

АКТУАЛЬНІ ПРОБЛЕМИ ЗАГАЛЬНОЇ ЛІНГВІСТИКИ ТА ЛІНГВОКУЛЬТУРОЛОГІЇ

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EXPRESSIVE LOVE VOCABULARY IN THE LETTERS OF TATIANA AND ONEGIN

Найважливішим аспектом побудови художнього тексту є виявлення мовних кліше і мовних зразків, що відображають мислення, поведінку і культурний фон мовця. Це особливо важливо при дослідженні опису любовної теми в романі О.С. Пушкіна «Євгеній Онегін» і вивченні експресивно-сміслових механізмів мови. Для вирішення поставлених завдань використовувалася низка *методів*: описовий, контент-аналіз і порівняльний. Результати дослідження показали, що розуміння мовних кліше і мовних норм, зокрема їх семантики і експресивності, необхідно читачеві для сприйняття і повного занурення в зображувану в тексті дійсність. Любовна лексика листів героїв роману О.С. Пушкіна перестала бути одним з елементів, відтворюваних і цитованих в творі, а стала важливим структурним засобом опису теми кохання в художньому тексті. Значущість мовної організації фрагментів, що представляють собою листи Тетяни і Онегіна, відзначається Пушкіним вже на рівні способів їх включення в загальний текст. До таких способів відносяться увиразнення листів окремим заголовком, при тому що ні розділи, ні строфи роману не мають заголовків, а також наявність в ліричних відступах особливих сегментів тексту, що свідчать про певну своєрідність листів. Крім того, встановлено, що в романі синтез любовної лексики та експресії розвинений в лінгвожанровому контексті більш високого рівня: роман пронизаний властивостями ліричної поезії. У композиції тексту ці властивості знайшли чітке вираження в двох найбільш репрезентативних мовних жанрах: в любовному листі і багатотематичних і багатовимірних роздумах автора про любов в ліричних відступах.

Ключові слова: художній текст, епістолярний текст, мовні кліше, семантика, експресивна лексика.

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Introduction

The appeal to the love letter genre as the most important characteristic of the main characters of novels is caused by the well-developed act forms of expression, both in real life and in eighteenth- and nineteenth-century prose. At the same time, in the prose of the late 18th and early 19th centuries, love writing presented an opportunity to synthesize several very distant expressive beginnings: the universality and non-individuality of etiquette language

cliches, as well as successful experiments in a psychologically accurate description of the hero in the context of the epistolary style [Fitzmaurice and Williams, 2020].

Epistolary style is a historically developed variety of written speech, in which forms of letters and epistles are used. The specificity of the epistolary style is determined by the social position of the writer, the peculiarities of his speech and, to a very large extent, by the stereotypes accepted in society with regard to letters of a certain content and genre [Zhorabekova et al., 2013]. The laws of its composition are born from the initial characteristic of its existence: a letter is a letter performed in the absence of one of the interlocutors. Letters expressing love make it possible to recreate the private life of senders and receivers, to understand their reasons and feelings, when part of historiography is considered subjective and irrational and deliberately marginalizes the world of emotions. F. Parente et al. [2020] and A. Pettersson [2022] in their works consider the role of different modes of expression and their constructions in literary reading, emphasizing the diversity of linguistic means. However, the authors studied little the ways of expression specifically in the epistolary genre.

The epistolary text has long taken its place in the field of literary studies, presenting itself as a discursive genre with its characteristics. It is characterized by the fact that the “real” presence of one can only be accompanied by an imagined reconstruction of the other [Tazhitova et al., 2022]. The result is a text that demonstrates the tension between the concrete reality of the act of speaking, the subject, and its discursive representation. It is through attention to this “personality filter” that, from the perspective of discursive analysis, it is possible to read and reconstruct stories of the past outside of print, as well as to discover the ideological system represented by the text [Nurgazina et al., 2016]. Because of their sentimental nature, love letters are highly emotional, but they are also rational, as the sender uses his cognitive abilities to seduce or convey a certain message to the recipient with his prose [Qodirova, 2022].

