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Nadiya F. Galieva

**LINGUISTIC MEANS OF EXPRESSING EMOTIONALITY IN
MODERN TATAR PROSE**

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Supervisor: Galiullina Gulshat Raisovna, Doctor of Philological Sciences, Associate Professor

Official opponents: Samsitova Louise Hamzinovna - Dean of the Faculty of Bashkir Philology, Doctor of Philological Sciences, professor of Miftakhetdin Akmulla Bashkir State Pedagogical University; Vakhitova Dilyara Kasimovna – Ph. D., Senior Teacher of the Kazan State Architectural University

The Leading Organization: Galimdzhan Ibragimov Institute of Language, Literature and Art of Academy of Sciences of the Republic of Tatarstan

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Abstract is spread « » _____

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Ph. D., Associate Professor

A. F. Yusupov

GENERAL DESCRIPTION OF WORK

Relation of a person to the world for the most part is defined through emotions. Therefore, the study of the language of emotion is the leading principle of anthropocentrism. If we evaluate the emotional significance of the language units in the system, "it is necessary to bear in mind is not a modern language in general, and its certain, specific kind of functional or functional-style subsystem." As for the official business of the scientific literature and use of emotional functional units is not justified, we consider the emotional part of the Tatar language in prose. Modern Tatar prose began to emerge after the collapse of the USSR in 1991, when there was a reassessment of spiritual and material values of life. These changes are reflected in the canvas of the literary work and determine the conditions of origin of his emotion.

The relevance of the study is determined by low level of investigation of emotional problems in the modern Tatar linguistics, as well as the lack of research on ways to express emotion in the modern Tatar prose.

The work of art, the term "emotion" refers to the emotions invested by the author in a literary text, as well as the emotions exhibited by the characters and the emotions that arise in the reader. The expression of emotionality is the process of aesthetic expression and perception, which involves the author, the character and the reader, or one of them.

Studying ways to express emotion on the example of modern fiction not only allows to present in a single complex features of the language and speech, but also contributes to the understanding of the mentality and psychology of the Tatar language person.

The degree of knowledge of topics and issues. Initially, the emotional sphere of man has become the object of study of psychology and philosophy. The emotions began to be studied linguistics J. Ortega i Gasset, F. Wheelwright, V. V. Vinogradov, N. A. Lukyanova, I. A. Sternin, V. N. Telia, A. A. Ufimtseva, V. I. Shakhovskoy etc. based on current trends, new trends emerged in linguistics, studying emotions: sociolinguistic aspect of emotions (E. F. Petrishcheva, D. N. Shmelev and others.); cognitive aspect of emotions (E. S. Kubryakova, V. A. Maslov et al.); psycholinguistic aspect of emotions (E. Y. Myagkova et al.); lingvostilistic aspect of emotions (E. S. Aznaurova et al.).

The problem of expressing emotionality in the Tatar language was addressed in papers devoted to different linguistic problems. Language and stylistic aspects of the expression of emotion at different levels of language coverage in the works of B. Bashirov, D. K. Vakhitova, G. Z. Gabbasova, G. R. Gazizova, G. R. Galiullin, A. K. Gizatullina, E. N. Denmuhametova, M. Z. Zakiev, H. P. Kurbatov, F. S. Safiullina. Lingvocultural aspect of emotionality in the Tatar linguistics is considered in the works of L. K. Bayramova, R. R. Zamaletdinov.

The object of our study is the emotionality expressed in the modern Tatar prose.

The subject of research is semantic, lexical, derivational and grammatical means of expressing emotionality in the modern Tatar prose.

The aim of the study is a comprehensive means of expressing emotionality in the modern Tatar prose and its reflection in the Tatar language.

Achieving this goal, the following tasks were delivered:

1) to define the term "emotion"; to characterize the amount of emotional content and find the source of its origin;

2) to identify the potential causes of emotional artistic text as opposed to texts written in different styles;

3) to analyze ways of implementing emotion on the connotative level semantics of the word and to determine its relationship with the denotative and significative macro components semantics of words at the level of the emotional interpretation of the word;

4) to find out ways of expressing emotion in the modern Tatar prose at the level of grammar and word formation;

5) describe the features of the mentality of the Tatars in emotional expression;

6) determine the particular use of emotive and expressive means in the modern Tatar language.

The novelty of the study lies in the fact that it is the first example in the Tatar prose consistently held different analysis of the characteristics of linguistic resources in the creation of emotive and expressive way, as well as a detailed analysis of the components values, determined by their role in emotional expression. For the first time in the Tatar linguistics reveals picturesque, mastery of the language Tatar writers and their ability to reflect in depth prose emotional world of representatives of the Tatar ethnic group.

In accordance with the nature and volume of the material being studied in combination of different methods and techniques of research. The basic method is descriptive method, which includes such methods as the study of factual material, compilation, interpretation and classification. component analysis method used in the study of semantics differentiated levels of expression. In the analysis of some of the modern Tatar language units prose using the method of comparative analysis of language. Psycholinguistic method is used when considering the emotional potential of tokens in certain situations, which are disclosed herein. In order to

identify characteristics of the Tatars mentality at the time of use of a lexical unit synthesis techniques of cognitive and linguistic and cultural practices were applied.

The theoretical basis of the research included the works of Ahunzyanov, L. K. Bayramova, I. B. Bashirov, V. V. Vinogradov, G. R. Galiullin, F. A. Ganiev, F. F. Gaffarova, M. W. Zakieva, L. Z. Zalyay, R. R. Zamaletdinov, N. Isanbat, J. R. Kurbatov, N. A. Lukyanova, H. Makhmutova, F.S. Safiullina, I. A. Sternin, V. N. Telia, F. I. Urmanche, A. A. Ufimtseva, F. M. Khisamova, V. I. Shakhovsky, A. Sh. Yusupova et al.

The theoretical significance of the study is to identify the essence of categories and emotive expressiveness, their implementation on the semantic, lexical, grammatical and word-formative levels of language. The research results will contribute to the further development of the theory of emotion. For the first time in the Tatar linguistics, we suggested that the emotion has two kinds of realization - emotiveness and expressiveness of differing composition of their components. The results will also help to deepen the knowledge of the mentality and culture of the Tatars.

The practical significance of the research lies in the fact that its results can be used for further linguistic and lingvocultural studies, as well as in the practice of university teaching theoretical subjects such as lexicology, cultural linguistics, grammar, word formation; in the preparation of dictionaries, reading of special courses, seminars; It may be useful for scholars who study the problems of linguistics, in particular communicative linguistics, foreign students with an advanced level of the Tatar language, wanting to know about the emotional level of thinking representatives of the Tatar ethnic group, as well as students of psychologists, philosophers, and other humanities.

