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EMOTIONALLY EXPRESSIVE VOCABULARY

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Emotionally expressive vocabulary is an integral part of language and speech; however, despite the abundance of academic research on this topic, there is no single definition or typology on which all experts would agree. This is primarily due to the complexity of addressing this fundamental linguistic problem and the lack of a clear definition of “emotion” in psychology, which linguists could draw upon in their research [7, p. 56].

For a more detailed analysis, the concept of emotionally expressive vocabulary can be broken down into its components: emotional and expressive. These components derive from the terms “emotion” and “expression”.

According to L. Belyekhova’s “Glossary of Cognitive Poetics”, “emotions (French ‘émotion’, from Latin ‘emovere’, «збуджувати, хвилювати») are one of the forms of representing the world, denoting mental experiences and feelings” [1, p. 65]. These feelings are reflected in human speech [1, p. 11].

Kh. Melko argues that emotions are a psychological concept; therefore, linguistic studies focus not on emotions as such, but on the emotionality embedded in certain lexical units [5, p. 185]. Thus, “emotional” refers to the expression of feelings, experiences, moods, and subjective attitudes. An emotional word is a lexical unit whose primary function is to express feelings” [2, p. 75].

Kh. Melko states that when studying emotionality from a linguistic perspective, one must consider the nature of human emotions, which have two main characteristics: objectivity (reflection of reality) and subjectivity (reflection of the personal). One must also not forget about the semantics of the text and such aspects as referentiality, motivation, and receptivity. From this, three components of emotionality follow:

1) objectivity, or the presence of emotional judgment;

2) engagement, or the extent to which the author is emotionally motivated;

3) suggestiveness, as an indicator of the reader’s likely emotional response to the text.

A. Zahnitko defines emotional vocabulary as that which not only expresses the speaker’s feelings but also influences them. This can be manifested through a word’s semantics, its affixes (changes in the root’s meaning), as well as the context of its use. Emotional vocabulary has a rich

stylistic range: from solemnity to vulgarity, from gentleness to rudeness [3, p. 127].

A. Zahnitko classifies words according to the reproduction of emotionally expressive nuances into three groups:

1) words which emotional colouring is inherent in their meaning;

2) words that acquire a certain semantic nuance in a figurative meaning;

3) words whose emotional colouring is added by suffixes [3, p. 127-128].

It is worth noting that A. Zahnitko places "emotivity" alongside "emotionality" in his lexicon, presenting them as synonyms [3, p. 127]. A number of scholars distinguish between these two concepts in a similar way to how Kh. Melko distinguishes between emotions and emotionality: "emotionality" is a psychological characteristic of a person, while "emotivity" is a linguistic characteristic of a text [9, p. 330]. O. Yemelianova and Yu. Yurko explain that emotivity is a planned and controlled expression of emotions directed at a recipient with the aim of influencing, evaluating, or anticipating a situation [7, p. 57].

D.I. Hanych's Dictionary of Linguistic Terms offers two definitions of expression: 1) "expressiveness, the emphatic expression of feelings and emotions"; 2) "the expressive and figurative features of language manifested in lexical, word-formation, and grammatical means (in expressive vocabulary, specific affixes, tropes, and stylistic figures) that lend the language imagery and emotional color" [2, p. 74]. Thus, "expressive" is defined as that which contains, express and conveys expression.

There is another definition: "Expressive refers to something that conveys the author's emotional state and evokes a corresponding response in the reader" [6, p. 201].

However, V. Chabanenko characterizes expression as something that arises as a result of the emotionality of speech, rather than as a factor that imparts it. According to V. Chabanenko, expression is not expressiveness itself, but rather the intensification or emphasis of expressiveness. Moreover, expression occurs not only in the emotional aspect of speech, but also in the volitional, normative, semantic, situational, socio-evaluative, and other aspects [4, pp. 6–7].

Based on this, V. Chabanenko defines expressiveness as the result of emphasized expressiveness. Therefore, the term "expressive" should be understood not merely as "clear" or "vivid", but as "intensely expressive". V. Chabanenko supports her view with the argument that expressiveness is already inherent in every linguistic sign, since their function is to convey something – that is, to express. Although the author agrees that expressiveness has an impact on the listener / reader, heightening their attention or evoking certain feelings [4, p. 7].

When discussing the nature and conditions of "expressiveness", V. Chabanenko divides it into two types:

1) inherent expressiveness, where heightened expressiveness is intrinsically inherent in the linguistic sign and does not depend on the context of its use, e.g. штовхнути, злотосяйний;

2) extrinsic expressiveness, where a linguistic sign acquires heightened expressiveness in a specific speech situation, e.g. Він не йшов, а летів [4, p. 8].

From a functional-diachronic perspective, "expressiveness" can be:

1) basic (primary) – inherent in general-cultural or authorial linguistic constructions that are established in a given language, e.g. Козацькому роду нема переводу;

2) derived (secondary) – superimposed on basic (primary) expressiveness and formed under the influence of the context of use and the structural-semantic renewal of the linguistic means, e.g. Талантам народу нема переводу [4, pp. 8-9].

"Expressiveness" can also be objective (rooted in a given language) or subjective (created by the author or perceived by the reader / listener) [4, p. 9].

If heightened "expressiveness" makes sense only to the author, it is intrapersonal; if it is employed to make an impression on others, it is extrapersonal [4, p. 9].

Depending on the number of means used to achieve it, expressiveness is divided into two types: simple and combined. Simple expressiveness occurs when expressiveness is intensified by a single means, e.g. only by a suffix питоньки or only by stress висОко. In combined expressiveness, there is more than one means, e.g. the word рідненькая intensified by a positive semantic nuance, a diminutive suffix, and a stylistically marked ending [4, p. 9].

V. Chabanenko acknowledges the relativity of classifying "expressiveness" based on the degree or intensity of emphasized expressiveness, but proposes the following division:

1) common expressiveness, which nevertheless retains its stylistic color, is referred to as weak;

2) moderate expressiveness lies between weak and strong; it does not create intense tension in speech;

3) strong expressiveness is characterized by vividness and originality. It often combines several forms of expressiveness or stands out due to a sharp deviation from the standards of the given language [4, p. 11].

"Expressiveness" is achieved through:

1) linguistic and structural means (semantics, stress, affixation, etc.);

2) various methods of stylistic modification of language elements (sound stretching, alliteration, assonance, syllabic segmentation, etc.);

3) the use of stylistic figures (ellipsis, repetition, pleonasm, gradation, antithesis, etc.);

4) the use of tropes (metaphors, hyperbole, periphrasis, etc.) [4, p. 12].

Given the number of studies devoted to emotionally expressive vocabulary as a phenomenon, it can be confidently stated that this topic has long remained relevant in the field of linguistics, primarily due to its breadth and

depth. However, the diversity of scholarly approaches results in a variety of interpretations. Therefore, despite its significance, the issue of clearly defining emotionally expressive vocabulary remains open.

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TRANSLATION AS CULTURAL NEGOTIATION: POWER, IDENTITY, AND MEANING ACROSS LANGUAGES

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In today’s globalized world, translation plays an important role in ensuring intercultural communication. The active development of international relations, digital technologies and global media significantly expands the scope of intercultural interaction, making translation an integral part of modern society. Traditionally, translation was considered a neutral tool for transmitting content, but modern research proves that it is a much more complex