In this way, they become a mechanism for shaping a story of emotion. Love poetry strives for perfection because it is triggered by the highest emotion a person can feel. The inspiration generated by curtuistic love ennobles poetry itself and places it on a sublime level. F.H. Al-Hindawi and M.D. Saffah [2019], and K.K. Sinha [2021] in their studies investigate the pragmatic role of expression in a literary context from a linguistic perspective. However, the authors have little consideration of the peculiarities of the linguistic emotional component in the context of the love theme. Literary theory, whose interest focuses on the context of assumptions and principles that explain the functioning of the semiotic phenomenon, provides a strong rationale for expanding the interest and knowledge of love vocabulary, considering emotion as a key heuristic category [Awonuga, Chimuanal, Meshioye, 2018].

In the process of creating a literary emotion, not only letters can be represented, but also passages of a work that may not necessarily be imbued with lexical love units. Each fictional world is multimodal, that is, it requires different layers and resources for its textual setting and subsequent cognitive processing. Despite doubts, incompleteness, and still shaky certainties, the expressive mechanism of the love lexicon continues to be a space for reflection, providing answers and reference points regarding the social fact that consists of the act of writing and reading fiction. There is an intersection between the text and the reader, where emotional impact can provide a range of data about some guiding linguistic and semantic principles [Kim, 2021]. The shift from a vision in which the text and its boundaries were valued as the only permissible phenomenon for reflection, to a view of the reader and its contradictions conditions the necessary and correct way of realizing the expressive literary fact. F. Rahman and S. Weda [2019] and H. Dam-Jensen et al. [2019] in their works consider various speech clichés and linguistic deviations in plays when translating a text. However, the researchers have little consideration of the mechanisms of translation of expressive language units of love themes in the epistolary genre.

The study holds significant relevance in shedding light on the distinctive characteristics of Onegin’s letter in “Eugene Onegin” by A.S. Pushkin. It reveals that the letter not only deviates from the norms of love writing etiquette and normative communication but also extensively employs elements of love vocabulary to accurately express emotional states rather than relying on conventional expressions. The research *aims* to consider the techniques of using expressive language units of love context in the letters of the novel “Eugene Onegin”. The research offers novel insights into the extensive use of love vocabulary and illogical thematic organization in

Onegin's letter, providing a contrasting expressive context and character portrayal. It highlights the absence of letter etiquette and explores the significance of love letters in fiction, paving the way for further research in literary studies.

Materials and Methods

To achieve the research goals, the following methods were used: descriptive, content analysis, comparative and comparative. The descriptive method at the stage of considering the love vocabulary in the letters of Eugene Onegin and Tatyana Larina in the novel A.S. Pushkin allowed to identify different ways of language expression, which were transferred by the author through the relevant linguistic units, phrases, and sentences [Pushkin, 1986]. The descriptive method at the stage of considering the love vocabulary in the letters of Eugene Onegin and Tatiana Larina in A.S. Pushkin's novel allowed us to identify different ways of linguistic expression, which were conveyed by the author through the corresponding language units, word combinations, and sentences. It is important to note that the authors took as a basis the translation created by James E. Falen [Pushkin, 1986]. It allowed us to identify the factors of the cultural and ethical content of expression within the epistolary lexical array, which contributed to the definition of love units in the novel.

The elements of this study were used to identify the main mechanisms behind the functioning of speech acts in romantic letters, which are responsible for conveying emotional and sensual contexts. Our method enabled us to analyze various interpretations of how expression is conveyed, taking into account the vocabulary of love and the ethical and cultural character of the literary work's characters which gave rise to the corresponding emotions. Additionally, this method helped to identify important tools of expression in recognizing indicators of sincerity and emotionality, which allowed us to combine the expressions of love found in the epistolary genre's various works.

The method of content analysis at the stage of information gathering allowed us to study the love vocabulary of the letters of Eugene Onegin and Tatyana Larina in the novel by A.S. Pushkin. Thus, in December 2022, a content analysis of the novel "Eugene Onegin" was carried out, which included the study of 11 textual materials, taking into consideration the relevant linguistic-expressive lexemes of the epistolary style of the Russian-speaking writer A.S. Pushkin [1986]. More than 10 sets of sentences and speech clichés of an affectionate nature were considered when collecting the data, taking into account the publications of various researchers. This method facilitated identification of various linguistic units, word combinations, and sentences representing the mechanisms of expression of the emotional state of the main characters of the novel while writing their letters. Its elements also made it possible to form certain contexts of emotional impact in the context of cultural and ethical vocabulary. It allowed us to identify and select the most appropriate examples of love language units in the epistolary text, represented by linguistic turns of speech in the novel "Eugene Onegin" [Pushkin, 1986]. The content analysis helped to formulate the main lexical indicators of emotional impact on the process of expression in the context of the romantic letters of Eugene Onegin and Tatyana Larina.

