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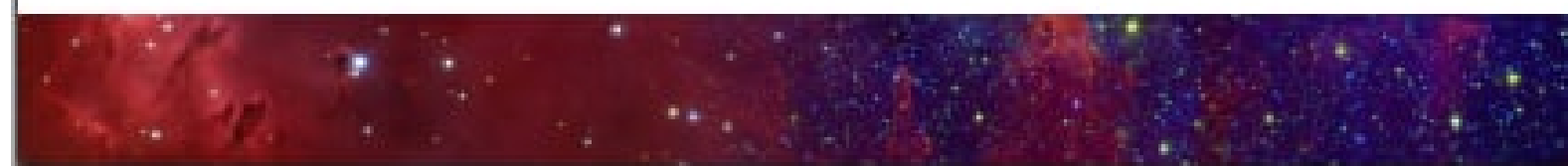
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ANALYSIS OF SEMANTIC AND PRAGMATIC ASPECTS OF THE CONCEPT OF "ANGER" IN ENGLISH

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ABSTRACT

The article presents a thorough examination of the semantic and pragmatic aspects of the concept of anger in English, focusing on its reflection in dialogue and fiction. Linguistics, which has repeatedly addressed the emotion of anger, has now developed two main approaches to the study of this phenomenon. The cognitive approach is aimed at identifying the structure of the emotional concept of ANGER in individual languages.

Keywords: Anger, semantic, pragmatic aspects, function, emotion, gradation of anger

INTRODUCTION

The purpose of this article is to explore the semantic and pragmatic characteristics of the concept of *anger* based on the material of English dialogical speech. The concept of *anger* reflects, in a particular way, a person's physical world, their spiritual and emotional state, as well as aspects of their speech-thinking activity.

Psychologists consider *anger* one of the basic human emotions. In English-speaking societies, particularly among the British, *anger* can be a more restrained emotion. The British are often characterized by their higher tolerance levels, with their emotional restraint being an integral part of their cultural identity. To provoke an Englishman to anger, one must make a significant effort. However, if provoked, the consequences can be severe, as an angry Englishman can appear intimidating, and in extreme cases, may even resort to aggressive gestures or physical confrontation.

To better understand the behavioral and cultural traits associated with the British, we can turn to the work of A.V. Pavlovskaya in *England and the British* (2004). Pavlovskaya highlights that the British character is defined by a blend of contradictory traits, with their calmness in the face of adversity being a key feature. She writes, "Like any other nation, the British combine many mutually exclusive traits in their character. However, a defining and significant aspect of English nature is their unpretentiousness, which results from their strict upbringing. The British face difficulties with remarkable calmness, leading to their well-known restraint, a tendency to hide emotions, and their desire to 'save face.' Few things can make an Englishman lose his temper" [Pavlovskaya, 2004: 237-239].

MATERIAL AND METHODS

To explore the linguistic representation of *anger*, we will examine how it is reflected in English-language fiction. As noted by Bondarko (1984), linguistic units function within speech and should be analyzed in context. The intensity of *anger*, as depicted in 19th- and 20th-



century English fiction, varies across different parts of speech. Through this analysis, we aim to illustrate the gradation of *anger*, ranging from mild irritation to intense rage.

Semantic Gradation of Anger

1. Adjectives:

- *Great anger* [Thackeray, p. 260]
- *Savage anger* [Braine, p. 125]

2. Verbs:

- *Anger quells* [Paretsky, p. 7]
- *Anger rises* [Lawrence 2, p. 147]
- *Anger takes over* [Braine, p. 125]

3. Adverbs:

- *A little angry* [Braine, p. 104]
- *Slightly angry* [Thayer, p. 171]
- *Quite angry* [Wilde, p. 49]

These examples show how *anger* is depicted in English fiction, with a clear gradation of intensity conveyed through various linguistic forms. Furthermore, in English, *anger* emphasizes its strength, duration, and sense of justification, rather than focusing on its brief or spontaneous nature.

Lexical Definitions of Anger

In English lexicographic sources, *anger* is defined as:

- "A strong feeling of displeasure and belligerence aroused by a real or supposed wrong" (Webster's Encyclopedic Unabridged Dictionary of the English Language).
- "A strong feeling of wanting to hurt or criticize someone because they have done something bad to you or been unkind to you" (Longman Dictionary of Contemporary English).
- "A fierce feeling of displeasure, usually leading to a desire to punish the person or harm the thing causing it" (Lexicon of Contemporary English).

The numerous definitions highlight that *anger* is understood as an emotional response to perceived injustice, often linked to the desire to retaliate or right a wrong. However, lexicographic sources also indicate that *anger* can encompass varying degrees of intensity and manifestation, suggesting that its meaning can shift depending on the context.

RESULTS

Let us now illustrate the intensity of *anger* using examples from the works of English fiction. In John Braine's *Room at the Top*, the protagonist, Joe Lampton, experiences a powerful surge of jealousy and anger following a quarrel with the woman he loves. His emotions are described as overwhelming:

"This is as far as I got: wild, useless sick anger took over again" [Braine, p. 125]. This description portrays *anger* as an uncontrollable, consuming force.

Another common physiological manifestation of *anger* is the unpleasant taste in the mouth. This is seen in Braine's *The Way Up*, where the protagonist consistently experiences a bad taste when angry:



"I had a bad taste in my mouth, a stomach upset that always plagues me when I'm angry" [Braine, p. 166]. Similarly, in Hilary Mantel's *Experiment in Love*, anger is described as a sensation akin to stomach acid rising in the throat:

"I felt how an intense wave of anger, like stomach acid, surged up to the throats of two women and one adolescent girl" [Mantel, p. 199]. These examples illustrate how *anger* often manifests not just emotionally but also physically.

The desire to retaliate when enraged is another characteristic of intense anger. In Theodore Dreiser's *Jenny Gerhardt*, Lester's anger towards his sister reaches its peak, and he is described as ready to attack:

"I thought she was... your housekeeper," but Lester, who was extremely angry, interrupted her [Dreiser, p. 195].

DISCUSSION

From our analysis, it is evident that the concept of *anger* in English-language fiction is multifaceted. It can represent a sudden outburst, a deeper, sustained feeling, or a justified versus an unjustified emotion. *Anger* may manifest violently, be suppressed, or be well-controlled, depending on the context and the character's emotional state.

In *Roget's Thesaurus* (2000), around 300 synonyms of *anger* are organized thematically, representing a wide range of emotional nuances. In dictionaries like the *Longman Lexicon* (1994) and the *Longman Activator Dictionary* (1994), nearly 90 words associated with anger are listed, categorized according to factors such as intensity, duration, and the causes of the emotion.

While people do not always rely on dictionary definitions to understand emotions, these definitions help uncover the cognitive semantics of the lexeme *anger*. They reveal how the word can activate different conceptual characteristics—such as intensity, justification, and the intent to retaliate—depending on context.

CONCLUSION

In conclusion, the concept of *anger* plays a significant role in shaping the English-language worldview. Through its various expressions, both linguistic and physiological, *anger* remains a central emotion in the English-speaking world. This study has examined its complexity through lexicographic definitions, literary examples, and its pragmatic usage in dialogue. By exploring the semantic and pragmatic dimensions of *anger*, we gain a deeper understanding of how this fundamental emotion is represented and communicated in the English language.

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