

COMPARATIVE CHARACTERISTICS OF VERBAL MEANS OF EXPRESSION OF EMOTIONS IN NOVELS OF DIFFERENT GENRES ON THE MATERIALS OF J. K. ROWLING'S TEXTS

Riabova Kateryna Olehivna,

Teacher,

Department of English for Engineering № 1

National Technical University of Ukraine

“Igor Sikorsky Kyiv Polytechnic Institute”

katerynariabova@gmail.com

orcid.org/0000-0001-7561-251X

Purpose. This exploration aims to investigate and analyze lexical means that express emotions in the works of one author of different genres.

Methods that were used. The method of continuous sampling of analytical material, the method of comparative analysis, the method of ordering and grouping of language tools, and for complex analysis of research – the deductive method.

Results. The paper presents a comparative description of verbal means of expressing emotions in three novels by J.K. Rowling. Examples from all three novels are given and all language levels are analyzed: phonetic, phonetic-graphic, morphological, lexical, and syntactic. It was found that most verbal means were used in the socio-psychological novel “Casual vacancy”, and the least in the detective novel “The Cuckoo’s Calling”. It has been studied that in her novels J.K. Rowling deliberately omits letters in words to indicate language defects, at the phonetic level, most examples have been found in “Casual vacancy” and in “Harry Potter and the Philosopher’s Stone”. To express the emotions of her characters, the author often uses three dots on the phonetic and graphic level. The lexical level dominates by words that denote or describe the emotion in the novel ‘Harry Potter and the Philosopher’s Stone’. The most slang and vulgar vocabulary were in the novel "Casual vacancy" and less emotionally expressed in the novel “The Cuckoo’s Calling”. At the syntactic level, repetitions predominate, in the novel “Casual vacancy”, inversions and short, incomplete phrases, isolated cases are found in the other two novels.

Conclusions. The analysis allows us to conclude that the verbal means of expression of emotions in the presented novels of J.K. Rowling differ at all language levels, except phonetic. The most verbal means of expressing emotions were found in the socio-psychological novel and the least in the detective. We see prospects for further research in the involvement of other works of the author belonging to different genres for more detailed analysis. We see prospects for further research in the involvement of other works of the author belonging to different genres for quantitative analysis.

Key words: genre, stylistic means, emotive, feelings, emotionality, emotiveness, emotional language, idiostyle.

КОМПАРАТИВНА ХАРАКТЕРИСТИКА ВЕРБАЛЬНИХ ЗАСОБІВ ВИРАЖЕННЯ ЕМОЦІЙ У ТВОРАХ РІЗНИХ ЖАНРІВ НА МАТЕРІАЛАХ ХУДОЖНІХ ТЕКСТІВ ДЖ. РОЛІНГ

Рябова Катерина Олегівна,
викладач кафедри англійської мови
технічного спрямування № 1
Національного університету України
«Київський політехнічний інститут
імені Ігоря Сікорського»
katerynariabova@gmail.com
orcid.org/0000-0001-7561-251X

Мета цієї розвідки – дослідити та проаналізувати лексичні засоби, що виражають емоції у творах одного автора різних жанрів.

Методи, які були використані: метод суцільної вибірки аналітичного матеріалу, метод порівняльного аналізу, метод упорядкування та групування мовних засобів та для комплексного аналізу дослідження – дедуктивний метод.

