FUNCTIONAL FEATURES OF CONDEMNATION EXPRESSION IN ENGLISH-LANGUAGE FICTIONAL DISCOURSE

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Abstract. The article examines the functional peculiarities of condemnation actualization in English-language fictional discourse. The study's *relevance* stems from growing interest in evaluative meanings, emotional communication, and pragmatic mechanisms of speech influence. Condemnation is regarded as an important communicative phenomenon that reflects speakers' attitudes toward individuals, actions, and violations of social and ethical norms. As a form of negative evaluation, it expresses value judgments and regulates interpersonal relations in fictional discourse.

The object of the research is condemnation as a communicative and evaluative category in English-language fictional discourse. The subject of the study includes the linguistic and pragmatic means of its actualization as well as its communicative functions. *The purpose* of the research is to analyze condemnation as a multidimensional phenomenon combining moral evaluation, emotional expression, and communicative intention, and to identify its main functional characteristics in contemporary English-language fiction.

The research *methodology* is based on an integrated approach combining descriptive, contextual, semantic-pragmatic, functional, and emotive methods. The material of the study consists of fragments from contemporary English-language literary works containing explicit and implicit manifestations of condemnation. These methods enable the identification of the principal linguistic markers of condemnation and the interpretation of their evaluative and emotional meanings within discourse.

Results of the survey show that condemnation functions as a complex communicative category reflecting the speaker's value system, moral beliefs,

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and emotional attitudes. It is expressed through a variety of linguistic means, including negative evaluative adjectives, invective nouns, emotionally marked vocabulary, expressive constructions, and intensifiers. The analysis shows that condemnation usually occurs in situations involving violations of social, ethical, or communicative norms and is frequently accompanied by emotions such as anger, indignation, contempt, and disappointment.

The study also shows that condemnation serves several interconnected functions. Beyond its evaluative role, it also serves emotive, persuasive, and regulatory functions. Through condemnatory utterances, speakers not only express negative judgments but also seek to influence recipients' perceptions and behavior. The research confirms that condemnation is a multifaceted phenomenon situated at the intersection of ethics, emotions, and communication. The results contribute to the study of evaluative language, discourse pragmatics, axiology, and the linguistics of emotions, and may serve as a basis for further investigations of condemnation across different discourse types and cultural contexts.

INTRODUCTION

In contemporary linguistics, scholars increasingly focus on evaluative and emotive meanings in discourse, a trend largely shaped by the anthropocentric orientation of modern humanities research. Within the broad spectrum of evaluative phenomena, condemnation occupies a distinctive position as a complex communicative category that integrates moral evaluation, emotional response, and speech activity. As a form of negative evaluation, condemnation plays a significant role in interpersonal communication by helping regulate individual behaviour in accordance with the moral, ethical, and social norms prevailing within a particular community.

The phenomenon of condemnation has been examined across several disciplines, including philosophy, ethics, psychology, and linguistics. In philosophical and ethical traditions, condemnation is generally regarded as a form of moral sanction and a mechanism for reinforcing socially shared value systems. Psychological approaches focus on its affective dimension, investigating its relationship with emotions such as anger, indignation, contempt, guilt, and disappointment. In linguistic research, condemnation is commonly investigated within the framework of evaluation theory,

emotivity, expressiveness, and discourse pragmatics, with particular attention to the linguistic mechanisms and communicative conditions governing the implementation of negatively evaluative utterances.

The general theoretical foundations of the category of evaluation have been developed in the works of both Ukrainian and foreign scholars, who interpret it as an anthropocentric and axiologically marked phenomenon. Within the framework of axiological linguistics, evaluation is analysed as the result of the speaker's cognitive and verbal activity, reflecting their value-based perceptions and emotional attitude towards an object of reality. At the same time, specialised studies devoted to condemnation as a complex phenomenon combining ethical evaluation, emotional reaction, and speech activity remain relatively scarce. The functional and pragmatic peculiarities of condemnation actualization in English-language fictional discourse are especially underexplored, despite the fact that condemnation frequently serves as a means of revealing characters and interpersonal conflicts.

The relevance of this study is determined by the need for a comprehensive analysis of condemnation from the perspective of contemporary linguistics, taking into account its emotional, evaluative, and communicative nature, as well as by the necessity to systematize the linguistic means of expressing condemnation in English-language fictional discourse.

The aim of the study is to identify and describe the functional peculiarities of condemnation actualization in English-language fictional discourse as an emotional reaction, ethical evaluation, and speech activity.

To achieve this aim, the following *objectives* are pursued: to analyse theoretical approaches to the study of the categories of evaluation, emotion, and condemnation; to determine the axiological and moral-ethical foundations of condemnation; to characterize condemnation as an emotional reaction within the framework of contemporary psychological and linguistic theories; to investigate the lexical and pragmatic means of realizing condemnation in English-language fictional discourse; to generalize the functions of condemnation in the interpersonal communication of literary texts.

The object of the study is negatively evaluative utterances in English-language fictional discourse. *The subject of the study* is condemnation as a complex unity of ethical evaluation, emotional reaction, and speech activity.

The material of the study consists of fragments of contemporary English-language literary works in which condemnation is actualized.

The study is based on the *hypothesis* that condemnation in fictional discourse functions as an emotionally charged speech act reflecting the speaker's moral and ethical norms, value orientations, and pragmatic intentions to influence the addressee.

1. Axiological Foundations of Condemnation

Condemnation belongs to the category of complex and multidimensional phenomena that combine moral, ethical, psychological, and social aspects. Its conceptualization has a long tradition dating back to religious views on human relationships and moral responsibility. One of the best-known biblical injunctions states: *"Judge not, and ye shall not be judged."* In the Gospel according to Saint Matthew, it is written: *"Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again"* [6]. In the Christian tradition, condemnation is viewed as morally undesirable behaviour because it is often grounded not in compassion or concern for another person, but in self-exaltation and the desire to elevate oneself above others.

Condemnation may be defined as the expression of a negative, disapproving attitude toward someone or something [8, p. 687]. A similar interpretation can be found in the English lexicographic tradition. According to the *Longman Dictionary*, condemnation is the expression of strong disapproval of a person or phenomenon, especially when it is perceived as morally wrong.

Within the framework of this study, particular interest lies in the linguistic aspects of condemnation as a form of negative evaluation and emotionally charged communicative reaction. The analysis of the semantic and pragmatic characteristics of condemnation in English-language fictional discourse requires consideration of its axiological, ethical, and psychological nature. It is precisely a comprehensive examination of these aspects that makes it possible to gain a deeper understanding of the mechanisms of the linguistic actualization of condemnation, its functions in interpersonal communication, and its role in shaping the moral-evaluative space of a literary text.

Since condemnation is a form of evaluation, our study first turns to the interpretation of evaluation itself. In perceiving the surrounding world and other people, an individual, consciously or unconsciously, always evaluates them. Human cognitive activity includes not only the reflection of reality but also the evaluation of the surrounding world, since all phenomena and objects are subject to assessment. As T. Kosmeda observed, "the world that is cognized is always evaluated; evaluation is evidence of the degree to which the world is known" [19, p. 92].

