

The Theory of Phonetic Means of Conveying Aggressive Emotions in English

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Abstract:

In this article, the communicators' speech is analyzed. The communicants' selection of a certain utterance tone, as well as the nature of its sound and lexical structure, directly reflect the speaker's inner condition, feelings, and personality. Naturally, you can determine an interlocutor's emotional traits as accurately as possible by listening to their actual speech. The study of how to represent aggressive emotions in fiction is the foundation of our research. Also, it is conveyed psychological element, providing it the essential expressiveness, despite the fact that the sentence's structure obviously does not imply its intonation division. As a result, the article presents the reinforcement of animosity through the replica's tone and the usage of a pause.

Keywords: aggressiveness, emotional reaction, verbal, non-verbal, anger, berate, bullock, chew the target out, lexemes-identifiers, semantic lexemes.

INTRODUCTION

We view verbal aggressiveness as a type of emotional reaction that manifests as verbal actions, the primary goal of which is to morally injure the target, or as the verbal expression of unpleasant emotions / feelings, as well as attitudes against the target of aggression. The verbal embodiment of the researched type of emotional response is distinguished by a specific collection of lexemes that reflect the meaning of the process, much as nonverbal aggressiveness.

This study describes nonverbal aggression as a type of emotional reaction that manifests as physical and other (non-verbal) activities meant to injure the target, either physically or morally. An

exclusive set of *lexemes-identifiers* that are used to semantically categorize violent nonverbal acts define nonverbal aggressiveness as a form of emotional response.

It is important to draw attention to the names of weapons and items / means used for punishment among the *lexemes-identifiers*, the semantics of which include the meaning "*means of implementing violent non-verbal behaviors.*" These punishments imply either aggressively restrained or unrestrained emotions on the part of the subject by their very nature.

Accordingly, "a sense of great outrage" is the definition of anger[2, 45]. We have identified lexemes that name verbal actions whose meaning includes **anger** (berate, blaster, bollock, chew sb. out, hide, css, drop dead, dry up, flare out at, haul smb. over the coals, hector, hurl abuse / insults / accusations at smb., jump down smb's throat, rate, rave, unbraid), lexemes (hostile, sharp). We may also learn about certain semantic characteristics of the offered group by looking at dictionary definitions for the corpus of lexemes indicating aggressive verbal behaviors coupled by the feeling of rage.

Therefore, additional meanings can be discerned in the semantics of the words used to identify this group of actions, such as the aggressor's displeasure with the target's actions (berate, bullock, chew the target out, and haul the target over the coals), the speaker's accompanying negative emotions (irritation - cuss, drop dead, the speaker's desire to be left alone (drop dead, dry up, the threat (flare out at, lash out).

MATERIALS AND METHODS

Let's now take a look at yet another source of abusive verbal behavior. We also found the insult generator, which is indicated by lexemes reflecting offensive verbal actions (abuse, insult, pitch into; to defy, insult, offend, call, groan, scold, humiliate, insult, hurt), as well as lexemes characterizing them (abusive, catty, coarse, mordant; bold, insulting, insulting). The definition of an insult, according to [4, 91-92] is "an offensive behavior, insulting words," with the intent to "hard to offend, humiliate."

Intonation seems to be one of the most important features individual's speech. The nature of the intonation used by the speaker indicates not only on the meaning of the thought it communicates, but also contains emotional component of the replica. As part of this study We understand intonation as a combination of tone movement, stress, pausing and volume (strength) of the voice, since these are the intonation characteristics serve as the leading means of design aggressive speech, which is noted by many linguists. Accordingly, we consider aggressive intonation as a component of an utterance of appropriate emotionality, allowing the speaker to express the aggressive meaning of speech that he needs, highlighting the main and/or additional components of an aggressive remark.