On defense are made the following provisions:

1. Analysis of the terminological apparatus of emotion revealed that there are two varieties of it - emotiveness and expressiveness, which have their object of study (Emoto and expression) and implemented in the modern Tatar prose specific emotional problems through its functional competence (emotive and expressive function). The same emotional values of lexical units of modern Tatar prose in one context may make emotive, and in another - expressive. The words are emotive and moving to the level of connotation based on microcomponents "imagery", "estimationality", and "emotionality". In the creation of expressivity in modern Tatar prose involved semes "intensity", "imagery", "emotionality". These components are presented in the semantics of words in various combinations.

2. Analysis of the extensive material of modern Tatar prose and lexicographical sources showed that emotionality of modern Tatar prose semantic and lexical levels formed by the concepts that define the inner world of the Tatar language personality: these are the words that characterize the soul, the theological

vocabulary, names of animals, the degree of which varies emotionality depending on the gender affiliation of a person, as well as vocabulary, formed at the expense of informed discharge from these norms, causing anomalous language. These concepts are beginning to express emotions in a variety of portable canvas meanings of the word, spoken language, regional and social dialects, some of which are used as interjections.

3. In the modern Tatar prose emotional capabilities have derivational and grammatical units, which in various combinations are implemented components such as "imagery", "intensity", "emotionality", "estimationality".

4. Extralinguistic factors are important in determining the emotional potential of semantics, lexics, word formation, grammatical levels of the modern Tatar prose.

Testing of work. On the topic of the study were published 9 works, including 3 articles in journals recommended by the Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation, in a magazine, which is incorporated into the international abstracts SCOPUS database. Certain aspects of the study were presented at scientific conferences: International ("Hakov Readings 2012" - Kazan, 2012; "Musa Jalil Readings. Life and work in the light of the values of the XXI century." - Kazan, 2016); regional ("Comparative and contrastive linguistics" - Cheboksar, 2010); Republican ("Tatar cultural linguistics: Problems and Prospects" - Kazan, 2010); as well as at the national methodological seminar ("Actual problems of teaching and practical application of the Tatar language" - Kazan, 2012).

Structure of the thesis. The work consists of an introduction, three chapters, conclusion, list of used sources and literature.

HIGHLIGHTS OF WORK

In the introduction the choice of topic, its relevance, the object and subject of research are determined, the goal and objectives are formulated, the provisions for the defense, there is the novelty of the obtained results, the theoretical and practical importance, are characterized by methodological framework and research methods, provides data on the validation of the results, describes the structure of the thesis are given.

The first chapter "Theoretical basis of the study of emotionality in Linguistics" is composed of five sections.

In §1.1. "The nature of emotions and ways of their reflection in language" reveals the relationship of the spiritual world to the material world. The impetus for the emergence of relations between the material and the spiritual world is knowledge. Getting to know the world, people evaluate it in perspective, the degree of value for themselves. Emotions are endowed with qualities such as speed, temperature, weight and refracted in the material reality through behavior, memories, dialogue, beautiful description, comparisons, news.

In §1.2. "Background and history of the study of emotionality in the humanities," gives a brief overview of the history of the study of emotions in the various disciplines. Emotions have long been not subject to a separate study in the humanities, but their presence has always been recognized. Active learning emotions started in the XVII century (Hobbes, John. Locke, etc.). Interest of researchers to sphere of emotions was increased in the XVIII century. Interesting views to the problem had J.-J. Rousseau, who argued that a person begins to act reasoning and feeling begins to act («One does not begin by reasoning, but by feeling»: On the origin of language). At the beginning of the XX century. language actively studied representatives of the Prague Linguistic Circle (B. Mathesius, B. Trnka, F. Danesh). In the XX century. linguist V. A. Zvegintsev characterizes the emotional sphere as the "it's not a language." The opposite point of view expresses C. Bally. From domestic linguists recognize the emotional nature of language IV Arnold, E. S. Aznaurova, V. V. Vinogradov, V. I. Shahovsky and others.

Different points of view of researchers in the use of the concepts of "expression" and "description" of emotions. Some researchers believe that these are two different groups of words, the first relates to the connotative, the second - with the denotative macro components. Researcher E. Sapir writes that "... the more closely we study real language forms, the more often forced to admit that they never express just static, emotionally neutral concepts and judgments, and express classes of concepts and judgments, in which the nuclear elements, allowing logical definition, painted unrecognized determinants of dynamic and emotional. " We agree with Edward Sapir, and we believe that the words of calling and expressing emotions, denotative and connotative areas are adjacent to each other.

But as the intensity of the reflection of emotion, then, according to our observations, "expression of emotion" more "to describe the emotions." After Shatlyk ('joy') is an emotional state, recorded as a title, so it is inherent in some static, and shatlanu ('enjoy') is a description of the emotional state of a person in action.

The study of the methods of emotional expression in Tatar linguistics associated with the names of the Kazan linguistic school scholars. Researcher Baudouin de Courtenay in his work proved that the essence of language - in speech activity. Thus, representatives of the Kazan linguistic school among the first to recognize the anthropocentric nature of language.

In §1.3. "Terminological aspect of emotionality" examines the history of emotion theory in linguistics. In the reflection of the social conscious emotions, aimed at the expression of his own feelings of the subject, called emotive. Implementation of spontaneous emotion to express feelings of the subject or the impact on the recipient at the linguistic level called expressivity. The emotionality of language is realized through the emotive / expressive function; unit, realizing emotive / expressive function called emotive / expressive. One and the same word depending on the context, circumstances and the nature of verbal communication, as well as extra-linguistic factors can change the color and change from a positive value to the offensive. Therefore, in the Tatar emotional values in one context may make emotive, and in another - expressive. For example, the word *хәчтерүү* can be presented both as emotive / expressive.

In §1.4. "The role of semantic structure of the components of speech in terms of emotionality" examines the nature of the semantic and emotive expressiveness. Macro components of the word are the denotation, connotation and significatum. The main load falls on emotional expression connotation. In this paper, the connotation is considered as part of the lexical meaning of the word, as additional information in relation to the concept.

In §1.5. "The connotation and its ability to express emotion," considered microcomponents of connotations and their role in emotional expression. "Emotiveness" and "expressive" have a common point of contact at the level of connotation. Microcomponents of connotations are imagery, estimationality, emotionality, intensity in various combinations present in the semantics of emotive and expressive words.

