Publisher: Frontline Journals

○ **Research Article**

ANALYSIS OF EMOTIONALLY MEANINGFUL WORDS IN MICROCONTEXTS

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ABSTRACT

The article provides an extensive analysis of emotionally meaningful words in microcontexts. In it focuses on words made using text emotionality and metaphors. The peculiarity of contextual emotionality is that it is clearly manifested as a result of an in-depth special analysis of similar or similar contexts, in the presence of author's comments in the text that reveal the essence of contextual emotionality. Text is also a communicative unit through which people communicate, express their thoughts and emotions.

KEYWORDS

Microcontext, metaphor, text, oxymoron, semantic structure, emotional meaning, quite.

INTRODUCTION

Nowadays, the problem of emotionality is in the focus of world linguistics. According to linguists, emotionality has long been studied not only in linguistics, but also in psychology, sociology, physiology, philosophy, ethics, medicine, psycho and sociolinguistics, literature and other sciences. The role of emotions in human life has been studied and explored by many scientists and linguists. It is possible to talk about different approaches and methods used in the field of scientific research.

Clearly, the emotional function of language takes place mainly in oral speech. But text is also a communicative unit through which people communicate, express their thoughts and emotions.

In the psychological literature, human emotions are divided into types such as affect, emotion, mood, and stress. Naturally, fiction represents all sorts of these emotions.

MAIN PARTS

In modern linguistics, text linguistics is one of the emerging independent directions.

The text is divided into the following types.

1)   Microcontext (context of phrases and sentences);

2)   Macro context (paragraph context)

3)   The whole work context.

In terms of supersyntactic unity, the terms microtext are used, and in the case of a single text, the terms macro context are used. In other words, a macro context is a whole speech work, and the smallest part of it is a microcontext.

V.P.Belyanin, who created a unique direction in psycholinguistics, analyzes the text according to his idea and divides them into 6 types according to the types of emotions expressed in the text;

1. Light texts

2. Dark texts

3. Sad texts

4. Cheerful texts

5. Beautiful texts

6. Complex texts [1.248]

Microtexts that reflect a person's state of mind show that their syntactic and formal structure and the nominative units needed to create a text are determined by the nature of the emotion expressed in the text - the compiler tries to use words, sentences and tone that correspond to that emotion.This is one of the important psycholinguistic features of the text, as V.P. Belyanin pointed out.

Phraseologisms are singled out by researchers as a vivid expression of the content of the emotional potential of the text: to beat about the bush, any old how, to bite smb's head off, every Tom, Dick and Harry and others. At the same time, the metaphorical nature of phraseology and its direct connection with emotionality are noted.

Such units are widely used by the authors of works of art both as an indicator of the personal state of the characters to express this or that problem, and as an indicator of the emotional state of the protagonists, or their attitude to the events described in the text. S.V.Ionova concludes in her research that the diversity of lexical means

of expressing emotions means that emotional events can be expressed not only directly with word, but also with the help of words. A whole complex of lexical means representing lexical emotive dexterity can emerge as an indicator of emotions [2.36].

The emotionality of the text is most clearly realized in the artistic text, which is characterized by a high level of expression, imagery. In addition, colloquial language can also be given in an artistic text, thanks to which the combinatorial and semantic qualities of emotions are revealed at the highest level.

Although much research has been done on metaphors by linguists around the world today, this phenomenon is increasingly appealing to linguists. In particular, the formation of the fields of linguoculturology and cognitive linguistics requires more attention to the study of metaphors. The study of this phenomenon requires the analysis of metaphorical texts. In linguistics, the metaphorical method of defining the "emotion itself" in the text is the most common. The metaphorical approach solves the problem of describing emotional vocabulary. Dj. Lakoff and M. Johnson notes that the linguistic means of expressing emotions are highly

metaphorical. Emotion is almost never directly expressed, but always seems to be something. Therefore, the most adequate linguistic description of emotion is the metaphorical representation, in which these emotions are conceptualized in language. In other words, in the metaphorical approach, emotion is often described by the effect it has on the person [3].

The use of metaphorical word in microcontext, as well as oxymorons, is the most interesting material, as both metaphors and oxymorons are undoubtedly an inexhaustible source in the formation of emotional meanings in context.

This is not to say that oxymorons remain emotional words like metaphors as well as other figurative word usages. Unexpected logical meanings must undoubtedly be distinguished from emotional meanings. However, in oxymoron and metaphorical phrases, there is always a frustrated expectation, that is, the contexts in this plan are by nature unpredictable and unexpected. It is this unexpectedness that attracts attention, creating a unique oreol around the word used in such contexts.

However, it cannot be said that the words of all contextual metaphors or oxymoron phrases certainly and immediately change their emotionality. The lexical emotionality of contextual unexpected meanings depends primarily on the repetition of such phrases, which can result in a radical and abrupt shift in the nature of the meanings of such words.

We give concrete examples both through logical reasoning and try to show the procedural development of emotional meanings based on linguistic similarities.

Let's talk about 2 types of metaphorical phrases: A + N and N + Vi. The first round can be illustrated by the following examples: 1… so that they (faces) looked second-hand instead of new. (Girl, 295). 2. Your temperature's always normal. You've such a lovely temperature. (Arms, 107). 3. How beauteous are rouleaus how charming chests containing ingots, bags of dollars coins…(Juan, 399).

