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**“LANGUAGE OF EMOTION IN THE ENGLISH AND AMERICAN
LITERATURE”
mavzusidagi**

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Introduction

The actuality of the work. Anthropocentricity is one of the basic principles of modern linguistics. In modern linguistics, there is a tendency to increase the interest of researchers to the language of speaking subjects and to identify the human factor in the language, thereby posing a number of new problems for linguists, among which can be identified the study of the language of the "person who feels."

The language serves not only to transmit information, but also to express the inner world of the speaker. Emotions are multifaceted. Emotions themselves are not linguistic phenomena, but the study of the language of the speaking subject is one of the approaches to comprehending human emotions. The study of the emotional world of man involves the appeal of the researcher to a number of human sciences: psychology, sociology, linguistics, philosophy. Cognitive science allows to combine various theoretical platforms for the integrated study of this complex, multidimensional phenomenon, since a characteristic feature of modern linguistics is the search for human language modeling in a close objectively existing relationship with other adjacent sciences of man.

Different cultures relate differently to different emotions, endowing the experiences and manifestations of individual emotions with social connotation, which affects upbringing and socialization, and this, in turn, affects the system of ideas about the world, social organization and semantic embodiment of certain elements in structure of the meaning of emotional vocabulary.

In all known linguistic systems there are symbols of emotions, and behind each of them stand the ideas about the nature of the emotion, its place among other emotions, about the causes of it, etc., existing in a given society. In this regard, we can say that the notation of emotions provides both the norm of the culture of speech communication in a given linguistic community, and various deviations from it in group subcultures. For these purposes, in the lexicon of any language community there is a starting set of synonymous symbols for emotions to describe one or another emotion.

For a long time linguistics avoided the problem of emotions, since traditionally emotions were not considered the object of linguistic study. But in the academic world they began to be considered already in the period of antiquity within the framework of philosophy in the works of Plato and Aristotle and later in the works of Descartes, Spinoza, Kant. At the end of the 19th and the beginning of the 20th centuries, emotions passed over to psychology and settled very reliably there.

Linguistics and other sciences later turned to the problem of emotions, but this turn is not accidental. In recent decades, many linguistic studies have taken a distinct anthropocentric character, i.e. man has become a kind of reference point, which is used in the language to describe the physical qualities of objects around him, as well as to recognize the processes that occur in the boxes inside him: his thoughts, feelings, internal sensations. In connection with the relevance of the study of this object for modern science, as well as a sufficiently large accumulated empirical material within the framework of linguistics, a special branch of emiology, or “linguistics of emotions”, stands out .

Object of the work. Our work is the lexical means of marking emotions.

Subject of the work. Considerations in this paper are emotions as a multidimensional phenomenon; the expression of emotions, as well as the state of the character in D. Dumore's novel “Tavern“ Jamaica ”.

Purpose of the work. This study is to consider the emotional side of speech.

This goal was the basis for such tasks like:

- determine the role and place of emotions in the language system;
- consider the degree of expression of emotions in the language;
- consider the emotional function of the word;
- produce a continuous sample of vocabulary expressing emotions in the work of D. Dumoree “Jamaica Tavern”;
- determine which language tools are used to express emotions;
- classify emotions according to their types;

- highlight emotive groups.

In this work, we used the following **methods**:

- method of analysis of scientific literature;

- descriptive method;

- comparative method.

This qualification work consists of introduction, 3 chapters, conclusion and bibliography.

Chapter 1. General problems of studying emotive vocabulary

1.1. General characteristics of emotions. The concept of emotions.

The word emotion comes from the Latin verb *emovere* - to excite. Emotions are "a special class of mental processes and states (human and animals) associated with instincts, needs, motives and reflecting in the form of direct experience (satisfaction, joy, fear, etc.) the significance of phenomena and situations acting on an individual his life activity"¹. Thus, emotions are the expression of a subjective attitude to the world around and the events taking place in it.

Currently, there is a growing interest in the study of emotions. This can be explained including the latest medical research, through which it is possible to look into the depths of the human psyche. The study of emotions involved a number of different disciplines, such as psychology, philosophy, ethnology, sociology and linguistics².

Emotiology, by definition V.I. Shakhovsky - the science of "verbalization, expression and communication of emotions."

The basis of emotiology is the linguistic concept of emotions. Its essence is as follows: a person perceives and reflects the world around him and fixes these ideas in language and with the help of language. But it is important that a person highlights only what is really important for him at the moment. This process is governed by emotions, because they are the mediators of the reflection of the surrounding world in the language and express the significance of the objects of the world for the speaker and hearer. Emotional assessment really talk yaschi mi subjects through psychological mechanism is shown in the semantics of words, phrases, different syntactic structures, and can then be implemented in the speech.

Among the main tasks and problems that the new science of emotions is intended to resolve are the following:

- The problem of emotivity in the language: its signs and markers;
- Typology of characters used to convey emotions in a language;

¹ Мещеряков Б.Г., Зинченко В.П. Большой психологический словарь. – М.: Прайм-Еврознак, 2003. С.567.

² Филипова А.К. Анализ функционирования категории эмотивности в художественном тексте путем анализа реализации эмотивно-прагматической установки: курсовая работа/Филипова А.К.; СПб. Государственный университет. – СПб, 2011. – 35с.

- Dynamics of changes in the fund of emotive means of the language;
- Representation of the same emotion in different languages and ways of its nomination;
- The problem of emotive lacunarity associated with the translation of emotions into a foreign language;
- The expression of emotions in various types of speech acts;
- The problem of emotiveness of the text;
- Linguistic and paralinguistic means of expressing emotions³.

Life without emotions is impossible, since any human actions are accompanied by emotional experiences. Thanks to emotions, we better understand each other, we can, without using speech, judge the states of each other and better tune in to joint activities and communication⁴.

As mentioned above, the fundamentals of the study of emotions were laid within the framework of psychology, and, therefore, most of the classifications were created according to psychological, rather than linguistic criteria.

At the same time there are a large number of different classifications of emotions due to the fact that the emotions themselves are many and varied. By this

The reason is that it is impossible to create a universal classification and a classification that serves well for solving one set of tasks will be unproductive for another task.

The question of the number and types of emotional reactions has been discussed for a long time. Representatives of the ancient Greek philosophical school of Stoicism argued that emotions, having in its foundation two benefits and two evils, should be divided into four main passions: desire and joy, sadness and fear. R. Descartes recognized the six main passions: surprise, love, hate, desire, joy, and sadness.

³ Ильинская А.С. Знаковая типология языковых единиц, репрезентирующих эмоции в английском языке/Ильинская А.С.; Ползуновский вестник/АлтГТУ им. И.И. Ползунова. – Барнаул, 2006. – Вып. 3. С.98.

⁴ Филипова А.К. Анализ функционирования категории эмотивности в художественном тексте путем анализа реализации эмотивно-прагматической установки: курсовая работа/Филипова А.К.; СПб. Государственный университет. – СПб, 2011. 13 с.

These theories were prototypes of the modern discrete model of the human emotional sphere. According to her emotions are divided into basic (or basic) and variable. Basic emotions are peculiar to all people and are equally manifested in representatives of different cultures, while the outward manifestation of variable emotions is culturally conditioned and may be contractual or individual.

However, different authors call a different number of basic emotions - from two to ten. According to Paul Ekman, there are six basic emotions: satisfaction, interest, surprise, sadness, anger, and fear. Carroll Izard calls ten basic emotions: anger, contempt, disgust, sorrow, fear, guilt, interest, joy, shame, surprise⁵.

In addition, it is possible to classify emotions by such characteristics as valence (tone). All emotions can be either positive or negative. Moreover, the number of types of negative emotions found in a person is several times higher than the number of types of positive emotions.

There were scholars who offered their own reasons for classifying emotions. So, for example, T. Brown based his temporal classification on the basis of classification, dividing emotions into immediate ones, i.e. currently exhibited, retrospective (about the past) and prospective (about the future).

Thus, we can conclude that this is not about a single classification that can describe all emotions, but about their classifications, each of which emphasizes a sign by which emotions are combined into groups and at the same time separated from other groups. Such signs can be the mechanisms of appearance, the causes of emotional reactions, the sign of experiences, their intensity and stability, the influence of emotions on human behavior and activity⁶.

The tradition of opposing the sensual to the rational in human nature has affected the formation of philosophical and particular scientific views on this problem and is still the source of the existence of many contradictory judgments.

⁵ Ильин Е.П. Эмоции и чувства. – СПб.: Питер, 2001. С.138.

⁶ Филипова А.К. Анализ функционирования категории эмотивности в художественном тексте путем анализа реализации эмотивно-прагматической установки: курсовая работа/Филипова А.К.; СПб. Государственный университет. – СПб, 2011. 18 с.

Despite this, the problem of emotions has always attracted the attention of researchers and was especially actualized in connection with the return of science to the mainstream of the anthropocentric paradigm.

Emotivity of the text has two sides: a plan of content and a plan of expression. Emotive content is distributed across the main levels of the text: on the one hand, it is in the form of an etemem included in the cognitive content of the text, on the other, it forms the emotive part of the author's pragmatic strategies. In terms of expression, emotiveness is linear and is represented in the text by the entire set of language and text markers of emotions, motivated by multi-level emotive content.

The functional-semantic category of emotiveness in the text can be represented through a complex of concepts differentiated by us, reflecting its content and form: emotive background, emotive tonality, emotive coloring. The features of the emotive background and emotive tonality determine the specificity of the emotive content of various types of text and are reflected in the character of emotive coloring.

Emotivity, as the linguistic correlate of the psychological category of emotionality, is an integral property of texts of various types: it is inherent in texts of all the basic functional styles - scientific, official business, publicistic and artistic. Emotive specificity of texts can be determined through the ratio of emotive background, emotive tonality and emotive coloring and is governed by functional style norms.