The second chapter of the thesis is called "Semantic and lexical means of expressing emotionality in the modern Tatar prose." In §2.1. "Semantic ways of expressing emotionality in the modern Tatar prose" are considered semantic ways of expressing emotionality.

In §2.2. "The metaphor as a semantic way of expressing emotion in the modern Tatar prose" reveals semantic potential of metaphor in terms of emotion.

Emotional potential metaphors analyzed in groups. 1. Phone 'language': *Һәм ул, тел ачкычы биргән өчен Ходайга күңеленән генә рәхмәт әйтеп дәвам итте* (And she thanked God for what He had given her at the right moment speechless) □ (М. К ~~җәһәннәм~~ **җәһәннәм**) (Surprised I could not say a word) (Ә. Motallapov 2013). *Шуңа күрә тәмле телеңне, якты йөзеңне кызганма* (So do not feel sorry for a kind word and hospitality) (F. Sadriyev, 2011). Data presented in the examples metaphors generated based on the *тел*. Some of them do not have an identical translation. Thus, the metaphor of *тел ачкычы*, *тәмле тел*, *телсез калу*, have no literal translation. 2. Күңел 'soul': *Күңел 'душа': Кайнап торган елгага карагач, авылның язгы ташуда кодрәтле дәръяга әверелгән, жәйләрен чыпчык тезеннән генә булган нәни инеше, әнкәсенең яшь, үзенең сабый чагы күзалдына килеп, кинәт кенә күңеле нечкәрдә* (Looking at the boiling river, she suddenly remembered a trickle It is turning into a spring tide in the raging stream, but very shallow in the summer, a young mother, her childhood, and suddenly sentimental) (A. Әhmәtgalieva 2014). *Күңелдән сары яфрак өзелеп төште* (From the soul fell autumn leaf) (M. Galiev, 2011). *Синдә күңеле бар кебек аның, тәвәкәллә, улым...* (It seems to be indifferent to you, be brave, son ...) (F. Вәүрәмова, 2005), and others. *Күңел* in the Tatar language is associated with the emotional world of man, *Күңел* emotionally reacts to the actions and events associated with the person committed and externally. 3. The names of animals: *Эт кенә түгел иде болар. Муса бабасы әйтмешли, жәһәннәм сандугачлары* (It was not just a dog. Says Musa bogeyman, it was the nightingale of the underworld) (A. Нәлим, 2003). In this example, a dog called metaphor *жәһәннәм сандугачлары*. The study is a metaphor for the author, because it conveys the individual dog naming. The metaphor *жәһәннәм сандугачлары* token *жәһәннәм* has theological content and is hell; the semantics of the word has a negative extreme estimates. *Сандугачлар* - a bird with which to associate pleasant human notions: youth, love, beauty, spring. The combination of tokens and *жәһәннәм сандугачлары* having in the semantics of the two opposing evaluative, resembles a kind of antonyms - oxymorons, representing a bright example of the anomaly in the semantics. This anomaly becomes a prerequisite for the emergence of emotion at the original metaphor for the Tatar language *жәһәннәм сандугачлары*. However, the metaphor, the organizing core of which is the token *Сандугач* (bylbyl) tend to form metaphors with positive emotionality. For example: *Авылда аларның балаларыннан әдәпле, аларның балаларыннан укымышлы балалар юк иде. Һәм шушы гөл оясын, былбыл оясын туздырдылар да ташладылар* (in the village was not brought up, having read children than their children. And they took and destroyed it flower, nightingale's nest) (F. Вәүрәмова, 2005). The paper also presents a metaphor derived from zoonyms *арыслан* 'lion', *эт* 'dog', *мәче* 'cat', 'cat'. 4. Colour code. It is an interesting use of black as a metaphor. *Шул арада арттан, ак томан эченнән, Шайтан Шакирның карлыккан кара тавышы ишетелә* (At this point, a white mist came a hoarse voice Shaitan black Shakira) (F. Вәүрәмова, 2005). In this example, black is negative emotionality. The black color in rare cases can express positive emotions. For example: *Аның битендә кара сипкелләр түгел, ә кара йолдызлар* (Her face is not black

freckles and black stars) (M. Galiev, 2011). Here the metaphor *кара йолдызлар* used to express emotions of admiration, love and respect for the girl. 5. Specific to the Tatar prose is the use of metaphors with tokens, pertaining to the field of theology: *жәңнәт* 'paradise', *təmuğ* 'hell', *жәһәннәм* 'hell', *һәләл* 'allowed' Bismillah 'first words of the Holy Quran, which every action begins believer ', *bərəkət* 'grace, God sent down ', *faryz* 'obligation ').

In §2.3. "Metonymy as a semantic way of expressing emotion in the modern Tatar prose" reveals the emotional potential of metonymy. Synecdoche is seen as a version. As a rule, metonymy is formed due to the dominance of Seme "intensity" and expresses irritation words or actions of the subject. This attitude is transmitted through the focus on the parts of the human body. For example: *Чернобыль афәте турында ишеткәнең юкмы әллә синең, пеләш баиш?* (Bald head you, whether you've heard about the Chernobyl tragedy?) (Ә. Salahov, 2002). Metonymy, not being in the emotional context can also be emotional (*Кара куртка, Кызыл күлмәк* etc.). By metonymy "imagery" component in their semantics can create a picture of the human emotional states. For example: *Ирекседән авыз ерылды. И-и, беркатлы юеш борын* (In captivity mouth broke into a smile. Hey, naive wet nose) (N. Gyumatdinova, 2011). Here, due to the participation of imagery and its combination with the intensity in the semantics of the token *авыз ерылды, юеш борын* creates the effect of irony and jokes.

In §2.4. "The role of synonyms in the expression of emotion in the modern Tatar prose" reveals the emotional potential of synonyms. Most of synonyms, reflecting man's inner world, centered around tokens *үрәк, жан*. For example: *Син минем өчен һәрвакыт саф күңелле, тугры йөрәкле, саф жанлы кеше булдың* (You are for me has always been a man with a spotless soul with true hearts) (G. Gyuylmanov, 2005), etc. Synonyms *күңел, жан, йөрәк* embody different. other peoples way of reflection and expression of feelings representative of the Tatar ethnic group. In the Russian language data tokens are translated one word 'soul'.