The comparative method at the stage of considering the letters of Eugene Onegin and Tatyana Larina in the novel A.S. Pushkin allowed us to determine the similarities and differences in the writing of the emotional texts of the main characters, given the language expressions of the love lexicon [Pushkin, 1986]. It helped to determine the main features and characteristics of the epistolary text in the context of the romantic context, represented as an array of feelings and experiences. Its elements conditioned the formation of the personalities of Tatiana and Eugene, as well as their assessments of the analysed position of communicative relations of a romantic nature. This method allowed us to identify the main hypotheses concerning the expressive linguistic factors, which characterize the letters of the main characters in the context of love vocabulary. It helped to form and organize the main ways and mechanisms of expression transmission by the author, considering linguistic units, word combinations, and sentences of cultural and ethical character. The comparative and comparative method allowed us to highlight the main features of writing letters on the love theme while highlighting the techniques of linguistic context, which are used in the literary works of the turn of the 18–19th century in the transfer of semantic properties.

Results

The ways of creating the expressive love vocabulary in the novel "Eugene Onegin" are determined by the expressive needs of the writer, by the behaviour of the categories of time and levels of narration, which correspond to the linguistic dominants of the love vocabulary. In this sense, the letters of Eugene and Tatyana represent a variant predominance of the story over the word, where the narrative levels of expression lie not so much in the formal nature of the genres as in their nature. Accordingly, a content analysis of A.S. Pushkin's fiction materials was conducted to examine in detail the linguistic tools of expressive character. Thus, given the context of the letters of Eugene Onegin and Tatyana Larina, it can be highlighted that the author's emphasis on the psychological specificity of Onegin's letter allows the entire fragment of love discourse to be constructed in a completely different way than in the pretext to Larina's letter. The stanza that precedes the main character's letter is not so much a description as a state of feverish nervousness in Eugene, which preceded the letter and accompanied its writing. For example [Lachmann, Pettus, 2011]:

- *"писать ко прадедам готов"* – "ready to join his forebears any day" [Pushkin, 1986, p. 57];
- *"и дела нет"* – "stayed calm and steady" [Pushkin, 1986, p. 13];
- *"хлопочет"* – "still resistant" [Pushkin, 1986, p. 67];
- *"толку мало"* – "no sense" [Pushkin, 1986, p. 134];
- *"знать"* – "found it better" [Pushkin, 1986, p. 90];
- *"невмочь"* – "unheard" [Pushkin, 1986, p. 92];
- *"точь-в-точь"* – "word for word" [Pushkin, 1986, p. 183].

Moreover, the description is emphasized irreverently, and this is perhaps one of the most familial fragments of the text, which is saturated with colloquial and sometimes close to the commonplace lexicon of an idiom. If the presence of the title formally distinguishes the letter from the entire text, the author's commentary in both explicit and implicit forms includes several important expressive characteristics of the text and the role of the love vocabulary in it. It is in the author's commentary that the feelings of both characters are described with the help of traditional means [Lachmann, Pettus, 2011]:

- Tatyana – "love is deep and true" – *"любит, не шутя"* [Pushkin, 1986, p. 164]; "yields without conditions, boldly" – *"предается любви"* [Pushkin, 1986, p. 140]; "as a sweet and trusting child do" – *"как милое дитя"* [Pushkin, 1986, p. 15];
- Eugene – "in love with Tanya like a boy, he spends each day and night tormented by thoughts of love" – *"как дитя влюблен и его мучает тоска любовных помышлений"* [Pushkin, 1986, p. 73].

