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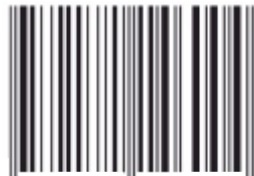


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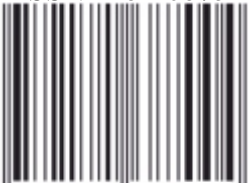
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MUNDARIJA *** СОДЕРЖАНИЕ *** CONTENTS		
TILSHUNOSLIK *** LINGUISTICS *** ЯЗЫКОЗНАНИЕ		
Менглиев Б.Р., Гулямова Ш.Қ.	“Оралиқ учинчи” қонуни ва тилда полифункционал сўзлар муаммоси	4
Yuldasheva D.N.	Sukut – shaxslararo psixolingvistik birlik	14
Mirxanova G.R.	Zamonaviy o‘quv lug‘atchiligida sinonim lug‘atlarni takomillashtirish muammolari	20
Sharipov S.S.	Advancements in contemporary lexicography: a deep dive into electronic and online dictionaries and the nuances of scientific terminology	24
Rustamova D.	Turli tilshunoslik maktab va yo‘nalishlari qarashlarini ensiklopedik lug‘atda ifodalash muammosi	28
Bobokalonov R.R., Ochilova Y.R.	Neyropsixolingvistika: nutq madaniyati va so‘z jozibasi haqida mulohaza	33
Ganieva O.Kh., Khakimova D.M.	Classification and particular challenges of translating tourism terminology from english into russian language	38
Davlatova M.H.	Ingliz tili fe‘l predikatlarining funksional-semantik maydonda voqelanishi	43
Amonturdiyev N.R.	O‘zbek tili etnografizmlarning nominativ xususiyatlari	48
Юлдашева Д.Н.	Использование молчания в деонтологической культуре	53
Yunusova M.Sh.	Shifokorning nutq harakati strategiyasi va taktikalari	60
Rasulov Z.I.	Semantic and syntactic properties of elliptic structures	65
Axmedova D.B.	Til korpuslari va ularning birliklari	70
Kim Y.H., Sunatullaeva M.	우즈베키스탄 한국어 학습자의 모음 발음 양상 연구 -중급 학습자 중심으로-	74
Mardonova S.O.	O‘zbek tilshunosligida so‘z yasash usullari, yasama so‘zning til va nutqqa munosabati	79
Mukhammadieva N.M.	Emotive vocabulary as a means of emotional coloring of a literary text	85
Narzullayeva F.O.	Jahon va o‘zbek tilshunosligida so‘z va polisemantizm	90
Nazarova N.A.	Tilshunoslikda nazariy va amaliy onomastika tasnifi	95
Quvvatova Sh.Ch.	Specific features of English and American romanticism	100
Raxmatov A.P.	Nemis tilida kelasi zamonni ifoda etuvchi vosita va omillarning o‘zaro munosabati	107
Saidov X.Sh.	Features of using abbreviations in sms language and the internet by the materials of English language	111
Shaymanova Y.T., Karshiboeva Z.A.	Speech acts and their place in modern linguistics	115
Tursunov M.M.	The link between language and culture in sociolinguistics	120

EMOTIVE VOCABULARY AS A MEANS OF EMOTIONAL COLORING OF A LITERARY TEXT

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Introduction. Emotions in speech are accompanied by internal and external experiences. The vocabulary expressing emotions is emotive. Emotivity is a characteristic of linguistic means used for the codified expression of emotions in speech communication and capable of producing an emotional effect on the recipient. We are talking about two interrelated functions of emotivity in works of art: the first is focused on the sender and is associated with the expression of the individual's own emotions, the second is focused on the recipient and is associated with achieving the desired impact from what has been said.

Expressiveness is defined by most scientists as a general characteristic of a text, "an integral result of the realization of emotivity, evaluativeness, imagery, intensity, stylistic marking, structural and compositional properties, subtext. It should be noted that not only an expressive text can be emotionogenic, but also any other text due to the conceptual and subject content

Research methods. As part of the analysis of the emotional component of a literary text, it should be noted that lexical means are a variety of language tools and stylistic techniques based on the use of semantic, stylistic and other features of the word.