Результати. У роботі представлено компаративну характеристику вербальних засобів вираження емоцій у трьох романах Дж.К. Ролінг. Наведені приклади з усіх трьох романів та проаналізовані всі мовні рівні: фонетичний, фонетико-графічний, морфологічний, лексичний та синтаксичний. З'ясовано, що найбільше вербальних засобів використано у соціально-психологічному романі “Casual vacancy”, а найменше у детективному романі “The Cuckoo’s Calling”. Досліджено, що у своїх романах Дж.К. Ролінг навмисно пропускає літери у словах для позначення дефектів мови на фонетичному рівні, найбільше прикладів було знайдено у “Casual vacancy” та “Harry Potter and the Philosopher’s Stone”. Для вираження емоцій своїх персонажів авторка використовує найчастіше три крапки на фонетико-графічному рівні. На лексичному рівні переважають слова, що позначають або описують саму емоцію, найбільше їх у романі “Harry Potter and the Philosopher’s Stone”. Найбільше сленгу та вульгарної лексики в романі “Casual vacancy” та менш емоційно виражений саме роман “The Cuckoo’s Calling”. На синтаксичному рівні переважають повтори у романі “Casual vacancy”. Інші мовні засоби, а саме інверсії та короткі, обривчасті фрази, траплялися дуже рідко в інших двох романах.

Висновки. Проведений аналіз дає можливість зробити висновок, що вербальні засоби вираження емоцій у представлених романах Дж.К. Ролінг відрізняються на всіх мовних рівнях, окрім фонетичного. Було виявлено найбільше вербальних засобів вираження емоцій саме у соціально-психологічному романі, а найменше – у детективному. Перспективи подальших досліджень вбачаємо у залученні інших творів автора, що належать до різних жанрів, для кількісного аналізу.

Ключові слова: жанр, стилістичні засоби, емотивність, почуття, емоційність, емоційна мова, ідіостиль.

1. Introduction

The expressiveness of speech characterizes the mental and emotional state of the speaker primarily. Therefore, the linguistic means chosen by the author for the linguistic characteristics of the character are essential in the work of art. Through emotional vocabulary and emotional syntax, the author shows the emotional state of his character.

The **article aims** to analyze and show what verbal means of expressing emotions J.K. Rowling uses in her novels of different genres.

The materials of the research were the novels of J.K. Rowling: a socio-psychological novel “Casual vacancy” (2013), detective novel “The Cuckoo’s Calling” (2018) by R. Galbraith (pseudonym of J.K. Rowling), and fantasy novel “Harry Potter and the Philosopher’s Stone” (2014).

2. Recent Researches Analysis

Linguistics of emotions as a science began to take shape in the XX century, on the basis of scientific works on psychology. Research on the concept of “emotion” in psychology and psychiatry (Simonov, 1982; Leont’ev, 1971; Izard, 2000, etc.). Over time, there was a need to categorize emotions at the language level. Scientists have begun to distinguish between lexical units that denote emotions and lexical units that express them. There are works to study the reproduction of emotionality in literary texts (Anosova, 2002; Hlushchak, 2014; Vovk, 2016; Kozub & Pohukai, 2019), to distinguish concepts between “emotionality” and “emotiveness” (Shakhovsky, 2009; Wierzbicka, 1999; Prokoichenko, 2017; Glinka, 2019; etc.). However, today there is an unsolved problem of studying the expression of emotions in the works of different genres of one author.

3. Result and Discussion

3.1. The concept of “emotion” in psychology and linguistics.

The term “emotion” originally belongs to psychological science, so considering the phenomenon initially took place in psychology. Every scientist interprets this term in their own way, so P.V. Simonov believes that “emotion” is a reflection of the human and animal brain of any urgent need and probability of its satisfaction, which the brain evaluates based on genetic and previously acquired individual experience (Simonov, 1982: 45). A.N. Leont’ev calls emotions “situational” affective states. Scientist says that emotions act as internal signals, so they carry information about external objects. His scientific work explores motives and emotions, concluding that emotions reflect the relationship between reasons and implementation (Leont’ev, 1971). K. Izard turned to the theory of differential emotions, which defines it as a complex process with neurophysiological, neuromuscular, and experienced aspects (Izard, 2000).

In this way, we can summarize the opinion of psychologists that emotion is a kind of response of our subconscious to reality. Emotions are an integral part of our lives and behavior, reacting to the world around us.

3.2. “Emotionality” and “emotiveness”.