Condemnation belongs to a category of evaluative speech acts in which the speaker expresses a negative attitude toward a particular person, that person's behaviour or actions, or certain phenomena of reality. Such evaluation is grounded in the subject's individual experience, value system, moral convictions, and notions of what is appropriate or inappropriate. Consequently, condemnation should primarily be regarded as a moral and ethical category closely connected with the evaluation of human behaviour in society. Moral evaluation is a complex result of cognitive activity aimed at determining the significance of certain actions, phenomena, or qualities from the perspective of socially accepted norms and values. This process takes into account both collective notions of morality formed within a given culture and the personal perception of the evaluator. Thus, moral evaluation combines social and individual dimensions, ensuring the interpretation of human actions in terms of approval or disapproval.

Within ethical studies, approval and condemnation are viewed as the principal means of expressing moral attitudes toward human behaviour. Their criterion is the conformity or nonconformity of actions to established moral norms that vary depending on historical and sociocultural conditions. Consequently, moral evaluation reflects not only the individual position of the speaker but also the value system of a particular social community.

Evaluation has received special attention in linguistics. Language reflects the world from various perspectives. First and foremost, it represents objective reality, including the objects, properties, and actions existing in the world, as well as human beings with their thoughts, feelings, actions, and interrelationships. Language also reflects the interaction between reality and the individual in many dimensions, one of which is evaluative. From the speaker's perspective, the objective world is divided according to

values such as good and evil, benefit and harm, and this socially conditioned division is intricately encoded in linguistic structures.

The problem of defining the concept of *evaluation* has been the focus of both Ukrainian and foreign scholars and has been addressed in numerous linguistic, philosophical, and pragmatic studies [20; 22; 25; 30; 32]. Considerable interest in the category of evaluation is due to its universal nature and its important role in cognition, speech activity, and interpersonal communication. In linguistics, evaluation is generally regarded as the result of an axiological interpretation of reality that reflects the speaker's attitude toward the object being evaluated.

The category of evaluation is defined as a positive or negative qualification of an object of thought manifested in the form of a speaker's judgment about a particular object, event, or phenomenon. It represents various types of the subject's attitudes toward reality, including approval or disapproval, acceptance or rejection, desirability or undesirability, admiration, condemnation, sympathy, and antipathy. Evaluation constitutes one of the key components of the connotative meaning of linguistic units and actively participates in shaping their pragmatic and expressive potential.

In the contemporary linguistic paradigm, evaluation is viewed not only as a semantic category but also as an important mechanism for realizing communicative intentions. It participates in the expression of emotions, the construction of social relations between communicants, influence on the addressee, and the regulation of behaviour. In this respect, evaluation is closely connected with the categories of emotivity, expressiveness, and pragmatics.

A special place among evaluative meanings belongs to negative evaluation because it constitutes the foundation of condemnation as a moral-ethical and communicative category. Condemnation results from the negative evaluation of actions, behaviour, or personal characteristics that are perceived by the speaker as contrary to accepted moral, social, or individual norms. Therefore, the study of condemnation is impossible without accounting for the axiological nature of evaluation and the mechanisms of its linguistic realization.

Evaluation has a distinctly anthropocentric character because it is formed through the prism of an individual's experience, knowledge, beliefs, and value orientations. Any object of reality acquires evaluative significance

only through the subject's interpretation. Therefore, the analysis of evaluative utterances requires attention not only to their content but also to the speaker's personality, worldview, and emotional attitude toward the object of speech. Such utterances combine individual perception of reality, features of linguistic consciousness, and the resources of the language system through which evaluation is implemented.

Within contemporary axiological studies, evaluation is regarded as the result of interaction between cognitive and emotional processes. Despite the traditional distinction between rational and emotional evaluations, in actual speech practice they rarely exist in a pure form. Any evaluative utterance involves not only an analysis of an object's properties but also the evaluator's personal reaction. Therefore, rational and emotional components should be considered interconnected elements of a single evaluative process. Their difference lies primarily in which component plays the dominant role in shaping the evaluative meaning of the utterance.

For example, in Nick Hornby's novel *About a Boy*, the remark *"You're immature"* is based primarily on a rational evaluation of the addressee's behaviour because the adjective *immature* appeals to certain social notions of personal maturity. At the same time, the statement also conveys the speaker's negative emotional attitude toward the interlocutor.

Conversely, in the utterance *"The bastard! The filthy, lying cheat…"* from Sandra Lewis's novel *Obsession*, the emotional component predominates. The negatively evaluative nouns and adjectives not only characterize the object of condemnation but also explicitly express the speaker's intense emotional arousal associated with anger and indignation. This example demonstrates that the rational and emotional dimensions of evaluation function not in isolation but as interconnected components of a single evaluative act.

The mechanism of deriving evaluation is rather complex. In the process of communication, every individual develops general moral and ethical expectations toward others, as well as specific standards that summarize their perception and evaluation of other people. These standards are formed under the influence of society and are largely spontaneous and unconscious.

Alongside standards that serve as criteria for perceiving and evaluating others, allowing their classification and typification, stable notions are formed in the consciousness of an individual concerning certain psychological

characteristics that are automatically attributed to representatives of particular social groups or categories. The process of forming impressions of a person based on already existing perceptual patterns and assigning them to known or seemingly familiar categories is called *stereotyping* [31, p. 263]. Through this mechanism, social objects or participants in communication are assigned certain typical features, facilitating orientation in interpersonal interaction and simplifying communication. The set of characteristics associated with another person by the evaluator constitutes a system of evaluative stereotypes. As a rule, such stereotypes arise as a consequence of limited information about the evaluated object and are based on a generalization of previous experience. Consequently, they do not always adequately reflect reality and often prove inaccurate or overly simplified [31, p. 264]. Besides, stereotyping frequently contributes to the emergence of prejudice because people tend to perceive and interpret information selectively.

This demonstrates that evaluation always combines subjective and objective components. The subjective aspect is determined by the speaker's or evaluator's personal attitude toward the object and involves either positive or negative perception. The objective, or descriptive, component is based on the actual properties of objects, phenomena, or actions that serve as grounds for evaluative judgment. Thus, evaluation is a complex cognitive process through which a subject determines the significance of an object in relation to personal activities, needs, and value orientations.

In the context of condemnation, the individual value system of the speaker acquires particular importance. Although condemnation often appeals to generally accepted moral norms, its intensity and direction largely depend on the evaluator's personal priorities, beliefs, and emotional attitudes. Therefore, the axiological focus of condemnation is determined not only by universal normative principles but also by an individual hierarchy of values. People tend to be more indulgent toward those they like, whereas even minor transgressions committed by those they dislike may become grounds for sharply negative evaluation and condemnation.

