

## SYNTACTICAL MEANS OF EXPRESSING EMOTIONAL OVERTONES IN ENGLISH

The current paper aims at analyzing the syntactical means of expressing emotions in English. The given study has been conducted along the lines of the analysis of the leading scholars' standpoints on the general characteristics of the 'emotion' concept. Moreover, our tendency is to introduce the interrelation between the language and emotions. To go deeper into the study, we consider it to be of vital importance to analyze the communicative sentence types carrying emotional overtones which contribute to the general impressiveness of the text.

Emotion is one of the most central and pervasive aspects of human experience. Emotions color, deepen, and enrich human experience (Ortony, Clore, Collins, 1990: 3).

"Emotions are colorful, dramatic, fascinating, and essential dimensions of every person's experience. These primitive mechanisms send a constant stream of powerful signals that can guide us along the difficult path of survival, or quickly send us off on destructive and painful tangents. Emotions obey their own peculiar rules that we can study, understand, listen to, learn from, master, and even enjoy. Many believe that living life to its fullest requires experiencing and enjoying the full range of human emotions (Beaumont, 2005a) as far as each emotion serves as a primal beacon. guiding us along the difficult path of survival and procreation" (Beaumont, 2005b).

Attaching importance to the cultural aspects of emotions, **Lutz** viewed "emotion as a cultural and interpersonal process of naming, justifying, and persuading by people in relationship to each other" (Lutz, 1988: 5).

As **R. Schrauf** stated, "It was suggested in the past that all cultures have in common a small number of emotions or emotion words, but that every culture has multiple ways of nuancing them, sometimes quite differently." R. Schrauf went on to state that "There are a small number of pan cultural emotion words, which probably make good evolutionary sense" (Schrauf, 2005).

In "The emotions: outline of a theory" (Sartre, 1948), **J.-P. Sartre**, one of the major exponents of Existentialism, was concerned with proposing a phenomenological theory, that addresses the signification of emotions, which are an attempt to magically transform the world by acting on ourselves. For example, "the true meaning of fear (...) is a consciousness which, through magical behavior, aims at denying an object of the external world, and which will go as far as to annihilate itself in order to annihilate the object with it."

**Aristotle**, one of the most influential thinkers in Western culture, considered emotions to be an integral part of life.

In his magnum opus, two-volume "Principles of Psychology," **W. James**, the father of modern American psychology, stated that "contrary to common sense, we feel sorry because we cry, angry because we strike, afraid because we tremble." That is, a particular stimulus (a bear) elicits specific bodily responses (trembling, quickened heart-beats, shallow breathing); our feeling of those responses is what gives rise to the emotion (fear) (LeDoux Laboratory, 1994).

According to **S. Denham**, the expression of emotion involves a range of behaviors such as using gestures to express a message regarding a social situation, expressing empathy towards others' emotions, displaying complex and self-conscious emotions such as shame and **guilt**, and displaying an emotion outwardly while internally experiencing different or even ambivalent emotions (Denham, 1998).

As **M. Bamberg** has introduced **D. Stein's** approach to emotions: "Emotions are schematically organized, i.e. part of a representational system, and these schemata are 'put to work' in responses to emotional events in the form of *being angry* or *doing metagut*. However, they first of all are cognitions, constituting the motivational force for individuals to (re)act in a certain manner." Thus, exploring the interplay of language and emotions, M. Bamberg has stated that language can be viewed as being done [performed] "emotive", that is, people "have" emotions, and "being emotional" gains its own agency, impacting in a variety of ways on the communicative situation. This can take place extralinguistically (e.g. by facial expressions, body postures, proximity, and the like), in terms of suprasegmentational and prosodic features, and in terms of linguistic (lexical and syntactic) forms. Language "reflects" the emotions. Languages have emotion terms. Language is a means of making sense of emotions, and as such can be used as a starting point to explore the world of emotions in different languages as well as in different "language games" (Bamberg, 1997).

**L. Perlovsky** has emphasized that language differentiates concepts from emotions. Language is perceived emotionally as well as conceptually. People talk to establish emotional contacts. Emotionality of language is in its sound (rhythm, accent, prosody or melody of speech). These emotional "colorings" of speech connect language to our instinctual side directly, in addition to cognitive content. Language contains emotional motivations linking conceptual and emotional sides of our psyche. Languages evolve. Their conceptual and emotional contents change over time (Perlovsky, 2009).