The identification of various elements of the emotional content of texts, as well as the consideration of their functional features, determines the existence of various groups of functions characteristic of textual emotiveness: functions according to the ratio of emotional and rational information in the text (duplicating, compensating, replacing), functions according to pragmatic tasks (emotional self-expression of the author, emotional assessment, emotional impact on the addressee).

The problem of text formation remains the central issue of theoretical linguistics. One of the reasons for this is the undoubted relevance of the text as an object of study: speech works, reflecting the communicative and cognitive abilities of a person, are the most “close” to the secrets of human nature compared to units of language. The second reason can be considered the undeveloped theory of Russian text-building. Despite the large number of scientific works devoted to the problems of the text, the question of creating a unified theory of the text is still the prospect of linguistic research. One of the most productive approaches to the study of text in modern conditions consists in the study of speech works of a particular type in connection with their taxonomic identity. The emotive aspect of the text is perhaps the most complex and important in a series of similar studies.

Noteworthy is the model of interpretation of the names of emotions by A. Wezhbitskaya. The scientist has developed a model for interpreting the names of emotions in various languages through universal semantic primitives, that is, concepts that are intuitively clear and self-explanatory, which cannot be defined. According to A. Wezhbitskaya, “congenital and universal concepts should be revealed in the description of many languages of the world (genetically and culturally different)”.

The interpretations proposed in her work are a kind of prototypical behaviors or scenarios that define a sequence of thoughts, desires, and feelings. However, these behaviors can be viewed as formulas that provide for a strict distinction between necessary and sufficient conditions (not for emotions as such, but for emotional concepts), and these formulas do not allow the blurring of the boundaries between concepts.

In his work, A. Wezhbitskaya classifies the names of emotions as follows:

1. Emotions associated "bad things " (sadness, unhappiness, distress, upset, sorrow, grief, despair).
2. Emotions associated with “ good things ” (joy, happiness, content, pleasure, delight, excitement).

3. Emotions associated with people who have committed bad deeds and cause a negative reaction (fury, anger, rage, wrath, madness).

4. Emotions associated with reflections on oneself, self-esteem (remorse, guilt, shame, humiliation, embarrassment, pride, triumph).

5. Emotions associated with attitudes toward other people (love, hate, respect, pity, envy).

Emotivity of the text is considered as a two-sided entity, having a plan of expression and a plan of content, through which the emotional relations / states of the speakers are manifested.

The basis of the emotive content plan is subjective assessment, which is the source of the emotional state / attitude of the speaker; the expression plan is represented by the category of expressiveness, the main function of which is the ability to increase the influential, pragmatic force of a language unit, ensuring its emotionality. The range of issues addressed includes all the manifestations of the emotional in the text: the emotional object of reflection, the emotional reflection itself, the way the emotional is expressed.

The sources of generating emotion of the text are diverse and not all researchers are understood in the same way. On the one hand, the main source of emotive text is emotive language means proper. The ways of manifestation of emotive situations in a literary text are diverse: "from minimized (seed specifier, word) and minimally developed (word combination, sentence) to maximally expanded (fragment of text, text)".

The diversity of emotive meanings is found in the structure of characters' images. "The set of emotions in the text (in the character image) is a kind of dynamic set that changes as the plot develops, reflecting the character's inner world in various circumstances, in relations with other characters." At the same time, in the emotional sphere of each character, the "emotional dominant" stands out - the predominance of some emotional state, quality, direction over the others.

The significance of emotional-evaluative lexemes, realized in a work, in the organization of a literary text is determined by a set of designated functions. Their

consistent identification allows us to determine the role of emotional and evaluative vocabulary in the writer's overall style. With such a description, it is impossible to avoid issues related to the peculiarities of the writer's world view, his individual picture of the world: the artistic text is shaped by the image of the author and his point of view on the image object⁷.

Emotive Interjections. All the vocabulary of modern English can be divided into unmarked emotive and marked by it. First group more numerous, which is explained by the primary function of the language - nominative. This includes title vocabulary, as well as vocabulary describing emotions and emotional states. The second group consists of emotives - language units intended for the typed expression of emotions. They constitute the lexical corpus of emotive means of language.

From the position of the type of emotive semantics, all emotives are divided into affectives, in which emotive value is presented, and connotatives, in which emotive semantics has the status of connotation. Affectives characterize the highest degree of emotionality of the speaker, connotatives

- greater, compared with affective, meaningfulness of the expressed emotions. Interventions that express the speaker's emotions directly can be attributed to affectives. Interjections can be considered "specialized emotions, perhaps the primary means of expressing functional load." Interjections, being highly emotive units, usually do not lend themselves to a dictionary definition, and instead they are given their mental content. For example, hurray - "used for an exclamation of joy, exultation, appreciation, encouragement, or the like", then there is "Hurray" expresses emotional state without naming him: "One's first impulse on reading Peter Maas' s thriller ... is to jump up and say Hooray".

In the text-regulatory often interjections can be found. By the nature of the expressed value, these interjections belong to emotionally - evaluative

⁷ Смирнова О.А. Компоненты эмотивного текста (на материале английского языка): дипломная работа/ Смирнова О.А.; Волжский университет им. В.Н. Татищева. – Тольяти, 2010. С.25.

interjections, which convey a variety of feelings and experiences: joy, admiration, doubt, fear and others⁸.

In general, English-speaking emotive-evaluative interjections should be viewed as markers of emotional evaluation — that is, the situational evaluation that arises immediately at the moment of expressing a reaction to any events, facts, phenomena, and is determined by their specific manifestations. Consequently, it is directly related to the situation in which it finds its expression, and its basis for emotional evaluation is the immediate experience of the subject⁹.

In real life, a person expresses strong and complex feelings through gestures, facial expressions and intonation. How does this happen on the Internet? Consider this with examples.

The picture helps to express what is impossible with words. She can express her face, mimicry on the Internet, animate the text, make it more intelligible. And the choice of such visualization tells about a person, his tastes, state of mind and much more than a text.

Euphemism is a softening, light veil, which is deliberately covered with an indecent word. At the present time, a play on words and letters, for example: “Well, you to the monks!” And the like can have a stronger effect on readers than naked scolding.

To attract the reader’s attention to a particular point in the text, you can use a line break. The reader is annoyed with an empty line, he wants to quickly find out what happened next, and suddenly finds with his eyes the most interesting place.

The verbal description of the emotion enhances the effect of any subsequent phrase several times. Traditionally, such descriptions are enclosed in "asterisks", less often in brackets.

Despite the fact that the virtual interlocutor does not hear, but only reads, some emotions, which are emphasized by intonation, can also be conveyed in writing, for example:

⁸ Чуланова Г.В. Особенности реализации категории эмотивности в рекламных текстах/ Чуланова Г.В. // Научный вестник / Волынский нац-й университет им. Леси Украинки. – Луцк, 2009. – Вып. 5. С.398.

⁹ Старостина Ю.С. Функциональная парадигма эмотивных междометий в современном английском драматургическом дискурсе/ Старостина Ю.С; Самарский гос-й университет. – Тольяти, 2008. С.25.

Expressive pauses between the words Kak.Eto.Vsë.Menya.I left. (anger and fatigue)

Word stretching

Well, don't know ... (uncertainty, hesitations)

Elevated tone

Guys, I'm just happy! (exclamation, cry)

Keyword focus

That's exactly what I had in mind (the selection of the word intonation)

Patter:

... and all the sturdier (imitation of hasty, crumpled speech)

Competently used quotation multiplies words. A quotation from a literary work can create a very vivid image, further illustrating words. Another good trick related to quotes is intertext: interspersing into your message an easily recognizable reference to a known situation, a song, an advertisement, and so on.

Until now, phrases that were popular during children's games in the yard or in a summer camp have a very powerful potential. They send the reader to uncomplicated, bright children's emotions. They are not outdated from constant use, and therefore very popular.

If you feel good language and be confident in the intellectual level of the readers / participants of the dialogue, you can use the original stylistic techniques to enhance expression. For example, intentional violation of the structure of the phrase: "I am shocked."

Borrowing from other languages, mainly from English, is a good tool for creating stylish, bright text. Many words have long taken root in the Russian language, but some are still being actively used.

There are a large number of different classifications of emotions due to the fact that the emotions themselves are many and varied. Each of these classifications emphasizes some attribute by which emotions are combined into groups and at the same time separated from other groups. Such signs can be the

mechanisms of appearance, the causes of emotional reactions, the sign of experiences, their intensity and stability, the influence of emotions on human behavior and activity.

A. Wezhbitskaya developed a model for interpreting the names of emotions in various languages through universal semantic primitives, that is, concepts that are intuitively clear and self-explanatory, which cannot be defined. According to the scientist, "innate and universal concepts should be revealed in the description of many languages of the world (genetically and culturally different)"

In the text-regulyativ often interjections can be found. By the nature of the value expressed, these interjections belong to emotionally - evaluative interjections, which convey a variety of feelings and experiences: joy, admiration, doubt, fear, etc.

In real life, a person expresses strong and complex feelings through gestures, facial expressions and intonation. On the Internet, this happens through emoticons, pictures, euphemisms, text breaks, emotions enclosed in, a graphic expression of intonation, quotes, "words come from childhood", stylistic techniques, borrowing from other languages.

1.2. Emotions in the structure of lexical semantics

For a long time, scientists have been interested in many issues related to emotions: their role in understanding the world, their place in the lexical meaning of a word, status from the standpoint of physiology, psychology, philosophy, linguistics and other sciences, their relationship with truth, with intellectual and rational, evaluative and expressive, etc. For linguistics, the greatest interest at the present time is the problem of semantic interpretation and categorization of emotions.

At present, science has enough knowledge to define emotions as "reactions of man and animals to the effects of internal and external stimuli, having a pronounced subjective coloring and encompassing all kinds of sensitivities and experiences," as well as one of the forms of reflection of reality.