For example, in Ian McEwan's novel *Atonement*, Briony Tallis forms a negative evaluation of Robbie Turner under the influence of her own ideas, emotions, and biased interpretations of events. Her condemnation is based not on complete and objective information but rather on her personal

perception of the situation. Thus, the moral evaluation of a character appears closely connected with the evaluator's individual system of values, which determines both the nature and strength of condemnation.

Any evaluative utterance presupposes the existence of an evaluator, an object or subject being evaluated, and a verbally expressed relationship between them. It is the interaction of these components that ensures the formation of positive or negative evaluative meanings. All axiological meanings are generally divided into two major types: general evaluative and specific evaluative meanings. The first type includes evaluations based on the opposition good – bad. Specific evaluative meanings may in turn be grouped into three categories. The first category comprises sensory evaluations, that is, evaluations related to sensory experience, both physical and psychological (sensory-taste and psychological evaluations). The second category consists of sublimated evaluations (aesthetic and ethical evaluations). The final group includes rational evaluations, represented by utilitarian, normative, and teleological evaluations.

According to this classification, condemnation belongs to the category of sublimated evaluations, namely to the subgroup of ethical evaluations (see Fig. 1), since it reflects the spiritual dimension of the individual associated with the satisfaction of moral consciousness. Ethical evaluation occupies a special place within the system of evaluative meanings because the ethical attitude of one person toward another, upon which ethical evaluation is based, is viewed as a form of "spiritualization" and stands in contrast to utilitarian-pragmatic and goal-oriented attitudes. Ethical evaluation requires orientation toward ethical norms and adherence to a moral code, that is, to a set of rules and commandments.

Thus, condemnation is closely connected with such categories as *evaluation*, *value*, and *norm*. Condemnation is a negative evaluation of an individual's actions and behaviour. Means of expressing negative evaluation considerably outnumber those used to express positive evaluation. Negative moral evaluation possesses a stronger persuasive and influential potential than positive evaluation, which may be explained by the established predominance of negative evaluation in social consciousness. Positive behaviour is generally perceived as something expected and therefore not deserving particular attention. Even a minor mistake or shortcoming, by contrast, often provokes criticism, condemnation, and indignation.

As W. Somerset Maugham observed, *"People ask you for criticism, but they only want praise"*.

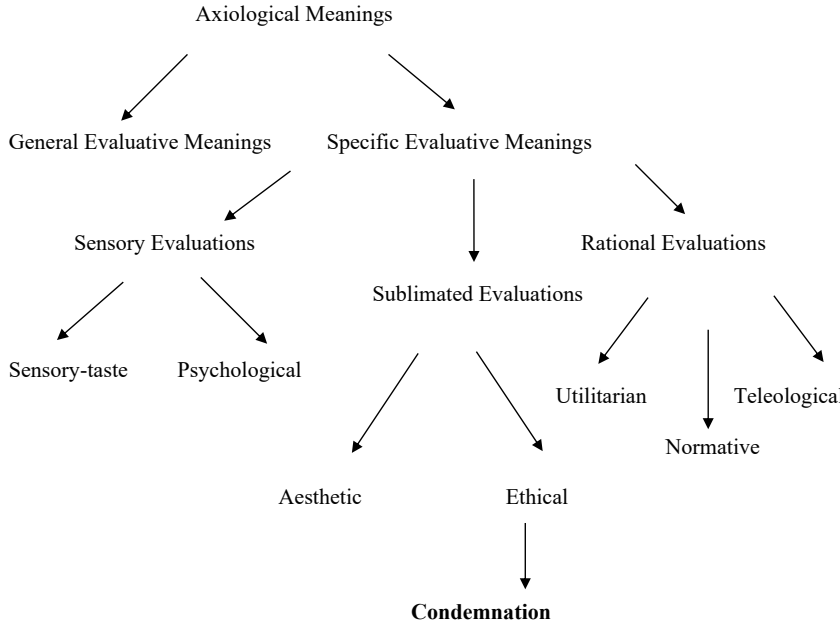


Figure 1. The Place of Condemnation among Axiological Meanings

The study of social values and norms is possible only through the analysis of linguistic structures that contain evaluation. Value is realized and manifested through evaluation and norms, that is, through evaluative judgments and normative statements. Verbal evaluation makes it possible to identify the values and norms of a society and to interpret the actions of its members. Therefore, condemnation as a form of evaluation may be regarded as valuable to society because it performs both stimulating and regulatory functions. However, although condemnation undoubtedly serves certain social functions, people's attitudes toward it remain highly ambivalent. Every individual tends to oppose condemnation when they themselves become the object of evaluation, experiencing fear, discomfort, and other negative emotions as a result of being judged.

Therefore, in the humanities, condemnation is interpreted as a moral and ethical evaluation characterized by the expression of a negative and disapproving attitude toward someone or something. Condemnation is a subjective evaluation formed on the basis of the speaker's general moral and ethical expectations of other people, as well as specific standards that summarize their perception and assessment of others. Condemnation belongs to the category of sublimated evaluations, namely ethical evaluations, because it reflects the spiritual dimension of the individual associated with the satisfaction of moral consciousness.

Condemnation may also be regarded as a means by which society regulates individual behaviour through reference to a person's value orientations. Regardless of whether the evaluation is quantitative or qualitative, general or specific, the participants in communication possess within their "worldview" an evaluative stereotype, that is, an image of the evaluated object characterized by a standard set of features. As an evaluative judgment, condemnation contributes to the modification of the addressee's behaviour by defining it as undesirable and socially disapproved.

The cause of condemnation is a negative action performed by the addressee, which is perceived by the speaker as a violation of a behavioural standard or as an immoral act that the speaker cannot approve of. The analysis of the illustrative material demonstrates that condemnation is most often a reaction to the addressee's violation of the rules of social and speech etiquette, conventions and norms governing communicative behaviour, as well as to the discrepancy between the addressee's actions and the speaker's expectations.

Consequently, condemnation is an axiologically marked phenomenon rooted in the processes of evaluation and closely connected with systems of values, ethical norms, and social expectations. As a subtype of ethical evaluation, it reflects both collective moral standards and the individual value orientations of the speaker. The realization of condemnation in discourse is determined by the interaction of cognitive, emotional, and social factors, which together shape the speaker's negative judgment regarding behaviour perceived as unacceptable or morally inappropriate. Through its evaluative and regulatory functions, condemnation serves as an important mechanism for maintaining social norms and guiding interpersonal behaviour.

2. Condemnation as an Emotional Reaction

In contemporary linguistic science, the problem of the relationship between evaluation and emotion remains one of the most relevant and multifaceted areas of research. Significant contributions to the study of the linguistic representation of emotions, emotional-evaluative meanings, and the pragmatics of emotional discourse have been made by P. A. Andersen (1998), M. Bamberg (2014), L. Bradford and S. Petronio (1998), M. Schwarz-Friesel (2015), L. Alba-Juez (2021), T. A. Krysanova (2022), J. A. Hinojosa, C. Herbert and J. Kissler (2023), M. Liu, J. Schwab and U. Hess (2023), T. Wharton and L. de Saussure (2023), K. Hoemann et al. (2025). In the works of these scholars, emotions are regarded as an integral component of evaluation, meaning-making, and communicative interaction, realized through a system of verbal, nonverbal, and contextual means.

It is impossible to deny the fact that evaluation is always correlated with emotion. Emotion is a form of the subject's evaluation of an object in the world. Emotion necessarily presupposes evaluation. Emotions express an individual's evaluative attitude toward situations that arise in life. Therefore, evaluation may be considered one of the principal parameters of emotion, while the emotional component of a word always contains an evaluative element. Psychologists examining the interaction between emotion and evaluation point out that before an emotion arises, the object must first be perceived and evaluated. Accordingly, the following sequence may be identified: perception of a situation → intuitive evaluation of its significance → emotion [24, p. 45]. According to this model, the evaluative process informs the organism about the specific characteristics of a given situation and prepares it to act appropriately under the relevant circumstances.

Since condemnation is a negative evaluation of an individual's actions and behaviour, it should be noted that it usually arises as a reaction to actions or omissions on the part of the interlocutor that affect the speaker's personal sphere. Condemnation may serve social needs, personal needs, and subconscious needs [25, p. 931].

Contemporary studies of emotion frequently face the problem of examining individual emotions in isolation, since emotions generally occur in combination with other emotions. Researchers working with physiological indicators have found that it is extremely difficult to identify distinct physiological responses specific to each emotion.

When providing a negative evaluation of an object, it is equally difficult to remain emotionally neutral because evaluation in its pure form occurs rather rarely; it is almost always connected with the expression of a personal attitude. Most often, condemnation arises under the influence of personal offence, irritation, anger, or momentary mood. In such cases, condemnation is not an intellectual analysis or an objective discussion of other people's mistakes. Rather, it represents one of the manifestations of anger.

Condemnation may be regarded as something more than mere negative evaluation. As Andreas Leonhard Menges notes, "when you are angry or outraged, you want to teach the person you are angry with a lesson or make them feel bad about what they have done" [28].

However, it cannot be argued that condemnation is a fundamental emotion, unlike anger, because fundamental emotions are supported by innate neural programs. According to C. Izard, the fundamental emotions include interest, joy, suffering, surprise, anger, shame, fear, disgust, contempt, and guilt [18, pp. 7-8].

Emotions not only add colour to life but also provide it with meaning. Criminal acts and even inhumane behaviour are often driven by emotions. Emotions play a crucial role in human behaviour and life. In fact, even moral behaviour is to some extent based on emotions [14].

Emotions are a psychological reflection in the form of an immediate affective experience of the life significance of phenomena and situations, determined by the relationship between their objective properties and the needs of the subject. Accompanying nearly all human actions, emotions constitute one of the principal mechanisms regulating mental activity and behaviour and function as regulators of human communication. Emotions are an inseparable component of human beings and their speech activity, one of their most important characteristics, since the linguistic expression of emotions allows us to understand a person as a linguistic personality. The emotional state of the subject directly manifests itself through that person's emotional attitude toward what is seen, heard, and experienced in a communicative situation. Every human emotion is the result of a particular type of evaluation, which by its nature is always cognitive; therefore, emotion is inherently evaluative. Emotion reveals the subject's evaluative attitude toward actual or possible situations, as well as toward personal

activity and behaviour. In this sense, emotional attitude serves as an internal psychological mechanism for evaluating reality.

The exchange of emotions constitutes an important social activity that forms part of everyday interaction and contributes to maintaining both mental and physical well-being. Consequently, the proper expression and interpretation of emotions are essential for interpersonal relationships and individual welfare [12]. Furthermore, it may be argued that human emotions lie at the very foundation of verbal communication.

It is well known that a speaking individual conveys two principal categories of information:

1. Semantic information expressed through words, that is, verbal information.

2. Extralinguistic information providing data about the speaker, their attitude toward the topic of conversation, and toward the listener, that is, nonverbal information.

One of the most important types of nonverbal information is emotional information. It reflects the speaker's emotional state and their attitude toward the interlocutor and the communicative situation.

As a rule, the emotional context of speech coincides with its logical meaning and considerably reinforces it. However, emotional context is independent of logical meaning and may at times even contradict it. In everyday communication, people tend to trust not the logical meaning of words but the emotional context, which helps them better understand another person, perceive their genuine attitude, and formulate an appropriate response in the form of sympathy, assistance, condemnation, and so forth.

Schwarz-Friesel describes emotion as a mental state or process characterized by three principal parameters: evaluation (positive or negative); duration; intensity, which may be low, moderate, or high and is represented in language by various markers [33, p. 162].

From this perspective, Schwarz-Friesel defines emotion as "a complex internally represented system of knowledge that primarily performs an evaluative function within the human organism" [33, p. 161]. In general, different attempts to define emotions, whether in psychology or linguistics, share one common feature: all of them take into account the evaluative component of the phenomenon.

Emotion is a complex and multifaceted phenomenon. This complexity is reflected in the diversity of perspectives from which emotions are studied. Undoubtedly, not all emotions can be expressed through the facial expressions of the person experiencing them. Very often they are manifested explicitly in the verbal behaviour of a linguistic personality. Disapproval and condemnation may be classified among such emotions. The communicative role of condemnation is evident: it serves to communicate to the object of condemnation that their actions or behaviour are not approved of. For this study, we consider the term emotional reaction particularly appropriate because it reflects the behavioural response of the speaker or addressee to the utterance of another participant in communication.

The cognitive foundations of emotional reactions lie in the fact that emotions arise from cognitive interpretations of objective reality. They are determined by the structure, content, and organization of knowledge representations, as well as by the processes that govern them. At the same time, emotional phenomena influence intellectual processes and may disrupt cognitive functions and thinking processes [24, p. 21]. Thus, condemnation arising from anger or personal resentment, like any other emotional reaction, is often caused not by an intellectual assessment of a particular situation but by physiological changes in the human organism associated with emotional experience. Similar to anger, condemnation may be characterized by a high level of physiological arousal. However, this does not mean that the evaluative process is absent. The assessment of a situation's significance may occur not only at the conscious level but also at the unconscious level. An emotional reaction that emerges through the mechanism of an unconditioned reflex is a response to a significant situation encoded in genetic memory, that is, a manifestation of instinct.

Condemnation is an emotional reaction that arises when we believe that another person is acting incorrectly or in a morally unacceptable manner. It may be associated with a considerable level of emotional tension manifested in the form of anger, disappointment, judgment, and other negative emotions. Like other emotional reactions, condemnation is formed through the process of meaning-making, during which an event is evaluated from the perspective of an individual's goals, values, and moral orientations [16]. Condemnation may emerge both at the individual and the social level. For example, a person may condemn others for their actions

or behaviour, while also experiencing condemnation from society for their own actions.