Naturally, the live speech of the interlocutors makes it possible to determine its emotional intonation characteristics as accurately as possible. Our research is based on the study of ways of implementing aggressive emotions in fiction, which somewhat limits the possibility of determining the intonation characteristics of the speech of communicants, including aggressive ones. However, written text allows the reader to establish some intonation Features of the speech of aggressive communicants: the presence of pauses, tone (rising, descending and level), logical stress, voice volume. Moreover, in our opinion, aggressive intonation should be analyzed in inextricable connection with syntactic and lexical the construction of speech not only by the speakers' remarks, but also by their author's descriptive characteristics. So, we consider the movement of tone as a way intonation design of aggressive communication. Note that the use of a rising tone, usually expressed syntactically using question marks, in aggressive communication primarily represents dissatisfaction with the object of communication. As the analysis of artistic literature, a descending tone, which is characterized by emotional neutrality, graphically designed in the form of a dot at the end of a remark, with appropriate lexical content can indicate one of the characteristics of

aggressive manifestations is their restraint. Obviously, the aggressor's remark, spoken in an even tone, has a threatening sound and causes apprehension and fear in the addressee. However, the movement of tone cannot be considered as aggressive intonation itself, since his aggressiveness is identified, first of all, by the vocabulary structuring the aggressor's remarks, which, as a rule, are characterized by laconicism. The direction of tone movement makes it possible to realize additional characteristics of the communicant's aggressive emotions. For example:

"Oh, I know he's been sweet."

"How can you be so heartless?"

"But I was never in love with Gilbert," said Jane [6; 215-216;]

So, in this text fragment there is aggression, intonationally characterized by a rising tone. The reproach here is combined with the condemnation of the heroine for a lack of feelings and a certain degree of cruelty towards the third party discussed by the speakers. How can you be so heartless? sounds like a reproach for the lack of compassion for the lover, as evidenced by the presence of the lexeme heartless - "not feeling any pity", as well as logical accentuation modal verb can. The rising tone serves here as an additional means of intonation design of the reproach as a weak aggressive manifestation.

However, the most vivid emotional coloring is contained in the spontaneous pauses of the speaker at the moment of speech. For example:

HIGGINS (astounded). What on earth – ! (He comes to her.) What's the matter? Get up. (He pulls her up.) Anything wrong?

LIZA (breathless). Nothing wrong – with you. I've won your bet for you, haven't I? That's enough for you. I don't matter, I suppose. [7;109]

In this fragment of literary text our interest concentrates on the heroine's line Nothing wrong – with you, containing a pause, marked in the written text with a graphic dash. Note that the speaker's speech indicates a weakly expressed emotion of contempt, which finds realization in resentment towards the interlocutor. Obviously, the structure of this sentence does not imply its intonation division, therefore, the division of the communicant's replica here is of a psychological nature, giving it the necessary expressiveness. Thus, the psychological pause preceding the part replicas with you, allows you to strengthen its meaning, to contrast yourself with the addressee. By emphasizing with a pause that nothing happened to the addressee, the speaker, in our opinion, thereby expresses resentment towards him, combined with the emotion of contempt for the fact that, in comparison with him, she is really in a difficult position, since she turns out to be unnecessary to the hero. So, in this passage, the strengthening of such an emotion as resentment is presented due to the intonation design of the remark using a pause.

Based on the text passages presented above, it is obvious that the pause really acts as an element of intonation, allowing to intensify aggressive destructive manifestations in the communication process, and contributes to the emergence of the effect of tense expectations. Let us note that the emotionality of speech is directly related to the accentual (logical, emphatic) emphasis of certain words in it. In other words, emphasis as the logical stress of a part of an utterance turns out to be an important means of creating aggressiveness of intonation. At the same time, intonation highlighting necessary for the speaker finds elements in a literary text as non-linguistic (graphical) and language implementation.

Since the vocabulary of aggressive semantics in communicative the situation turns out to be emphatically highlighted, we consider this type of logical stress as the main one in the creation and transmission of aggressive meaning. However, the textual material analyzed during this study also

shows the presence in it of a logical selection of elements additional to those in which it already aggression reflected.

