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TYPOLOGICAL ANALYSIS OF STYLISTIC MEANS OF EXPRESSING EMOTIONAL EVALUATION IN ENGLISH AND AZERBAIJANI LANGUAGES

This article is devoted to a topic of current interest in modern linguistics. First of all, it is striking that the author is well-versed in both the critical and specialized literature on this subject. This is evident from the cited quotes from leading international linguists, and secondly, it is confirmed by the fact that this problem has attracted considerable and genuine interest not only from linguists themselves, but also from representatives of many related disciplines. Furthermore, it would be reasonable to assume that an analysis of stylistic means of expressing emotional evaluation using only English would be less challenging. In that case, we would not be discussing typology at all. However, it is clear that the author does not take the line of least resistance, comparing several theoretical propositions and providing examples, including from the Azerbaijani language. This undoubtedly enriches the work. In our opinion, the differentiation of emotional evaluation in English, based on a pattern from the least to the most, and vice versa, is of particular interest. The author's examples clearly demonstrate the degree of variation, which is directly reflected in intensity. Following this approach, it is possible to construct a chain of English lexemes that increase or decrease the level of expression of an emotional state. The typological analysis proposed in the article expands its scope, thus justifying the division of the entire work into two parts. The first examines various parameters of emotional evaluation using English language material; the second, using Azerbaijani as an example. It is noticeable that, in comparing and contrasting, the author explains in sufficient detail her view on the degree of expression of the sought-after object. This undoubtedly enriches this article.

Keywords: English language, Azerbaijani language, expression, collocation, emotionality, predicate, stylistics, emotive state, intensity, linguistic means.

Introduction. Linguistic means of expressing emotional evaluation are inseparable from issues related to people's lives. Therefore, when considering this important, large-scale, and pressing issue objectively, it is necessary to approach it from an anthropocentric perspective. It is not surprising that this issue has attracted the close attention of linguists from various countries and nationalities for several decades. The approach we have outlined undoubtedly requires the most responsible study, both by linguists (primarily, of course) and, to some extent, by philologists. For the latter, this can be reflected not only in linguistic texts of various types but also in fiction.

Stylistics is the most complex field of philology. Both linguistics and literary studies deal with these issues from a philological perspective. The interaction of both philological sciences in solving stylistic issues is very concrete. Thus, linguistics widely uses the achievements and research methods of literary

studies, and literary studies widely uses the achievements and research methods of linguistics.

Analysis of recent research and publications. This perspective is reflected in the research of researchers such as Lakoff G., Langacker R. W., Sinclair J. M., Kövecses Z., Pritchard T., Sperber D., Newen A., Green M., Lindquist K. A., Wager T. D., Kober H., Bliss-Moreau E., Feldman Barrett L., Hajiyeveva N., Damirchizade A., and others. Moreover, these scholars rightly assert that psychologists, historians, philosophers, cultural scientists, and anthropologists also contribute to their work. Thus, we can confidently speak of a synthesis of scientific disciplines.

This is quite obvious within the framework of the stylistics of a single language. Meanwhile, our goal is broader: to provide a comprehensive overview of stylistic means of expressing emotional evaluation not only in English but also in Azerbaijani. This means that typological analysis is symptomatically enriched by comparative analysis. Ultimately, we plan to



briefly analyze, on the basis of various texts, those linguistic means that are directly used to express the emotional spirit in the two named languages.

Task statement. The purpose of this article is to analyze the stylistic means of expression in two languages with different systems, to study the features in the context of emotions in the English and Azerbaijani languages from the point of view of the cognitive interpretation of the utterance in a typological comparison and to give a linguistic picture of the world in the compared language systems.

Outline of the main material of the study. It should be emphasized that modern English boasts a very broad range of emotional evaluations and closely related “state predicates”. This is particularly evident in the expression of positive emotions, with their corresponding connotations of so-called “eternal concepts” or sacredness. These include “love”, “happiness”, “joy”, “serenity”, “achieving success”, “state of tranquility”, “nirvana”, and “relaxation”.

For example: 1). *He felt happy, the warm sap of emotions...*; 2). *She was filled with a new elation that pumped through her heart and lungs and flowed into her bloodstream*; 3). *A cool, clear confidence deepened and sang in her*. Or with a polar meaning: 4). *He was sick at heart about her*.

Note that in the four sentences cited, predicates are used as a stylistic means of expressing emotional evaluation. This shouldn't be surprising, as in modern English, predicates often figuratively reflect a person's psycho-emotional state. Moreover, judging by the specific predicate used, linguists naturally establish the level of intensity of emotional states.

The essence of the matter is that English predicates are like a barometer, registering the extent to which a person expresses emotions. They also explicitly demonstrate the degree of intensity. There are several of them: the first is logically called “initial” or “primordial”; next in the chain is a stylistically neutral one. This scale of emotional component is the average (or ordinary, in other terminology) indicator of intensity. Then comes a more intense level. If this classification of emotional evaluation is presented as a diagram/model, then from bottom to top, the words are arranged in such a way that the lines on its scale act as indicators of intonation division. From the smallest to the largest (as in the deductive method of scientific research: from the specific to the general). Let's explain this intensification in more detail in mathematical progression: “*to be happy*” – “*to be wildly happy*”.

The adverb in this case demonstrates an incomparably higher degree of emotional evaluation.

A counter-current process occurs, in which the emotional evaluation of a person's behavior, fact, or event descends, all the way to zero. Here, opposing linguistic means are at work, the relay of which is, accordingly, de-intensification.

Let's give a typical example: *I'm afraid I made you a little angry this evening in our car*. The key words in this phrase are “I made you,” which correctly sounds like “to force,” and “a little angry,” meaning “to anger” only to a very small extent. If in the first case the intensity line moves from bottom to top, then in the second it moves from top to bottom. We should also add that the foot of the scale is identified with the zero mark, and this, incidentally, indicates the absence of any communication. The logic is simple and obvious: if the emotional evaluation moves downward, then there can be no talk of any stylistic intensity; it is, at the very least, inappropriate. It is interesting to note that some scholars (for example, a group of linguists edited by R. Querque) [2] single out the “median indicator” as one of the stylistic means of expressing emotional evaluation in modern English. The term “ordinary” appears on this scale. According to these researchers, the actual stylistic nuance consists of such a feature of emotional evaluation as an “amplifier” or, conversely, a “weaker” of its expression. Clearly, it is located on the middle line of the chain we mentioned above.

As far as we can determine, modern Azerbaijani does not exhibit such a clear gradation of rising, falling, and medial tone in the expression of emotional evaluation. However, expressiveness certainly exists. In our view, these components correspond to English in that they contain similar components that evoke specific emotions. Let's briefly analyze them.

Thus, the emotive component is most often present in the colloquial (everyday) speech of Azerbaijanis. It can evoke a specific emotional “wave”. As a rule, this component helps convey the individual mood of the interlocutor. A speaker's arsenal includes lexemes or expressions that are primarily marked by negative connotations. Specifically, they express anger, malice, motivated or unmotivated irritation, excitement, envy, jealousy, and so on. For example, “*ürəyi partlamaq*” conveys a feeling of intense shock, melancholy, endless sadness, intolerance toward someone, or anxiety over some weighty matter. Although, we repeat, unlike in English, we have not encountered a specific gradation based on rising or falling tone of emotional evaluation in modern linguistic literature, one can nevertheless see that the phrase cited clearly expresses the highest degree of expressiveness. It should only be added that as a denotation, “*ürəyi partlamaq*” denotes “great

excitement”, and as a connotation, intense suffering. In both cases, the analysis of expressions of this type in modern Azerbaijani must be approached exclusively from an anthropocentric perspective.