Since condemnation is an emotional reaction, it is important to know how to manage it in order to avoid negative consequences. One possible approach is to identify the causes of condemnation and focus on solving the problem rather than judging the individual. In addition, people should be willing to accept others with different beliefs and viewpoints to reduce emotional tension and achieve more constructive dialogue and cooperation.

In fictional discourse, condemnation often acquires an emergent character, since its negative evaluative meaning is formed under the influence of context, character interaction, and the combined effect of various linguistic means [21].

Emotive-evaluative meaning in language is mainly realized through expressive-emotional and pejorative linguistic units. Pejoratives are words or expressions with negative connotations through which disapproval, condemnation, contempt, irony, or disdain toward a person, object, or phenomenon is conveyed. In contemporary English, condemnation is verbalized primarily by means of vocabulary with negative evaluative and negative emotional meanings, as well as by units whose evaluative potential is actualized through context and pragmatic factors. Lexemes with negative emotional connotations function as markers of condemnation because, within a specific communicative situation, their meaning may acquire additional evaluative significance. Since condemnation presupposes the expression of the speaker's negative attitude toward the object of evaluation, linguistic means conveying moral disapproval of the addressee's actions, behaviour, or personal qualities are actively employed. The most productive means include negatively evaluative nouns and adjectives, as well as lexical units with intensified emotional and expressive potential.

Our study demonstrates that the most numerous group consists of adjectives. An analysis of English-language fictional discourse revealed the following adjectives used to express condemnation:

filthy, lying, self-righteous, the most impossible, blamed, evil, crafty, conniving, two-faced, vicious, cold, blind, thrice-damned blind, faithless, untrustworthy, evil-minded, mad, stupid, incredible, selfish, weak, spineless, corrupt, rotten right through to her soul, ungrateful, stark raving mad, dumb, naïve, crude, offensive, chauvinistic, overbearing, greedy, the worst

sort of female, arrogant, cold-blooded, shallow, terrible, spoiled, rotten, unreliable, rude.

For example, in Maeve Binchy's novel *Evening Class*, adjectival constructions with intensifiers actualize categorical and emotionally charged condemnation of the addressee:

(1) "I came to tell you that you are the ***lowest of the low****, and I hope you are* ***the worst*** *I meet. I hope I have a very long life and that I meet hundreds of people and that this is the very worst that will ever happen to me, to trust someone who doesn't give a damn about people's feelings" (M.Binchy. Evening Class, p. 47).*

In this fragment, the adjective *low* in the superlative degree, together with the evaluative construction *the worst*, functions as a means of maximum degradation of the object of evaluation and verbalizes intense moral condemnation.

(2) "Go ahead, blame it all on her," Eve said without sympathy. "You're a ***terrible*** *spoilsport, David Keating" (K. van der Zee. The Imperfect Bride, p. 133).*

Here, the adjective *terrible* functions as an explicit pejorative conveying emotionally coloured disapproval and lowering the character's social and moral status.

In Jeffrey Archer's works, condemnation is frequently combined with emotive invectives and adjectives denoting mental or moral deviations. Thus, in the novel *Kane and Abel*, the adjective *mad* and its intensified form actualize condemnation in a situation of communicative conflict:

(3) "Have you gone ***stark, raving mad****?"*(Archer, *Kane and Abel, p. 411)*

The idiomatic adjectival construction *stark, raving mad* serves as a means of sharp emotional condemnation based on a negative assessment of the addressee's mental abilities and functions as a form of verbal aggression.

The actualization of condemnation by means of adjectives with pejorative connotations can also be clearly observed in the works of other contemporary authors of English-language fiction, where negatively evaluative nomination serves as a means of moral categorization of characters.

For example, in Ian McEwan's novel *Atonement*, adjectives qualifying a character's behaviour as morally questionable or condemnable play an important role in shaping the narrator's ethical perspective. An example is

an internal assessment marked by an adjective with a negative evaluative connotation:

(4) "It was a selfish trick of the mind." (McEwan, Atonement, p. 73)

In this case, the adjective *selfish* functions as a marker of moral condemnation directed not at socially unacceptable actions but at the character's inner motivation, emphasizing the intimate nature of condemnation within psychological discourse.

In Margaret Atwood's *The Handmaid's Tale*, evaluative adjectives are frequently used to condemn power structures and ideological agents. Thus, characterization of behaviour or speech is often accompanied by pejorative modifiers expressing ethical rejection:

*(5) "A **corrupt** system." (Atwood, The Handmaid's Tale, p. 174)*

The adjective *corrupt* in this context has a generalized meaning and is directed at condemning the social system as a whole, demonstrating the functioning of condemnation as a socially marked evaluation.

In J. K. Rowling's *Harry Potter* series, adjectives with pronounced pejorative semantics are widely employed to characterize antagonistic characters, creating a clear moral opposition between *good* and *evil*. For example:

*(6) "He was as **cold-blooded** as ever."* (Rowling, *Harry Potter and the Goblet of Fire*, p. 512)

Here, the adjective *cold-blooded* conveys condemnation based on the violation of fundamental ethical norms and emphasizes the absence of compassion as a morally unacceptable trait.

In Kazuo Ishiguro's prose, adjectives functioning as means of condemnation are usually less expressive but are no less significant pragmatically. In *Never Let Me Go*, the negative evaluation of characters' behaviour is often restrained and implicit:

*(7) "It felt **wrong**."* (Ishiguro, *Never Let Me Go, p. 98)*

The adjective *wrong*, devoid of strong emotional colouring, serves as a marker of moral condemnation, reflecting the speaker's inner conflict and ethical uncertainty, characteristic of intellectual literary discourse.

Adjectives *two-faced, selfish, greedy,* and *cold-blooded* in contemporary fictional discourse are typically employed to express condemnation from the perspective of moral and ethical norms. They attribute stable negative character traits to the object of evaluation and function as markers of

stereotypical condemnation of an individual. For example, in socio-psychological novels, such adjectives are used to construct the image of a morally degraded character who deviates from the expected norm of behaviour.

Particularly expressive are extended adjectival constructions containing a metaphorical component, such as *rotten right through to her soul*, which convey not condemnation of a specific action but a comprehensive negative evaluation of the individual as a whole. Such units realize condemnation of the highest possible intensity and leave virtually no room for neutral interpretation.

Thus, the analysis of the illustrative material demonstrates that adjectives with negative evaluative and pejorative connotations constitute the most productive lexical means of expressing condemnation in contemporary English-language fictional discourse. Their use enables the speaker not only to characterize the object negatively but also to convey a personally motivated emotional attitude grounded in moral disapproval.

Furthermore, the research identified the following nouns used for the invective expression of condemnation: *bastard, cheat, alcoholic, crook, fool, brute, baby, whore, cow, beast, ass, animal, madman, sadist, wart, mass of poison, idiot, failure, bitch, snake, devil, liar, spoilsport,* and *bully*.