Thus, among the rhythmic-intonation means that provide intonational emphasis on additional semantically significant components of aggressive communication, italics, indicating increase in intonation. He indicates mainly the accompanying elements of the aggressive content of the statement:

The tears of rage and disappointment rolled down June's cheeks.

*"How **could** you come?" she said. "You have been a false friend to me!"*

*Again Irene laughed. June saw that she had played a wrong card, and broke down. "Why have you come?" she sobbed. "You've ruined **my** life, and now you want to ruin **his**!" [5;311].*

In this text fragment, the aggressive retort "How could you come?" contains the logically italicized lexeme could, the semantics of which does not carry any aggressive meaning. However, its intonation in this context makes it possible to identify a reproach, indicating the high intensity of the communicant's aggressive emotions; the heroine seems to say "how dare you come?", which suggests an assessment of Irene's action as a manifestation of impudence.

Another line of interest from the position of logical stress is "You've ruined ↑**my** life, and now you want to ruin ↑**his**," in which the intonational emphasis of the pronouns my and his is obvious, achieved by the rising intonation of their pronunciation. Note that pronouns, as a rule, are unstressed, therefore logical stress in this sentence should be considered as a means expressiveness. Clarifying the expressiveness of the remark under consideration, we note that highlighting these pronouns allows the recipient to identify the basis of the speaker's reproach. In other words, the motive for her aggressive manifestations is the pain caused to the heroine herself, as well as the likelihood of an adverse impact on a third party by the second communicant.

Thus, the above excerpts from fiction prove the high role of logical stress in creating aggressive intonation. At the same time, as we have already noted, the logical selection of vocabulary that conveys aggressiveness is of key importance of statements, while emphasizing additional components of aggressive communication makes it possible to identify their semantic significance in a certain communication situation, clarify the motives for an aggressive emotional response, as well as the assessment of the object, etc.

Therefore, the use of these group identifiers by the aggressor is intended to degrade the target of violence, leaving the victim with a sense of resentment over the harm done. The fact that a lot of these group's lexemes contain the "rude" component demonstrates that the insult generator is closely connected to impolite manifestations (insult, abusive, coarse).

Because of the connection between the generator and rudeness mentioned above, we are compelled to investigate if it is possible to combine indicators of verbal acts accompanied by the emotion of rudeness. Therefore, being impolite with words can be used to drive a point home (bog off), or to show that you don't want to hear what the other person has to say (brush smb. off). Additionally, the rudeness that comes with verbal manifestations suggests that the attacker has "lack of culture, indelicacy, and insensitivity" [4, 112].

From our perspective, a disagreement is directly related to verbal attacks since it might result in communicants doing aggressive behaviors to achieve a variety of undesirable ends. We discovered that the language contains examples of these verbal manifestations as well, which allowed us to identify a verbal attack generator represented by the tokens go for, lady into, round on, tilt at, and turn upon. These tokens can also be used to signal unexpected actions (round on, turn on), which can be done both vocally and in writing (tilt at).

RESULT AND DISCUSSION

The process of aggressive verbal actions, however, can also be denoted by lexical terms that signify annoyance (cuss, drop dead), threat (accost, hector), harm (defamation), cruelty (biting, mordant, vituperative), hatred (bitter), lack of friendliness (clipped, hostile), which also results in mutual hostility of the object, by turning to the study of the language of aggressive semantics.

Another feature of aggressive intonation, which turns out to be easily identified during the analysis of text fragments illustrating the communicative interaction of individuals of the corresponding of an emotional nature is the volume (strength) of the voice. Here it is necessary to point out the fact that an aggressive emotional response is accompanied by both a strong and a weak voice. Analysis of fiction shows that the strength of the voice is revealed mainly by analyzing the lexemes included in descriptive characteristics of the aggressor's intonation. Moreover, we have noticed that low voice volume accompanies both weak and strong aggressive manifestations. In other words, the weakness of the voice does not always correspond to the strength of the emotion accompanying it. For example:

There was a moment's pause and Julia knew that Dolly was struggling with her wounded feelings. "All right, darling, I'll manage." "Darling." But when she rang off Julia through clenched teeth muttered:

"The old cow." [6; 180].