In addition to the emotive component, there is also a purely evaluative component. Its primary purpose is to express the interlocutor’s reaction to a specific object. Unlike the first point, here the evaluation can be either positive or negative. Thus, it can fall somewhere between the two poles. For example, the expression “ağzı isti yerdədir” no longer refers to a person. The word “mouth” should be interpreted exclusively symbolically, and the second part of the phrase, “isti yerdə”, should be understood literally, even though the adjective-noun agreement is used in a diminutive form. Overall, this expression signifies certain difficulties, but the emotional evaluation remains negative, associated with condemnation.

When analyzing the stylistic means of expressing emotional evaluation in Azerbaijani, it’s important to remember that the expressive element of a statement organically complements its degree of intensification. In this sense, we can speak of a typological kinship between Azerbaijani and English. Take, for example, the phrase “gözü kəlləsinə çıxmaq”. Let’s expand on it with our own, simpler words. The eyes shoot up (that is, to the forehead) only when it’s necessary to convey extreme surprise as a stylistic nuance with a positive connotation, or anger or hostility - with the exact opposite meaning. But in both variants (as in English), linguists note a high degree of effectiveness and intensity. Compare: “raise one’s eyebrows” or: “stare wide-eyed at him”.

Let’s note the following: the difference between the above formulations, both grammatically and stylistically, is that in the Azerbaijani version, the emotional evaluation is represented as a kind of “shock state” or, as literary scholars like to say, “borderline”, while in English it’s purely about surprise. Incidentally, “to stare with all one’s eyes open” can also be used ironically. Let’s also note that staring with one’s eyes wide open is essentially a physiological and psycho-emotional state. Unlike in Azerbaijani, there is no emotional limit on the part of the speaker (or, more accurately, the viewer).

We also emphasize that a stylistic element, as a means of expressing emotional evaluation in the two languages we’re comparing, is a characteristic that ties a specific lexeme (expression) to a specific style. For this reason, all linguists agree that there are two main categories of vocabulary: “neutral” and “stylistically marked”. For example, the emotional component of the phrase “zəhrimar tökmək” means “to vent bile on someone”, “to be sarcastic”, “to mock”, “to ruin the whole mood”, and so on. However, the three synonymous expressions we’ve mentioned belong stylistically specifically to colloquial language. However, if the above is supplemented with the word “zəhrimar”, the colloquial style becomes neutral.

There are interesting and valuable works on the topic we’ve outlined in this article. One study, with its importance, uniqueness, and even, to a certain extent, originality, particularly caught our attention. This concerns an experiment by D. Lakoff, which remains objectively relevant to this day. He called his linguistic and philosophical reflections “Container Theory”. While convoluted, it seems, at first glance, far removed from rigorous science, yet interesting and highly instructive. Lakoff provided a theoretical basis for his ideas, the provisions of which corresponded to the rules and regulations for establishing emotional evaluation in modern English. The scientist explained the etymology of his theory’s name. According to him, it consisted of the fact that “practically any emotional evaluation is capable of being actualized in the manner and image of a ‘flammable liquid’ boiling in a vessel” [3, p. 231–232]. Hence, in fact, the unusual name of this theory, which is related to the operation of containers.

But it is significant that D. Lakoff did not stop at the interpretation of the title itself, but continues to interpret his idea in the designated direction. Namely, he constructs the following unusual scenario: the heat in the cauldron accumulates, an alternating increase in pressure occurs in it (this, one must assume, is the “heating up of emotions” or “emotional intensity”), and ultimately, that is, at the release of energy - an explosion. Let us explain. Gradually increasing anger eventually turns into uncontrollable rage. “Henry was filled with anger”; “Pamela was brimming with rage”; “You make my blood boil”; “Peter had reached boiling point”; “His anger welled up inside him”. Note that in the five sentences given there is no gradation according to the principle of increasing the assessment we are studying; all of them, as we can see, express the sought-after feature in its final instance. This is justified by stylistic nuances: D. Lakoff’s theory clearly demonstrates the future plans, perspectives, and motivations of a changing emotional evaluation. For confirmation, we turn to the experience of this scholar’s contemporaries and followers.