For example:

*(8) "The **bastard**! The **filthy, lying cheat**…" (S. Lewis. Obsession, p. 41);*

*(9) "I suspect you're an **alcoholic** and a **crook**, and I know that you're a crude, offensive man. It's also obvious that you're a failure"(K. James. Cutter's Lady, p. 29);*

*(10) "**You self-righteous bastard!** "she yelled at him (C. Coulter. Aftershocks, p. 210).*

Condemnation based on the use of subjective pejoratives is highly subjective in nature and is generally understood only by speakers who share similar background knowledge and perceptions. Consequently, such forms occur rather infrequently in everyday communication.

The analysis of the illustrative material shows that contemporary English contains some emotive cliché structures that signal the speaker's emotional state and have become associated with various emotive-evaluative meanings of disapproval. The use of lexemes with downgraded negative connotations (*devil, hell, deuce*) signals a negative evaluation of the actions or behaviour

of the object of condemnation (*Why on earth...*, *What the devil...*, *What the deuce...*, *Why the hell...*, *Like hell...*, etc.).

For example:

*(11)"**What the hell** did you think you were doing?" he snapped. "Have you gone stark, raving mad?" (J. Baird. Raul's Revenge, p. 14);*

*(132) "**Like hell** you were going to tell me," he said, following Florentyna out of the elevator to her apartment. "Stringing me along with a pack of lies for nearly three months. Well, now the time has come for the truth." (J. Archer. Kane & Abel, p. 411).*

The emotionality of condemnatory utterances in such sentences is expressed in a rough and impolite manner. Emotional utterances of this kind characterize an individual, from a psychological perspective, as an invective personality who relieves tension through verbal aggression.

Contemporary studies of emotional discourse indicate that emotional meaning is not reduced solely to linguistic units but is formed through the interaction of heterogeneous semiotic resources. Thus, T. Krysanova and I. Shevchenko argue that emotional meaning-making takes place through the combination of verbal, nonverbal, and contextual components of communication functioning as a unified multimodal system [23]. Accordingly, condemnation in interpersonal communication is realized not only through negatively evaluative vocabulary but also through intonation, speech rate, facial expressions, gestures, descriptions of characters' physical reactions, and the broader situational context.

For example, in J. K. Rowling's novel *Harry Potter and the Order of the Phoenix*, Professor McGonagall's condemnation of Umbridge's behaviour is conveyed not only through the content of her utterance but also through the description of her behaviour:

(13) "Professor McGonagall stood up very straight, her nostrils flaring" (Rowling. Harry Potter and the Order of the Phoenix).

The negative evaluation of the addressee is reinforced here by the description of the character's facial expressions and gestures. The reader perceives condemnation not only through words but also through nonverbal markers of emotional tension.

A similar mechanism can be observed in Ian McEwan's novel *Atonement*, where a character's negative attitude is expressed through a combination of an evaluative statement and a nonverbal reaction:

(14) "She stared at him in cold disbelief". (McEwan. Atonement)

The lexeme *cold*, combined with the description of the gaze, actualizes a condemnatory attitude that is largely constructed through context and the character's behaviour.

In Kazuo Ishiguro's novel *Never Let Me Go*, condemnation is often realized implicitly. The protagonist does not voice a direct accusation; however, her silence, avoidance of eye contact, and restrained remarks create in the reader a negative moral evaluation of the situation:

(15) "She looked away and said nothing." (Ishiguro, Never Let Me Go, p. 106)

The absence of an explicit condemnatory utterance is compensated for by nonverbal signals that perform an evaluative function.

Similarly, in Margaret Atwood's *The Handmaid's Tale*, condemnation of the social system is constructed through the interaction of the author's commentary, the protagonist's internal speech, and descriptions of the surrounding reality. The negative evaluation is not always expressed explicitly; rather, it is formed through the interaction of verbal and contextual means.

Thus, fictional discourse confirms the conclusion reached by T. Krysanova and I. Shevchenko regarding the multimodal nature of emotional meaning-making. Condemnation emerges not only as a result of the use of negatively evaluative vocabulary but also as a consequence of the interaction of verbal, nonverbal, and contextual communicative resources. It is precisely this interaction that ensures the high pragmatic potential of condemnation and its ability to influence the emotional state of the addressee.

Summarizing the above, it should be noted that, from a psychological perspective, condemnation may appropriately be interpreted as an emotional reaction arising under the influence of such emotions as anger, disgust, contempt, indignation, disappointment, and other negative experiences. Condemnation is formed as a result of the subject's evaluation of another person's actions, behaviour, or personal qualities as being contrary to his or her moral principles, value orientations, or social norms. The emergence of condemnation is preceded by a cognitive interpretation of the situation, during which the addressee's behaviour is compared with the speaker's notions of what is proper and improper, acceptable and unacceptable.

Unlike fundamental emotions, condemnation is not an independent basic emotion but rather a complex psychological construct in which emotional, evaluative, and cognitive components are combined. Its specific feature lies in the fact that it always presupposes a negative moral and ethical evaluation of the object and is aimed at expressing disapproval. Condemnation may arise both in response to the actual actions of an interlocutor and as a result of interpretations of that person's intentions, beliefs, or character traits.

An important characteristic of condemnation is its social nature. It is formed under the influence of the system of values, moral norms, and stereotypes existing within a particular society. Therefore, both its content and the degree of its manifestation largely depend on the sociocultural context. Condemnation performs a regulatory function, as it contributes to maintaining normative models of behaviour and signals the unacceptability of particular actions or forms of conduct.

3. Condemnation as Speech Activity

Condemnation as an act may be analysed within the framework of the general theory of activity, which includes such components as motive, goal, action, and operation as a means of acting. Activity is a dynamic system within which constant transformations take place: an act of activity may lose its motive and become an action serving another activity; conversely, an action may acquire independent motivational force and become an act of activity in its own right; an action may also be transformed into an operation and begin to realize different types of goals [5, p. 32]. Speech constitutes one aspect of activity and preserves all the aforementioned components. Activity motivated by an emotion-generating event may include speech actions whose purpose is to convey information or influence a listener.

In interpersonal communication, condemnation frequently acquires verbal expression, transforming into emotionally charged utterances of negative evaluation. We consider condemnation to be one of the forms of speech activity because it contains all the components of activity. Let us analyze these components of condemnation as elements of speech activity:

– **The motive** of condemnation as speech activity is the subject's desire to express a disapproving, negatively evaluative attitude toward the object of condemnation.

– **The goal** of condemnation is to express disapproval and/or influence the interlocutor, evoke feelings of guilt, and change their behaviour.

– To achieve this goal, the speaker performs specific actions using the means of the linguistic code.

– **The operations** of condemnation as speech activity correlate with context, situation, and various external and internal influences.

Thus, condemnation is a type of speech activity belonging to the sphere of internal, creative, cognitive, and psychological activity characterized by varying degrees of constructiveness.

