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## Contextual analysis of emotional words in linguistics

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### Abstract

In this article, emotional words are studied contextually. It analyzes examples of the use of emotional words in the works of several writers. The realization of emotional meanings in the context of sentence creates colorful emotional shades both around the basic meaning of the word and around the figurative meaning. Several literary methods can be used simultaneously to express an emotional state in a literary text. The article analyzes the meanings of several words in contexts using examples.

**Keywords:** emotive meaning, context, component, emotionality, quite, gentlemen, contextual meaning.

### Introduction

The interest of human linguists in the emotional sphere of the world is one of the most pressing issues today. Emotional meanings carry information about a person's emotions, which are embodied in the form of specialized semantic components within different language and speech units, in a way that is specific to those units.

The emotive component of literary texts has been and continues to be studied separately in the works of modern scholars. In such works, emotiveness is seen as a means of understanding the literary text in relation to the inner form of the artistic word.

**Main parts.** To understand the nature, formation, and development of emotional meaning, one must first see the difference between the two types of contexts. The language system has contexts that are simple, community-recognized. They can be called permanent contexts because they contain prophecy. The other type is the creative context. It is this context that is the environment in which emotional meanings emerge, develop, and strengthen.

Indeed, in the opinion of V.I. Shakhovskiy, "language is the same for all and for everyone, first of all in its emotionality, different, in which the range of change and improvisation of semantics of language units is very wide and colorful in their personal emotive meanings" [1,59].

In general, a completely differentiated approach to these two types of contexts, which are completely different, underlies the misinterpretation of virtual meanings (i.e., meanings that occur in a syntagmatic parameter) into contextual meanings that are entirely dependent on the context of application.

P. Dixon distinguished between the so-called formal meaning and the contextual meaning, he was referring to the opposition of "the meaning of language - its use in speech." [2, 1-2] P. Dixon rightly believes that formal meaning is interrelated with internal models of language, while contextual meaning is interrelated with internal models as well as relevant nolingistic situational models. E. Sepir stressed the need to take into account and study the meanings that go beyond the usual meanings of words. [3, 26] G. Stern was referring to the above opposition when distinguishing between the meaning of the verbal expression, regardless of the specificity of the speaker and the state of communication, and the meaning to a certain extent depending on the word environment and finally extralinguistic factors [4, 10].

The emotional environment of a work of art is built on the principles of the generality of the thesaurus, the tag knowledge of the author and the addressee of the text. The writer takes such episodes of life as the subject for future works in such a way that he thinks they are understandable to the reader, in harmony with his emotional world, evoking feelings of response [5, 117].

In our view, both structural incompleteness and violation of syntactic norms of language have entirely some linguistic reasons, and they hide in themselves the obvious potential possibilities that the leading words of these combinations stimulate the development of

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emotional meanings. First of all, the very nature of the meaning structure, in particular, the word *quite*, facilitates its natural use in “unnatural” constructions. In its semantic structure, the word *quite*, along with other semaphores, takes on the semantics of “limitation” (*benihoya*), a sema that sometimes remains the leader, which comes to the fore. However, in this case it cannot be said that the word “*quite*” is the same as the meaning of “*sufficient*” which is always included in the semantic structure. Violation of the order of arrival of the meaning of the components of the word will have the oreol of emotional evaluation of the newly formed meaning.

However, the peculiarity of contextual emotionality is that it is manifested either as a result of in-depth special analysis of similar contexts, or (in this case, the process of “*learning*” is faster) the author's comments in the text revealing the essence of contextual emotionality.

There is reason to assume that the word “*quite*” translates an emotional meaning that is currently contextual into a lexical one. S. Stoffel's opinion that “*He is quite an educated person*” is not very commendable [6, 48]. In this case it is possible to speak of a completely peculiar meaning of the word *quite*, a meaning which has little in common with its basic meaning (completely, entirely) which can be characterized as expressing a sneer with a mocking laugh or a sneer of indifference. Here are some examples of what the word *quite* means:

1. You are growing quite witty.
2. It was really quite amusing and so on.

The fact that the word *quite* may have an emotional meaning or lose it depending on the logical emphasis once again confirms the process of development of the emotional meaning of this word. For example, in the sentence *He is quite a gentleman*, the word *gentleman* can be unstressed by emphasizing the word *quite*, in which case the phrase clearly means “*He is perfect gentleman*”. If we make the word *gentleman* accented and the word *quite* unstressed, then the phrase *He is quite a gentleman* means that the speaker is surprised by such an unexpected novelty and doubts whether this imagination is deceptive. Such surprise or hesitation leads to ridicule or disregard.

Thus, the words *quite* and *very* (Russian “*очень*”) can, under certain conditions, take on the meanings mentioned above, which are currently contextual, as lexical emotional meanings. This assumption is again based on the fact that the English word *good*, similar to the words quoted above in the nature of its meaning, often falls within the realm of negative emotion.

Sometimes this is due to a social factor, sometimes to a psychological and so on, depending on factors. S. Stevenson points out that if any Miss Smith thinks John is “*a good suitor*,” we have every reason to believe that in this case the word *good* is used as a synonym for the word *wealthy*, because we know Miss Smith. If our more limited acquaintance thinks the play is good, we can imagine the emotional value of the word *good* in this usage [7, 85]. All of this is the author A.Huxley It gives the following conclusions: *She had just been diligently good, that was all... Good; good? It was a word people only used nowadays with a kind of deprecating humorousness.* (Hay, 2). Undoubtedly, this meaning cannot yet be evaluated in the form of a lexical meaning. However, its application practice provides all the grounds to speculate that it may be

so. We think very, quite, and so on. words can go the same way.

In addition to the denotative meaning of the word *gentleman* in the dictionary - social status, as well as the lexical emotional meaning - the assessment of human character, can carry different emotional meanings within the sentence. Yes, As I passed through the village I saw two drunken gentleman fighting in the street, the word *gentleman* does not reflect any of the meanings given in the dictionary. In this context, it acquires an ironic emotional meaning with a touch of neglect, ridicule. In the next sentence, the word *gentleman* is used with the emotional shade of hatred, hate: *He was so pleasant that his fellow writers, his rivals and contemporaries, forgave him even the fact that he was a gentleman.* (Cakes, 203). The words *forgave* and *even help* to realize this emotional meaning.

In the context of sentence, the realization of numerous and varied emotional meanings with the word *gentleman* leads to the conclusion that speech is a structural unit in which there is sufficient evidence for the emergence of colorful emotional tones both around the primary meaning and around the figurative meaning.

The peculiarity of the context of a sentence (as opposed to a phrase) is that it is accompanied by explanations that define some new meaning. This new meaning is the result of a change in the scope of emotionality or the emergence of contextual emotionality around the neutral meanings of the word. Indeed, *I wish to God you weren't so virtuous, you might be more human.* (Craddock, 217) In a sentence, the word *virtuous* has a negative emotional character that is completely dependent on this context and is not specific to the word as a unit of language. The fact of application with partially or completely altered emotionally contradictory meanings is not uncommon. *Ammo paydo bo'lgan hissii ma'nolar faqat kontekstda.* In many cases they depend on the choice of word and their ability to join together within a single sentence (as in the example above), and sometimes the effect is achieved through the comments of the authors given directly in the text: *I should say it (smile) was a little sly, if slyness were not a displeasing quality.* (Cakes, 55). Both adjective of *virtuous* and adjective of *sly* quality are emotional units of emotional evaluation. However, there are also cases in which logical-evaluative qualities acquire emotionality in a particular context: *She continued to move in literary circles going to tea parties... charming always and gentle, listening intelligently but watchful, critical, and determined (if I may put it crudely) next time to back a winner.* (Cakes, 130). The nature of this emotionality is determined by the explanation given in parentheses.

Here are a number of examples showing the role of the lexical factor in the realization of unexpected emotional meanings, as well as its interaction with various linguistic (internal) and extralinguistic (external) factors that lead to the further development of new emotional meaning: 1. “*Italians*”, Piani said, using the words as an epithet. (Arms, 192). 2. But the point is, all schools are bad, they are academical obviously. (Bondage, 109). 3. ... and she read the right books, admired the right pictures, and adored the right music. (Bondage, 255). 4. ... and what I had got was simply a young woman with a temperament, as the euphemists, who deplore the word admiringly and lovingly qualify the lascivious thing. (Leaves, 146). 5. I followed the speech very closely, for it was a speech and I kept on observing Scott. (Feast, 148).

### Conclusion

In conclusion, it is possible to predetermine three requirements (necessary conditions) that secondary semantics can take the lead in a new emotional sense. The first requirement has already been mentioned above - it is the influence of mental, social, paralinguistic factors in the context. The second requirement is that such applications must inevitably occur frequently. But this requirement cannot be fulfilled without the first, so that the comments of the authors are a constant and mandatory condition. Finally, the third requirement implies the authority of the word artist (master).

All of these requirements apply equally to the emergence and placement of unexpected emotional meanings, which can be defined at the level of a sentence, paragraph, or whole work.

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