It is significant that some of D. Lakoff’s adherents continued the idea of the so-called “melting pot” at the turn of the 20th and 21st centuries, using English, their native language, as a reference. In particular, it has been proven that this theory effectively reflects the level of intensity of emotional evaluation. Following this approach, we can demonstrate the advantages of direct or alternative solutions. We are referring to the fact that emotional evaluation can be either completely neutral or more subjective. The former is clearly evident when it functions in a text, figuratively speaking, at the inception, the genesis stage. Then follows the second stage, illustrating the specifics of the new state. This, we propose, is the search for an alternative solution. Finally, the third and final stage is the “boiling of passions,” their ultimate intensity. Let’s compare: “*brimming*”, “*boiling*”, “*reaching boiling*”

point", "bursting with anger", "blowing up", etc. In essence, we have before us a kind of instruction manual for increasing the intensity of emotional evaluation, on the one hand, and correspondingly decreasing it as an alternative, on the other.

Interestingly, by applying some of the techniques of this method, we can also analyze related emotional-expressive states. For example, the degree of agitation can be conveyed in different ways. For example, along a chain from specifying a fact without explanatory words to including them in a sentence. For example, option 1. "The Queen was in a furious passion". Option 2: "The Queen turned crimson with furious passion". The second sentence differs from the first not by stating an increase in the level of emotional evaluation, but only by the presence of the explanatory phrase "to turn red with anger". Or by such stylistic nuances: "He was burning visibly" and, with greater imagery and artistry, "Paris swallowed me up".

So far in our article, we have discussed classifications, increasing or decreasing the tone of emotional evaluation. All of this is present in modern English and Azerbaijani. Meanwhile, linguists have also noted an interesting phenomenon known as "conflict speech situations". It doesn't arise spontaneously, but has clear underlying causes. It turns out that emotional evaluation can provoke a kind of conflict that begins and develops between two interlocutors (the speaker and the listener). The evaluation itself is based on a complete or partial disagreement between the communicants. It should be noted that some Azerbaijani language scholars also clarify and explain this contradiction using contemporary Azerbaijani language material. For example, R. Abbasaliev's monograph examines current topics such as the identification of verbal and non-verbal means of expressing emotionality and expressiveness in language, as well as clarifying their interrelationships [1], etc.

*Beşiyin bəzəmişəm,
İçinə gül çitəmişəm.
Tezə yuxuya getsən,
Keşiyini çəkmişəm* (14, p. 337)

In this example, which was taken from folklore, the soft vowel "ə" is used ten times, which enhances the mother's affection, as if she is spiritually "stroking" her child with this hemistich.

Judging by the intensity of these ever-increasing passions, linguists have established the degree of "speech conflict" as one of the important components of emotional evaluation, which in this case arises under the specific conditions of a particular situation.

For example, "İndi dayan və özünü eşit. Sən heç ağzının danışığını bilmirsən". The expression "ağzının danışığını bilməmək", located in the post-position, undoubtedly represents a vivid expression, and in this contextual environment, the evaluative component itself prolongs the anger, evoking natural indignation on the part of the speaker directly. Hence the response: a negative one – from the interlocutor.

Conflictual evaluation can also be used as an intensifying element, when the first person literally "loses his/her temper" because the recipient's speech, reaction, or behavior exceeds all conceivable and inconceivable limits.

"Sakin olun! Artıq bütün həddini aşmısan!" - "Shut up" or "Calm down!", in addition to the expression we highlighted in bold, is also a vivid expression. Thus, the entire phrase contains a double emphasis. Moreover, the lexeme "hədd" (without an affix) indicates deviation, that is, a departure from both social and stylistic norms. Incidentally, this lexeme in modern Azerbaijani also has an additional meaning: the fairness or unfairness of an action. For example, rudeness or ignorance is not so much a stylistic indicator of a person's unseemly behavior as a lack of basic good manners. In this case, Azerbaijanis use the expression "danışığını bilməmək", but "to cross the line" is indicated by the aforementioned "həddini aşmaq".

"Bu pis davranışı Allah götürməz" - The highlighted words here, on the contrary, evoke not so much anger or reproach as a feeling of melancholy and bitterness. This phrase, understandably, has a religious connotation, so the emotional assessment lends the entire sentence a note of warning. Failure to do something will entail unpleasant consequences. If injustice is brought to God's judgment, they say, "Allah götürməz". This expression lends special significance to the conflict itself. Examples in English and Azerbaijani could be multiplied, but that would be beyond the scope of this article.

Conclusions. This article focuses on the most important aspects and nuances of the stylistic means of expressing emotional evaluation using two languages: English and Azerbaijani. Thus, the typological analysis of both individual lexemes and phrases is symptomatically complemented by comparative analysis. Predicates, which in English primarily reflect a person's physical and psycho-emotional state, are used as one of the "cementing" devices. This position is supported by specific examples taken from various types of texts.

The center of the linguistic analysis is a model/diagram in which we have presented the parameters for classifying emotional evaluation. Presented in two positions - from descending to ascending and with the reverse process, respectively - they demonstrate a specific model by which we can precisely identify the various stylistic nuances of the problem under study. To conclude this issue, a chain of three interconnected links is drawn: upper, middle, and lower points. These ascending and descending features in English, respectively, are important means of expressing emotional evaluation. Subsequently, in full accordance with the work's title and its plan, the typological form is expanded to the limits of comparative analysis. This revealed both common points of contact and some differences in the determination of emotional evaluation.

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Алієва Н. Н. ТИПОЛОГІЧНИЙ АНАЛІЗ СТИЛІСТИЧНИХ ЗАСОБІВ ВИРАЖЕННЯ ЕМОЦІЙНОЇ ОЦІНКИ В АНГЛІЙСЬКІЙ ТА АЗЕРБАЙДЖАНСЬКІЙ МОВАХ

Ця стаття присвячена темі, що є актуальною в сучасній лінгвістиці. По-перше, вражає, що автор добре обізнаний як у критичній, так і в спеціалізованій літературі з цієї теми. Це видно з наведених цитат провідних міжнародних лінгвістів, а по-друге, це підтверджується тим фактом, що ця проблема викликала значний і щирий інтерес не лише з боку самих лінгвістів, а й представників багатьох суміжних дисциплін. Крім того, було б розумно припустити, що аналіз стилістичних засобів вираження емоційної оцінки, використовуючи лише англійську мову, був би менш складним. У такому разі ми б взагалі не обговорювали типологію. Однак очевидно, що автор не йде шляхом найменшого опору, порівнюючи кілька теоретичних положень та наводячи приклади, зокрема з азербайджанської мови. Це, безсумнівно, збагачує роботу. На нашу думку, особливий інтерес представляє диференціація емоційної оцінки в англійській мові, заснована на схемі від найменшого до найбільшого, і навпаки. Наведені автором приклади чітко демонструють ступінь варіації, що безпосередньо відображається в інтенсивності. Дотримуючись такого підходу, можна побудувати ланцюжок англійських лексем, які підвищують або знижують рівень вираження емоційного стану.

Типологічний аналіз, запропонований у статті, розширює його обсяг, тим самим обґрунтовуючи поділ усієї роботи на дві частини. Перша розглядає різні параметри емоційної оцінки на англійському мовному матеріалі; друга – на прикладі азербайджанської мови. Помітно, що, порівнюючи та протиставляючи, авторка достатньо детально пояснює свою точку зору щодо ступеня вираження шуканого об'єкта. Це, безсумнівно, збагачує цю статтю.

Ключові слова: англійська мова, азербайджанська мова, експресія, словосполучення, емоційність, предикат, стилістика, емоційний стан, інтенсивність, лінгвістичні засоби.

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