The peculiarity of the given phrases is that the uniqueness of the meanings of the descriptive words depends entirely on the semantics of the words being identified, while in non-metaphorical phrases of the same type there is an inverse relationship: the imagery of the word depends mainly on the word. So, in the first

example, the logical-evaluative quality takes on the color of sarcastic disrespect for the reason given in the second-hand, while in the second example, it acquires the meaning of lovely humor-joy-approval. Simple poetic beauteous and charming epithets take on a distinctive sharp satirical meaning as they are combined with the words rouleaus and chests.

The following examples illustrate the second type of metaphorical phrase - N + Vi: 1. The moonlight Sonata tinkled away, the waltz crashed. (Room, 40). 2... while the last stroke of the clock purred softly round him. (Room, 42) and so on. As observed above, verbs acquire an unexpected character of meaning due to the unusualness of these words.

The effect of oxymoron is based on the maximal development of the potential emotionality of words, which can be seen in the interconnection of logical-subject series of words that contradict each other. The inconsistency of the text is confirmed in practice by the content of the sentence, paragraph or the whole work. Here are some examples:1. She smiled at him with an entirely good-natured contempt. (Simmer, 40). 2. It gave her a horrible delight. (Magician, 111). 3.

They drove the rest of the journey in stormy silence. (Theatre, 66).

It is necessary to emphasize once again the role of repetition of the same type of phrases, trying to show the procedural nature of the development of emotional meanings and to strengthen them lexically. So, on the one hand, it is not yet possible to assert with certainty that the word second-hand incorporates the emotional meaning of its semantic structure "sarcastically, with disdain, with disdain". But on the other hand, the word is often used in this new task: The tone in which Mary pronounced the word "second-hand" implied an almost infinite denigration. (Crome, 30). The fact that special explanations are now required in the texts in order to realize this emotional meaning speaks of the process of semantic shift in the structure of the word. This process probably leads to the recording of a new emotional meaning by the dictionary.

It can be said that the frequent use of the word lovely in unusual phrases, as well as the peculiar style of pronunciation of this word, led to the separation of emotional meanings such as "humor" and "mockery" in its semantic structure. It is precisely in the process of transitioning contextual emotional meanings to lexicon that the

existence of meanings called dead metaphors is based, that is, these meanings became components of the semantic structure of words. Only a special analysis takes us back to a period of development in which these meanings are contextual, that is, suddenly emotional.

Oxymorons also hide the real possibilities of "giving life" to a new emotional meaning. So, horrible, delight is perceived as oxymoron, then both words take on an emotion that is not unique to them. An awful lot combination, however, is not perceived as unnatural, even though dreadful, awful, horrible, etc. are words of the same synonymous series. If we replace horrible with awful in the above-mentioned oxymoron, an awful delight compound is formed, which is perceived completely differently: if we consider awful as slangism, it can be put on a par with the great word and the like. Thus, the reason for the different ways in which the emotional meanings of similar words develop is primarily due to the degree to which they are repeated in constant contexts.

It should not be inferred from the above examples that the source of emotion is only in metaphorical or other re-understood uses of words. It is not uncommon for words used in the correct sense to perform an emotional function in the context, so they are not only with the objects they express, rather, they enter into a relevant relationship with the whole story in general.

If the main characteristic of the above contexts is that they are semantically unpredictable, unexpected, subsequent contexts are primarily characterized by specific features of their structure. These are compounds that violate the syntactic norms of the English language:.especially Grandpapa Pontifex, who so far as he could understand had been very much grown-up. (Way,122), also logically incomplete, i.e. suddenly disconnected constructions: But of course she isn't quite quite. (Cakes,81).

In the first case, such a combination gives the word grown-up a funny tone. This imagination causes the word grown-up to be a simple use of some particular quality with the characters belonging to it. In the second example, an unexpectedly disconnected compound gives the effect of a negligible tone. It is in this novel that the author restores the full syntactic structure: of course she wasn't quite a lady... (Cakes, 175), which only fully proves the correctness of the conclusion drawn.

In our view, both structural incompleteness and violation of the syntactic norms of language have entirely some linguistic reasons, and they hide in themselves the obvious potential possibilities that the leading words of these compounds 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. The word quite in its semantic structure, along with other semaphores, takes the semantics of "infinity", this sema sometimes remains the leader, it comes to the first plan. 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 statement that "He is quite an educated person" is not very commendable [4.85]. In this case we can talk about the completely specific meaning of the word quite, this meaning has little in common with its main meaning (completely, entirely), which can be characterized as expressing a cut with a mocking laugh or a parable of contempt. Here are a few examples of what the word quite means: 1. You are growing quite witty. 2. It was really quite amusing ва ҳ.к.

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 sentence 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 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 similar to the above words in the nature of the meaning, the English word good 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 [5.48]. All this leads the writer O.Huxley to draw 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

CONCLUSION

In conclusion, it is possible to predetermine three requirements (necessary conditions) that some 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 unconditionally 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 (writer).

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

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