It is worth noting that both characteristics are carried out by similar traditional idiomatic clichés, the semantic essence of which is to present the experience of love as an immediate, unselfish, feeling that has no hidden motives, which certainly excludes the moment of rational attitude. Larina's characterization of feeling combines the adverbial qualifier of unconditionality with an etiquette formula. The sentimental epithet "sweet and trusting," combined with the determinative noun "child," actualizes such meanings as gentle, kind, and open. In turn, in the pretext to the letter Onegin, the etiquette formula sounds differently, where the word volume of the formula determines only the semantic structure itself.

Tatiana's subsequent expression *"в тоске любовных помышлений"* – "by thoughts of love" partially actualizes such components of meaning as suddenness and unintentionality of feeling [Kuvarkova, 2022]. However, the semantics of this expression introduces a semantic component whose meaning contradicts the non-rationality of the experience of love, which is an important component of the feeling of love, and which is certainly present in the description of feelings. This discrepancy modifies the meaning of the love cliché and reveals a different system of meanings than in a similar formula describing Larina's feelings. Thus, the connection between the author's pre-text and both letters has a clearly expressed prognostic character. It should be considered that both Tatiana's letter and Eugene's letter are preceded by significant segments of the author's digressions, in which the theme of the letter emerges as an independent basis. Such a segment ends with the direct fragments of the preface of the characters, represented by the last stanza before the letter [Fakhrieva, Kirillova, Sahin, 2017]:

- “Tatyana’s letter lies beside me,
And reverently I guard it still
I read it with an ache inside me
And cannot ever read my fill.
Who taught her then this soft surrender” [Pushkin, 1986, p. 205];
- “But he refused to go. He’s ready to join his forebears
any day; Tatyana, though, stayed calm and steady
(Their sex, alas, is hard to sway). And yet he’s
stubborn... still resistant” [Pushkin, 1986, p. 196].

The thematic structure of these stanzas, their semantics, and, of course, the ways of presenting the elements of the love vocabulary and its expressive characteristics differ, coinciding in that they predict in a certain way not only the theme of the letters but also their expressive tone. It is worth bearing in mind that when examining the letters from A.S. Pushkin’s novel “Eugene Onegin,” a high expression of Old Slavicisms was highlighted, which is supported by high rhetorical, periphrastic, and descriptive turns [Irbutayeva N., Irbutayeva P., 2022]:

- “to scorn me and to turn away” – “презрением наказать” [Pushkin, 1986, p. 31];
- “hapless situation” – “несчастливая доля” [Pushkin, 1986, p. 32];
- “some pity for my woe” – “каплю жалости храня” [Pushkin, 1986, p. 32].

Of particular interest here is the fact that Old Slavicisms is a quite appropriate component of turns, modelled on the French language, where “несчастливая доля” – “hapless situation” – is a typical Russian, even commonplace cliché, which on the general background is perceived as corresponding to the general “naive” rhetoric. Since the letter is designated as a translation from French, characterized by the predominance of the verb, as compared to Russian, the author saturates the text with neutral verbs, thus creating a special procedural-actual expression of the text. In addition, the activity of the verb as a means of describing both intellectual thought and real physical situations does not contradict the speech nature of the Russian language [Akbembetova et al., 2021]. Therefore, the game of translation in the first stanza is carried out on a very serious linguistic basis. The synthesis of different linguistic means is done in Tatyana Larina’s writing not only by combining the emotional tone of linguistic means different in stylistic and emotional colouring, but also by introducing and superimposing typologically similar structural elements of different languages. The same verbs, being indigenous, represent the Russian linguistic element, but at the same time, the orientation on the verb and, especially, on descriptive expressions as the most abstract class of nominations creates the effect of a text translated from French.

A content analysis of the letters of Larina and Onegin in the Pushkin novel identified high expression, penetrating and synthesizing a variety of means of realization, which allows one to perceive the system of high, proper bookish means as the basis for the creation of the expressive climax. At the same time, rhetorical clichés, oriented on the French love novel, but presented with a sincere experience of feelings, openness, and immediacy, are involved in a single expressive flow. Following the requirements of love etiquette, the letters contain sublime turns of phrase, which interpret the emotional state of the heroine and make it possible to include in the series of such turns of phrase the native Russian and close to vernacular verbs, which actualize the semantics of the instantaneous shock caused by the materialization of an ideal lover. For example, “Ты чуть вошел, я вмиг узнала, вся обомлела, запылала, И в мыслях молвила: вот он!” – “When you came in, I seemed to waken, I turned to flame, I felt all shaken, and in my heart, I cried: It’s he!” [Stewart, 2018]. From the first line of the letter up to the lexemes “обомлела” – “to waken”, “запылала” – “turned to flame”, “молвила” – “felt all shaken”, there is a build-up of expression, with a climactic peak, which should have been followed by a decline in emotion. However, the author masterfully continued writing, maintaining the intensity of expression until the finale, although the peak of the semantic-thematic climax had already been passed.