There is no doubt that emotion is an experience that is associated with the self-consciousness of man. V. Brozhyk is right when he notes that the term “experience” itself indicates the second function of values — the ability to cause their physiological changes in the state of the subject, manifested in emotions, moods, affects. Since these changes have an expressive component, and emotions, as a rule, are conscious, they can be measured, i.e. emotions are parametric. Awareness of emotions indicates their intelligence. For a long time, since the time of Aristotle, some scientists saw in the emotions the unity of the intellectual and the emotional (affective, cognitive).

As for the parametricity and scalarity of emotions, we note the following: emotions can be measured quantitatively; they rarely manifest themselves, are expressed in a single variant, and are most often realized by the beam: a group of anger, a group of joy, a group of sadness, a group of fear. Emotions are closely related to each other, and the problem of their compatibility still remains relevant. Duality (ambivalence) is specific to emotions: love and hate, grief and triumph can seize a person at the same time.

Taking into account that language is a practical, real consciousness, and a concept is a logical form of thinking that has “a variety because of the needs of practical activities of people, including emotional. It is natural to assume that emotions should be reflected and fixed in the semantics of the word and other units of language, taking into account the reflective function of emotions, their connection with thinking and reflection in concepts. This thesis provides a theoretical basis for the study of linguistics of emotions: “To deny the presence of emotions in a language is to contradict a completely obvious fact”.

The linguistic of emotions includes a large number of aspects: the aspect of language means and ways of expressing emotionalities on different “floors” of the language, which, in turn, has the aspects of the form (packaging) and content of these funds; functional semantic aspect; semasiological, that is, an aspect of those semantic features of a word that signal the emotiveness of a language unit, their adherence and inherentness; the social context of their expression and contextual

patterns of linguistic realizations of emotions; aspect of the relationship of emotions with linguistic categories of evaluation, expression, modality, pragmatics and other categories. For example, V. V. Vinogradov pointed out that the meanings of a series of words denoting an emotional state - angry, glad, sorry, ashamed, jealous and others, are part of the state category, just as the vocabulary of emotive fields enters simultaneously into other lexical-semantic fields, thereby revealing systemic ones; the relationship of vocabulary and semantics of the language.

Experts in the field of medicine and psychology emphasize that in humans, the processing of language information begins with an emotional program, which gives the most general assessment of the situation and thereby “narrows the space” for processing this information with a logic program. This is especially noticeable in the model: the intonational structure is an emotiogenic situation: even without understanding the word or not knowing its meaning, a person can identify not only the zone of the expressed emotion, but also a group of emotions or even a specific emotion. At the same time, a deliberate change of intonation in accordance with a specific situation, and a real one, that is, a true, uncontrollable one, can have adequate pragmatics, since this change depends on socially accepted norms.

The emotive function of the word, its difference from the expressive and interaction with it.

In the linguistic aspect, the problem of emotions begins with the problem of the function of a language — the function of expressing and evoking its emotions in the process of speech communication. Word emotion (f. emotion, lat. *emovere* "to excite", "to excite") means spiritual experience, excitement, feelings, such as anger, fear, love, contempt, etc.

The word generalizes (signification function), denotes (nominative function), expresses attitudes, feelings of the speaker and hearer (emotive function). In the latter case, the emotive nomination is not an end in itself, but a means of transmitting thoughts about him and their emotional relationship to him: Cf. : headstrong, to cachinate (laugh, about people), tattle, bloke, fantastic, beastly, ele.

Vocabulary similar to this, is used only in the emotional state and in a certain situation, in the states of emotional rest we will never use emotive. In this regard, the emotive content of the word, although expressed by the means of language, is in its nature a psychological category with which the language corresponds. Emotions penetrate into the semantics of the word and are fixed in it: in the denotative, in the connotative macrocomponents and in the semantic potential (implicative component).

A. F. Losev distinguishes two types of valence: semantic and interpretive - semantic, in which, apparently, it includes mental, associative, emotional saturation as components of the language interpretation of facts of reality. But after all, emotional saturation is also passed through consciousness, and therefore, they are thought out and become, if not before, mental, when they “descend” to the level of language realization. So, in any case, in our opinion, thinking realizes this or that emotion at the language level and includes the socially meaningful language means necessary at the moment to reflect the emotional fact of the world picture.

A natural question arises, where do the speakers know that it is these, and not some other suffixes, words, phraseological units, syntactic structures and intonation that are emotional and correlate (each of these means) with their own type and type of emotions? There can be only one explanation: they, these language means of expressing typed emotions, are encoded, i.e. emotiveness is the semantics of language units, which is fixed in the consciousness of language collective, adequately thought of his communicators, otherwise - is reflected in the emotional aspect of their consciousness and is retained in their emotional memory. R. A. Budagov notes that people need a language with which they could express concepts, thoughts and feelings that are aware of them for themselves and for others. It is this language that people have, as evidenced by its ability in daily practice to express all that a person needs in various situations of his life.

J. R. Searle developed a formula that he called the "principle of expressibility." He expressed its essence as follows: “Whatever you can be meant

can be said” (everything that can be in thoughts can be expressed in words). E. S. Kubryakova, recognizing that a thought is created in a word, notes “... it (thought) begins with a word as soon as we want to make it the property of another - Lovek. And further: “... it is possible that thought begins with a word even at that stage, which precedes expanded speech, and which corresponds to the transformation of a vague idea of a statement into something more formalized and clear — the transition of a logical, cognitive, or emotional structure in the structure, verbal "(Kubryakova, 1984: 21).

Reality is complex, it is impossible without emotions, their “practical, real consciousness” - linguistic emotively-colored units are the result of the interaction of language and reality. Any word, including emotive, exists in the unity of the function of meaning and sound. “Sounding is only recognized as a word, when you can indicate an object, a phenomenon in real life or in the realm of human thought, which are represented by this sound. ”

It is known that language is a means of accumulating social experience, and emotions are part of this experience. Any experience of mankind, including emotional, is fixed in language units, and when used in speech, a person coded expresses and perceives emotions.

In the lexical corpus of any language there is a special vocabulary fund with emotions included in its meaning. This vocabulary is sociologized and is adequately used by all native speakers of a given language. Consequently, in these cases, it is emotive semantics that is the presupposition of the emotive function of the word and implements it. The facts of verbal communication show that the words that they do not have an emotive component in their semantics; they can perform an emotive function in specific contexts. This suggests that the emotive function of a word can be both linguistic and speech, that is, to be a given unit from the inside or communicative goals of communication induced from outside. In the latter case, the emotional conditions for the contextual-functional emotive semantics are the specific conditions of communication and the intention

of the communicants. It can therefore be said that emotive semantics and the emotive function are closely related to each other and can pre-suppose each other.

Emotivity is only a specific part of the pragmatic aspect of semantics; any semantics can be pragmatic. A descriptive effect on knowledge, cognition, and emotive - on relationships, emotions of communicants. As shown above, one of the functions of emotives is the function of evaluation, it is an indispensable component of them, and in them (in emotives) the assessment is always emotional. Therefore, the emotive function of the word is not identical to the pragmatic one, as is sometimes stated in linguistic literature (Kiseleva, 1978: 67). The emotive function is not necessarily a function of influencing the addressee, which is the only essence of the pragmatic function of the expressive, as opposed to emotive. For example: "I didn't tell me never to despise the" —Dermot Craddock paused for "old pussies" —as "er" for elderly women. He said that he couldn't have been, but he didn't really want to happen! "(Christie). Scotland Yard inspector is trying to get advice from Miss Marple, a private investigator into the train murder of an unknown woman. (Miss Marple is an elderly lady, the heroine of A. Christie's detective stories.) The word combinations of elderly ladies and old pussies are synonymous in terms of the descriptive component of meaning. But old pussies are those elderly ladies that are characterized by certain well-known traits that receive an ironic emotional evaluation of society: they always know everything. The phrase old pussies is an expressive sign of emotions, and emotions, as we know, are signs of relationships. But any other nomination presupposes a different plane of expression, and the form is significant, each new form that serves to designate not its denotation has its own denotation temporarily relegated to the background and its own value, which remains an independent content plan in the "new content" "And thereby distinguishes its expressiveness from the name of which it is an emotive synonym. Therefore, the inspector could not in case of Miss Marple, to use the expressive "old pussies": it would hurt her feelings, would offend, and he would not get advice. Thus, depending on the assignment of Miss Marple to the group of elderly ladies or old pussies, the

pragmatist would be different and its result — the behavioral response of Miss Marple — too. From this it follows that we associate with the pragmatic effect the expressive function of the word.

The vocabulary with the prevailing emotive function convincingly shows that the formation of the signification of the name can be dominated not by the indicative (nominative) function, but qualifyingly — the estimated, emotional variety of which is the emotive function of the word.

Thus, the emotive function of a word can be single or additional, one of the functions, along with the others, axiological, nominative, significative, pragmatic, etc., contained in a word as a dictionary, in a collapsed form, and unfolding when the word is placed in or a different context.

The function of the word can set and form its semantics: emotional or expressive, therefore the expressive function of the word can lead to the development of an emotional value / connotation in the word, and an emotional one - an expressive meaning.

This, first of all, should include all derivative vocabulary with affixes of emotive-subjective evaluation, because “generated by” emotional motives, it is not only emotive, but also expressive: poetaster, poetnik, sexnik, antieverything, birdie, softlmg, isissy, etc.

Under the influence of emotional causes, the word can be used in an unusual context and becomes expressive. For example, the words pot loft nut, pot, upper storey can be used to designate the head, despite the fact that the language has a special word for this part of the body.

It is indisputable that a person uses his language units in his statements not only for affirmation, fixation, organization and reference, but also for expressing or evoking emotions. This use of units of language to express, “splash out” emotions and emotional states, to “descend an emotional couple” without a target orientation towards a specific addressee, that is, the speaker’s emotional expression is understood by us as the emotive function of the language: Well, one never knows with these dashed telephones (Christie); Sup I pose I shall have to go and make

myself agreeable to those blasted girls (ibid.); “Hush! What's that? I see - I see - Ah! No! This is not yet this. It is the - the - the - the - Pooh! The cat!» (Byron).