In this text fragment, the strength of the speaker's voice when pronouncing the aggressive line "The old cow" is of interest. The descriptive characteristic of speech through clenched teeth muttered indicates the weak strength of the communicant's voice, which is expressed in the lexeme mutter – "to speak quietly or in a low voice, usually when you don't want somebody to hear you". However, uttering the line through clenched teeth indicates a highly aggressive emotion of anger heroine, since clench is defined as "to hold your hands, teeth etc together tightly, usually because you feel angry". Thus, the indicated text fragment proves the possibility of realizing strong emotions (in this case, the emotion of anger) using a low voice power.

To summarize this section, we note once again that aggressive intonation is essential when learning aggressive communication between native speakers of English and Russian. It is natural that elucidation of the nature of aggressive intonation in excerpts from literary works works of British and Russian writers represents significant difficulties associated with the inability to perceive and analyze living aggressive speech. However, we were able to figure out a number of ways that provide the embodiment of aggressive emotions of speakers or cause corresponding emotions in the recipient. To such means we include phonetic means, as well as such rhythmic and intonation features of text design as tone movement, pausing, logical stress, volume (strength) of the voice, which, as shown by our research allows us to create the effect of aggressive sounding of both English and Russian speech. In other words, the phonetic and rhythmic-intonation means we have identified are universal in conveying aggression of speakers in both languages.

Phrase stress is associated with a special feature that actually exists in speech.

expressiveness of a word or part of it. It performs the function additional, as a rule, extralinguistic message, and with This leads to a clear increase in the emotionality of the statement. This stress very often pushes into the background the primary general linguistic meanings, bringing forward those determined primarily by the context extralinguistic meanings. Graphically, phrasal stress can be rendered in italic style, similar to a handwritten font, a word or part of it, as, for example, in the following text fragments.

An additional emphatic agent is the extraordinary intonation contour, suggesting the abandonment of the modus varying the voice and using only a low tonal register, which contributes to a very vivid presentation of the picture itself described and causing horror and fear of what is happening. Monotony is also conveyed with the help of such a stylistic technique, like repeated repetition of the

same word meds (truncated form of the lexeme medicine). We were therefore able to detect such generators as anger, insult, criticism, quarrel/swearing, verbal attacks, rudeness, impatience, threat, injury, cruelty, hatred, lack of friendliness, and malice through the examination of the corpus of vocabulary units carrying aggressive verbal acts. In comparison to the number of tokens used to identify hostile nonverbal acts, the number of identifiers for such activities turns out to be rather little. In light of this, it can be said that aggression, a form of emotional response, mostly manifests itself through nonverbal behaviors that are highly diverse in nature.

CONCLUSION

When we view nonverbal aggression as a form of emotional reaction, we are forced to focus on another crucial aspect of it: the outcomes of aggressive nonverbal behaviors. Note that from our perspective, aggression typically results in the object being in a negative emotional or physical state and has a negative attitude towards the person who is being aggressive. We conducted a lexico-semantic analysis of dictionary entries based on this viewpoint in order to discover lexemes-identifiers of the outcome of aggressive nonverbal behaviors. However, there are some differences in the content of various groups of semantic generators due to the choice of lexical units connected to aggressive emotional response and lexemes-identifiers of the outcome of aggressive actions in the Russian and English languages. The differences we mentioned include, on the one hand, the difficulty in identifying the identifiers of specific groups in the English language due to the lack of the corresponding vocabulary in the Uzbek language's aggressive semantics: a response to cruelty, lack of friendliness, hostility, hatred, and disrespect (**shafqatsizlik, do'stlikning yetishmasligi, dushmanlik, nafrat va hurmatsizlik**). However, the meaning of the lexeme is not always made clear in dictionary definitions from Uzbek explanatory dictionaries, which restricts the ability to identify groups of identifiers for this emotional response or results in the allocation of incredibly small groups of identifiers.

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