The basic unit of the speech mode is the utterance. Utterances integrate units from different linguistic levels and combine meanings expressed lexically, grammatically, and intonationally. One type of utterance involving negative evaluation of an object is the utterance of condemnation. Utterances of condemnation convey the speaker's negative evaluative attitude toward the object and express the speaker's reaction to the discrepancy between the object of evaluation and certain norms and evaluative stereotypes existing in the evaluator's consciousness. Utterances of condemnation not only verbalize the speaker's emotional state but also influence the emotional sphere of the addressee, confirming the interdependence of linguistic and emotional processes [10].

Therefore, it may be argued that condemnation performs a communicative function. In carrying out this function, condemnation also claims a certain degree of objectivity and impersonality. Whereas vindictiveness is a more personal reaction perceived as a response to violations of one's rights and may sometimes serve petty purposes, condemnation presents itself as objective. We condemn, or at least wish to believe that we condemn, on behalf of some broader moral principle [25, p. 932].

Sharon Lamb notes that condemnation is final and decisive, being the last word before action is taken[25]. Condemnation performs a social function by informing society that the condemned action is unacceptable. Wertheimer classifies condemnation into three categories: command, attitude, and expression. Directive forms of condemnation are motivated by a hostile attitude that may exist even where there is neither the desire nor the power to punish. An utterance expressing a condemnatory attitude may be more linguistically conditioned and does not necessarily imply direct punishment. Consequently, the present study focuses primarily

on condemnation as an attitude. Nevertheless, these three categories are interconnected, and, as Wertheimer states, "Any condemnation is a reaction directed at what is perceived as wrong or evil" [37, p. 491].

Considering condemnation as a speech activity provides a deeper understanding of its functions in interpersonal communication because condemnation is not limited to the verbal expression of a negative evaluation. Rather, it is a purposeful action aimed at changing the psycho-emotional state and/or behaviour of the addressee. In this sense, condemnation correlates with a speech act of influence; however, its specificity lies in its moral and ethical orientation and its claim to normative legitimacy.

As a form of speech activity, condemnation is always **intentional**. The intention underlying condemnation is formed based on a cognitive interpretation of a situation as being contrary to the speaker's moral, social, or individual norms. This interpretation precedes verbalization and is actualized in speech through relevant lexical, grammatical, and intonational means. Thus, condemnation should be regarded as the result of the interaction of cognitive, emotional, and communicative levels of speech activity.

At the level of speech action, condemnation may be realized either explicitly or implicitly. Explicit forms of condemnation are represented by direct negatively evaluative utterances that openly mark the speaker's disapproving attitude toward the object. Implicit forms are based on contextual, pragmatic, or intonational means and require active interpretative effort on the part of the addressee. Regardless of its form of realization, condemnation remains a speech action with a clearly defined pragmatic orientation.

The emotional component of condemnation should be regarded as an important factor in the pragmatic interpretation of an utterance because it determines the speaker's communicative intention and the expected impact on the addressee [36]. An important characteristic of condemnation as speech activity is its addressivity. Condemnation is always directed toward a specific individual or social group and presupposes the existence of an addressee capable of recognizing the evaluation and relating it to their own behaviour. In this respect, the regulatory function of condemnation becomes apparent, as it signals the undesirability of certain actions or personality traits. Even in cases where condemnation is formally directed at

a third party, it may indirectly influence a broader circle of communication participants.

Another distinctive feature of condemnation is its connection with communicative norms and principles of social interaction. On the one hand, condemnation may violate the principle of politeness because it contains elements of negative evaluation and threatens the addressee's "face." On the other hand, it is often legitimized through appeals to higher moral values, which may justify the aggressiveness or categorical nature of the utterance. It is precisely this ambivalence that accounts for the complex status of condemnation within the system of speech actions.

Thus, condemnation as speech activity emerges as a multidimensional phenomenon combining an individual emotional reaction, a moral and ethical evaluation, and a socially significant communicative function. Its analysis within the framework of activity theory makes it possible to view condemnation not merely as a linguistic phenomenon but also as a form of value-driven interpersonal interaction aimed at regulating social behaviour. Condemnation may therefore be interpreted as an affective discursive practice in which emotion and evaluation are realized through speech acts and reflect the speaker's moral position [1].

An important characteristic of condemnation as speech activity is its perlocutionary effect. Perlocution refers to the influence exerted by a speaker on the feelings, thoughts, and actions of the interlocutor. The perlocutionary aspect of a speech act constitutes the external goal of an utterance, namely its orientation toward influencing the recipient and producing a post-communicative effect. Unlike the illocutionary aspect, which is associated with the speaker's intention, the perlocutionary effect is determined by the actual or anticipated consequences of condemnation for the emotional state, self-esteem, or behaviour of the addressee.

The perlocutionary aspect of speech interaction is realized when an utterance produces certain changes in the emotional state, views, or behaviour of the addressee. The specificity of condemnation as a perlocutionary act lies in the fact that its consequences cannot always be predicted precisely. The recipient's reaction depends on a variety of communicative and psychological factors; therefore, the outcome of condemnation may vary considerably. This is especially characteristic of indirect forms of condemnation, the interpretation of which is largely determined by context

and the individual characteristics of the addressee. In fictional discourse, the perlocutionary effect of condemnation is most frequently manifested through the emergence of such psycho-emotional states as shame, guilt, humiliation, resentment, anger, or internal resistance.

Thus, in Ian McEwan's novel *Saturday*, condemnation is performed in dialogues as a form of intellectual dominance. The negative evaluation of the interlocutor causes disorientation and an aggressive reaction, thereby affecting the further course of interaction:

*(16) "You're being **ridiculous**." (McEwan, Saturday)*

The adjective *ridiculous* functions as a means of condemnation aimed at undermining the addressee's cognitive legitimacy. The perlocutionary effect of such an utterance lies in humiliating the interlocutor and altering the balance of power within the communicative situation.

In Margaret Atwood's novel *Oryx and Crake*, condemnation often takes on an ironic and disparaging character and is directed toward discrediting a character's moral orientations. For example, behavioural evaluation is conveyed through the adjective:

*(17)"That was **typical** of him." (Atwood, Oryx and Crake)*

In this context, the evaluative unit *typical* is not neutral; it implicitly marks recurrent negative behaviour. The perlocutionary effect consists in reinforcing a stereotypically negative image of the addressee and devaluing his actions.

In the intellectual prose of Julian Barnes, condemnation frequently has a delayed perlocutionary effect. In *The Sense of an Ending*, the negative evaluation of past actions generates a long-lasting internal conflict in the narrator:

*(18) "I behaved **badly**." (Barnes, The Sense of an Ending)*

Here, condemnation is directed toward the self, while its perlocutionary effect lies not in the immediate modification of behaviour but in prolonged moral suffering and the reassessment of past experience.

