

always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit" [1, p. 237].

Over time, Mr Darcy comes to realise his behaviour and his feelings, and proves his intentions through his actions by helping her younger sister. Elizabeth re-evaluates her attitude and realizes what she feels. Mr. Darcy is a persistent man, and he talks about his love once again – this time Elizabeth says about her love. Jane Austen shows a relationship that has blossomed despite difficulties – a man who loves a woman even though her family is not wealthy and has suffered some disgrace. They both realise that they behave badly toward each other: *"The conduct of neither, if strictly examined, will be irreproachable; but since then we have both, I hope, improved in civility"* [1, p. 452].

In Jane Austen's novel "Pride and Prejudice" models of family relationship serve an important function: through them the author explores society's moral norms and the criteria for a harmonious marriage. By comparing different types of marital unions, she concludes that only relationships based on respect, emotional maturity, and the capacity for self-awareness can be stable and happy. Thus, the family in the novel appears not only as a social institution but also as a space for personal development.

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EMOTIONAL EXPRESSION IN MALE AND FEMALE SPEECH (BASED ON "THE HUNGER GAMES" BY SUZANNE COLLINS)

Emotions in literary discourse are not only described but also constructed through language. The way characters speak – their choice of words, sentence structure, and stylistic devices - plays a crucial role in expressing emotional states. Modern linguistic studies emphasize that "emotions are encoded in language through multiple levels, including lexical, syntactic, and pragmatic choices" [5, p. 69]. As noted by Eckert and McConnell-Ginet, "language plays a central role in the construction of gender identity" [3, p. 101].

Therefore, the analysis of how language represents emotions allows for a deeper understanding of gendered communication patterns.

The aim of this research is to examine how emotional states are linguistically represented in male and female speech in Suzanne Collins's novel "The Hunger Games", with a focus on the specific language mechanisms used to convey fear, love, anger, and vulnerability.

One of the most prominent features of emotional expression in Katniss Everdeen's speech is the use of minimalistic and fragmented syntax. In emotionally intense situations, her speech becomes short and abrupt: "*Too much. Too fast.*" These elliptical sentences reflect psychological tension and emotional overload. The lack of complete grammatical structure mirrors the inability to process emotions fully, thus conveying anxiety and stress through form rather than explicit vocabulary.

Another important linguistic strategy is the use of physical descriptions instead of emotional vocabulary. Katniss rarely names her emotions directly. Instead, she expresses them through bodily reactions: "*My heart is beating so fast I'm afraid it might burst*" [2, p. 13]. These constructions demonstrate indirect emotional expression, where fear and panic are encoded through physical sensations. This reflects a restrained communicative style, where emotions are experienced but not explicitly verbalized.

In contrast, Peeta Mellark's speech demonstrates a tendency toward explicit emotional vocabulary. According to Talbot, "emotional expression in speech is shaped by both social expectations and individual communicative strategies" [5, p. 119]. He directly verbalizes his feelings using clear and complete sentences: "*I don't want them to change me.*" [2, p. 178]. Unlike Katniss, he does not rely on indirect expression but names his emotional state openly. This difference highlights two distinct linguistic strategies of emotional communication.

Another significant linguistic feature is the use of repetition as a marker of emotional intensity. A striking example is Katniss's outburst: "*I volunteer! I volunteer as tribute!*" The repetition of the same phrase intensifies the emotional impact, conveying urgency, fear, and determination simultaneously. Similarly, Peeta's confession includes repetition: "*Because... because she came here with me.*" [2, p. 352]. The repeated conjunction reflects hesitation and emotional tension, indicating the difficulty of articulating deeply personal feelings.

The use of simple vocabulary in emotionally charged moments is also notable. For example, during Rue's death, Katniss says: "*Stay with me.*" "*Because... because she came here with me.*" [2, p. 345]. The simplicity of this phrase enhances its emotional power. The absence of complex structures or descriptive language makes the emotion more immediate and authentic. This demonstrates that emotional intensity in language does not necessarily require lexical complexity. Baxter emphasizes that "speakers use linguistic choices strategically to position themselves within social and emotional contexts" [1, p. 132].

Another important aspect is the use of sentence length and structure. Katniss tends to use short, clipped sentences in moments of fear or urgency, which creates a sense of rapid action and emotional restraint. In contrast, Peeta often uses longer and

more structured sentences, allowing him to elaborate on his emotional state and communicate it more clearly.

The role of exclamatory sentences is particularly significant in expressing strong emotions. Katniss's statement "*I volunteer!*" [2, p. 19] is an example of how exclamation marks intensify emotional expression, signaling urgency and emotional involvement. Such constructions are relatively rare in her speech, which makes them more impactful when they occur.

Another crucial linguistic element is silence and omission. Katniss frequently avoids verbalizing her emotions, especially in interpersonal interactions. This absence of speech functions as a meaningful communicative strategy.

Emotional states such as fear, confusion, or inner conflict are conveyed through what is left unsaid. Silence, therefore, becomes a powerful indicator of emotional tension.

Furthermore, the novel demonstrates how context influences linguistic expression of emotions. In the arena, both Katniss and Peeta reduce emotional language and rely on short, functional utterances. Emotional expression is minimized in favour of clarity and survival. This supports the idea that situational factors shape not only what is said but how it is said [4, p. 205].

Another important dimension is the use of contrast between internal and external speech. Katniss's internal monologue is significantly more emotionally expressive than her spoken language. For example, she reflects: "*Prim's face is fresh in my mind, as she looked at me, terrified.*" [2, p. 25]. This demonstrates that emotions are linguistically encoded differently depending on whether they are internal or externalized.

Thus, "The Hunger Games" illustrates that language represents emotions through a variety of linguistic mechanisms, including syntax, vocabulary, repetition, and silence. The contrast between Katniss's indirect and restrained speech and Peeta's explicit and expressive language highlights different ways in which emotions are encoded in male and female communication.

In conclusion, emotional expression in modern English is not limited to explicit vocabulary but is constructed through complex linguistic choices. The novel demonstrates that emotions are conveyed through structure, style, and communicative strategies, reflecting both individual differences and broader gender-related patterns.

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THE GENDER PERSPECTIVE IN LITERARY WORKS

1. Introduction

"Gender is always a doing, though not a doing by a subject who might be said to preexist the deed" [1, p. 171], says Judith Butler in her *Gender Trouble*. We strongly believe in this notion. Gender is not what one is, but what one does. It is a ritualized repetition of acts, gestures, and desires that produces the illusion of what one is. Given that, in the 21st century, the question of gender is on the rise, we find it imperative to track the portrayal of gender in literary works and how fluidly they are shifting nowadays. The gender perspective in literature is not solely about how men and women are portrayed. It exposes how power, voice, and value are distributed within narrative structures themselves, showcasing similar tendencies in the author's respective cultures. For centuries, literary works have been, and still are, shaped primarily by male authors. We agree with Jane Austen's musing in *Persuasion*: "Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands" [2, p. 117]. This has left a decisive imprint on both the canon and the construction of female characters. Women appear as aesthetic objects, rather than subjects or actors. They are moral symbols, or convenient narrative tools, precisely as they've been treated in the societies of the past and, unfortunately, of the present.

From Helen of Troy in *The Iliad* to Snow White, female characters have been and are repeatedly constructed through beauty, passivity, and desirability. We do not need to know their character, inner thoughts or world for them to be valuable to the plot. Quite on the contrary, their worth was defined by their function and usefulness in a male-driven plot. Yet later works, featuring characters like Elizabeth Bennet or