So, the emotive function does not always need the addressee, emotionality tends to express itself, in contrast to the expressive function, the purpose of which is to exert a certain influence on the addressee. The expression of directed emotions (expressive function) has a pragmatic intention: to influence the recipient in the right direction, to make him do something, to satisfy the request, to cause certain feelings in him, to insult or care: “You get out of this buggy, you are minded varmint ”, she said, her voice shaking (Mitchel). Or an example: Darling precious little husband, my little big husband (Mansfield).

By expressive function is meant a purposeful effort of expression by expressive and emotive or other means, calculated on a specific reaction of the addressee, i.e. on the desired impact of the above.

The addressee factor can be in both cases, but in the case of the emotive function it is not necessary. Wed: "You are a fine honest rogue, Scarlet!" A rogue! Queer that the term should hurt. She wasn't a rogue, she told herself vehemently (Mitchel). (In this example, the emotive rogue (conservative) performs an expressive function — it “infects.” The expressive function of the word is centered on the recipient, and emotive is on the sender. Therefore, by the emotive function we mean the expression of emotions. emotional relations to the world. Both of these functions are not independent, they are integral aspects of the communicative function of the word.

Differentiation of emotive and expressive functions of speech is indispensable for understanding the various purposes of different semantic types of words, in particular, to differentiate between emotive and expressive in dictionaries GOVERNMENTAL buildings in all languages. And this, in turn, represented wish to set up opportunities for understanding the text-forming functions and their interaction in different types of texts, in this case, in emotive.

Currently, science has enough knowledge to define emotions as “reactions of humans and animals to the effects of internal and external stimuli, having a pronounced subjective coloring and encompassing all kinds of sensitivity and experiences,” as well as one of the forms of reflection of reality.

It was also found that for the expression of emotions and for the emotional impact of the language and its unit there is an emotive function, due to emotive semantics (in various manifestations: meaning, connotation, potential), “packaged” in emotives - the carriers of this semantics, actualized in specific emotive contexts.

When people talk about the functions of a language, and their number sometimes exceeds twenty in literature, they, as a rule, do not distinguish, on the one hand, between functions of language and functions of speech, on the other, between them and functions of units of language, which is not done in literature distinction between their expressive and emotive functions.

An expressive and emotive function is a function of units of a language, not of itself: emotive function is emotive, expressive - expression. They are due to the different types of meaning of language units: emotive and expressive. Axiological function prevails in evaluative words, and nominative - in descriptive words. This suggests that the language does not have all these functions. These functions are functions of its units.

1.3. Linguistic realization of the emotions and feelings

In the process of stylistic research of the vocabulary of modern English, the study of its emotional, expressive and evaluation components. Emotional-expressive vocabulary that has been the subject of study by many foreign linguists. - one of the key indicators of the development of the vocabulary of modern English ; the specific purpose of the specified language to be one of the means of expressing feelings, moods, experiences, will and the emotions of the speaker; use of language to express a personal (subjective) (positive or negative) attitude towards information content or to interlocutor. It is known that modern explanatory dictionaries of the vocabulary of modern English emotionally

and expressively colored words are marked with: rhetorical or high-flown (pompous, sublime), ironical (ironic), derogatory (contemptuous), diminutive (diminutive), humorous (playful) and t. This allows for a more thorough study of emotionally expressive vocabulary. It should be remembered that there are lexemes that have a stable emotional coloring: for example, “to love” (“love”), “to admire” (“admire”), “beautiful” (“wonderful”), “divine” (“divine”) and t. It is believed that one should distinguish between active and passive emotional and expressive vocabulary in. Active emotional-expressive vocabulary includes lexical resources most frequently used in speeches: everyday words, phrases, sentences, the meaning of which is clear to the absolute majority of those who speak a particular language. In turn, passive emotional and expressive vocabulary - part of the vocabulary of the English language, consisting of units limited in use (for example, historicism - as a rule, completely obsolete words or stable phrases, representing the names of objects, phenomena and processes) [11]. In addition to such a vocabulary of the English language includes units known only to a certain part of native speakers (these are archaisms (archaism; obsolete words modern speech replaced by synonyms; at English, they can serve as professional jargon); neologisms (neologism; words or phrases that have recently appeared in language; serve for a shorter or expressive designation, the achievement of the artistic (poetic) effect) [1, 3]. TO passive emotional expressive vocabulary can belong and lexical units used exclusively in within the texts of individual functional styles (for example, books in difference from colloquial). Passive emotional and expressive vocabulary It is considered an open system, since the number of its units is unlimited. In addition, the boundary of the active and passive vocabulary is mobile: words and phrases can be released from active use, but persist in passive dictionary. Identify the ratio of active and passive vocabulary of the language at a certain stage of its development are frequency dictionaries of the English language. We note a special role in English high-emotive interdiction (interjection or exclamation) - one-sentence sentences that serve to express emotions (joy, surprise, resentment, irritation, anger, pain,

disgust, bewilderment and others), sensations, mental states and other reactions without naming them. (In English, or rather, in coherent English-speaking speech, interjections, we recall, can act in as separate sounds expressing the speaker's feelings or motivations) [4, 8, 15, 17]. Special place in system of emotional and expressive vocabulary occupy diminutive, petting, expletive, evaluative words. It should be remembered that swearing performs certain communication functions that cannot be performed with using other linguistic tools; they are used with the purpose of expressing the emotional state of the speaker and transmitting this information to the listener; they are not always super-emotional, confrontational, rude, or carrying aggression [2, 6]. Among the words and phrases that give a negative assessment to a person in English, the main emotions are distinguished (contemptuous, dismissive, disapproving, ironic, neutral, humorous, approving). emotional and expressive vocabulary can be based on hyperbole - figurative word usage, intentionally exaggerating some object, phenomenon, action or feature, although not involving the introduction of the listener in delusion [7, 16]. Talking about jargon in English, it should be noted that, as is well known, it differs from common language elements in a particular emotional, evaluative, expressive character of vocabulary and phraseology, steady speed, the specific use of word-building tools. It must be said that social, professional, and sports jargons of the English language are the most researched by specialists. Together with those interested in researchers are military, journalistic, network jargon; computer, youth slang, slang of drug addicts, football fans [9, 10]. Slang emotionality and expressiveness relies on figurativeness, wit, surprise. The use of slang, as a rule, is unusual for a literary language, it characterizes increased emotionality and expressiveness; from slang should be distinguished dialects, jargon, swearing and vulgar words, although slang has common characteristics with each of them. It should be remembered that, to For example, English-language computer slang is predominant in world (emotionally expressive stained here are word formations that have arisen in the result of universion)). The analysis of emotional and expressive vocabulary is closely

related to the analysis of the tonality of the text (sentiment analysis, opinion mining), the purpose of which is to identify lyrics emotionally-painted vocabulary and emotional and expressive assessment of authors (opinions). It should be noted that many shades of emotions and expression may depend on the specific context. WITH other hand these shades in works of art are different from obscure speech. The problem of translating words, phrases and offers with emotional and expressive component. Here often have to deal with interference - a deviation from the norms of the language associated with linguocultural specificity [14]. Emotionally expressive means of language can and you need to learn in the classroom of the English language, because their proper use makes the speech more vivid, colorful, expressive. Subject to the purposeful systematic work on the study of emotional and expressive vocabulary, and the features of the correct use of stylistically marked words and phrases trainees develop skills and skills not only to find relevant emotional expressive units, but also apply them correctly speech that in the result contributes to the achievement of a qualitatively high level of communication in a foreign language.

In linguistic literature, priority is given to the study of the problems of reflection in the language of emotional states of the individual. The study of the essence of emotional phenomena, as well as the possibility of their classification is based on scientific works of L.S. Vygotsky, V. Ionova, L.N. Jordan, E.I. Horny, V.I. Shakhovsky. Position that that language is the primary means knowledge of the emotional sphere of human consciousness, based on the approval of V.I. Shakhovsky that emotions, as an integral part of culture, they are necessarily conceptualized and verbalized in the language¹⁰.

Currently, the study of the language of feelings and emotions based on works of art is relevant, since such an analysis is able to reveal the diverse means of expressing emotions in artistic context. This article analyzes the material. works by US Maugham

¹⁰ Shakhovsky V.I. Categorization of emotions in lexico-semantic system of the language. M., 2007. 192 pp.

Many researchers use the terms "feeling" and "emotion" as synonymous. However, at its core these concepts differ from each other.

Under the emotions are understood relatively short-term, often intense mental experiences or states with positive or negative polarity. Feelings are expressed in emotions. Feelings have a substantive character and are associated with representation or the idea of some object. Before in all, love as a feeling is opposed by emotion. Love is a feeling the ability of a person to experience deep spiritual experiences or strong internal sensations throughout a long time. Feeling can not have an external expression and can not be found, unlike emotions. Being a complex concept, love includes a set of characteristics, and depending from the situation, the object, the subject of love, defined as a feeling, can act as a feeling, emotion, emotional state or sensation.

Psychology of emotions does not have a single theory of emotional phenomena and many authors the term "emotion" interpret differently. The so-called affective states or global moods with excitation quality characteristics or depression. The central characteristic of such states of mood is their diffuseness and unfocusedness, while emotions are interpreted as more specific reactions to specific events. The moods differ in duration, stability, they are the background for other mental processes.

There were many different emotions in her soul (Maugham WS *Of Human Bondage*. 2006).

In general, emotions are considered as a special class of mental processes and states associated with instincts, needs and motives reflecting in the form of direct experience (satisfaction, joy, fear, etc.) the importance of acting on the individual phenomena and situations for the implementation of his livelihoods. Some researchers consider this definition incomplete because it does not reflect connection of emotions with the unconscious sphere their attitude to human activity as well also the specifics of their occurrence and patterns of functioning.

Quality characteristics emotion should be considered a sign (positive or negative) and subjective modality (surprise, joy, aversion, etc.)¹¹.