V.I. Shakhovsky presents emotions as mediators between the world and humans. He says that emotions reflect a person’s attitude to this world. He claims that since emotions exist in any sphere of human activity, they present at every level of analysis of the communication situation and subsystem. Therefore, there is an emotional language, speech, communication, and emotional thinking (Shakhovsky, 2008). According to the author, there is a clear distinction between emotionality as a psychological category and emotionality as a linguistic one.

Emotions are a psychological category that is transformed into emotionality at the language level and expresses them. It believes that emotionality is a sign of idiostyle because emotionality is a language category that reflects the author’s emotional background, principles, and stereotypes. The author conveys the experience, his system of values through the text with the help of emotives.

Scholars discuss the use and definition of the terms “idiostyle” (V.V. Vinogradov, N.S. Bolotnova, I.A. Tarasova, etc.), “language code” (Glinka, 2019: 150) The explanatory dictionary of the Ukrainian language defines “idiostyle” as an individual style, system of meaningful and formal linguistic characteristics inherent in the works of a specific author (Dmitriev, 2006). As you know, the author’s idiostyle or language code, as we define it, is formed by many factors: lifestyle, culture, upbringing, and the author’s worldview. The author uses specific linguistic means to show her understanding of the picture of the world. Thus, the choice of such language means and creates the writer’s style. J.K. Rowling endows each work with its individual characteristics. Language in the fantasy world of Harry Potter defines by the use of Latin phrases (*Wingardium Leviosa*, *Locomotor Mortis*, *Petrificus Totalus*, etc.) and evaluative vocabulary. In turn, the social novel, which is aimed only at adults, is distinguished by using abusive words, slang, vulgar language. However, what unites all

the novels are social issues: the relationship between parents and children, problems with drug addiction, social inequality, politics. It is these problems that the author reveals in her novels.

4. Means of expressing emotionality in the works of J.K. Rowling

Peculiarities of involving emotional language mean in J.K. Rowling's idiosyncrasy are presented at all language levels.

Phonetic level. To convey incomprehensibly slurred speech, the author deliberately omits letters in words; thus, she says the character's low social status and ignorance, his/her mental state thus gives the expressions expressiveness and brightness. In the case of the socio-psychological novel "Casual Vacancy", J.K. Rowling presents Terry as a woman of low social responsibility. In the fantasy novel, we meet Hagrid, and this character is not revealed to us immediately. In the following books about Harry Potter, we learn that he is an orphan, expelled from school, and speaks unintelligible language. In the detective novel, the author also uses the same linguistic means to present us with unintelligent or uncultured people. As in the social novel, there is also slang and vulgar vocabulary, which is characteristic of characters with low social responsibility and drug addicts.

'She wuz depressed. Yeah, she wuz on stuff for it.'; 'Why shou'n't I' ("The Cuckoo's Calling").

Wha'? said Terri. No, 'e ain'. Yeah, 'e 'as. 'E only jus' mist yesterday. An when 'e had his sore throat ("Casual vacancy").

'an' a thumpin' good'un, I'd say, once yeh've been trained up a bit. ("Harry Potter and the Philosopher's Stone")

Phonetic and graphic level. The author often uses three dots (...) in all the novels we analyzed to convey a pause. She also uses capitalization to emphasize the emotionality of the statement. Exclamatory sentences are less common.