To the peculiarities of the language of fiction, scientists attribute an unusually rich, diverse vocabulary, the vocabulary of the artistic style is fundamentally unlimited. In a work of art, the means of all other styles can be used – both terms, and official expressions, and colloquial words and phrases. The applied means undergo aesthetic transformation, perform artistic tasks, and are used in peculiar combinations. However, there are no fundamental prohibitions or restrictions regarding vocabulary. Two categories should be distinguished from emotionally colored vocabulary, which expresses, in addition to conceptual-subject correlation, the emotional attitude of native speakers to the subject of utterance :

- words naming feelings and emotions
- words expressing emotions themselves and volitional impulses (interjections).

Results and discussion. It can be noted that most often in the "joy" group, the authors of works of art use the word "joy" (33.3% of the studied examples), less often "delight" (22.2% of the studied examples) and "rapture" (22.2% of the studied examples) are used. The words "delight" and "rapture" are usually used to enhance the experience of the emotion "joy" and are often supported by adjectives and adverbs that enhance the experience of joy. The word "rejoice" is used less often to denote joy, in 16.7% of the studied examples, and "laugh" is used even less often - in 5.6% of the examples.

Conclusion. Thus, it is possible to draw general conclusions about the use of emotive words of the group "joy" in works:

- emotive words of the group "joy" are often repeated in one sentence to enhance the expressiveness of emotions;
- emotive words of the group "joy" are often used together with other emotions (happiness, bliss, love, etc.) to enhance emotions;
- emotive words of the joy group are often used for comparison, one degree of joy is compared with another (the joy of different people can be compared, the joy of different events and phenomena can be compared).

Introduction. Emotional concepts are components of the emotional picture of the world as a whole, which, in turn, is a direct reflection of the inner world of human consciousness. The emotional picture of the world is formed at the junction of culture, consciousness and language and is expressed through emotional concepts that are expressed in the language of different cultures by lexical and semantic means. The study of lexico-semantic means of expressing emotions within the framework of cognitive linguistics, thus, allows us to study the emotional picture of the world. In emotional concepts expressed in language by various lexical and semantic means, the interrelation of culture, the emotional conceptual sphere and language is clearly manifested. Emotional concepts are universal and, being manifested by various means in verbalization, reflect the subjectivity of the interpretation of the surrounding reality by speakers, which is of particular

interest to cognitive linguistics. The use of psycholinguistic and linguistic interpretation of emotions expressed by lexico-semantic means allows us to study the representation of constructs of conceptual consciousness. Positive emotional concepts (joy, surprise, love, etc.) are expressed in works of art by completely different lexical and semantic means. The identification of the means by which emotional concepts are represented in language, the classification of such means, the comparison of lexical and semantic means of objectification of emotional concepts is of particular interest to linguistics. The identification of lexical and semantic method for communicating positive feelings in show-stoppers will permit us to grasp the design of feeling as a peculiarity of extra-etymological reality. The order of the method for communicating feelings into good and pessimistic permits us to grasp the evaluative part of profound ideas comparable to the close to home calculated circle of the internal universe of an individual. The practical analysis of lexico-semantic means of expressing positive emotions should be carried out not just taking into account the identification of such means in the text and their classification, but from the position of identifying blocks and highlighting the "dominant" emotion in each block. This approach will allow us to determine the conceptual content characteristic of each block, for each emotional concept. This approach will allow, through the study of linguistic means of expressing emotions, to study more deeply the features of the formation of an emotional linguistic picture of the world in a person's mind, which is of particular importance for cognitive linguistics.

Material and methods. Papers, articles, course books on the topic of emotive vocabulary as a means of emotional coloring of a literary text were broke down in the work, specifically, written by such researchers as: Bartashova O.A., Goikhman O.Ya., Zhdanova E.V., Komissarov V.N., Lenko G.N., Lepenysheva A.A., Pogosova K.O., Rubtsova A.S., Shakhovsky V.I., Ebzeeva Yu. N., Yablokova T.N., and so on. The methodological basis of the research was the work of scientists within the framework of the psycholinguistic approach and the communicative approach. A practical analysis of the lexical and stylistic means of conveying the positive emotions of the characters is carried out using the example of English works: R. Kipling "Kim", J. Galsworthy "The Man of Property", J. Conrad "The Secret Agent", A. K. Doyle "The Lost World" and others.

