

Terminological Studies of the Category of Emotivity in the Text

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Abstract: *The article deals with the terminological studies of the category of emotivity in the text. It also studies characteristics of the category of emotivity, cognitive discursive study of emotivity, category of emotiveness in the text based on the concept of a categorical emotive situation.*

Keywords: *linguistic material, category of emotivity, cognitive linguistics, discourse theory.*

Proceeding from the recognition that linguistic knowledge can develop only as a result of a tireless dialogue between the study of linguistic material and existing teachings and seeing the guarantee of consistency and explanatory power of conceptual constructions in the search for an answer to the questions: about what? for what? at all stages of analysis, we set as our task the search for the interdependent unity of the three characteristics of the category of emotivity - meaning, form and function [1,36].

Emotiveness is a category that is directly reflected in the text and at the level of the storyline and has a ramified system of linguistic expression. Therefore, the study of its textual manifestation, that is, the functioning of the category of emotivity in the text, is especially interesting and promising. Cognitive linguistics is part of the functional approach to language [5, 28].

"The functional approach to language means, first of all, the study of how language is used: the desire to know what purposes language serves for us and how we achieve these goals through speaking, listening, writing and reading. It also means something more. It means an attempt to explain the nature of a language in functional terms: to see if a language is formed in the process of use, and if this is really so, then how - how the form of a language is determined by the functions for which it was created "[1, 38]

Cognitive discursive study of emotivity involves a comprehensive study of the implementation of the category of emotivity both in the simplest, elementary contexts of real life situations, reflected in written texts of non-artistic communication, and in various fictional genres, in poetry, prose, drama and folklore [2,137].

T.A. van Deik writes about the need to study cognitive categories in structures larger than a sentence, emphasizing the relevance of studying super phrasal unities (which he calls macrostructures) in different types of texts. "Macrostructures can be subject to certain construction rules and restrictions that differ depending from the type of discourse For example, a macro -structural proposition may refer to a specific CATEGORY representing a specific FUNCTION in discourse .

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These categories and functions, although based on linguistic (semantic) macrostructures, are not themselves purely linguistic or grammatical, but should be defined within the framework of a more general discourse theory or its variations, such as narrative theory, argumentation theory or propaganda theory. belonging to various disciplines such as poetics, rhetoric, philosophy or social sciences. Such theories will require the writing of special monographs ... "

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Developing this idea, we note that the emotiology of the text refers to the study of both fragments of the text and whole texts. We do not make a strict distinction between the terms text and discourse. Of the numerous terms denoting superaphrasal unity of a different nature, we choose the term MICROTTEXT, which is convenient in that it contains an indication of the size in comparison with the text that includes it and at the same time has a certain semantic completeness that makes it akin to the whole text [3,417]. It is important to emphasize here that dividing the whole text into microtexts is not always possible (for example, in small-format ad texts, advertising texts consisting of several sentences, or in short poetic texts). It is necessary to note the fundamental difference between frames and microtexts. While the former are general and conventional, according to van Dijk, the latter are presented in specific texts or dialogues (Van Dijk, 1977: 161).

The set of questions that van Dijk formulates when defining the goals of the study of macrostructures is coordinated with the relevance of the study of the representation of emotiveness in the text. Van Dijk notes that superphrasal unities constitute a special level of linguistic analysis, and suggests some directions in the study of their "semantic nature" (Van Dijk, 1977: 130). In particular, he points out the need to find an answer to the following questions: 1) what the difference between the concepts of the topic of conversation and the topic of discourse; 2) how to determine what the sentence is "about something", that is, what is the meaning of the sentence, as well as chains of sentences and the whole discourse; 3) whether it is possible to express (explicate) the concept of a discourse topic in semantic terms, and if so, are we able to establish a systemic relationship between such a concept and the semantic representation of a sequence of sentences or discourse; 4) should we talk about one (theoretical) topic of a passage or discourse, or we can single out several theoretically possible topics of the same passage or text; 5) what relations (connections) exist between the corresponding topics of the parts of the discourse and between such a topical structure and the macrostructure of the discourse; 6) and finally, what linguistic (grammatical) grounds can be found for the introduction of the concept of the topic of discourse. All these questions are related to the SEMANTICS of the text.

When studying the category of emotiveness, pragmatic factors are closely related to stylistic ones. The choice of emotive means from all the variety that a language has is determined not only by the goal, but also by the conditions of communication, the status of the communicants, the way of communication (oral or written form), the genre of the text, various features of the categorical situation and the register of communication [6,86]. The communicative-cognitive approach to the study of the category of emotivity presupposes close interaction and parallel appeal to pragmatic and stylistic concepts to obtain an objective picture of the representation of the category of emotivity in the language.

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Summarizing the above, we emphasize that the main the aim of the emotiology of the text is a comprehensive study of the polystatus category of emotiveness in the text based on the concept of a categorical emotive situation, which is understood as an abstract invariant of real life situations in which the subject experiences any feelings.

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