FUNCTIONS OF LEXICS OF FEELINGS IN A LITERARY TEXT

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Annotation

This article explores the role and functions of emotive vocabulary in literary texts, highlighting its communicative, expressive, and pragmatic dimensions. Emotive vocabulary, also known as the lexics of feelings, serves as a linguistic means to represent human emotions, shaping characters' inner worlds and influencing the perception of readers. Drawing on the works of prominent linguists such as L.G. Babenko, V.I. Shakhovsky, V.K. Vilyunas, and others, the study emphasizes that emotive lexics constitutes a special lexical layer reflecting the depth of human feeling. The paper also discusses different approaches to text analysis—including linguistic, narratological, and semiotic perspectives—demonstrating that emotive vocabulary is central to building textual imagery, cohesion, and aesthetic impact.

Keywords

Emotive vocabulary, lexics of feelings, literary text, communicative function, expressive function, pragmatic function, emotional imagery, text linguistics, semiotics of text.

When covering the issues discussed, we also needed to identify the content of the concept of emotive vocabulary and the functions of emotive vocabulary in text and notion of the "text". The lexics of feelings (vocabulary of feeling) and emotional lexics are classes of language vocabulary, the main purpose of which is to reflect the feelings and feeling of a person. Due to the same type of function, the vocabulary of feelings and emotional lexics belong to the same lexical layer. According to L.G. Babenko, the term "emotive lexics" should be used to nominate this layer of vocabulary.When covering the issues of the theoretical part, we also needed to identify such an aspect as the functioning of emotive lexics in the text.

As a result of the analysis, we found that an extensive class of emotive lexics is insufficiently studied. To an even lesser extent, this vocabulary has been studied in the functional aspect. It is particularly important to study the functioning of

emotive lexics in speech conditions. The main means of depicting feeling in the text is precisely emotive lexics of various kinds.

Currently, linguists and literary critics pay great attention to the role of emotive vocabulary in the structure of a work of art. According to V.I. Shakhovsky, "the functions that emotive vocabulary performs in a literary text are as follows: communicative; emotive and expressive; pragmatic". The implementation of each of the functions allows solving the following tasks in a work of fiction: creating a psychological portrait of a character, presenting an emotional interpretation of the world depicted in the text (both on the part of the characters and on the part of the author), evaluating it, identifying the inner emotional world of the author's image, as well as aesthetic impact on the reader of the work.

V.I. Shakhovsky, L.G. Babenko, V.K. Vilyunas, D.N. Shmelev and other researchers wrote about the specifics of the word in a literary text. They emphasized that a word in a literary text, due to the special conditions of functioning, includes additional meanings. The play of direct and figurative meaning generates an aesthetic effect of a literary text, makes this text imaginative and expressive. Any text has the potential to influence the reader due to its expressiveness, so many scientists recognize that non-expressive texts do not exist. Some researchers (A.M. Peshkovsky, V.V. Vinogradov, D.N. Shmelev) believe that the most important source of emotivity of the text is its content.

V.I. Shakhovsky identifies three primary functions of emotive vocabulary:

1.Communicative Function – Emotive words facilitate communication by providing insight into characters' feelings, intentions, and attitudes. They enrich dialogue and narration, allowing readers to perceive psychological states with greater clarity.

2. Emotive and Expressive Function – Emotive lexics enhances the aesthetic and emotional expressiveness of the text. Through metaphor, irony, hyperbole, and other stylistic devices, such vocabulary intensifies the imagery and emotional resonance of the narrative.

3. Pragmatic Function – Emotive vocabulary guides the reader's perception and evaluation of events and characters. It establishes the author's stance, directs interpretation, and creates an intended impact, whether it be empathy, admiration, or rejection.