Results. In the work of G.N. Lenko it can be seen emotivity as a functional and semantic category, O.A. Bartashova discussed the issue of emotional tension as an aspect of communication failure in political discourse, O.A. Levina's works analyzes representation of emotional states of characters in English literary text and the problems of the emotional component of the lexical meaning of a word and context were analysed by V.N. Mikhaylovskaya.

S.V. Ionova suggests distinguishing texts from the point of view of the types of their emotive tonality, namely:

- 1) the emotive tonality of the egocentric (autorocentric) type, which is formed by the nature of the author's emotionality, the expression of the author's emotive personality;
- 2) emotive tonality of the object type, in which the emotional attitude of the author to the content of the text comes to the fore, an emotional assessment is expressed;
- 3) emotional tonality of the addressee type, focused on the emotional sphere and related to the feelings and emotional experience of the reader.

In this manner, the emotive resonance shows up as a sort of reasonable data of the text and capabilities at its open level, mirroring the close to home piece of the commonsense procedures of the creator of the text.

V.A. Maslova accepts that emotive semantic method are not guarantee the event of a sufficient close to home impact; consequently, the presence of thought processes in the text can't be the justification for its emotive nature. Textual emotivity appears to us as acknowledged close to home aims of the writer, kept recorded as a hard copy. The course of its discernment comprises in translating emotive signs.

As indicated by A.G. Baranov "none of the method for communicating inside experience is independent, and just their various blends in articulations and texts convey the substance of the profound condition of the person with changing culmination and assurance." in the workview of the text, this emotive gadget "incorporates a chain of close to home cycles, which quickly influences the ID of individual implications of the substance determined in the text." Subsequently, emotive shading is perceived as a bunch of phonetic and text based implies utilized by the creator to encode profound substance. The emotive shading of creative style texts is recognized by the high thickness of their "emotive texture", which is shaped with the assistance of emotives. A trademark component of the presence of emotives in a text is their capacity to draw in one another, shaping whole emotive edifices.

V. G. Gak, using the example of French and Russian, identifies three typological features of the manifestation of the mode:

- a) the severity and non-expression of the mode;
- b) personal and non-personal form of the mode – the speaker's attitude to the message in French is indicated by personal forms, whereas in Russian - by impersonal turns or nouns;
- c) the place of the modal element in the utterance – moving the modus to the middle or end of the sentence performs a stylistic function and emphasizes the emotional coloring of speech.

Y.M. Wolf accepts that profound effect is acknowledged in expressions, the illocutionary reason for which is to summon specific feelings in the recipient, and close to home articulation - in expressions, the illocutionary motivation behind which is to communicate the close to home condition of the speaker.

Discussions. The problem of emotivity in linguistics and the ways of expressing emotions in works of art is relevant and is studied by many domestic and foreign scientists, several classifications of stylistic means of expressing emotivity are given in the scientific literature. It is obvious that a work of art is impossible without lexical and stylistic means of expression. The writer-artist displays real reality, depicting fictional reality with all visual colors, adding various vocabulary. A literary work of fiction has a rational and emotional impact on the reader precisely because of the writer's individually imaginative depiction of the world.

The practical analysis of lexical and stylistic means of conveying positive emotions of the heroes of English works of art is carried out in two directions:

- 1) analysis of emotions in texts expressing the phenomena of "joy", "love", "happiness", etc.;
- 2) identification of signs of emotional speech in texts: the presence of interjections and amplifying particles; the presence of amplifying adverbs, etc.

Within the framework of the first direction, an analysis of the texts of works is carried out, including the selection of words expressing various emotions in the text.

As part of the second direction, the identification of signs of emotional speech of all positive emotions is carried out.

