitive linguistics. Emotive English vocabulary is a complex mechanism through which the aforementioned interaction of words represents their totality, with the possibility of differentiation by

various characteristics. Thus, we can distinguish the so-called “words with an affective filler”. They denote a special (elevated) emotional mood of a person. This method of expressing emotion is most often realized directly in conversation. Furthermore, in addition to the role of interjections we have noted, interjectional words (“wow”, “alas”, “darn it” and some others), as well as debased or even abusive vocabulary, can be used in texts. In modern English, there is also such a method of lexical expression of emotions as “co-meaning”. Some linguists also apply such synonymous terms as “secondary meaning” or “connotations”. In both cases, we are faced with the transmission of the speaker’s (interlocutor’s) emotions to the nomination of something or the characteristic of an object. For example: “pathetic”; “wretched”; “sweetie”; etc. Let’s pay attention to the shades of these words/emotions. The first pair we have given is “sublime”; “broken”; “depressed” are antonyms; “sweetie”, in turn, is a diminutive, while “snake” is a vulgar, crude, or crude word - “little snake”, “viper”, “vermin”, “parasites” and so on.

This is not a random selection of words or our own “adjustment” to a specific rule. The essence of the matter is that these lexemes were pointed out by S. Ahmed. In her book, she provides a discursive analysis of the trope of melancholic migrants who show insufficient gratitude for permission to immigrate as an example of “sticky objects”. As we can see, each of the lexemes denotes one or another feature, and they are not duplicated anywhere. Emotions can be realized in English texts not only with the help of different parts of speech or differing stylistic nuances, but also in all sorts of ways. The component of emotional purpose has the characteristic feature that in them the verbal way of lexical expression of emotions, as a rule, dominates over its denotate. “Letting go of the lost object may seem an ethical as well as ‘healthy’ response to the alterity of the other” [1, p. 159].

Earlier in our article, we primarily discussed nouns. But it turns out that in modern English, emotions are also often conveyed using participles of two types or adjectives. For reference: in different languages this function is usually assumed by verbs, but this is not typical for English. The use of these two parts of speech to denote emotions has its own rationale. Both adjectives and participles emphasize the passive, not the active, emotional states. Moreover, the English themselves traditionally write and speak about precisely this type of emotional expression.

For example, “emotional” has an emotional connotation; “demonstrative” denotes lack of restraint, “effusive” denotes expansiveness in behavior, and

“excitable” denotes mild excitability and a slight change in mood. However, this is not only passive, but mainly an expression of negative emotions.

While critical approaches to emotions vary across the fields that have taken them up, they share the assumption that emotions are contextual, relational, and the effects of contact among people, ideas, and objects [2].

It must be said that such overt displays of emotion in British literature and culture, with their emphasis on negativity, are not particularly welcomed by representatives of this nation for the simple reason that they see it as further evidence of their lack of manners, unethical behavior, and so on. But, as they say, one cannot escape stubborn facts. Of course. Every language, in principle, has its own unique range for various ways of expressing emotions lexically. But this is only one aspect of it - the purely linguistic one. And although it interests us primarily, it still objectively reflects one fragment of the cultural picture. After all, emotions are not only a reflection of a person’s psychological behavior, their mood, habits, desires, and passions. They are also a clear indicator of their cultural and ethical identity. And this point, in our opinion, should be taken into account when determining the main ways of expressing emotions lexically in English.

Conclusions. This article is devoted to an important and relevant topic. It is emphasized that the expression of emotional nuances through lexical means is a kind of linguistic toolkit, the development of which allows us to identify the main ways in which they function in texts. This general theoretical proposition was examined using material from the contemporary English language. It is also noted that this topic is the subject of a number of academic debates and numerous studies.

The article set the following goal: to select the most effective means of lexically expressing emotions of various content for the current linguistic analysis. This goal primarily dictated the formulation and solution of the central task: to identify those “linguistic constructions” in which emotive words or expressions are present as primary markers. The implementation of emotive vocabulary made it possible to establish and, within the required article space, describe certain patterns of emotion functioning in different types of texts. It is clarified that the basis for most lexical units of this type in contemporary English is formed by individual modal verbs, neologisms, and phraseological units. This core lexical stock determines the nature of the manifestation of various emotions in texts. Moreover, they have both purely linguistic and partly linguo-cultural significance.

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Хашимова Д. ЛЕКСИЧНЕ ПРЕДСТАВЛЕННЯ ЕМОЦІЙ У СУЧАСНІЙ АНГЛІЙСЬКІЙ МОВІ

Стаття, представлена для обговорення, присвячена цікавій темі. Вона має перш за все значення для сучасної когнітивної лінгвістики, відображаючи один з найважливіших фрагментів загального лінгвістичного ландшафту. На самому початку статті справедливо зазначається, що відправною точкою для встановлення найефективніших форм і методів лексичного вираження емоцій у сучасній англійській мові є суворе врахування фразеологічних, граматичних та просодичних факторів. Від них, як промені фокусу, розходяться нитки до різних способів лексичного вираження всіх видів емоцій. У статті практично кожне теоретичне положення, яке вона вводить, підкріплюється конкретними прикладами. Наприклад, цікавим є поділ на два типи емоцій – контекстуальні та реляційні, що виділяє відмінності та спільні моменти між ними. Постановка питання таким чином дозволяє автору дійти кількох, на наш погляд, дуже важливих узагальнень та висновків. По-перше, у статті визначено основні типи емоцій, які найбільш активно використовуються в сучасній англійській мові. По-друге, увага автора повністю зосереджена на основних методах реалізації різних типів лексичних одиниць з емотивним призначенням в англомовних текстах. По-третє, спеціально підкреслюється важливість емоційної сторони людського життя. По-четверте, чітко підкреслюється необхідність вивчення обраної теми людьми різних професій, включаючи шкільних вчителів та викладачів університетів, з метою надання студентам відповідних знань. По-п'яте, зазначається, що ця тема також затребувана в різних соціальних сферах. По-шосте, чітко сформульовано тісний генетичний зв'язок між усіма можливими способами лексичного вираження емоцій у сучасній англійській мові та культурою цього народу. Ці пункти утворюють конгломерат завдань, які були поставлені та, на нашу думку, досить успішно вирішені.

Ключові слова: англійська мова, лексика, способи вираження, мовні засоби, емоційність, емотивне поле, фразеологія, сучасність.

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