In §2.5. "The inner potential of antonyms in emotional expression in the modern Tatar prose" reveals the potential of antonyms in emotional expression in the modern Tatar prose. He predestined their properties such as contrast, semantic asymmetry and anomalous. Language antonyms create contrast on a semantic plane, but they can be characterized by the cultural environment of the language and untranslatable into other languages. For example: *Мин пычранмадым, мин чиста, – диде Зөлфия, карышып. ... – Дога ару тәнгә генә килешер! Тәһарәтсез син!* (I'm not dirty, I clean - resist ... Zulfiya -. Prayer will benefit only clean the body You have no ritual bath!) (N. Gyumatdinova, 2011). A token *тәһарәтле* means that there is a ritual ablution, his absence is called *тәһарәтсез*. Availability ritual ablution is rated as "good" and creates a positive appraisal and emotion. Accordingly, the absence of ritual ablutions contributes to a negative appraisal and emotion. Occasional antonyms also have emotional potential. For

example: *Күңел буа кебек тулган, суын ерып агызыр өчен алыплар көче дә житмәс иде, ә ул ябык, кәтүк кебек карчыкка сыена, аңардан ярдәм өметләнә* (soul is filled as the dam would not be enough and giants strength to overcome her, and she seeks protection at worst, a small little thing like an old woman, hoping for her help) (N. Gyumatdinova, 2011). Emotional representations in this example, a pair of occasional antonymous *алыплар көче-ябык, кәтүк кебек карчык* formed by the family of imagery and intensity. Image *Алып* comprehensible only to a representative of Turkish culture. To understand the antonym from different cultures need to get information about the myths and legends that form the cultural layer of the Tatar language. *Алып* - a mythical grandfather, the hero of extraordinary height of the Tatar people. Comparative comparison of the forces of the old woman and the little big hero is an indicator of great spiritual grandmother forces and generates a positive emotion. The section also examines the emotional potential of oxymorons (*ирекле зиндан, татлы һәм газанлы, газанлы рәхәтлек* et al.).

In §2.6. "Lexical means of expressing emotion in the modern Tatar prose" idioms are considered (§2.6.1.), Characteristic of the Tatar culture. For example: *«Алты яшьлек читтән кайтса, алтмыш яшьлек күрә килер»*, – *ди* (He said, "If the six-year returns with a foreign country, sixty comes to see him") (V. Imams, 2012). This idiom reflects the Tatar national practice with respect and honor to meet the man, who had returned home from foreign lands. Emotional idiom formed by Seme intensity expressed by contrasting age *алты яшьлек – алтмыш яшьлек*. The main core of Tatar culture is a tradition of respect for elders. This Tartar idiom seen the opposite - a senior honors younger. The idiom is formed by a positive emotion in relation to the older generation, the descended to welcome younger age.

In the modern Tatar prose he has developed a number of idioms with theological concepts *хәләл-харам, сират күнере* and others. In accordance with the religion of Islam in the Tatar prose reflects the standards of conduct that reflect gender differences in people. The Tatar cultural environment is an indicator of good manners shy girl, this is reflected in the idiom *әдәпле кыз – сәдәпле*. For example: *Әдәпле кыз сәдәпле, ди халык. Халатының ак төймәләре чишелгән иде* (People say that educated girls -. Buttoned dress buttons on her robe were undone) (T. Galiullin, 2005). *сәдәпле* in this example is equivalent to the concept *хәләл*, it is good, *төймәләрнең чишелгән булуы (сәдәпсез булу)* is equivalent to the concept of *харам*, it is Evil. Thus, *сәдәпле кыз* phrase evokes a feeling of respect and sympathy for the Tatar girl and generates positive emotions. His unbuttoned coat girl suggests levity and generates a negative emotion. In contrast idiom *сөзгә Кебек* used both in relation to a man and a woman. A specific and characteristic only of modern Tatar prose idiom is *күңел күзе* 'eyes of the soul'. For example: *Иң мөһиме – кешенең күңел күзе сукыр булмасын, барына шөкрәна итә белсен* (most importantly - to the human soul has been sighted man to be thankful) (F. Вәүгәмова, 2005). *Күңел күзкәйләремне ачтың*, stroke, some

other way Monna soñ rəhməteñnən tashl *Күңел күзкәйләремне ачтың, Ходаем, инде моннан соң рəхмəтеñнəн ташилама* (You opened, dear God, the eyes of my soul, and from now on do not leave, please, I) (A Əhmətgaliyeva, 2011). In the modern Tatar prose human ability to see not only the eyes and the soul is assessed as a positive phenomenon, and this idiom it creates positive emotions.

In §2.6.2. "Dialect as the lexical way of expressing emotion in the modern Tatar prose" examines the emotional potential of territorial and social dialects. Using territorial dialect, the author brings the reader aesthetic perception of the product associated with a particular area, contributing to the emergence of emotion. For example: Michael kinət üzeneñ chəychələklənyen añlap tuktap Kaldi (Michael realized that he cares for nothing and stopped) (M. Kəbirov 2013), etc. Another variety of dialects are sociolect.. Sociolect sound the same emotionally from representatives of both anti-social layers, and law-abiding citizens, and often give rise to negative emotions. For example: Tərzələren tomalarga! - Dide Tower. Street Arad Rashatnyñ kyzləren car Tasma belən kaplady (Close window - Tower said at that moment his eyes Rashat tied black ribbon.) (F. Sadriyev 2011), and others are considered barbarisms relating to borrowed vocabulary.. For example: Irtəgə səgat tugyzga machine belən kilsəgez bar but okay bulyr. Good bye! (If you arrive tomorrow at nine in the car, everything will be okay. Goodbye!) (M. Malikova, 2001). The emotional tone of barbarisms is different depending on the context.

In §2.6.3. "Speaking as a lexicon lexical way of expressing emotion in the modern Tatar prose" reveals the emotional potential of the spoken language, which is divided into everyday vocabulary and colloquialisms. Household lexicon includes at everyday use words common lexicon. For example: Kayan kilgən pyrkarur, tykshynma, pit. Otpuskyñ ütyt, tai Challyña (Where did the prosecutor do not go, okay. Your vacation is over, get into his Chelny) (N. Gyumatdinova, 2010), and so on. D. The group includes borrowing colloquial words which have come in the Tatar language phonetic changes semantically reinterpreted words vulgar. For example: Gərbiyannarga gərbiyan, kələchlərgə kələch without (rude, we are rough, friendly - in a friendly) (F. Sadriyev, 2011). Bar, həzer үк Altaf yanyna ychkyn (Now go to Altaf) (Ə. Motallapov 2014). Characteristic Tatar vulgarism are components of the "kaldyk", "aktyk", "kisək" (malay aktygy, adəm aktyklary, ir kisəge, Mullah kaldygy) and "pychagym" (no pychagyma, pychagym). For example: Житмәсә, ir kisəge "echəlmisəñ, echsəñ үләсəñ" dip, karshynda үrtəp torus жан көеge ... (Not only is this poor, my grief said, "can not drink, but if you drink, you will die") (A . Əhmətgaliyeva 2014). However, appeals to a younger age for males with the component "kaldyk" can also express a positive emotion. For example: Teleñ achylup Kitty əle, malay aktygy (sharp-tongued became man) (T. Galiullin, 2008).