There is no single classification of emotions, but within existing classifications specific emotions vary in complexity, frequency and intensity of experience, as well as A variety of other characteristics. In the emotional sphere of man occur constant transitions from one state to another. Low intensity emotions lead to strong or cause another emotional process, affect states are replaced by more resilient: now i'm well aware that pettiness and grandeur, malice and charity, canred in the same human heart (Maugham WSThe Moon and Sixpence. 2004).

In the structure of the English lexeme love, there is no such component as love as a love affair, love relationship (romance, tricks, intrigue)¹².

The complex, controversial nature of love is manifested in the presence of two opposed feelings: positive emotional experience and negatively stained feelings. When love is positive feeling it accompanied by happiness ; joy; affection; interest; pleasure; delight; care; excitement.

Michael came over to England on his leaves and Julia was divinely happy (Maugham WS Of Human Bondage. 2006).

Using the noun happy - a feeling of great pleasure or something that gives you great pleasure , divinely, adolescently, ad hoc, US Maugham expresses deep experience of the main character. The combination of emotions "love - happiness " finds expression in both Russian and English languages. Nevertheless, the expression "happy love" is one of the most The distribution of wounded and most common expressions in the Russian language is English practically does not occur. Happy life can be ("Life"), the nation ("nation") and, finally, the end film ("end"), but not love. To convey an analogous meaning, native English speakers will prefer Happy in love (happy in love) or "Feel love and happiness"

¹¹ Meshcheryakov B.G., Zinchenko V.P. The Large Psychological Dictionary. M.: Praim-Evroznak, 2003. URL: http://www.koob.ru/mesheryakov_b/bolshoy_psihologicheskij.

¹² Khutova E.R. Concepts of love and hatred in the Russian and English languages // The Bulletin of the Adyge State University. Series «Philology and the Arts». Maikop, 2008. Issue 2.

(feel love and happiness). Happy love is manifested in a sustainable need to communicate with given person in intimacy with him that The expression “love - affection” in two languages¹³:

"What an emotional little thing you are", he said, to see her tears (Maugham WS Theater. 2005).

Expression to be pleased means to feel happy about smth, phrase to be touched means to feel happy and grateful because of smth. kind that smb. has done¹⁴.

These expressions help us understand that Julia is kind to Michael.

She was a kindly woman be it a bitter blow to his pride if he ever had an inkling to her (Maugham WS Theater. 2005).

Expression a bitter blow to sb pride, in which blow means a sudden event which has damaging effects on sb / sth, causing sadness or disappointment helps We should understand the feeling of jealousy that the main character is experiencing.

The lexeme pride has the same meaning: a sense of satisfaction from the awareness of the successes achieved, however, in the context, the word acquires different shades.

Human internal state psycho iki may have external manifestations Nia as defined Sgiach physiologic reactions because emotional human activity is accompanied definition of the motor reactions and biochemical changes in the organisms.

In particular, the emergence of love Mauger m accompanied external Nekon SRW liruemyimi physiological reactions of the body, such as pallor, blush, increased heart rate, physical indisposition, illness, and this aspect is also reflected in the artistic text: Suddenly he looked he had held his eyes averted she gave her smothered hat a cry (Maugham WS The Painted Veil. 2004).

¹³ Lepikhina L.N. Idioms with the meaning of love in Russian and English: Dissertation abstract for the Candidate of Philology degree. M., 2009. URL: http://www.ffl.msu.ru/img/pages/File/avtoreferaty/lepihina_avtoreferat_09.doc.

¹⁴ Hornby A.S. Oxford Advanced Learner's Dictionary of Current English. Oxford: Oxford University Press, 2006. 1780 p.

Tears sprang into her eyes once more and her heart was very full. The impulse was almost irresistible to fling herself on his breast and crush her lips against his (Maugham WS The Painted Veil. 2004).

"The blasted fool, why does he talk all that rot? Don't know marry him? Why didn't he kiss me, kiss me, kiss me?" (Maugham WS Theater. 2005).

The adjective crazy enhances the expressive-emotional background. In this example, the target communication is the expression of Julia's emotions.

I've been sick with love for you ever since I saw you (Maugham WS Of Human Bondage. 2006).

Interesting Mark what at England someone language appeared the word love-sick, to Thoreau means unable to think clearly or behave in a sensible way because you are in love with sb, especially sb who is not in love with you.

Analyzing texts works US Maugham, it can be concluded that emotions and feelings manifest simultaneously in internal experiences and in behavior of the, and wherein the other is connected by the additional description about the external revealed physiological functions of organisms (smothered a cry, tears sprang into her eyes, etc.).

It should be noted that not only examples of emotions and feelings with a different sign (positive and negative) (happy, unhappy) and modality (joy, pleasure, delight, interest, etc.) but also and moods (she passed from mood with facility).

Except E of emotions can be active or passive GOVERNMENTAL, long or short-term. Emotions can be caused by different reasons: they can arise directly - as a reaction to any external irritation, or On the contrary, as a result of previous irritation.

Chapter II. Lexical means for the designation of emotions in English

2.1. Expression of emotions in language

S. L. Rubinstein wrote: "With speech, with a word, sound will be only when it ceases to accompany the corresponding affective state of the subject, and begins to denote it" (Rubinstein, 1940: 343). From the quotation it is clear that any emotive signifies emotions, directly or indirectly. We note once again that the terms of emotions have a completely different function - nominative, as compared with emotive expressing emotional states.

The denotative content of the names of emotions (descriptive words) are the objective properties of emotions, a component of their semiological value - the expression of an emotional attitude in the semantics of such words is not. From this point of view, the names of emotions are one-dimensional, that is, they do not have an emotive-qualifying structure superimposed on the denotative structure. Even accompanying the name of the emotion with an exclamation mark is not transforms their semantics in the emotive type. You can compare the statements: "Bastard!", "Crap!" With the statements: "Love!" "Hate!" To make sure that the notion of the concept of any emotion and its expression are carried out by different groups of vocabulary (Gridin, 1977: 38) . At the same time, the vocabulary denoting emotions is not emotive, it is indicative, logical and objective: "angry", "pleased", "sorry", "ashamed", "envious", etc. - all this is a designation of various emotional states. In them as well as in other names of emotions - malice (malice), pity (pity), despair (despair), antipathy (aversion), irritation (annoyance), shame (shame), envy (envy), and others - is absent infecting component. Emotion, indicated in such words, at the level of realization is not a direct feeling, only a logical thought about it, while emotive semantics induces an emotional relation to the object of the world denoted by it.

Emotion is not only one of the forms of reflection of reality, (namely, the reflection of attitudes towards the world), but is itself an object of reflection for language and therefore is registered in the language: joy, disparagement, despondency, fear, irritation, exaltation, panic, nervousness, grief, liking, etc.

These names of emotions in language are already meta - emotions, and not the emotions themselves: this is their conceptual designation. And if the word only means emotion, then it is not emotive. The semantics of such a word are images of various feelings caused by it, and not the feelings themselves (Ibraev, 1981: 23).

Each emotion has many shades that do not have their name in the language. On the other hand, there are substitute names in the language. So, through the explication of hidden semantics qualifiers, one can find that, for example, words denoting pairs of emotions such as “rabies” and “rage”, “discontent” and “displeasure” do not differ from each other in semantic sets (Plotnikov, 1984: 204) and, therefore, one of the linguistic designations within each of these pairs of emotions is redundant. Many shades of emotions go in a language with the same name. NN Luk rightly points out that language does not fully reflect mental reality, “does not keep up” with it, it is richer and wider than those verbal forms in which it is sought to express and convey (Luk, 1982: 20).

For the designation of those emotions that are not received in the language of verbal designation, the developed phrases are used, which participate along with the verbal units in consolidating the emotional experience of the speakers. From these descriptions, speakers recognize emotions and identify their emotional states.

We qualify the vocabulary that calls emotions only as an associative emotive, as it, without expressing emotions, associatively refers the consciousness of the speakers to the sphere of emotions. This is due to the idea of emotionality, which is still present in their semantics. Semantic analysis of words that call emotions “fear” (fright), “horror” (horror), and words expressing them: scarecrow, terrifying, dreadful, terrible, etc.

The semantic difference between words expressing emotions and words denoting them is very clear from the example of their pragmatics. We, for example: "I am furious from his rudeness!" "I'm mad of his rudeness!" "How rude!" And "Hamlo lousy!" In the first statement ut verzhdaetsya an emotionally to someone's rudeness, secondly, presents a direct expression of emotional relationship to it. Naming emotions relation Niya in the statement

reduces the communicative and emotional effect to several thresholds (cf. .: You dirty, miserable sneaking worm! : You've no idea how you despise you!: You're just contemptible or you despise you (Maugham), which, undoubtedly, is quite compelling argument against attributing the vocabulary of the name of emotions to the type of emotive vocabulary itself.

The situation is similar with other emotions. Evidence that, for example, words that call the emotion of admiration are not emotive can be an elementary transformation of the substitution: if a statement expressing the emotion of admiration (You are simply smashing today!) Or disgust (You are a pig! That's what you are !), to replace the words expressing these emotions with the words calling them (in the first case I feel admiration towards you (you're just admirable), and in the second You cause to feel disgust), it turns out that you will feel a completely different effect : the pragmatics of a statement will be reduced by at least one order of magnitude.

Of course, in certain consociations and situations, any neutral word can become an expression of emotions, including the name of emotions, but on this basis, referring the names of emotions and other neutral vocabulary to emotives will be an example of a shift in semantics and functions that do not necessarily match in a word. Each emotive is not only a symbol (sign) of any emotion, but at the same time its spokesman, i.e. This is the case when all the semiological values of a word are presented simultaneously. For example, what expresses the affection "Hurray!?" What kind of emotion? Webster's Dictionary gives the answer: an exclamation expressive of joy, or encouragement.