An important role is played by the sequence of the verbs “обомлела”, “запылала”, “молвила” in terms of their characteristics by type, and by the mode of verbal action, which in this context realizes the perfective meaning of the past tense, that is, acts as a verb of the perfect kind. The concreteness of the sincere experience actualizes the importance of precise nomination, carried out by the simplex verbs, which serve as the basis for transforming a neutral unit

into an element of the love lexicon. Tatiana has the highest and strongest means of expression because the transition from the prose way to the bookish cliché is not perceived as a stylistic violation. After all, the strength of expression is semantically motivated by the context. The finale of Larina's letter is built entirely on the principle of synthesis. For example, "*но мне порукой ваша честь, и смело ей себя вверяю*" – "Your honour's all the pledge I need" [Holmuradova, 2021]. The same tools that make up the last four lines combine the agitated interruptions of lively spoken words with the brevity of a rhetorical formula. The lexical composition of the last quatrain, perceived as unconditionally its own, is the basis for combining different etiquette formulas.

Equally important is how, etiquette-wise, the author characterizes both letters. Despite the unprecedented fact that Tatiana Larina is the first to explain her love, A.S. Pushkin discusses many topics directly adjacent to the letter. Thus, stanza 24 of chapter three emphasizes the heroine's ability to "believe the chosen dream" [Redzioch-Korkuz, 2021]. Tatiana's letter itself is written in French, using the traditional means of the book's love vocabulary. The expressive power and originality of the letter are born from Russian ways of interpreting standard European means, the basis for which was the Russian translation of the letter. The etiquette peculiarity of Onegin's letter is specifically noted by Pushkin, although from the point of view of generally accepted secular rules, it is within the limits of what is acceptable. Writing a love letter to a married lady, official etiquette considered an insult, for which the addressee could quite reasonably be called to a duel, within the limits of the love etiquette proper, where the correspondence of lovers was the main subject of the whole love affair. From this point of view, the letter of Eugene, the great connoisseur of the science of tender passion, turns out to be quite unusual. Firstly, it is written not in the course of courtship and gallant play, but when the addressee not only does not support the courtship but, judging by his outward behaviour, does not notice it at all. Secondly, Onegin writes the letter in an entirely different state and mood from that implied by gallant etiquette.

A particular problem in determining the modes of expression in the love vocabulary was the address since an intimate letter determined the initial status of the communicants, so it was often avoided in the first letter. Onegin and Larina's letter lacks direct address, but this absence only emphasizes the etiquette of the letter, as its beginning does not openly name the supposed love feelings, but slightly hints at negativity and uncertainty. Such an open suggestion of negative feelings was not approved by etiquette at all, and if it was allowed, it was as a basis for the further development of motives, negative semantics, and emotional colouring, that could become the occasion for a quarrel. To begin a letter with the assumption that it will offend the addressee is illogical from the standpoint of any form of communication, not only from the standpoint of the etiquette within which Onegin's circle can correspond, especially when it is a letter to a woman. It is even more illogical to create a letter if the author of the letter not only does not understand the purpose of writing it but also fears that the letter will give rise to spiteful hilarity. Such an assumption is insulting to both participants in the correspondence. And if you add to this the author's remark in the stanza preceding the letter, where "*страстное посланье написано слабою рукою, хоть толку мало вообще он видел в письмах не вотще*" [Pushkin, 1986, p. 40] – "he chose with trembling hand to pen the princess an impassioned letter. Though on the whole, he saw no sense", the first eight lines of Onegin's letter are perceived as the destruction of etiquette when the conventionality of the epistolary style virtually ceases to be taken into account [Danilova, 2020]. This method of writing the beginning of the letter sets a special type of expressiveness, a kind of emotional aggression.