In §2.6.4. "The lexical content of interjections in the expression of emotion in the modern Tatar prose" on the basis of examples showing the potential emotional

interjections. Interjections have no denotative value. Due to the concentration of full meaning of the words belonging to this part of the speech, at the level of the connotations they have great potential in terms of emotion. One and the same may have different interjection emotional in different contexts. For example: Shaitan algyry! Boo whirligig chynlap that ýze butalğan shul! Caral Malay (Damn it! This time she messed up, it turns out! That's the case!) (M. Kəbirov 2013). Yuk, Shul Batman, Batman, Satan algyry (No, not the end, not the end, damn damn) (Ə. Bayanov, 2003). In the first example interjection Satan algyry expresses joyful surprise, surprise arose, and in the second example, the same interjection expresses despair. In the structure of interjections expressing surprise may attend the mention of God (vallahı, billəhi), vocabulary, bordering on an expletive (əһəһһəһ ... bərəһge təkəse), meaningless set of rhyming words (bərəch-pərəməch), references to devil (Satan algyry). This is observed in the structure of interjections expressing annoyance (menəterək, tfy, əy Allam nor galəmət and so on. D.). Interjections, expressing fear, usually formed from mentioning God (əstəgfırulla, təybə Alla saklasyn) expressing anger - the mention of hell (kahər sukkan nərsə, etc...).

The third chapter - "Word-formation and grammatical means of expressing emotion in the modern Tatar prose" consists of three sections. We consider the emotional potential and productive derivational affixes expressing emotion nouns.

1. Word-formation affix -chy / -che, joining different words forms occasional synonyms in terms of expression of negative estimates. For example: Bu vakytta Indus USSR tarkaluga yes əch ate Vakyt үtkən, уаңа жәмгыуат - жинayatchelər, aldakchylar, rishvətchelər, echkechelər, narkomannar, uynashchylar жәмгыуате туур kilə ide (At this time, the disintegration of the USSR has already three years old and emerging new society - a society of criminals, liars, bribes, alcoholics, drug addicts and prostitutes) (H. Shirmən 2012). In the example, the description of a new society is accompanied by the word "profession" and expresses the author's attitude to the condemnatory according to historical events. In this way, in the example of negative emotion is born.
2. Word-formation affix -chyk / -chek carries a value reduction, as well as pet and contempt, neglect. For example: Ber məzək bulsyn əle, minəytəm. Yshangan bit chukynchyk (I think, give, poshuchu. And she, she-devil, believed) (M. Galiev, 2011). In the example with the help of the affix -chyk / -chek expressed ironic and playful attitude to the subject of the speech object that generates a positive emotion.

Further considered affixes of verbs and identify their emotional potential.

1. Emotional potential affix -la / -lə expressed in acceding to the names of animals and their use in a figurative sense. For example: Egetlär belən butalmyusyң! Miңa kiyaygə chygasyң! - Deep etləgən chaklary yes az bulmady (More than once, he swore: "I forbid you to walk with you guys get married just for me!") (M. Kəbirov 2013). Verb etlə formed by affix -la / -lə has no literal translation, although literally could be translated as 'canine'. However, such a verb in Russian language there, so this verb we translate as 'strongly criticize'. Verb etlə formed by joining glagolobrazuyuschego affix -la / -lə to the noun floor, it creates a negative

emotion, and others. 2. Affix -lan / -lən, joining a noun denoting a person or an animal forms a verb meaning "to perform an action, characteristic a person or animal, the expressed generating base. " For example: Mərdanşa, nickname җәнләнәсән Inle tagyn? (Mardanşa why you get mad again?) (C Həkim, 1997). Derivational affixes -lan / -lən, joining the names of colors, begin to express a strong emotional response of man to external stimuli in the form of words, accusations, and so on. D. Other people. For example: Komendantnyñ yöze şәмәһәләnep chykty (Commandant's face was purple) (F. Bəyrəmov, 2000). 3. Affix -laş / -ləş joins the noun base, and these foundations, he drew in a lexical verb conversion value, or the name of action. Affix has the potential to form of emotionally-neutral token token expressing emotion. For example: An ardent, Şəvəlievkə kənəfien saklarga kirək. Street yalagaylansyn yes, yes aldashsyn, etləshsen də (Okay, Shavalievu need to save your work chair. He can and fawn, cheat and behave in cattle) (F. Sadriyev, 2011). In the example affix it means "act, as is characteristic of a person or animal" and generates a negative emotion. 4. Through word-forming affixes verbs -ylđa / -eldə in modern Tatar prose form onomatopoeic words. For example: Gaҗəplənydən ahyldap kuyganymy sizməgənmen yes (I did not even notice how gasped in surprise) (H. Shirmən 2012). Nərsə takyldyysyñ blues? (What are you doing rumbles?) (C Həkim, 1997). Verbs ahylda, takylda express emotion because it shows the different ways to express emotions directly through sighs, laughter, the image of the human way to deliver information. 5. Affix da / -də (-ta / -tə), joining the onomatopoeic words, verbs forms with the meaning "to make those sounds or perform an action with the publication of the sounds, which are expressed generating basis." Joining obrazopodrazhatelnym words, it forms a verb meaning "to show the image, which is called a generating basis." For example: Kirək tьgel miña Altyn - dip mygyrdandy Mərdanşa (I do not need gold - mumbled Mardanşa) (C Həkim, 1997). This example shows onomatopoeic verb mygyrda formed by derivational affix, yes / -də.