The emotive text, according to L.G. Babenko, is represented by two levels - the level of the character and the level of the author: "The integral emotive content implies a mandatory interpretation of the world of human feeling. Many emotive meanings can be found in the characters' images. The totality of feeling in the text (in the image of the character) is a kind of dynamic set that changes as the plot

develops, reflecting the inner world of the character in various circumstances, in relationships with other characters" The artistic text is formed by the image of the author and his point of view on the object of the image. The author of the work always tries to indicate to the reader how he should perceive the hero. In different works of fiction, depending on the author's intention, the predominance of one or another emotional property of the character is possible.

V. G. Gak identifies three areas in the study of the text, closely adjacent to one another:

1) text linguistics studies the patterns of its organization. Two aspects can be distinguished in it: structural, studying the formal ways of dividing and connecting text elements, and semantic, considering, semantic relations of nominations in context, etc.;

2) the theory of narration explores the patterns of organization of texts of various genres, reveals the characteristic elements of their structure, and makes a logical analysis of the text. The text is divided into semantic units - "propositions", the types of relationships between these units are identified, as well as the typical functions of characters and relationships between them;

3) the semiotics of the text reveals the symbolism of the text, finds the deep signifiers, signifiers, which are the elements of the narrative.

An important aspect of this attitude to the statement is the fact that we are aware of it as a "text", that is, a single phenomenon given to us in its entirety.The text always has external boundaries for us, it turns out to be framed, regardless of whether such a frame is present in the utterance itself with physical evidence (signs of the beginning and end of a written text or pre-established frames of a public speech), or is imagined by the speaking subject in relation to the linguistic segment of the linguistic experience, so that this segment is singled out for him as an integral text-message. Most scholars consider text to be only structured, organized speech, but there is still no generally accepted definition of text, and different authors point to different aspects of this phenomenon. Y.R.Galperin in the book "Text as an Object of Linguistic Research" offers the following interpretation of the text: "A text is a work of a speech-creative process that has completeness, objectified in the form of a written document, literary processed in accordance with the type of this document, a work consisting of a title (heading) and a number of special units (super-phrasal units), united by different types of lexical, grammatical, logical, stylistic connection, having a certain purposefulness and pragmatic setting".

According to the M.Ya. Bloh "the text, being the final sphere of the output of the functions of the elements of the language in the process of speech formation, is a sign-thematic formation: the text reveals a certain topic, which unites all its parts

into an informational unity". A.A. Zalevskaya offers her own definition: " draws attention to the fact that the latter interprets as a text any two-way language formation (from one grapheme or one word to an integral set of sentences-statements), which makes sense and has the properties of spontaneity, consistency and synergy, functioning as a self-developing and a self-organizing system".

As the scientist writes: "it is hardly possible to give such a definition that would correspond to all angles of the "vision of the text", refracted through the prism of the original theories and worldly ideas, opinions, associations, as well as personal experience and experiences, outside of which the text cannot be born and be understood: each to a certain extent meets the goals set, being legitimate and sufficient precisely for these purposes and conditions, but none of them can in any way claim the status of the only correct one" Thus, after scrupulously studying the problem and relying on the opinions of scientists, we determined: "a text can be called a unit that has a combination of the following features: connectivity. Connectivity is an a priori property of any generated text". "It is carried out at different levels of its organization: at the level of words, sentences, its individual fragments". "Text cohesion is ensured by reliance on typed means - building units (text-formation units), universal and specialized connectors, numerous auxiliary tools, etc."

Conclusion : the lexics of feelings plays a fundamental role in shaping literary texts. By fulfilling communicative, expressive, and pragmatic functions, emotive vocabulary allows authors to construct vivid characters, establish emotional atmospheres, and guide readers' interpretations. It operates simultaneously on the levels of the character and the author, enriching the literary experience with layers of meaning and aesthetic effect. The study of emotive lexics, while not yet fully developed, offers promising avenues for linguistics and literary criticism. As texts are increasingly viewed as dynamic systems of signs and meanings, emotive vocabulary remains central to understanding how literature reflects and transforms human emotions.

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