In John Boyne's novel *The Boy in the Striped Pyjamas*, condemnation is realized indirectly through speech reactions that create a clear moral signal for the reader:

*(19) "That was **wrong**." (Boyne, The Boy in the Striped Pyjamas)*

Although the adjective *wrong* is semantically simple, its perlocutionary effect is aimed at the moral structuring of fictional reality and the regulation of the reader's evaluation of events.

The examples presented above demonstrate that the perlocutionary effect of condemnation in fictional discourse may be realized in various forms, ranging from immediate psychological pressure and humiliation of the addressee to long-term internal moral conflict or social discrediting. The variability of perlocutionary consequences is determined by the genre characteristics of the text, the nature of interpersonal relations between the characters, and the degree of explicitness of condemnation.

It is this ability of condemnation to generate diverse perlocutionary effects that confirms its status as a fully-fledged form of speech activity with considerable pragmatic potential.

Therefore, in the present study, condemnation is interpreted as a complex unity of ethical evaluation, emotional reaction, and speech activity (Fig. 2). This approach makes it possible to consider condemnation not as an isolated psychological or linguistic phenomenon but as a multidimensional form of interpersonal interaction situated at the intersection of moral-ethical, emotional, and communicative processes.

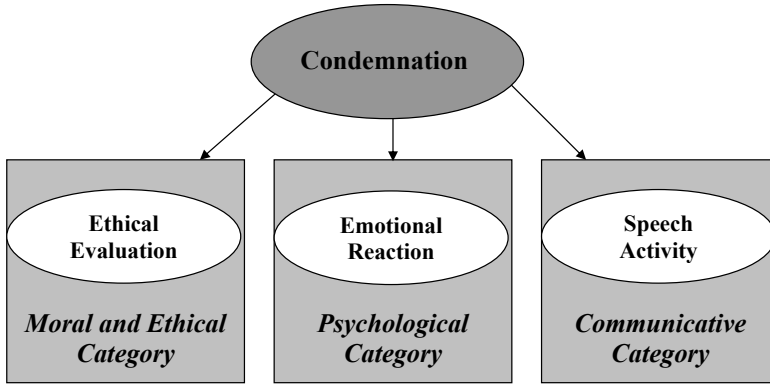


Figure 2. Condemnation as a Complex Phenomenon of Interpersonal Interaction

As an **ethical evaluation**, condemnation reflects the subject's attitude toward the actions, behaviour, or personal qualities of another individual through the prism of a particular system of values and moral norms. It arises when the behaviour of the object of evaluation is perceived as inconsistent

with the normative expectations of the speaker or of society in general. In this sense, condemnation functions as one of the mechanisms for maintaining moral order and regulating social relations.

As an **emotional reaction**, condemnation is inseparably connected with the experience of negative emotions, including anger, indignation, disgust, contempt, disappointment, and resentment. The emotional component provides condemnation with its intensity and determines the choice of linguistic means used to express it. It is precisely due to this emotional component that condemnation acquires persuasive force and the capacity to evoke a corresponding reaction in the addressee.

As **speech activity**, condemnation is realized through a system of verbal and non-verbal means by which the speaker communicates disapproval to the interlocutor and seeks to influence their consciousness, emotional state, or subsequent behaviour. As a communicative act, an utterance of condemnation occurs within a moral and ethical dimension and always affects the emotional sphere of communication participants. It not only conveys a negative evaluation but also performs regulatory, persuasive, and socializing functions, contributing to the formation of ideas concerning acceptable and unacceptable models of behaviour.

The analysis of theoretical foundations and linguistic material makes it possible to conclude that condemnation is an important instrument of interpersonal communication through which processes of evaluation, social control, and moral influence are realized. In fictional discourse, it additionally performs a character-building function, contributes to the disclosure of characters' inner worlds, reflects their value orientations, and models situations of interpersonal conflict.

Thus, condemnation emerges as a complex communicative category combining cognitive, axiological, emotional, and pragmatic characteristics. Its multidimensional nature necessitates an interdisciplinary approach to its study, enabling a deeper understanding of the mechanisms of condemnation in interpersonal communication and of the peculiarities of its linguistic actualization in fictional discourse.

CONCLUSIONS

The analysis of the corpus of English-language fictional texts revealed that condemnation in discourse is realized primarily in the form of negatively

evaluative utterances aimed at assessing a character's actions, behaviour, or personal qualities. The examples analysed demonstrated a high degree of regularity in the use of explicit lexical markers of negative evaluation, as well as stable emotive structures signalling the speaker's emotional state.

The study established that condemnation is most frequently actualized through adjectives with negative evaluative and emotive connotations. In the analysed material, adjectives constituted the largest group of lexical units functioning as indicators of condemnation. These include units that evaluate the moral, intellectual, or psychological traits of characters (*evil, selfish, cruel, stupid, corrupt, arrogant*, etc.).

Nouns with negative connotations (*liar, fool, devil, coward*) occurred less frequently but were characterized by a high emotive potential, especially in emotionally charged communicative situations involving conflict. Evaluative verbs (*to blame, to despise, to condemn*) appeared only occasionally and were generally accompanied by additional intensifiers.

The analysis also demonstrated that a considerable number of condemnatory utterances contained **emotive cliché structures** functioning as markers of the speaker's emotional tension. These include invective expressions and syntactic patterns containing the components *hell, devil,* and *damn*, which intensify negative evaluation.

In the examples containing such structures, condemnation was characterized by a higher degree of intensity and was often accompanied by manifestations of verbal aggression. The presence of intensifiers such as *the worst, absolutely,* and *utterly* was observed in the majority of emotionally charged examples.

Based on the analysis of contexts, several types of condemnation were identified according to communicative conditions:

– Personal-emotional condemnation, observed in situations of interpersonal conflict;

– Normative condemnation, directed at violations of social or moral norms;

– Reactive condemnation, arising as an immediate response to an interlocutor's remark or action.

It was found that personal-emotional condemnation is the most common type in fictional discourse, whereas normative condemnation is more frequently realized in the form of generalized judgments.

The results further demonstrated that the majority of condemnatory utterances are accompanied by emotional reactions of medium or high intensity. The most frequently observed markers were those of anger, indignation, and contempt. Condemnation actualized in such contexts generally took the form of direct negative evaluation without any attempt to neutralize or mitigate the utterance.

The findings confirm that condemnation in English-language fictional discourse is realized as a multidimensional phenomenon combining negative ethical evaluation, emotional reaction, and speech activity. The identified tendencies, namely the predominance of negatively evaluative adjectives, the active use of emotive intensifiers, and the dependence of the type of condemnation on the communicative situation, testify to its functional significance within the structure of fictional communication.

The quantitative and qualitative indicators identified in the study provide an empirical basis for a deeper understanding of the role of condemnation in the speech interaction of literary characters, as well as for correlating the obtained results with the assumptions of contemporary linguistic, psychological, and axiological theories. In particular, further discussion is needed regarding the extent to which the identified linguistic means of actualizing condemnation correlate with the notions of norm, value, and emotional intensity, and the degree to which the findings of this study confirm or supplement the conclusions of previous scholarly research.

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