Next, the emotional potential of derivational affixes adjectives. 1. Through the affix -ly / -le usually formed words with positive emotionality. For example: Yuk! Җyly җанly, clean күһelle, көчле һәм Jакty мәһәbbət iyase genə səyu hakyna shulkadər altynnan tartyr bash! (No! Only a person with a warm heart, upright, a man with a strong and light love may waive such amount of gold!) (C Həkim, 1997). The highlighted words җyly җанly, clean күһelle, көчле affix -ly / -le generates positive emotions. 2. Affix -syz / -sez, joining him, as a rule, it begins to express negative emotions. For example: Bəhetsez, shatlyksyz buy tormysh kicherde Street (He lived a rich but miserable, joyless life) (Ә Motallapov 2013.). In the words of bəhetsez, shatlyksyz expressed negative emotions. Affix -syz / -sez can express and positive emotionality. For example: Mondi riyasyz achyklykka öyrənməgən Səgyyr təmam yugalyp Kaldi (Saghir, unaccustomed to such selfless openness at all confused) (T. Galiullin, 2008), etc. The words from one base to which are attached affixes -ly / -le, -syz / -sez can be used in the same context. For example: st Chənki gaepsez gaepse, kichery sory almy, kicherə genə ala, anda da

Tesch kysyp, ir gorurlygyn жиһер kenә ... (Because he is without guilt guilty, can not ask for forgiveness, it can only forgive, and it is only through the teeth , crossed his male pride ...) (N. Gyymatdinova, 2010). 3. Affix -chyl / -chel. For example: Sonia, blue bik kunakchyl Kiz ikәnseһ, yәzeһ Jakty, teleһ tәmle - Dide (Sonia, you turns out to be a very friendly girl, your face - bright and speech - sweet) (F. Sadriyev, 2011). In the example, the adjective conveys positive emotions kunakchyl one subject to another, and here affix -chyl / -chel generates positive emotions. Bu da Ilyasova bik vakchyl bulyp chykty (This, too, was a petty Ilyasova) (M. Malikova, 2007). In this example, affix -chyl, joining vak adjective 'small', begins to describe a person, and thereby vakchyl adjective 'petty' begins to express negative emotions. 4. Affix -chyk / -chek. For example: Shunda Geun kyzy, Sәet yagyna borylyp, uһ kulyn utyrgych Artynov Kuigan "bәylәnchek" abyyga kyz Salda (devonka Only then turned to the side and Saita looked at muzhchinu- "pristavalu" stretching his right hand on the seat) (T. Galiullin, 2005). In the example of the word used to describe bәylәnchek busybody. However, this characteristic is a humorous character, because the word is given in quotation marks. Therefore, the word bәylәnchek generates positive emotions, and others.

Further disclosed emotional potential of derivational affixes adverbs. 1. Affix -cha / -chә matters "as is characteristic of what is called a generating basis." For example: Әydә up some other way, ulym, isәnlәsh egetlәрchә ITEP, Dide Mels (Come on, son, say hello in valiantly, - said Mels) (F. Sadriyev, 2011). In the example, the adverb egetlәрchә express positive emotions and others. 2. Affix -Give / -dәy can be attached to almost any part of speech, forming adverbs, and express the meaning of "like the meaning of the word, pronounced the basis." For example: Bu kyrkәm gөлchәchәk, kyktән tәshkән alihәdәy bu puff anyky bit! (This beautiful flower, is to create, as if descended from the sky deity belongs to him!) (F. Sadriyev, 2011). In the example of likening alihәdәy realized through the forming affix -Give. Comparison of female beauty to the beauty of the divine generates positive emotions. 3. adverb formed syntactic way - through repetition, it becomes a carrier of emotion through repetition onomatopoeic words. For example: And how! Min chykmy Kalsi, dәnyanyһ Chita kitelә - Dide Kiz, ket-ket kәlep (! And what if I do not go out, it means the red snow fall - prohihikala woman) (Ә Motallapov 2014.).

In §3.2. "Grammatical ways of expressing emotion in the modern Tatar prose" are considered grammatical categories of the noun, verb, adjective, adverb, and revealed their emotional potential. Emotionality create nouns following categories: 1. Category of. Most nouns in the Tatar language or has no plural or, using the value of the set changes the original meaning of a noun. Hence we can assume that the noun is plural, changing its original meaning, can acquire emotional significance. For example: Street edges nәrsәne yahshy belә: andy әsәр tudyru әchen yaһа fikerlәр, Kainar toygyлар, zur Ruhi omtylyshлар kirәk (He knows one thing: in order to write such a work, we need new ideas, passionate feelings and strong spiritual aspirations) (F. Sadriyev , 2011). In this example, the

grammatical affix *lar / -lär*, joining a noun diminutive affix *-kay / -käy*, increases the value of endearment and compassion of the affix. 2. Category accessories. The paper discusses affixes accessories category in the I person singular, which is the performance of the affix */ -em / th*. Through this category are usually always expressed positive emotions. For example: 1. *Yze whom ikänen də belmi! Andyylar gel ochramy, ȳskänem* (itself does not know who she wants! These are rare, honey) (H. Shirmän, 2009). There emotionally neutral word *ȳskän* acquiring affix accessories of *th / -em / th*, begins to express positive emotions. In this paper we are grouped emotional words, with the affix of *th / -em / th*. Words- appeal addressed to parents (*ätiem, әniem*), are unique and can be addressed only to parents. However, the word-handling *kyzym, Enem, balls, ulym* are universal and are also used to refer to other people, not related to the family. The depth of emotional experience also increases due to the diminutive affix *-kay / -käy* (*әnkәem, ulykaem*). Universal words-appeals are *Bichara, kabәм, dusts, җаным, kaderlem, Mesquite, small bahyr*, etc. For example:.. *Menә atagyз Safiullah belән ashlyk sugarga baryrmyn digән go, beryze genә Kitty bahyrym* (With your father Safiullah going to grind bread, one left, my poor dear) (A. Әhmәtgalieva, 2011). Specific treatment for Tatar culture forms *bahyr* word 'poor thing'. The word has a positive emotional, but affix accessories of *th / -em / th*, joining this way, increases the range of emotional palette and it becomes more emotional. Gender is particularly evident in handling small, that women tend to use it in relation to other women. Men are also using the word, turn to other men, but not women. Affix accessories of *th / -em / th* attached to him, expressing a negative emotion. For example: *Belәм minutes ȳzemneң hächteryshemne. Irlәр yalğanly belәmeni* (I know its a fool. Do men know how to lie) (T. Galiullin, 2008). Word *hächterysh* expresses negative emotions. Affix accessories of *th / -em / th* in the structure gives it the value of gravity, and the word gets positive emotions. Affix accessories of *th / -em / th* can be attached to names of animals. For example: *Soң min bersenә дә Karshi tygel, kygärchenem* (Since I do not have no objection, my darling) (T. Galiullin, 2008). In this case it starts zoon correlate with humans. Zoonyms to affix accessories express the sympathy of the subject speech to the recipient and form positive emotions.

