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## **OBJECTIVATION OF EMOTIONAL-SENSITIVE WORLD IMAGE IN ENGLISH LITERATURE**

***Annotation:*** This article attempts to describe two terms-emotion and sense, their objectivation in literature by the example of some literary works.

***Key words:*** emotion, sense, objectivation, language, feeling, relationship, literature.

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## **ОБЪЕКТИВАЦИЯ ЭМОЦИОНАЛЬНО-ЧУВСТВИТЕЛЬНОГО МИРОВОГО ОБРАЗА В АНГЛИЙСКОЙ ЛИТЕРАТУРЕ**

***Аннотация:*** В данной статье предпринята попытка описать два термина - эмоция и смысл, их объективацию в литературе на примере некоторых литературных произведений.

***Ключевые слова:*** эмоция, смысл, объективация, язык, чувство, отношения, литература.

First decade of the 21st century was marked by increased interest of scientists in emotional total human activity. Global questions about the ratio of rational, venous and emotional cognition became the subject of consideration not only philosophical and psychological sciences, but also many linguistic research. In the indicated period, appear A large number of candidate and doctoral dissertations devoted to reflection emotions in the language, a number

of monographs have been written, a school of emotiology has been created under the guidance of professor V.I. Shakhovsky (Voronezh State Pedagogical University). This interest, in our opinion, is fully justified, since the emotional sphere of human activity is extremely wide and affects all other spheres of human activity (mental, physiological, behavioral, in left), which together constitute the emotional-sensual picture of the world. However, linguistic theory raises more and more questions leading to the need for following the mechanisms of objectification of the emotional-sensual picture of the world in the language. From here, the study and description of such mechanisms is, in our opinion, a special relevance is the purpose of this article.

This acts as a means of formation, storage and processing of language units (their forms and values), as well as the relationship of the linguistic personality to these units and their assessment (ration total and emotional in the aggregate). Moreover, linguistic consciousness “reveals” the subject the project a linguistic picture of the world, in which the subject himself is included”[5, p. 214]. In relation to the last in modern linguistics, there are still heated discussions related to the definition of we eat its roles and places along with naive, scientific, conceptual and other varieties general picture of the world. In this study, the linguistic picture of the world is defined as a set of knowledge about objects of surrounding reality, fixed in the language howling system, while the general picture of the world is sensory (sensory) and emotional reflection of knowledge about the real world in human consciousness.

Any cognitive structure (concept or construct) can be repetitive. is centered first in the human mind, and then objectified by one or another unit language. If you try to give these processes a metaphorical interpretation, then the representativetion is a reflection of the picture in the mind of the artist, his creative intent, and objectification -the picture itself, in which this plan finds its real embodiment objectification of the emotional-sensual picture of the world in modern English language has a number of features related to both understanding

the content of emotion tokens themselves and feeling, and with the presence in the mental system of certain emotional-sensory constructs implemented at the language level in the meaning of lexical units.

The construct in this study refers to information abstract Naya structure, a product of the human sensory and emotional sphere, inaccessible direct observation, but able to objectify at the language level. The concept construct close to the concept, but there is no analogy between them. Unlike the concept that construct is a more specific, structural, integrated phenomenon. Concept may be gestaltic (holistic), and minimal (indivisible) unit of knowledge representation. Construction - always structured, on the one hand, and is a part, a component of the structure, with on the other hand, and, from here, cannot be a gestaltic or indivisible unit. Moreover, the conceptual integration process always underlies the formation of a construct, interactions of two or several concepts at once. In fact, emotional-sensual construct is a projection of the concepts that have entered the integration process, in our context case, the concept of SENSE and the concept of EMOTION.

The difference in the content of these concepts is revealed already during the etymological analysis. The values of tokens objectifying them. So, the word emotion goes back to the 16th century, where stands for "public excitement of the crowd." It comes from the French emotion, or rather, from his earlier esmouvoir, later emouvoir, which means "arousal". In French the word language penetrates from the Latin *movēre* with the meaning "move, excite, shake." Then the meaning that the word emotion has in modern English dates from the beginning XIX century, when it becomes personal rather than collective, and begins part "feelings, emotional experiences of a person", as well as "external manifestation of feelings".

The word feeling comes from the Old English *felan* with the meaning "touch, feel," which is borrowed from the High German *fuolen*, rooted in Old Norse *falma* - "try to touch, feel." In Old Norse, the word is obviously falls from

the Latin palma - "palm". A variety of modern meanings are formed in English is relatively late (in the XVIII - XIX centuries) and covers almost everything spheres of human activity: mental, physiological, emotional, voluntary results of the analysis of semantic filling of emotion and feeling tokens in modern English obtained during the study of their vocabulary definitions in 10 explanatory dictionaries of modern English, as well as data from English psychological layers brews and encyclopedias, show the following contents of the concepts SENSE and EMOTION.

The SENSE concept in modern English has a set of the following Characteristics: emotional state or reaction (emotion), idea, opinion, view (mouse laziness), taste, touch, perception (sensation), desire, intuition (will), positive negative or negative rating.

The EMOTION concept in modern English has the following representative in signs: (un) intense experience, arousal, passion (feeling), (un) controls feasibility, (un) awareness (thinking), (un) intent, intuition (will), positive or negative rating.

Even at first glance, the coincidence of the conceptual features of these psi is obvious psychological phenomena, which allows many scientists (both psychologists and linguists) insist on the absence of their differentiation. So, a number of researchers (W. Wundt, A. M. Schwartz, A.V. Petrovsky) believe that feelings are an emotion, "a class of emotional phenomena", "kind a new concept for emotions. " In many explanatory dictionaries, this understanding is fixed already at the first stage of identification: "Emotion is a strong human feeling such as love, hate, or an ??? ger" [Longman Dictionary of Contemporary English]; "Felling is an emotional state or reaction" [Oxford Dictionary]. Psychological and philosophical encyclopedias and dictionaries are also often interpret emotion through feeling and vice versa: "Feelings are emotional experiences of a person ", " Emotions are the same as feelings "[11]. However, the results of the analysis of vocabulary, objectify general emotions and feelings

in English show that the concepts of emotions and feelings are closed, but not identical. This fact is obvious when observing the reformation of emotional but-sensual constructs at the language level. We trace the formation mechanisms by good constructs and features of their objectification in modern English in the process of conceptual integration, by which we, following J. Fauconnier, we eat the basic cognitive operation of combining mental spaces (mental spaces) [9, p. 34], the formation of an emotional-sensual construct (according to terminology by J. Fauconnier - blend (blend, blended space). This construct has a representational integral signs, which are not a simple sum of signs of con

Tseptov EMOTION and SENSE, and is a projection of the content of one concept in through the prism of additional background knowledge. Basic integral features emotional-sensory construct are: mentality (awareness, control bridge, intent), experience (emotionality, expressiveness, appraisal), will activity (intent, intuitiveness, instinctiveness), perceptivity (physiological, kinetic and somatic manifestations). The list of signs can undoubtedly be about should, because the background knowledge involved in the integration process reflects another additional information about the emotional-sensory manifestations of personality, however here we are guided by a listing of only the basic (obligatory) characteristics of the study of the construct under construction that we discovered in the process of their objectification in the meaning of tokens English language.

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