The aggressiveness of the letter's beginning in the penultimate stanza is emphasized by semantic oppositions: "*пылать и разумом всечасно, смирять волнение в крови, желать обнять у вас колени...*" [Pushkin, 1986, p. 201] – "to burn-and with the mind each minute, to calm the tumult in one's heart, too long to clasp in adoration your knees..." [Pushkin, 2018]. There is no climax as such in Eugene's letter. Alogism as a principle of stanza connection allows Onegin to end the letter with a stanza in which all the contradictions of his desired and realized forms of behaviour are clearly outlined. This contradiction creates a high expressive tension in the last stanza. Therefore, the abrupt turn to the next theme in the final lines creates the effect of an interruption, although there is no such interruption purely semantically since the inconsistency of Onegin's feelings described in the preceding stanza is directly reflected in the wording within the final quatrain: "*Но так и быть: я сам себе, Противиться не в силах боле; Все решено: я в вашей воле, И предаюсь своей судьбе*" [Pushkin, 1986, p. 35] – "But let it be: It's now too late,

For me to struggle at this hour; The die is cast: I'm in your power, And I surrender to my fate" [Mitchell, 2010]. The last illogism bit that characterizes Eugene's letter is the contradiction of the penultimate line, where the etiquette of the verbs is related to the fact that the subject who utters this formula expresses the fear that his intentions, aspirations will not be positively perceived by the people whose appreciation he cherishes. This is how the linguistic units become the name of the love vocabulary, neutralizing the aggressive expression and turning it into the pleading of the lover.

Thus, A.S. Pushkin's novel "Eugene Onegin" emphasizes a linguistic trajectory of expression that encompasses lexical love units. The abundance of epistolary material allows us to approach expressive modes from a variety of perspectives, which provides a rich foundation that mediates the interests, attitudes, and thoughts of one of the most prominent writers of the turn of the eighteenth and nineteenth centuries. In turn, the reading and analysis of the letters allowed us to consider the linguistic relationships that are established by various semantic concepts. It was determined that the expressive characteristics of the letter recognize the heterogeneous nature of the writings of Tatiana Larina and Eugene Onegin, which makes it impossible to reduce it to a single pattern of the love theme. As a form of discourse, letters have a pragmatic-communicative function, which allows to identify in the texts of correspondence the expression of ethical and cultural character, which is supported by high rhetorical, periphrastic, and descriptive turns.

Discussion

M.S. Bishop-Magallanes believes that in the epistolary genre, the sender articulates his thoughts and uses various strategies aimed at achieving the goal [Bishop-Magallanes, 2022]. Any letter or an isolated fragment of a letter can constitute specific illocutionary acts and generate communicative strategies in a way that is no different from what happens in a conversation. The love vocabulary, in terms of expression, represents brief angles of feeling in the context of formulating ideas that are completed and augmented by successive notes. It is this aspect of the letters that determines its inevitably fragmentary linguistic instrument. The characteristic enunciation wrap is always tendentious and intermittent, radiating unfinished speech or necessarily repetitive at times, which allows the interlocutor at other times to add meaning that might have remained unfinished. From the perspective of discourse typology, writing responds to those characteristics of genre that are generalized across time and space. Traditionally, writing has been associated with a type of discourse marked by improvisation, whose writing is guaranteed to be spontaneous and sincere, without postulating any aesthetic purpose [Chung, 1988]. There is a style of writing in Pushkin's epistolary genre that, although it does not reach significantly outstanding aesthetic levels, is present in every one of them, at any rate, a desire to express ideas more subtly and accurately. All expressive understanding in the text involves the development of a practice that itself allows for the commitment of an implicit addressee, who in various ways establishes communication with the speaker. Thus, the analysis of the data emphasizes the importance of considering the peculiarities of the creation of the epistolary genre in the linguistic consideration of the letters of the novel "Eugene Onegin".