Discussing emotions from the semantic point of view, **Wierzbicka** views emotions as a semantic domain (Wierzbicka, 1995: 235), to be investigated in a semantic metalanguage, i.e. in terms of indefinables or primitives (semantic

universals) that are shared by all human languages. These universals are of a conceptual nature and comprise elements such as *feel, want, say, think, know, good, bad*, and so on. Wierzbicka's tendency was "to explore human emotions from a universal, language-independent perspective" (Wierzbicka, 1995: 236). As **M. Bamberg** interprets, Wierzbicka views emotions as a semantic [= conceptual] domain which governs the patterns of discourse (Bamberg, 1997).

Remarkably, on the level of linguistic expressions as such, it soon becomes obvious that people can express their emotions verbally, and they do it as part of a "normal" non-literary, or non-poetic discourse (Athanasiadou, Tabakowska, 1998).

Notwithstanding the fact that there exist differences concerning the classification of basic emotions, scholars manifest a common denominator in respect of considering certain emotions to be more basic than others are.

For example, **Ekman, Friesen, Ellsworth, Plutchik, Izard and Tomkins** regard *anger, fear, disgust, surprise and joy* as basic emotions; **Izard and Tomkins** consider *interest, contempt, distress and shame* to be basic emotions; **Ekman, Friesen, Ellsworth, Plutchik, Arnold Oatley and Johnson-Laird, Weiner and Graham** view *sadness* as a basic emotion; whereas according to **McDougall, Arnold, James, Watson and Panksep** *fear* is more basic than other emotions are; as for **James, Watson, Panksepp and Gray**, they define *rage* as basic emotion; **Arnold, James and Watson** attach importance to *love*; while for **Oatley and Johnson-Laird, Weiner and Graham and Frijda**, *happiness* is of paramount importance; **McDougall and Frijda** are more interested in the basic emotion *wonder*, whereas **Arnold and Frijda** confirm that *desire* is more basic than other emotions are (Ortony, Turner, 1990:316).

It should be noted that all the sentence types (declarative sentences, interrogative sentences, exclamatory sentences as well as imperative sentences) may carry emotional overtones. For instance, **declarative sentences** express such emotions as *approval, reproach, threat and shame*. When expressing strong emotions, declarative sentences may become exclamations in a certain context:

Eg. "He is so excessively handsome!"

"This was a lucky idea of mine, indeed!"

"Heaven forbid! That would be the greatest misfortune of all!"

The interjections 'ah, oh', when followed by a declarative sentence, make the text emotionally coloured conveying the strength of emotions. Below represented examples illustrate that interjections may intensify the effect of *joy, grief, fascination, surprise, etc.*:

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<sup>1</sup> All the examples mentioned in the current paper have been taken from Jane Austen's e-book "Pride and prejudice"

"Ah! you do not know what I suffer."

"Ah! sir, I do indeed. It is a grievous affair to my poor girls, you must confess."

"Oh! she is the most beautiful creature I ever beheld!"

"Oh!" Charles writes in the most careless way imaginable."

"Oh! certainly, no one can be really esteemed accomplished."

"Oh! no. I am sure we never read the same, or not with the same feelings."

"Oh! my dear Mr. Bennet, we have had a most delightful evening, a most excellent ball."

**Exclamatory sentences** may express strong emotions such as *surprise, admiration, anger, despair*, etc. The structure of a number of exclamatory sentences, which carry emotional meaning, is as follows:

a) How + adverb

Eg. "How wonderfully these sort of things occur!"

b) How + adjective

Eg. "How strange!" cried Elizabeth. "How abominable!"

c) What + noun

Eg. "What congratulations will then flow in!"

"What advantage can it be to you to offend Mr. Darcy?"

d) What + adjective+noun

"What a fine thing for our girls!"

"What an excellent father you have, girls."

"What a charming amusement for young people this is, Mr. Darcy!"

When expressing strong emotions, **imperative sentences** may become exclamations in a certain context:

"Make haste and tell us; make haste, Jane!"

"Do not wish me such an evil!"

"Don't keep coughing so, Kitty, for heaven's sake! Have a little compassion on my nerves."

**Interrogative sentences** may express emotions such as *interest, fear, wonder and suspicion*.

Eg. "Who do you mean, my dear?" "Is he married or single?"

"How can you be so silly, as to think of such a thing, in all this dirt?"

**Rhetorical questions** convey high degree of emotivity.

Eg. "Can such abominable pride as his, have ever done him good?"

"Who would have thought of my meeting with a nephew of Lady Catherine de Bourgh in this assembly?"

"What am I to do on the occasion?"

"What is Mr. Darcy to me that I should be afraid of him?"

The sentence containing **word-repetition** has a great potential of expressing strong emotional connotations such as *despair, wonder, anger, admiration, worry*, etc.