Any of the selected terms of emotions cannot express it adequately to the word "Hurrah!", No matter what intonation it is pronounced: the meaning of the name of the emotion is not adequate to the emotion itself. As Stevenson wittily remarked, "We cannot eat the meaning of the cake, but the cake itself is edible." The distinction between emotive and indicative gives the right to argue that the terms of emotions are very weak means of expressing them (Stevenson,

1974: 42). This is explained by the deductive-logical type of concepts represented by these terms of psychology, as well as by terms from other scientific disciplines.

By the expression of emotions, we understand their withdrawal from the language, the manifestation in speech, accompanied by internal and external experience. The expression of emotions is the direct communication of the emotions themselves, and not their designations, their linguistic manifestation. N.V. Witt (Witt, 1983: 52) writes about the verbalization of emotions as an important component of their internalization, i.e. external manifestation, sometimes understood as their expression.

Science has found that between typed with Stoyanov and speech reproduction there is a connection, but not rigid, but typed, why, and perhaps understanding the communicants at the emotional level of language competence.

It is characteristic that even in private with a person a person tends to express his attitude emotionally: What a swine he is!, What an ass I'm! According to A. N. Savchenko, this is the result of the need to include your emotional attitude in the system of social categories (Savchenko, 1972: 30).

Analysis of numerous works of art reflecting different linguistic expressions of emotions shows that English society encourages the expression of some emotions and condemns others, encourages some ways and means of expressing emotions and prohibits others (for example, through the corresponding signs in dictionaries - term labels: low vulgar, abusive, obscene, etc). Undoubtedly, this requires from the speaker a great awareness of the external (linguistic) expression of emotions. On the material of different languages, speech indicators of various emotions are established, allowing to control their expressiveness (Witt, 1984: 52).

The expression of emotions is carried out with the help of a special vocabulary - emotive. But not only lexical, all other "floors" of the language also have special means of expressing emotions. Consider an example from Moham's novel "The Painted Curtain".

Dorothy Townsend, coldly referring to Kitty (suspecting her of having an affair with her husband) before her trip to the cholera epidemic area and to the

death of her husband Kitty Walter, suddenly sang to her and invited her to live with them in the house. Maugham uses the following facilities expressions this love emotions :

a) lexical description of emotional kinema and prosody ... Dorothy kissed her arms ..., kissed her ..., dorothy clasped her hands, deliberate and distinguished teans were pouring down her face;

As a demonstration of resentment on the word stamger, which Kitty called herself, refusing to accept her invitation to settle in their house, Dorothy went to a course of tears: ... the teans were pouring down her face;

b) lexical expression of emotions through the use of emotives: dear, dreadfully, great, bear, hate, awfully, frightful, cad, wonderful, second, rate, terrible, heroic, oh, etc;

c) stylistic means: repetitions of emotional efforts how, so, parallel constructions I felt ..., you've been, the metaphor of the jams of death;

d) syntactic means : those people; a silly fool of a woman, reinforcing structures : how much ..., very much ..., what a

2.2. Emotive groups in English on the example of the novel by F.S. Fitzgerald The Great Gatsby

Among the variety of positive states of the base, of course, is the emotion of "joy." For example, in the novel "The Great Gatsby" by F.S. or situations and emotionally positive state of the subject.

"They can't get him old sport. He's a smart man. " - "Could not prove anything, old man. You can't take him with your bare hands. "

In this example, one can observe a positive, even Iranian, attitude of the speaker to both his interlocutor and the object of his utterance.

"I like to come," - Lucille said. "I like it here," said Lucille.

In this example, the girl says that it is cozy and good here, i.e. she tells the addressee statements about her positive attitude to the situation and lets know that

she would like to come here again. Therefore, the verb “to like” in this sentence is used to present the emotion of “joy”.

- “Come along”, he said but- to her only.

- “I mean it” she insisted.

- “I'd love to have you.” Lots of room.

“We're going,” he said, turning only to her alone.

“No, seriously,” she said.

- “It will be very nice. There is enough room for everyone. ”

As can be seen from the example, the main emotive load of “joy” carries the verb “to love”, which shows that the speaker would be pleased if the girl agreed to go with him for a walk.

Among the variety of negative states one of the most important, but small, is the emotion of “anger”.

The emotion function “anger”, that it is an emotive basis for correcting social contacts, helps to eliminate accumulated negative emotions, serves as a means of representing a sharply negative attitude to a character or situation and the most emotionally negative state of a subject.

For example, “He’s got up, his eyes still flashing between Gatsby and his wife. No one moved. ”- He stood up, still casting menacing glances now at his wife, now at Gatsby. Nobody moved.

In this case, the text was used to describe the situation that arose between the husband, wife and her new fan. The author tries to convey the mood of the characters, describing this scene. It follows that the context plays a key role in conveying the “anger” emotion.

Negative psychological reactions, as well as positive ones, can be accompanied by facts, processes, and usually arise when included in a specific situation:

“What a stupid idea is it! How terrible! ”

It should be noted that the values of speech emotional communication, reflecting the negativity of the language in action, are identical to the values of positively spoken communication.

The emotion function “dissatisfaction”, that it is an emotive basis for building social contacts, helps to eliminate accumulated negative emotions, helps an object to make the interlocutor understand their desires, serves as a means of representing a negative attitude towards a character or situation and an emotionally negative state of a subject.

" Lot 's of people who came here haven't been invited," she said suddenly. "That girl hadn't been invited. They simply force their way. " - " Very many are herewithout invitations , " said suddenly Dezi .- "This is the girl so appeared. He almost rushes in by force, but he is silent because of delicacy. "

In this case, the author showed the reader that the girl was not satisfied with the fact that someone came to the party and the lack of invitations did not stop them. Thus, the author shows that she would like the evening to be held in a tight circle, and in this case she would feel more comfortable.

"What a low, vulgar girl! "- " Phew , shameless ! "

She's got an indiscreet voice, "I remarked. "It's full of -", I hesitated. - " At Daisy not humble voice , " I remarked . " As it rings ..." - I stammered .

It follows that emotional syntax is considered as one of the main ways of presenting sentences in English, which carry the emotional meaning of the “dissatisfaction” emotion.

The function of the emotion “despair” in that it helps to show the interlocutor a hopeless situation, allows the object to get rid of accumulated negative emotions, serves as a means of representing a negative attitude to a situation and the most emotionally negative state of the subject.

"All right," I said, "I'm glad it's a girl," and I hope she's a little girl. - " Well and let . Very glad that girl. God forbid that she grow up a fool, because in our lives it is best for a woman to be a pretty fool. "

For example, in the novel by F.S. Fitzgerald's "The Great Gatsby" in this case in the text was used a description of the situation when a woman realizes that everything in her life would be much easier if she did not understand and then everything would probably be much simpler, but nothing would change. The author tries to convey the feeling of the heroine, describing this scene.

Among the variety of negative states, one of the most important is the emotion of "irritation".

"You're a rotten driver," I protested. "Either you ought to be more careful, or you ought to drive at all." - "You are not a good driver," - I got angry. - "You can not be more careful, so do not undertake to operate the machine."

From this example, it follows that in this case, the author used a lexical unit with a meaning of a high degree of discontent to convey the emotion of "irritation". The hero informs his interlocutor that he should not have got behind the wheel at all if he does not know how to drive a car at all.

The emotion function "indifference", that it is an emotive basis for removing an object from social contacts, helps eliminate accumulated negative emotions, serves as a means of representing indifference to any character or situation and the emotionally negative state of the subject.

"Who is Tom?" She asked innocently. "And who is Tom?" She asked innocently .

In this case, we see that the author's comment was used, allowing the reader to perceive the mood of the heroine and her attitude towards her husband.

As a result of the study, we found that emotion is not only one of the forms of reflection of reality, (namely, reflection of attitude to the world), but is itself an object of reflection for language and therefore is registered in language. The names of emotions in language are already meta-emotions, and not the emotions themselves: this is their conceptual designation. And if the word only means emotion, then it is not emotive. The semantics of such a word are images of various feelings caused by it, and not the feelings themselves.

We also found that the emotional phenomenon, in all its diversity of species, recognizes the ability to assess the situation. The definition of positive is associated with the psychophysical interaction of man and the world, which finds its expression, primarily in evaluative statements related to the communicative goal and the emotional sphere of the speaker. A positive assessment is intended to influence the addressee, whose goal is to cause the latter to have a certain psychological state, a positive emotional reaction, that is, to reflect not the semantic, but the pragmatic aspect of the sign situation. It is this concept of estimated value, known as the theory of emotiveness, that became the starting point of this study. Emotion is considered as a situationally conditioned psychological phenomenon, not allowing its withdrawal from the specific situation that gave rise to it.

We also found that negative emotional reactions as assessments largely depend on a person's world view, a person's self-esteem, and the attitude of others around him. A negative assessment assumes that the object has any flaws and, moreover, implies a predominance of their total "weight" over the "weight" of its positive properties. As a rule, it reduces the number of unsatisfied requirements and is more ambiguous than a positive assessment, requiring specification at the micro / macro context level especially carefully.

Research has shown that emotions are closely related to kvalifikativno-evaluates human activity and are the components of his mental structure deyatelnos minute. Emotions form, in some terms, an inductive-pragmatic sector, which is reflected in the emotive semantics of a word, correlated with this concept.

There are three levels of expression of emotiveness. The first level is represented by the emotive value. At this level, emotiveness is an obligatory, nuclear component of the semantics of the word, its main content. The second level of emotiveness is represented by connotation as a component, conjugated with a logical-objective component of meaning. This emotiveness is optional, because it may or may not be realized in various uses of the word.

The third level of emotiveness is the level of emotive potential. The emotive potential does not change anything in the semantic structure of the word, while it is a potential. Being implemented in the text, it explicates the hidden connotation of the word. Based on the idea of the emotive potential, the concept of the emotive valence of the word is proposed, based on the assumption that the majority of the language is potentially emotive, since it has a probable semantic sign of emotiveness. The emotive valence of a word is determined by its emotive potential and realizes the emotive function of the word and phrase. It reveals the great role of emotive semantics in the semantics of a language, since it can accompany a practically infinite set of lexical units of a language.