Following C. Bruno [2022], the analysis of love letters in terms of textual genre and pragmatics allows us to define epistolary writing as a social act, the result of which is not only the text but also its production and interpretation. In this way, the word combinations form a quarry of data from which the world in which they originated can be imagined. Considering the contribution of linguistic expression, there is an epistolary exchange that ranges in interest from affirming the writer's subjectivity to finding a foothold in the literary and cultural environment of the time [Doszhan, 2023]. At the same time, there is a constant polarity in the epistolary texts of love that allows for flexibility and defines the parameters of the writing, thereby giving it recognizable dimensions of thematic emphasis and narrative potential. This narrative potential has historically been linked to writing as a means of expression, a definition of subjectivity, and part of literary creation. Parallel to this constitutive function of subjectivity, the artistic approach creates social relations and positively affects identity and personality, especially in the case of women's expression, which often played a secondary role in the household. From this corpus, it can be seen that almost all authors begin by trying to express intertextual relationships, that is, information that refers to other prior forms of communication that are part of the written context in the context of the love vocabulary. The analysis of the data emphasizes the importance of the use of the love theme in personal letters, given the peculiarities of linguistic expression of the novel by A.S. Pushkin.

According to A.M. Scorcia [2018], the composition of the epistolary novel reveals its dual origin, as writing imposes a specific communicative structure, while the novel tries to significantly modify its content and volume, looking for a way of self-examination and plausibility. At the same time, it is impossible to separate these two elements, except for the specific components they bring, because their fusion creates an inseparable level of existence that allows to emphasize the linguistic elements of expression in the text. Letters are an extremely flexible literary style with different emotions, content, and reasoning. They must be written according to the author's personality, various objects, and content. In addition to the format, the love vocabulary in personal letters allows them to reflect the character of the protagonist, his cultural achievements, and his moral integrity. The romantic nature of the text between men and women is of value, which depends on whether the emotion is sincere and honest, and whether its expression can be varied, whether it is implicit, explicit, extended, or tender, to truly achieve emotional communication, understanding, and expressive integration. In this way, letters are private, making them an ideal object of study to observe the discursive traits found in them that relate to expressive communicative immediacy. The intensifying and affective resources in these texts are numerous and varied while constituting a pragmatic characteristic of the love vocabulary. Thus, when considering the data, it is noticed that there is a special relationship between the structure of the letters and the love vocabulary, creating communicative and artistic discourses in the Romantic aspect.

As E. Auyong [2020] points out, the abundance of love expressions in romantic letters can be explained by the fact that being an expressive property, the reinforcing and affective meaning of the units eventually softens, so more resources with a high pragmatic load should be used to achieve the desired result. However, it is important to consider the criteria of translation, which should take all linguistic challenges in the transmission of the epistolary text, as well as convey holistically the emotional criteria of expression, which epitomize the feelings of the characters in the letters [Khaybullina et al., 2020; Bekeyeva et al., 2019]. From this point of view, expression shows genuine feelings with naturalness and immediacy: a single person addresses another single person. The epistolary author thinks first and foremost of publication and insists on obeying the laws of a recognized literary genre: through the singular person, he seeks an audience. These interpretations engage two different strands of reading, where letters are privileged as a means of communicating with another or as a place of withdrawal into oneself, introspection, and lyrical lamentation. The boundary between the writer of a letter and the author of an epistolary once again reveals its fragility, for behind the correspondence there is a book virtually present, and behind the addressee, there is an audience. This form of writing is not limited to style but encompasses all the circumstances and modalities of the love vocabulary. Thus, when considering the data, it is emphasized that it is important to consider all possible linguistic criteria to convey the expressive mechanisms of love units in epistolary genres holistically and completely.

Thus, considering A.S. Pushkin's epistolary style in the novel "Eugene Onegin" as a form of love discourse, we have highlighted the main features of expression concerning linguistic verbal communication. Literary communication is much more complex and multifaceted than domestic communication, so the specifics of the love vocabulary in a literary work are determined by the fact that the artistic basis is always an indirect, metaphorical reference [Berehova, 2022]. Based on the content analysis, it was determined that the main means of conveying feelings and emotions used to reproduce and maintain the symbolic context are love lexical units. They perform several expressive functions, providing a characterization of the protagonists and the type of relationship that is established between them through the use of the epistolary genre. The correspondence between Eugene Onegin and Tatiana Larina demonstrates that the ontological, ethical, and cultural mechanisms are merged in their mode of expression with varying degrees and subtleties. In conclusion, one of the primary features of the romantic textual theme in A.S. Pushkin is the prevalent use of linguistic means to enhance the modes of expression of Eugene and Tatiana. The mechanism for expressing the emotional state and attitude of the characters lies in linguistic expression. Simultaneously, it plays a vital role in constructing linguistic clichés that communicate a sense of sincerity and experience.

Conclusions

The research revealed that Onegin's letter is characterized not only by the presence of violations of the etiquette of love writing and the conditions of normative communication but also by the extensive use of elements of love vocabulary as a means of accurate, rather than

conventional, nomination of the emotional states experienced. In addition, the letter of Eugene Onegin is marked by the features of illogism and inconsistency in the thematic organization of the text, which, in turn, serves as an additional source of expression. At the same time, all the preceding ways of deploying the text indicate that the set of etiquette turns into a precise means of nominating Onegin's love experiences. The analysed fragments combine almost all the types of expression that were characteristic of love letters, which are largely transformed under the influence of different ways of precise nomination. The apparent absence of letter etiquette was emphasized: the beginning and the end of texts belonging to the epistolary genre were usually characterized by standard formulas. However, for a love letter, the circle of such formulas was uncertain and depended on several reasons: the cultural status of the writer, the feeling felt now of writing, and the nature of the relationship connecting the addressee and the recipient before writing the letter.

Thus, the combination of these means with the traditional element of love creates the effect of the ironic attitude of the author to the character and serves as a contrasting expressive context and emotional background for the expression of the letter itself, in contrast to the relationship of the author's pre-text, which is connected by a single expression of seriousness and elevation. Semantic emphasis is put not so much on the quality of the letter as on such a psychological property of the addressee as his negative attitude to the letters and illogical behaviour. It has been determined that the traditional and cliched speech elements of the fiction text in A.S. Pushkin's novel "Eugene Onegin" prepare and serve as a background for the expressiveness of turns, relying on expressions formed by inter-style linguistic means. In turn, Tatyana's writing is permeated by a single expressive tone, while Onegin's writing is characterized by illogical thematic development and inconsistent emotive tones. As such, it can be concluded that the goal of the study has been achieved. However, the mechanisms and peculiarities of the ways of creating expressive love vocabulary in the letters of Eugene and Tatyana require further research and development in the field of literary studies.

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EXPRESSIVE LOVE VOCABULARY IN THE LETTERS OF TATIANA AND ONEGIN

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The crucial aspect of constructing a fictional text lies in identifying linguistic clichés and speech patterns that reflect the speaker's thinking, behaviour, and cultural background. This is particularly important when exploring the love theme description in A.S. Pushkin's novel "Eugene Onegin" and examining expressive and semantic speech mechanisms. The research *aims* to consider the techniques of using expressive language units of love context in the letters of the novel "Eugene Onegin". The research offers novel insights into the extensive use of love vocabulary and illogical thematic organization in Onegin's letter, providing a contrasting expressive context and character portrayal. It highlights the absence of letter etiquette and explores the significance of love letters in fiction. To achieve the research objectives, various *methods*, such as descriptive, content analysis, and comparative approaches, were employed. The research findings highlighted that comprehending linguistic clichés and speech standards, specifically their semantics and expressive nature, is essential for readers to grasp and fully immerse themselves in the depicted reality within the text. The love lexicon of the textual letters of the characters in A.S. Pushkin's novel "Eugene Onegin" is no longer one of the elements reproduced and quoted in the text, but has become an important structural tool for describing the theme of love in the fiction text. The significance of the linguistic organization of the fragments representing the letters of Tatiana and Onegin is noted by Pushkin already at the level of the way they are included in the overall text. These ways include the introduction of the letters by a separate title, provided that neither chapters nor stanzas of the novel have titles, as well as the presence of special segments of text in the lyrical digressions, indicating a certain singularity of the letters. In addition, it has been determined that in the novel the synthesis of love vocabulary and expression has been developed in a linguistic-genre context of a higher level: the novel is permeated with the properties of lyrical poetry. In the composition of the text, such properties have found a clear form in the two most representative speech genres: in the love letter and the author's multi-thematic and multidimensional reflections on love in the lyrical digressions. The practical significance lies in the use of the research results by scholars, as well as specialists in the field of linguistics and literary studies.

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