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.

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 nonlinguistic 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
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 accentuated 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 meanings. This assumption is again based on the fact that the word “quite” translates an emotional meaning 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 bol’gan hissy 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 cruelly) 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 academically 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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