Considered emotional potential grammatical affixes of verbs. It is proved that verbs - return (*shashu-shashynu, agar-agarynu, etc...*), Causative (*kөрәshy-kөрәshtery, köldery-kölderty, etc...*), One-to-joint (*gөzheldәy-gөzheldәshy, myryldau-myryldashu*) and command categories express emotion. For example: *Ychkyn Monna yahshy chakta!* (Blow out of here before it's too late!) (C Hәkim, 1997). *Kitchәle, Shәmsurttäy syn дә sөylәp tormas up some other way* (Come aunt Shamsenur and you there) (A. Әhmәtgalieva, 2011). The information presented in these examples categorical and soft forms commandments convey different emotions of the sender at the time of speech and form negative and positive emotionality.

We consider the degrees of comparison of adjectives as a way of expressing emotion. For example: The commandant hatynnyñ Cyrus genə, usal Geun kyzy yes bar ide (At the commandant was willful, evil daughter) (F. Bəyrəmovə, 2000). This characterization of the girl sounds from the mother's mouth and gives rise to negative emotions. Yörəgen jilketep, erakta galangal jəyge tən, Cyrus, usal Tatars kyzy, anyñ onytylyp kochagynda bərgələnə - Barys isenə töshte (remaining distant summer night, forcing the heart to flutter, willful, malicious Tatar, its fluttering in his arms, forgetting about the whole world - all it was resurrected in his memory) (F. Bəyrəmovə, 2000). In the second example, the same quality girl (Cyrus, usal) another character - a man - are evaluated in positive terms and generate positive emotions. The comparative degree shows a large degree of any sign represented in the positive degree of comparison. Grammatical indicators of comparative degree adjective is affix -rak / -rək. For example: Uyatsañ achuyn Street ikelətə chibərrək kyrenəchək, Karshi kilgən shoferlarnyñ kyzen chagyldyrmyyk (If her anger, it will seem even more beautiful, so you should not swear beside the driver) (M. Galiev, 2011). Affixes to the comparative degree of the adjective can also express the intensity of contrast - extensiveness sign: күһelsezrək həl, səerrək cache, etc. For example: Rəshidə aptyrabrak Kaldi (Rashid bit confused) (F. Bəyrəmovə, 2000)... In this example, affix -rak / -rək expresses perplexity person, t. E. A negative emotion. The proposal Əmma barysynnan yes rəhətrəge, barysynnan yes ləzzətlerəge - ireñneñ arch jylsyn toyu (But best of all, very sweet - is to feel the warmth of her husband back) adjectives barysynnan yes rəhətrəge, barysynnan yes ləzzətlerəge used in superlatives, and there is positive emotion generated word barysynnan and affix -rak / -rək.

The adjectives and nouns with incompatible concepts can be combined and generate emotions. For example: Irtədən "Igelek" hujasyn məgnəsez, təmsez, tozsyz uylar Borch (In the morning the owner of the company "Igelek" concerned pointless, tasteless, fresh thoughts) (T. Galiullin, 2005). In this example, along with the word uylar used adjectives təmsez, tozsyz that it would be logical to use for the characterization of items to taste. Therefore, a combination of tokens in the phrase təmsez, tozsyz uylar is illogical and gives rise, in this case a negative emotion.

The main characteristic of attributive adverbs is human subjective evaluation. Attributive adverbs provide a qualitative and quantitative characterization of the actions and characteristics and therefore are of two types. 1. Adverbs of manner express the quality of the image and the way of action. Due to the presence in their semantics microcomponents "imagery" (bəyrəmchə, sələktəy), and "intensity" (Thies, əkren), most dialects of this group express emotion. For example: Sələymannyñ kinət yashise kilmi bashlady (Suleiman suddenly ceased to want to live) (C Həkim, 1997). In this example, the adverb kinət used to measure the transmission of human emotional turmoil, such a measure, that he ceased to want to live. It follows that the adverb kinət transmits here the whole depth experienced by human negative emotions and creates negative emotions. Emotional potential

have such adverbs of manner like Aşık-poshyk 'hastily' bəyrəmçə 'for a holiday', egetlərçə 'is valiantly', and others. 2. Adverbs of measure and degree indicate the definite and indefinite quantity, as well as measure the degree of action and feature. These semantics dominates microcomponent "intensity" (BIC) and "Provisions" (bötenləy, Shakti), and so the majority of this group of dialects also expresses emotion. For example: Gəlsinə kerfək təplərenə İasi bərep chykkanchy rəhətlənep kəlde Mansour cereals astynnan Geun elmaep utyrdy, İbrahim isə, hatynynyñ hikəyaten bötenləy ishetməgəndəy, bik birelep tavyk bots kimerde (After the story Gulsina laughing to tears, Mansour sat and smiled to himself, and İbrahim if and heard his wife's story, sat and c great zeal gnawed chicken ham) (A. Əhmətgalieva 2014). Presented in dan example adverbs bötenləy and BIC characterize and measure the degree of workflow within the meaning of 'fully' 'with the dedication', which differs from the usual measure and degree. Emotional potential have adverbs of measure and degree Shakti 'pretty', iskitkech 'fine', bötenləy 'quite' and other adverbs Adverbial express different circumstances of the action -. The place, time, cause, purpose, action. According to our observations, from adverbial adverbs emotion expressed adverbs reasons and goals, as on the basis of their characteristics is the subjective factor: yuri 'purpose', yucca, Buschke, ərəmgə, tikkə, zayaga, tikməgə, tiktomalga 'vain', etc. For example: Tikməgə genə tygel bu; İke karchyk kyyafətenə kerep yərgən җen-albastylar hakynda syzlər Mari avyllarynda kyptən bit yeri (It's not for nothing that, in Mari villages have long been rumors of demons in the guise of two old ladies) (Gyyلمانov G., 2003).

In §3.3. "The expression of emotion syntactic way in the modern Tatar prose" are considered species of declarative, interrogative, imperative, incentive proposals and their potential in terms of emotion.