Emotive semantics of a word, thus, constitute either emotive denotation (meaning), or emotive connotation, or emotive potential. Such is the categorization of emotions in the semantic structure of a word. The general principle of the emotive semantics of the word is the emotional approval of what is socially rated as good, desirable — emotional disapproval of what is socially rated as bad, undesirable.

In accordance with the research material, the model of the lexical semantics of the emotive word includes either three macrocomponents: denotative (logical-premental), connotative and functional-stylistic, or two: denotative (emotive) and functional-stylistic.

Hence, two types of emotive vocabulary: affectives and notatives. Affectives (interjections, swearing and caressing words, emotional-intensifying adjectives and adverbs) can be considered specialized emotive, since expressing emotions is their only purpose. Connotatives (emotive vocabulary in secondary, figurative meanings, derivatives with affixes of emotive-subjective evaluation, etc.) express emotiveness in a connected form, indirectly through logical-substantive semantics. Consequently, konnotativy express emotiveness through component lek -classical word semantics and have, in contrast to the specialized zmotivov, the following structure of lexical meaning: reflection object naming + emotional attitude reflective subject thereto.

Chapter III. Language means of expressing emotions in the work of D. Dumorye "Tavern" Jamaica"

3.1. Characteristics of Positive Emotions

In the analyzed text, the author used various linguistic means of expressing emotions. All emotions were divided by us into positive and negative.

Among the variety of positive states, the base emotion is the "joy" emotion. When analyzing the work of D. Dumorie "Tavern" Jamaica ", 63 constructions of a positive assessment of the situation were found. The main lexical units of this emotion are:

Emotional design emotions "Joy" in English language	Number of units, found in the text
Smile	22
Smiling countrywoman	1
to be glad	1
great sense of relief	1
Shouted with laughter	1
Yells of laughter	1
Laugh	24
Fell well	1
My dear	3
Good girl	1
Catching her breath	2
Grinned	1
Little fool	1

The study showed that the author has the most popular following lexical units:

—Smile

“Mary smiled at her fancy and spread her hands once more to the log fire”.

- "Mary smiled at her imagination and extended her hands once more to the fireplace." In this example, you can observe the positive attitude of the hero to his surroundings. The house she was in was pleasant. Neither fear nor fatigue girl no longer felt. In this sentence, the lexeme - “ smile ” is a verb and acts as a predicate. The translation of the word indicates that it is a positive emotion.

—My dear

" Only selling Mr. Bassat's black pony for HIM, up my dear You'd the BE: best away from Jamaica Inn That day, I of the if the know anything about up my Brother." -. " Onlyhere selling behind Mr. Basset him horse , my dear . You'd better stay away from "Jamaica, knowing my brother's minors." In this example, the young man announces his plans, ignoring the girl, calling her a kind word and warning about the danger, thereby taking care of her. In this sentence - my dear ” is a noun and acts as an appeal.

- laugh ”

“ He laughed at that , and shook his head , and fell to whistling again ; and al l at once there was ease for Between Them , and a Certain boyish familiarity ”. - "He laughed, shook his head and began to whistle again; they suddenly immediately switched to a relaxed, boyishly friendly tone. ” As can be seen from the example, the verb - laugh ”, used in this sentence, suggests how much the phrase the girl said was ridiculous. In other words, the author shows the positive attitude of the characters for the upcoming trip. The verb - laugh ” appears in the sentence as a predicate.

- Catching her breath ”

"It was a woman who was on the street ." - she was ready to fall , when they Passing the area stopped away from carriages and a group of

people around her , she clutched behind sides , trying to take a breath . " In this example, the positive emotions of the heroes have reached a high point. They overwhelm them so much that, without being embarrassed by those around them, they laugh heartily, holding their sides. In the sentence, the lexeme " Catching her breath " is a participial turn, serving as a circumstance.

"Little fool "

"It's you who doesn't trust me, you damned little _ fool . He was silent, he was silent, he was silent, he was silent. - That you do not want me to believe it , fool you some sort . He laughed soundlessly and, bending down, embraced and kissed her like in Lonston, only more resolutely, with despair and bitterness. In this sentence, this example is not an insult, but rather the young man put all the love and tenderness into these words, confirming them with his act. In the sentence token " Little fool " Is a noun that serves as a reference.

3.2. Characteristics of negative emotions

Among the variety of negative states, the basic emotions are: "fear", "anger", "discontent", sadness " .

Fear is fear, timidity, strong fear, an anxious state of mind from fright, from impending or imagined disaster. The emotion "fear" shows the inner state of a person, which is often reflected in his appearance. Experiencing the emotion of fear can be accompanied by such feelings as "distrust", "doubt" (fear), "disgust" (horror, nightmare), "excitement / anxiety" (panic, fear). If fear

accompanied by "stupor" or "depression", then this state is described by the lexeme of horror.

In the analyzed text, 27 examples of the "fear" emotion were revealed. Language means of describing fear were formed into a table.

Trembling	Trembling with excitement and fear . She couldn't stop this chattering of her teeth and shivering her body. chattering teeth and trembling to allbody
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Heartbeat	At first she could hear nothing but the loud beating of her heart
Danger, death	Her hands and her forehead were wet now with perspiration
Numbness	Sinking heart heart fell. Outside in the passage Mary felt her neck and her forehead go clammy with a sweat , and her arms and legs Were weighted Suddenly , as with the Though with lead .
External changes	Nervously and working Blinking her mouth, she turned pale , She held her hands in her lap so that he should not see them tremble . She Dared not the move for FEAR of That swift changing of a His mood . She flushed scarlet . Twisting her fingers in her lap

	Her eyes roved from side to side . Aunt Patience fidgeted with her fingers . Aunt Patience groaned, biting the ends of ringing and ringing. She kept shaking her head shaking her head
internal cold	She felt eerie suddenly , child , and rather sick .

Expressing units are, first of all, interjections that most clearly and revealingly manifest the emotion of fear.

“The head of a woman is rocked backwards and jerking her head towards the door. "It's Mr. Bassat from North Hill," she whispered. "I've seen him on horseback, and another gentleman with him. Oh, my dear, my dear, what are we going to do? " This fragment shows the psychological state of the heroine. The woman is alarmed by the appearance of the squire and the impending danger In the above passage, there are various language indexes and markers of emotion fear. First, at the syntactic level - anaphor. At the semantic level, descriptions of the state of the heroine, her appearance and way of thinking associated with the emotion of fear are used:

The poor woman rocked backwards and forward in her chair , her mouth working nervously , and she is Kept jerking of her head towards the door .

“Mary heard her Aunt Patience give a little gasp beside her. "Oh, Joss," she whispered. "Oh, Joss, please!" There was so much urgency in her voice that Mary stared at her in surprise . ” As can be seen from the context, a very unpleasant conversation arises between the woman and the owner of the tavern. Here syntax means emotional fear.

Emotion representations: an exclamation sentence (emotionally colored interjection OA) and anaphora. In general, it can be assumed that the fear of a woman for her niece is fully justified, while the owner of the institution does not attach any importance to this.

Sadness is a feeling of sadness, grief, a state of mental bitterness. It should be noted the possibility of this emotion to penetrate the human soul and see through it. The characteristic qualities of this negative emotion include the ability to torment and torment a person, to show a negative, depressing effect on his body and nervous system. Sadness can disturb, torment, grieve, oppress, hurt. The substantive floristic metaphor of grief represents this emotion as a dry bough, as opposed to the "green branch of joy." In the analyzed work 15 examples of the emotion "sadness" were revealed.

"It's of too late, child," she is said, "seventeen years of too late." And she began to cry softly, who had never cried before. - We are late with this, baby, for the whole seventeen years ... - And she cried softly, she, who had never cried so far. In this example, a woman worries about lost time, which is no longer to be returned. Sadness overwhelms her so much that she begins to cry, although she has never done this before. The state of mind of the heroine is transmitted through the lexeme to cry, which is expressed by a verb and in the sentence is part of the verbal predicate. At the syntactic level, we see anaphora, thus the author emphasizes the importance of lost time. The epithet softly shows, what is crying was of last forces.

Kept woman pawing of The her with her phone hands, stroking her clothes, Feeling her, and clung to Suddenly she is to her, Burying her head Against her shoulder, and she is Began to cry, loudly and fearfully, drawing Explosional drawing her breath in gasps. Aunt did not let go of the girl, stroking her, feeling the clothes. Suddenly she pressed herself against Mary and, burying her head in her shoulder, began to sob loudly, with a desperate sob. We have a completely opposite example. Epithets loudly and fearfully show both the physical and mental state of the heroine. She is so exhausted that she is unable to hide her sorrow. She

cries loudly and desperately. The presence of participial turns allows you to make the proposal concise and expressive. The token to cry is a verb, expressed as part of the verbal predicate.

She was scrambled to her feet after shouting and crying . She jumped to her feet and rushed to the shore, shouting and crying while running, swinging her arms over her head, trying to shout over the sound of the sea and the wind, which, as if in mockery, carried her cry back. As this example shows, the heroine tries to prevent the killing of innocent people. But she is not able to do this. Featuring a fast flow of action, auto uses participial momentum. Expression of the which tossed IT back to her in a mockery of a personification.

Lexemes " Shouting and crying " act as a sacrament turnover as a function of circumstance. The frequent use of her pronouns indicates that the girl was completely absorbed in the problem, using all her arms, legs, and voice. She fought with the wind and the sea, which only laughed at her.

Among the variety of negative states, one of the no less important is the emotion "anger". The key word in the definition of "anger" has always been precisely negation, that is, bad, negative energy. "Anger" is a feeling of angry irritation, hostility towards someone. With conducting analysis works It was revealed 13 examples of this emotion .