Some analysis of emotive words of the group "joy" have been done.

The sign of satisfaction enjoyment of the primary characters in the show-stoppers is brought out through words that have positive semantics. The critical emotive expression of the gathering "joy" is straightforwardly "euphoria" ("happiness"), which can be utilized in different settings and can be supported by various models. For example, in English language

"It was joy was in the creature's heart, the joy o' hell, I daursay: joy whatever"

In Uzbek:

"Bu quvonch jonzot qalbidagi quvonch edi, balki bu shaytoniy quvonchdir, lekin baribir quvonch edi". (Stevenson R.L. Catriona, p. 136)

There word "Joy" –there is an intensification, but also a figurative meaning ("satanic joy").

In example 1, it can be seen that the emotion "joy" is enhanced by using "joy" three times in one sentence. Such repetition means that the "creature" experienced incredible joy.

English: *"...they felt exceedingly happy: there was the joy of finding something, the joy of accepting... and the joy of contributing..."* (Lawrence D.G. Sons and Lovers, p.81) .

Uzbek: *"...ular o'zlarini juda baxtli his qilishdi: biror narsani topish quvonchi, qabul qilish quvonchi... va hissa qo'shish quvonchi bor edi..."*

The word "Joy" –there is an amplification, the amplification is expressed by a triple repetition, and the addition of "immeasurable happiness" ("exceedingly happy"). In example 2, the repetition of "joy" three times, while even such a repetition seemed insufficient to the author and the expression of joy is enhanced by the fact that the characters were "exceedingly happy" ("immensely happy").

English: *"First love is accompanied by such excessive joy that unless the joy be allowed to overflow, it will stifle you"* (R. Kipling Kim, p.94).

Uzbek: *"Birinci muhabbat shu qadar quvonch bilan birga keladiki, agar quvonch toshib ketishiga yo'l qo'yilmasa, u sizni bo'g'ib qo'yadi"*.

Joy, there is an amplification – "immeasurable joy" "excessive joy", and the danger of such a violent and immeasurable joy that can "suffocate" (in case of excess).

The author of the work gives a warning that joy cannot be given the opportunity to "overflow" ("to be allowed to overflow"), otherwise such joy becomes dangerous and can cause harm.

The word "joy" is often used figuratively, and usually in two contexts at once – in the first case it is an incredible experience of delight, in the second case it is the danger of such a strong experience.

English: "Her joy at finding him seemed even greater than his joy at being found" (Jack London, White Fang, p.63).

Uzbek: "Uni topishdan uning quvonchi topilganidan ham kattaroq tuyuldi".

Here the word joy is used in comparison to show that joy can be either more ("even grater") or less. The joy of one person is "greater" than another. The category of emotivity differs in that it can have a degree of comparison. As in example 4, it can be clearly seen that the mother feels much more joy at having found her son than the son himself. Consequently, the noun "joy" can be used by the authors of works of art both in a positive sense and in others: joy can be "satanic", joy can also "strangle". At the same time, the noun "joy" may have degrees of comparison, may be greater or lesser.

Conclusion. In our work, the idea of emotive methodology is utilized to signify the profound demeanor of the recipient to the message communicated in the articulation. In semantics, "aim" is utilized as a deliberate discourse activity acted as per the standards and rules of discourse conduct existing in this society. The goal is likened here with the motivation behind the expression. The speaker completes his assertion with an open reason for some sort or another. While imparting, the transmission of messages is portrayed by the way that it happens deliberately and intentionally. One might say that scholarly texts have a few open expectations. One or one more sort of open expectation connects with the outflow of different purposeful conditions of the subject.

There are two primary kinds of informative emotive goals: close to home effect and profound articulation. Notwithstanding, their separation is thought of as restrictive, since by and large discussing the different presence of such intentions is not really imaginable. In this article, we thought about the declaration of the classification of printed emotivity on the case of texts of works of fiction. Having examined the sign of such attributes of emotivity as emotive foundation, emotive resonance, emotive shading, emotive direction, emotive methodology, emotive goals, it tends to be reasoned that the proportion of these qualities makes up the emotivity of creative style texts.

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