In the declarative sentence emotion is expressed through the description, for example: Gomergə chorsyz buldy Shusha Fəgyylə, isənlek-Saulyk sorashmas, telenə kilgən berenche syzen təgərətəp təsherergə ashgyr (Fagilya always been tactless, did not say hello, not thinking to say the first word that came to mind) (A . Əhmətgalieva, 2011). The proposal is informed about the feeling of frustration and rejection of the heroine and her neighbors formed a negative emotion.

The interrogative sentence the speaker asks a question in most cases, the other party and less to himself. This form offers emotion is expressed through tone of the question, the interrogative particle -myñi / -I, as well as through the particles -we / -Me, -myñi / -I, combined with the words ikən, soñ, əllə and lack of categorical need to answer questions. For example: Baylyk əchen, cue-Salym, Akcha, small əchen keshelər Azur Bercy ytermilərməni? (Not people kill each other for the sake of wealth, clothing, money and wealth?) (C Həkim, 1997). No need to get a response from the second person in the matter gives rise to a kind of emotionally-charged vacuum that can not be let anywhere. Hence the emotional intensity of the subject. Therefore interrogative sentence in Tatar prose mainly produces negative emotions.

The incentive offer emotionality can be formed by the predicate expressed by a verb 2 liters. imperative. For example: Житте. Телеһә салынма (Enough. Loose) (TP Galiullin, 2008). This form of incentive offers is an advantage of one subject over another. This sentence expresses the recipient of incentive irritation and formed a negative emotion. Emotionality in imperative sentences can be formed by the predicate expressed by a verb 1 liter. pl. h., in 1 liter of a verb. u h. shall command. Knuckle.

Emotionality in exclamatory sentences expressed interrogative particle we соң plus, the verb to -sy / -se plus ide, -sa / -sə plus ide, -sa / -sə plus chy, and can be expressed in interrogative pronouns nichek 'kak'i etc. . Replays also act as a means to gain an exclamation. For example: Ә Шул ygy-zygyly tormyshynda menə bygengedəy sagysh belən Karup Torgan kyzlär buldymy соң аңа ?! Nərsə Ozat kilə Ana ap-ak kartlygyna? No жылытыр, Ningde hatirələr duck salыр Ana жиде төн urtalarynda? (And in this vain life were the same whether the eyes looking at him with sadness and sorrow today? What accompanies him in a white old age? What will warm it, what memories will make it burn in the night?) (F. Bəyrəmov, 2000). This exclamatory sentences passed experiences and inner torment of the speaker face. Therefore, this kind of experience form the negative emotions and cause identical emotion in the reader. The proposal Them Akkan sularny kiregə boryp Bulls ikən! (Oh, if you could turn back time!) (N. Gyymatdinova, 2010) conveys the emotions of regret and sorrow hero of bygone times and irrevocably committed errors. Therefore, this exclamatory sentence also sends a negative emotion.

In conclusion, we present the main findings of the study:

1. The emotionality of modern Tatar prose is most clearly revealed through the picturesque, mastery of the language Tatar writers and their ability in prose reflect deep emotional world of representatives of the Tatar ethnic group.

2. Emotional which is an expression of the addressee and the addressee, or both at the same time, emotions and their reflections in writing or in speech, can be implemented in one of its two varieties - emotive and expressive.

3. The important role in determining the emotional meaning of the word play components, namely components connotations - "imagery", "projected", "emotion", "intensity" in various combinations give rise to any emotiveness expressiveness. The individual components of the connotations can not create emotive and expressive.

4. The specificity of emotion in the modern Tatar prose form factors that determine an individual way of development of the Tatar people (history, traditions, culture).

5. This is most clearly expressed emotion through derivational and grammatical ways. We found that word-forming affixes have the potential to create imagery that then activates other components of semantic connotations in the level and acts as a precursor to their emotionality. This adjective affix -ly / -le (Mile shomly, and so on. D.), The imagery of which is realized in the context of, and affix -syz / -sez that form the image of the absence of something (bəhetsez, shatlyksyz and so on. Etc. .), affixes are adverbs -cha / -chə, -Give / -dəy form an image made by human actions and conditions implemented by them (balalarcha, egetlərchə, kygərchendəy, alihədəy, and so on. d.). In creating the imagery of word-building means a great role to play sound and obrazopodrazhatelnym words (paw-paws, Meder, Meder, ket-ket, ihahayla, ketkeldə and so on. D.). Grammatical categories have imagery, combined with other components of the connotations also contribute to the generation of emotion: it verbs - refundable deposit (.. Shashynu, agarynu etc.), causative (chukyndyru, kəlderty, etc...), One-to-joint deposit (.. tilereshy, sulkyldashu etc.), grammatical affixes adjectives -chyl / -chel (sakchyl, vakchyl, hyyanətchel, etc...), -chyk / -chek (bəylənchek, etc...); adverb trait (bəyrəmchə, Thies, and so on. d.). Analysis showed that grammatical category expressing the intensity, also contribute to the generation of emotion. This category of nouns (yөрəkkəylər, bashkaylar, etc...); degrees of comparison adjectives -rak / -rək (kyrysrak, sabyrrak, etc...), иң, BIC (иң yahshy, bik Mathur, ap-ak, etc...); and adverbs (tizrək, əkrenrək, etc...); Bik, иң (BIC Teese, etc...); adverbs action (Shakti bətenləy etc).

6. Syntax ways of expressing emotion passed through declarative, interrogative, incentive, exclamatory sentences, implemented through the external form and internal semantics.

Tatar language has its own unique history and its own way, over which language developed their own traditions and customs, their attitude to the events surrounding reality and their evaluation. This feature opens the Tatar language in the modern Tatar prose. On the basis of a systematic and comprehensive study of ways of expressing emotion in the modern Tatar prose on the semantic, lexical, grammatical and word-formative levels revealed a wealth of emotional resources of the Tatar language, which is realized in the works of writers of Tatar.

**Key provisions of the thesis reflects
in the following publications:**

**In the journals recommended by HAC
Ministry of Education and Science of the Russian Federation:**

1. Галиуллина Г. Р. Эмоциональный потенциал компонентов значения слова (на материале современной татарской прозы) / Г. Р. Галиуллина, Н. Ф. Галиева // Филология и культура. – 2014. – №4 (38). – С. 51–56.

2. Галиева Н. Ф. Образность, символ и метафора как приемы выражения эмоциональности в современной татарской прозе (на примере повестей Ф. Байрамовой “Болын” и А. Халима “Өч аяклы ат”) / Н. Ф. Галиева // Вестник Российского университета дружбы народов. Серия Теория языка. Семиотика. Семантика. – 2015. – №2. – С. 22–29.
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