The One old fellow, the who had Kept up closeup a constant Complaint the ever since of He had joined the Items matching coach AT Truro, rose from a His of seat in a fury, and, fumbling with the window sash, the let the window down with a crash, Bringing a shower to of rain in upon himself and his fellow passengers. He thrust his head out, and he shouted his voice ; If you'd like to breakneck speed; It was a trip to the trainer. An elderly man who sat down at Truro constantly complained about shaking. Suddenly he jumped up from his seat in a rage and, pulling the cord, opened the window with a bang. It immediately rained inside, pretty much pouring both himself and fellow travelers. Sticking his head out of the window, he began to shout at the driver in a high, irritated voice, calling him a scoundrel and a murderer. He yelled that they could not get to Bodmin alive if he

continued to race them at such a frantic speed — they already barely breathe. As for himself, he will never sit in a carriage again. In this case, the text was used to describe the situation that arose between the driver and the passenger. The author tries to convey the mood of the characters, describing this scene. It follows that the context plays a key role in conveying the “anger” emotion. After all, if the weather was not so terrible, then the scene did not work so emotionally negative. In the sentence, the lexeme “ a fury ” is a noun and acts as a circumstance. The epithets of “ high petulant ” are adjectives and in the sentence serve as definition. It is they who convey all the negative with which this speech was spoken.

Listened in landlord of The silence, and, she is the when had the finished, of He CrasheD a His fist down on the kitchen The table and swore, kicking one's of the chairs to the OTHER side of the room . The landowner listened to her silently and when she finished, he slammed his fist on the table and cursed, throwing his chair to the other end of the room. In this case, the author showed the reader that the man is extremely negative about the situation, and he is trying to convey his mood to others. The landowner's emotions are transmitted through the verbs crashed , swore , which are predicates and participial kicking one of the chairs to the other side of the room , as a function of action.

He cursed aloud his body and his hair. He swore out loud, rushing forward and smashing the window with his fist, ignoring the clink of glass and blood gushing from his wounded arm. In this example, the hero does not keep negative emotions in himself, but throws them out. This is anger and hostility towards his brother, who inflicted on his beloved not only mental, but also physical wounds. Verbs cursed , Smashed are predicates. Reaching forward is a participial turn of action. The translation of these tokens shows that this is a negative emotion.

Surprise - a condition caused by a strong impression of something striking with unusualness, surprise, strangeness. Sense of surprise is familiar to everyone, but it is difficult to describe. In part, this is explained by the fact that surprise is not long-lasting, but an even more important role is played by the fact that at the

moment of surprise, our mind seems to be empty, all thought processes seem to be suspended. That is why the reaction of surprise does not receive sufficient reflection. In the analyzed text, 8 examples of the “surprise” emotion were revealed.

“ The man looked at her curiously . "Jamaica Inn?" he said. "What would you be doing at the Jamaica Inn? That's no place for a girl. Must have made a mistake, surely." He stared at her hard, not believing her. Kucher looked puzzled on it . Have “Jamaica”? he asked. - What are you doing there? This is not a place for a girl. You, truly, confuse something. - And he began to closely look at Mary, as if not believing his own ears. In this example, a coachman appears before us, who is under

strong impression of what was heard. He can not understand how such a girl can be associated with "Jamaica". An effective graphic representation of surprise is a combination with a question mark. In this case, to convey indignation. From a grammatical point of view, a re-inquiry is shown, to strengthen and most reliably convey emotions, as well as to show a strong degree of shock to the characters. A lexeme is curiously an adverb, in a sentence acting as a circumstance.

“ Mary stared at her dumbly, stricken with sorrow. Mary looked at her with amazement and pity. ” This example shows the surprise of the heroine. How has this beautiful and amazing woman. Adverb dumbly is a circumstance.

" A woman !" he said . " For What in the world are you doing out found here ?" - Woman! - he exclaimed in surprise. “What the hell are you doing here?” In this case, the situation was used in the text when in a completely impassable place a man saw a young girl. The author uses graphic tools such as an exclamation sentence. At the semantic level, the expression What in the world is a stable lexical combination, which adds even more surprise to this phrase.

In the analyzed work we identified cases in which the author used the tokens of positive emotions, but the proposal had a negative value.

«Of The laughter That Greeted a His sallies Nearly Shook the roof, topped, of course the, by the the bellow of the landlord Himself, and to Mary there WAS

something is appalling in the this ugly, screaming laughter, the which in some strange way Held not a note Note of mirth , but it was the owner who louder neighing the loudest . There was something terrible in this ugly, shrill laughter: there was no fun

Mary, but rather the cry of some being tormented by terrible agony. These sounds echoed echoing through the stone corridors, filling the empty rooms upstairs. The token laughter is expressed by a noun and has a positive meaning - laughter, but in this sentence it is given a negative meaning. This is facilitated by the epithets ugly and screaming . It was not at all fun in the room, but the cry of the beast. The author used this technique to describe the main character, thereby creating an even greater aversion to him.

"Once more the lizard, odious and obscene, one of his songs". The peddler once again burst out with a disgusting, obscene laugh and began to whistle one of his tricks. The lexeme laughed is a verb and in the sentence serves as a predicate. At the semantic level, this word has a positive meaning. However, odious epithets and obscene , expressed by adjectives, change the emotional state of the sentence. Not seeing the hero, but reading this passage immediately gives the impression that this is a negative character.

"His eyes are compelled by his smile, forcing a smile." The vicar's gaze ordered her to speak, and she continued to warm her hands by the fire, forcing herself to smile. Token smile has the meaning of positive emotion - joy and gives the proposal also a positive connotation. But standing next to the sacrament suggests otherwise. The semantic meaning of this lexeme is "forcing oneself". So this smile serves as a cover for the true state of the heroine.

In the analyzed work we have chosen language means of expression of emotions. All emotions were divided into positive, negative and ambivalent. To positive emotions, we attributed the emotion of joy. The most common linguistic means of expressing this emotion are the tokens smile and laugh , which are verbs.

Fear, sadness, anger and surprise were considered negative. To describe the emotion of "fear" the author used primarily interjections (Oh). At the syntactic level - anaphora, as well as graphic means - an exclamation mark.

In the examples showing the emotion of "sadness" we see the frequent use of the lexeme “ cry ”, which is not only a verb, but in some cases - a participle. The author’s use of epithets (softly , loudly , fearfully) showed how strongly this emotion was expressed, and the presence of participial revolutions made it possible to make the sentence concise and expressive.

In the analyzed text, sentences expressing the emotion of “anger” were highlighted. Language means transmitting this emotion are lexemes that are nouns (a fury), verbs (crashed , swore), participial turns (reaching forward) and other parts of speech. The use of epithets betrayed the proposal more negativity.

Surprise - a condition caused by a strong impression of something striking with unusualness, surprise, strangeness. To convey this emotion at the graphic level, interrogative and negative sentences were used, as well as anaphora, which served as a questioning. In most cases, lexemes were adverbs in a sentence.

In the analyzed work we identified cases in which the author used the tokens of positive emotions, but the proposal had a negative value. These are the so-called ambivalent sentences. For example, the combination of the tokens laughter (having a positive value - laughter) and ugly and screaming (having a negative value).

After analyzing all the emotions, we made a diagram from which it is clear that the emotion “joy” turned out to be the most commonly used. From negative emotions, the predominance of the emotion "fear". Then comes the "sadness", "anger" and "surprise."

Conclusion

In the course of the study, we gave the definition of the concept of emotion, outlined the views of linguists on emotiology; made a continuous sampling of vocabulary, expressing emotions in the work of D. Dumorier "Tavern" Jamaica"; language tools used to express emotions have been identified; classified emotions according to their types.

There are a large number of different classifications of emotions due to the fact that the emotions themselves are many and varied. In this paper, all emotions were divided into positive, negative and ambivalent. Positive emotions include the joy emotion. "Anger", "fear", "sadness", "surprise" were referred by us to negative emotions. Ambivalent emotions are a reflection of the ambivalence towards the object.

The main source of emotive text is emotive language tools. The ways of manifesting emotive situations in a literary text are varied: minimized (seed concretizer, word) - to smile, to laugh, to grinned, to cry, and fury; minimally deployed (phrases, sentences) - smiling countrywoman, shouted with laughter, yells of laughter, catching her breath. She couldn't stop this chattering of her teeth and shivering her body; as much as possible deployed (a fragment of text, text) - the One old fellow, the who had Kept up closeup a constant Complaint the ever since of He had joined the Items matching coach AT Truro, rose from a His of seat in a fury, and, fumbling with the window sash, the let the window down with a crash, bringing a shower of rain. A His head thrust of He and shouted out up closeup to the driver, cursing the HIM in a high petulant voice for a rogue and a Murderer; If you'd like to breakneck speed; It was a trip to the trainer.

With Pos IRC and type of emotive semantics of all emotive divided into affektivy, which include interjections. Interjections, being highly emotive units, usually do not lend themselves to a vocabulary definition, and instead they are given their mental content. In this work, interjection oh was most often used, which in every single example expressed its emotion. For example, " of

Oh , you ' ve conceit enough to make up for all the other qualities you the LACK ,
" Agreed Mary " interjection Oh , in this example shows the expression of positive
emotions. "Oh, Joss," she is Whispered. "Oh, Joss, please!" There WAS SO much
urgency in her voice That Mary stared AT her in surprise ". The emotionally
colored interjection Oh conveys fear and despair.

The main source of expression of emotions are lexemes. After analyzing the
work "Tavern" Jamaica ", we have considered examples where the lexeme is a
different part of speech. For example: "smile"

- the verb, " my deaf - noun, " high petulant " - adjective,
" reaching forward " - participle, " curiously " - adverb. To enhance emotions,
epithets were used (for example, loudly , fearfully , etc.) and
impersonation (which tossed it back to her in mockery).

In many sentences, the author used graphic means, such as an exclamation
point or question mark, ellipses, dashes, etc., to convey emotions. For
example : "A woman! " He said.

On semantic level was anaphora used (Oh, my dear, my dear, what are we
going to do?).

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