Eg. "Miss Elizabeth Bennet." - "Miss Elizabeth Bennet!" repeated Miss Bingley.

Mrs. Bennet said only, "Nonsense, nonsense!"

"No, no, nonsense, Lizzy." "No, no; stay where you are."

"Impossible, Mr. Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?"

"The person of whom I speak, is a gentleman and a stranger."

"Mrs. Bennet's eyes sparkled. - "A gentleman and a stranger!"

"I never saw such a woman, I never saw such capacity, and taste, and application, and elegance, as you describe, united."

It is of paramount importance to mention that in communication the interlocutors' tendency to express their inner intensity is manifested in the speaker's use of **elliptical sentences** one or more elements of which are omitted. Therefore, the reader can perceive the meaning of elliptical sentences only in the overall context.

Eg. "Her hair so untidy, so blowsy!"

"What say you, Mary?"

"With the officers!"

Another means of creating additional emotional colouring and having a strong impact on the reader is **inversion** with the help of which the writer puts at the first place the member of the sentence he considers to be of vital importance for the conveyed information. Thus, under the influence of strong emotions, the writer deliberately violates the usual normal word order in a sentence. So, inverted sentences express such basic emotions as *happiness, indignation, contempt, joy*, etc.

Eg. "No more have I," said Mr. Bennet," and I am glad to find that you do not depend on her serving you."

"Indeed have I, Sir," was her answer."

"Aye, so it is," cried her mother."

However, inversion can be avoided by the usage of the **emphatic 'do'** which is used not only for stylistic purposes but also for syntactic effects. Stein considers that "The synchronic connection of inversion with 'do' is the result of a diachronic, semantically given overlap between inversion and intensity [more general term for foregrounding]" (Stein, 1990: 280). That is, periphrastic 'do' in early 16-th century texts functions as a marker of discourse-semantic foreground, occurring at the high point or peak of an utterance and mainly in narrative contexts (Stein, 1990: 35). Thus, the main function of sentences in which the emphatic 'do' is used, is to intensify the emotional impact on the reader.

Eg. "Yes; I do comprehend a great deal in it!"

"I do think it is the hardest thing in the world that your estate should be entailed away from your own children!"

"I do assure you, Sir, that I have no pretension whatever to that kind of elegance which consists in tormenting a respectable man!"

"But she does help him on, as much as her nature will allow!"

Thus, the closer scrutiny of all the communicative types of sentences has made it possible to arrive at a definite conclusion according to which all the above-mentioned sentence types such as declarative sentences, interrogative sentences, exclamatory sentences as well as imperative sentences may carry emotional overtones, yet the maximum degree of emotivity is expressed in exclamatory sentences which possess the highest potential of conveying emotional connotations. In their turn, interrogative and imperative sentences convey higher levels of emotivity, as compared with declarative sentences.

Remarkably, the emotive language 'livens up' the text and draws the reader's attention due to the peculiar choice of word order which is made to intensify the emotional influence on the reader. The words used in this kind of language (that reflects the writer's viewpoint) evoke an emotional reaction from the reader. The use of a number of emotive evaluative words noticeably colour the whole utterance, reproduce the author's thoughts and feelings, thus contributing to the overall expressiveness of the text.

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### Հուզական ներիմաստների արտահայտման շարահյուսական միջոցներն անգլերենում

Սույն հոդվածի նպատակն է վերլուծության ենթարկել հույզերի արտահայտման շարահյուսական միջոցներն անգլերենում: Հոդվածում ուսումնասիրվում է <<հույզ>> հասկացության շուրջ առաջատար գիտականների հիմնարար տեսակետների: Խամակողմանի վերլուծությունը: Հոդվածը նպատակ է հետապնդում լուսաբանել նաև լեզվի և հույզերի փոխհարաբերությունը:

Առանձնահատուկ ուշադրություն է հատկացվում հուզական ներիմաստներ կրող նախադասությունների հաղորդակցական տեսակների մանրագնին վերլուծությանը, որի շնորհիվ գալիս ենք այն եզրահանգման, որ, ի տարբերություն պատմողական նախադասությունների, հարցական և հրամայական նախադասություններն ավելի շատ հուզական ներիմաստներ են արտահայտում, սակայն առավելագույն հուզականություն արտահայտում են բացականչական նախադասությունները:

Ուշագրավ է այն փաստը, որ հուզական լեզուն «կենդանություն է պարզում» տեքստին, նպաստում է տեքստի արտահայտչականությանը՝ գրավելով ընթերցողի ուշադրությունը: