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CHARACTERISTICS OF THE LINGUISTIC COMPONENTS OF THE EMOTIONALITY OF A LITERARY TEXT

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Abstract

The relevance of the thesis is determined by the insufficient study of this problem, as well as the need for further study of the structural semantic parameters of the text and, accordingly, its emotional components. The goal is to identify the characteristics of the linguistic components of emotionality in the text, which express emotional relationships - the states of speakers.

Keywords: indispensable condition, expressive imagery, perception, feature, nomination, expressive-figurative representation, linguistic terms, expressive imagery.

According to the fair comments of V.N. Mikhailovskaya, speech is expressive if it is rich in interjections, emotional intensifying particles and adverbs, vulgarisms, etc.

From emotionally charged vocabulary, which expresses, in addition to conceptual-subject correlation, the emotional attitude of native speakers to the subject of the statement, we limit, on the one hand, words that name feelings and emotions, and, on the other, words that express the emotions and volitional impulses themselves (interjections) [1]. The nature of the reflection of objective reality in words naming concepts and objects of the objective world, and in words naming feelings and emotions, turns out to be absolutely the same.

Words that name emotions or feelings should not be mixed with emotional vocabulary: fear, delight, gloom, cheerfulness, annoy, and words whose emotionality depends on associations and reactions associated with the denotation: death, tears, honor, rain [2].

Evaluation, as a linguistic concept, is defined as an evaluative meaning fixed in the semantic structure of a word, which realizes the attitude of the linguistic community to the concept or object associated with the word according to the type of good-bad, approval-disapproval, etc. A word has an evaluative component of meaning if it expresses a positive or negative judgment about what it names, i.e. approval or disapproval (time-tested method, out-of-date method) [3]. For example: "I'm glad there is someone in the world who is quite happy, muttered a disappointed man as he gazed at the wonderful statue (O. Wilde. Happy Prince).

Expressiveness, in particular, of artistic speech is defined as "the highest degree of imagery." A word has an expressive component of meaning if, through its imagery or in some other way, it emphasizes or strengthens what is called in the same word or in other words syntactically related to it [5].

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For example:

1. The young King was in his own chamber, and through the window he saw the great honey-colored moon hanging in the dusky sky (O. Wilde. The young King) [4].

Or in the following phrases: Glossy ivy, hot tears, caked snow.

2. Suppose your people will be here to meet you.

Instead of "relatives" people.

An indispensable condition for the expressive imagery of a word is the simultaneous perception of the transferred feature and the new nomination of the word [6]. Only such a combination, in view of the preservation of object-specific ideas and features that make perception more concrete, sensory-tangible, creates an expressive-figurative representation, and in linguistic terms - expressive imagery. E.g.: pitiless sunlight, a low dreamy air.

To increase expressiveness, some intensifiers are used (all, ever, even, quite, really, absolutely, so). For example: His face was so beautiful in the moonlight that the little swallow was filled with pity (O. Wilde. Happy Prince) [7].

The expressive-emotional coloring of a word arises as a result of the fact that its very meaning contains an element of evaluation. The purely nominative function is complicated here by evaluativeness, the speaker's attitude towards the phenomenon being called, and, consequently, emotionality. Words like airhead, bummer; idle talker, grouch, slob, etc., in their semantics themselves already carry an expressive-emotional charge. The words of this group are usually unambiguous; the assessment contained in their meaning is so clearly and definitely expressed that it does not allow the word to be used in other meanings [8].

This vocabulary is used mainly in oral-familiar, reduced speech: lazy, shameless; lazy-bones, cut-throat.

The second group consists of polysemantic words, which in their direct meaning are stylistically neutral, but in their figurative meaning they are endowed with strong emotionality, for example, rag (about a man), swamp (about a social group); frog (about a Frenchman), frost (about failure) [9].

The third group is words in which emotionality is achieved by affixation, mostly by suffixes: mommy, dirty one, granny; drunkard, gangster, scare-monger, kiddo. However, this phenomenon is not so much lexical as it is word-formative.

Emotional, expressive, evaluative and stylistic components of lexical meaning often accompany each other in speech, so they are often mixed, and these terms themselves are used as synonyms or the term connotative meaning is used.

Connotation is that component of the semantics of a linguistic unit, with the help of which the speaker's emotional state and the resulting attitude towards the addressee, the object and subject of speech, the situation in which this verbal communication is carried out are expressed and which are called in the logical-substantive meaning of this unit.

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One of the difficulties of the semasiological study of emotivity is the mutual interpretability of metaconcepts [10]: nominations of emotions, their expression (in words) and description (transmission) of emotions in a text/statement. The expression of the reflection of emotions in the semantics of a word can be rational, as well as the expression in words naming concepts of emotions: love, disgust, hatred, anger, horror, happiness, and emotional (in cases of emotive nomination): darling, smashing, swine, niger, worm (about a person), in which the emotion itself is not named, but is manifested in the semantics of the word, which conveys through indirect designation the emotional state of the speaker, his sensory reflection of the denotation and the experience of this reflection [11].

Emotions are an assessment; without an evaluative attitude, emotions do not exist. The evaluative seme (objective or subjective in relation to a given referent) is extracted from a set of substantial features.

It is necessary to fundamentally distinguish between spontaneous linguistic expression of emotions and conscious expression.In the vocabulary corpus of the English language there are special lexical units that convey descriptively the emotional state of the person being characterized. These include [12]:

a) adverbs describing emotions: icily, viciously, lovingly, furiously, desperately, contemptuously, fiercely, comely garden;

b) verbs that describe the speaker's emotions: to wail, to shrick, to squeal, to whine, to groan, to snap, to grunt, to snort, to bark, to snarl, to shrill, to explode, to swear, to spit, to blaster and other verbs of emotional speech and non-speech: to hate, to love, to despise, to adore, to awe, etc.;

c) nouns, which include all emotional terms with the preposition with: with love / malice / hate / contempt / disgust, etc.; nouns denoting physiological manifestations of emotions: tears, laughter, smile, choking, paleness, grimace, redness, etc, bitterness, scorn, joy;

d) adjectives: angry, scornful, tender, loving, happy, joyous, glad, pale etc.

Due to the peculiarities of their semantics, adjectives, as parts of speech, represent rich material for identifying connotative features. The certain subjective nature of evaluative adjectives gives them a connotative nature. However, on the other hand, the unstable nature of the denotative aspect of their lexical meaning and the fragility of the boundaries between the denotative and connotative aspects of the semantics of evaluative adjectives made the selection of material difficult.

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