

THE OPPOSITION BETWEEN EMOTIONALLY COLORED AND EMOTIONALLY NEUTRAL VOCABULARY IN COMMUNICATION.

Yusupova Gulnoza Mirzayevna

a teacher of Djizak state Pedagogical university

Annotation: Emotive speech is any speech utterance expressing emotion. The emotive quality of discourse is due to syntactical, international & lexical peculiarities. Lexical peculiarities mean the presence of emotionally colored Ws. The emotional coloring of the W may be permanent or occasional. The actuality of this work lies in its relevance to contemporary communication dynamics across various domains. Effective communication is essential for navigating diverse social, professional, and cultural landscapes in today's interconnected world. The opposition between emotionally colored and emotionally neutral vocabulary directly impacts how messages are received, interpreted, and understood in interpersonal interactions, organizational settings, and digital platforms.

We acquire its emotional coloring (affective connotations), its power to evoke and express feelings due to its history in emotional contexts reflecting emotional situations. In being beastly mean about something, a glorious idea, a lovely drink, a rotten business, the emotional quality is based on associations brought about by the notions of beast, glory, love, rot & the objects they stand for. The best studied type of emotional Ws are interjections, primary & derived. They express emotions without naming them: Ah! Alas! Bother! Boy! Fiddlesticks! Hear, hear! Heavens! Hell! Humbug! Nonsense! Pooh!

Emotional words only indicate the presence of emotion but very seldom specify its exact character. The emotionally colored Ws are contrasted to the emotionally neutral ones, which express notions but do not say anything about the state of the speaker his mood. There are numerous boundary cases.

Limitations imposed upon the valency of intensifiers: stark naked, stark mad, but not stark deaf → stone deaf. The fixed character of flat denial, sheer nonsense, paramount importance, dead tired, bored stiff. A 3rd group opposed to the neutral vocabulary – evaluative Ws. They differ from other emotional Ws: specify emotion. In evaluative Ws, the denotative meaning & the evaluative component co-exist & support each other: Oh, you're not a spy. Germans are spies. The British are agents. Scheming is a derogatory W, 'planning secretly, by intrigue for private ends'. "You're such a schemer yourself, you're a bit too ready to attribute schemes to other people." "Well, somebody's got to do some scheming," said Mildred. "/ let's call it planning, shall we?". When the emotional variant of the W/a / a separate emotional W is contrasted to its neutral variant, the emotional W is always morphologically / semantically derived, not primary. The names of animals, when used metaphorically, have a strong evaluative force: "Silly ass," said Dick.

In actual discourse, emotional, emphatic & evaluative properties may coincide. We often come across Ws both emotionally & stylistically colored. The emotive effect is also attained by an interaction of syntactic & lexical means. The pattern a+(A)1+N1+of+a+N2 is often used to express emotion & emphasis. The precise character of the emotion is revealed by the meaning & connotations possible for N1 & N2, the denote may be repulsive/pleasant, / give some image: a devil of a time, a deuce of a price, a hell of a success, a peach of a car, an absolute jewel of a report, a mere button of a nose. Button acquires expressiveness & becomes ironical, being used metaphorically, in its direct meaning it is emotionally neutral. It acquires its emotional color only when transferred to a different sphere of notions. The Adjs absolute & mere serve as intensifiers.

Understanding the differences between emotionally colored and emotionally neutral vocabulary is crucial in communication for several reasons:

Impact on Message Reception: Emotionally colored vocabulary can evoke strong emotional responses, which may influence how a message is received by the

audience. In contrast, emotionally neutral vocabulary can promote clarity and objectivity, facilitating better understanding of the intended message.

Perception and Interpretation: The choice of vocabulary can shape how a message is perceived and interpreted by the audience. Emotionally colored vocabulary may be perceived as subjective or biased, while emotionally neutral vocabulary can convey a sense of professionalism and impartiality.

Audience Adaptation: Understanding the differences between emotionally colored and emotionally neutral vocabulary allows communicators to adapt their language to suit the needs and preferences of their audience. This is especially important in cross-cultural communication, where the interpretation of emotionally colored language may vary based on cultural norms and values.

Effective Communication: By using emotionally colored and emotionally neutral vocabulary strategically, communicators can enhance the effectiveness of their message delivery.

Certainly, emotionally colored vocabulary refers to words or phrases that carry strong emotional connotations or elicit intense emotional reactions from the audience. These words or phrases are imbued with sentiments such as joy, anger, sadness, fear, or excitement, and they have the power to evoke visceral responses from individuals. Emotionally colored vocabulary often reflects the speaker's personal feelings, attitudes, or biases, and it can significantly influence the tone and impact of communication. Examples of emotionally colored vocabulary include words like "love," "hate," "passionate," "furious," "ecstatic," "devastated," and "terrified."

Certainly! Emotionally colored vocabulary goes beyond mere descriptive terms; it carries a weight of subjective emotion that can influence the interpretation and reception of a message. Here are some additional points to consider:

Subjectivity: Emotionally colored vocabulary reflects the subjective experience and perspective of the speaker. These words or phrases are often laden with personal emotions, beliefs, and experiences, making them highly subjective.

Intensity: Emotionally colored vocabulary tends to evoke intense emotional responses due to the strong feelings associated with the words or phrases. These emotions can range from positive emotions like joy and excitement to negative emotions like anger and sadness.

Impact on Communication: The use of emotionally colored vocabulary can significantly impact the tone and mood of communication. It can evoke empathy, passion, or urgency, depending on the context in which it is used.

Context Sensitivity: The effectiveness of emotionally colored vocabulary depends on the context in which it is employed. While it can enhance the emotional resonance of a message in certain situations, it may also be perceived as inappropriate or manipulative in others.

Cultural and Individual Variations: The interpretation of emotionally colored vocabulary can vary across cultures and individuals. What may evoke a strong emotional response in one cultural or individual context may not have the same effect in another.

Ethical Considerations: Communicators must consider the ethical implications of using emotionally colored vocabulary, especially in contexts where it may exploit or manipulate the emotions of the audience.

Effectiveness in Persuasion: Emotionally colored vocabulary is often used in persuasive communication to evoke emotional responses that influence attitudes, beliefs, and behaviors.

Overall, emotionally colored vocabulary adds depth and emotional resonance to communication but requires careful consideration of context, audience, and ethical considerations to ensure its effectiveness and appropriateness.

References:

1. Galperin, I. R. (1981). Stylistics. Moscow: Higher School Publishing House.

— A classic work discussing stylistic devices, including emotional coloring of vocabulary and functional styles of language.

2. Arnold, I. V. (2002).

The English Word. Moscow: Vysšaja Škola.

— Focuses on word semantics, emotional and evaluative connotations in vocabulary.

3. Leech, G. N. (1969).

A Linguistic Guide to English Poetry. London: Longman.

— Discusses emotional coloration in poetic language and contrasts with neutral vocabulary.

4. Crystal, D., & Davy, D. (1969).

Investigating English Style. London: Longman.

— Explores stylistic variation and includes analysis of emotionally charged versus neutral language.

5. Halliday, M. A. K. (1978).

Language as Social Semiotic: The Social Interpretation of Language and Meaning. London: Edward Arnold.

— Examines how language expresses interpersonal meaning, including emotional and attitudinal aspects.

6. Wales, K. (2001).

A Dictionary of Stylistics (2nd ed.). Harlow: Longman.

— Provides definitions and explanations of terms like "emotive language," "neutral vocabulary," and "stylistic coloration."