– Exclamation mark:

'Let me see it!' ("Harry Potter and the Philosopher's Stone") 'Get the fuck out! Out! OUT!' ("The Cuckoo's Calling"); 'I want to talk about it now!' ("Casual vacancy")

– Italics:

'Don't you dare fucking *investigate* me. Don't you dare treat me like some drugged-up *squaddie*'. ("The Cuckoo's Calling"); 'He won't be able to talk about the *bloody* Fields any more, or about anything, ever again!' ("Casual vacancy")

– Capitalization:

"MOTORCYCLES DON'T FLY!" ("Harry Potter and the Philosopher's Stone"); **I DI'N' DO NOTHIN', YOU PRICK!** ("Casual vacancy") **'STOP! YOU'RE GOING TO KILL HIM!'** ("The Cuckoo's Calling")

– (...):

Barry. Barry Fairbrother! He's ...fuck, he's ... he's dead! It's from Miles. Jesus Christ.; Uhhlll... uhhlll ... CUNTING THING! You fucking do it! ("Casual vacancy"); 'Lula... and my mother's dying ...' ("The Cuckoo's Calling")

– Dash:

'– INSULT – ALBUS – DUMBLEDORE – IN – FRONT – OF – ME!' ("Harry Potter and the Philosopher's Stone"); 'I'm *fine-fine!*' he shouted back. ("The Cuckoo's Calling"); 'It's your job – it's your –' ("Casual vacancy")

Morphological level. Emotions are conveyed through morphemes (Mats, 2002). Emotional suffixes include: -ard, -ette, -y, -ling, -let, -ster, -ish.

Strike asked himself ruefully; said Strike, with an honesty that was not habitual; said Strike, deliberately ominous; ("The Cuckoo's Calling"); *foolish* girl ("Harry Potter and the Philosopher's Stone").

Lexical level. At this level, there is a verbalization of emotional states. There are examples when this happens to the character himself, the speaker speaks his condition, or the emotional state identifies

only contextually. V.I. Shakhovsky identifies three vocabulary groups for the linguistic representation of emotions: specific expressive vocabulary, vocabulary that names emotions; vocabulary that expresses emotions (Shakhovsky, 2009). To analyze the lexical level, we turned to the classification of A. Wierzbicka, which distinguishes emotions into five categories and their concepts (Wierzbicka, 1999).

1. “Pleasant things” and everything related to it (joy, happiness, pleasure (and enjoyment), relief, admiration, excitement, and hope):

‘Fantastic! That’s quick work!’; ‘Glad to hear it’, said Anstis cheerfully. (“The Cuckoo’s Calling”); ‘Fabulous. I’ll hop in my time machine’ (“Casual vacancy”).

‘Your father would have been proud’ (“Harry Potter and the Philosopher’s Stone”).

2. “Unpleasant things” and everything related to it (sadness, unhappiness, grief, despair, disappointment):

‘I’m sorry ... I’m sorry ... oh God, Gav ...’ (“Casual vacancy”); ‘I knew he’d get upset’ (“The Cuckoo’s Calling”); ‘Don’t leave me!’ (“Harry Potter and the Philosopher’s Stone”).

3. “Unpleasant things that can happen” and everything related to it (fear, fright, panic, terror, horror, anxiety, fear, anxiety):

‘What a dreadful shock, Miles’, she said (“Casual vacancy”)

‘Hysterical. Shaking like a wet dog’ (“The Cuckoo’s Calling”)

‘Daddy’s gone mad, hasn’t he?’ (“Harry Potter and the Philosopher’s Stone”)

4. “I don’t want this to happen” and everything related to it (anger, rage, resentment, shock, impression, irritability, shock):

‘Dreadful, this. Barry. Awful shock’ (“Casual vacancy”); ‘That must have been highly distressing’ (“The Cuckoo’s Calling”)

‘It’s an outrage! A scandal!’ (“Harry Potter and the Philosopher’s Stone”)

5. Think of others (envy, jealousy, pity, compassion, gratitude, admiration, contempt):

‘His poor, poor wife...she’s absolutely devastated...’; ‘And the kids ... and Mary ... poor Mary... God, you’ve got no idea’ (“Casual vacancy”); ‘You genius, you bloody genius...’ (“The Cuckoo’s Calling”)

‘Poor dear – no wonder he was alone, I wondered’ (“Harry Potter and the Philosopher’s Stone”)

Lexical descriptors:

– Words that name the emotion itself: *‘So proud, Mr. Potter, I’m just so proud’ (“Harry Potter and the Philosopher’s Stone”); ‘Of course she was distressed’ (“The Cuckoo’s Calling”)*

– Words and expressions that contain emotional elements (abusive words): *‘I’m not going to fund the little fucker’s filthy habit! Fucking cheek of him, puffing away in my fucking shed!’ (“Casual vacancy”); ‘No fuckin’ chance’ (“The Cuckoo’s Calling”)*

– Evaluative nouns and words containing the suffix evaluation: *‘Fancy seeing you here, Professor McGonagall’ (“Harry Potter and the Philosopher’s Stone”); ‘It’s fucking tedious’ (“The Cuckoo’s Calling”); ‘Is this a joke? Charming!’ (“Casual vacancy”)*

– Valuable adjectives and adverbs: *‘looking furiously’, (“Harry Potter and the Philosopher’s Stone”); ‘Because that woman’s fucking weird’ (“The Cuckoo’s Calling”); ‘Fairbrother was a bugger, mind, Mo. He could be real bugger’ (“Casual vacancy”)*

– Elements of slang, idiomatic clichés and phraseological units: *‘Don’t be silly’; ‘I would trust Hagrid with my life’ (“Harry Potter and the Philosopher’s Stone”)*

Syntactic. This level in the novels of J. K. Rowling is mainly expressed in interrogative and exclamatory sentences. Characteristic constructions for her idiostyle are also discontinuity or incompleteness and repetitions. In the novel “Casual vacancy” repetitions predominate, in “Harry Potter and the Philosopher’s Stone” they are also present, but not in such numbers, unlike in the detective novel, they are almost non-existent.

– Repetition:

'I want to read that letter. I want to read it' ("Harry Potter and the Philosopher's Stone"); *'Good God, said Howard. He wasn't much past forty, was he? Good God'* ("Casual vacancy"); *'Sorry – I'm so sorry'*; *'I don't accept it. I'll never accept it'* ("The Cuckoo's Calling")

– Inversion:

'Well, I just thought ... maybe ... it was something to do with ... you know ... her crowd.' ("Harry Potter and the Philosopher's Stone"); *'Well – I don't know. I think I screamed'* ("The Cuckoo's Calling")

– Short, fragmentary structures that follow one another:

'Lily and James ... I can't believe it ... I didn't want to believe it ... Oh, Albus...' ("Harry Potter and the Philosopher's Stone")

– Emphatic use of the verb *do*:

'Oh, come on, Hagrid, you might not want to tell us, but you do know, you know everything that goes on round here' ("Harry Potter and the Philosopher's Stone"); *'I did hear it'* ("The Cuckoo's Calling")

5. Conclusions.

After conducting a comparative analysis of linguistic means of expression of emotions in works of different genres, we concluded that despite the author's defined and recognizable idiosyncrasy, the use of verbal means of expression of emotions differs depending on the genre. We see the prospects for future research in the involvement in analyzing the features of idiosyncrasy or language code of J.K. Rowling her dramatic works.

Bibliography:

1. Аносова Т.В. Проблема лексикографического отображения коннотации. Запоріжжя : Нова філологія, 2002. С. 7–8.
2. Вовк О.В. Емотивність та емоційність в ракурсі іконічності (на матеріалі англomовного роману жахів Р. Блоха "Psycho"). *Науковий вісник ДДПУ імені І. Франка. Серія «Філологічні науки». Мовознавство.* 2016. № 6. С. 24–29.
3. Глінка Н.В. Англійський модерністський текст: комунікативно-прагматичний аспект : монографія. Київ : Interservis, 2019. 329 с.
4. Глушак Н. Особливості відтворення емотивності в романі «Таємний сад» Ф.Г. Бернет. *Актуальні питання гуманітарних наук.* 2014. Вип. 10. С. 100–104.
5. Дмитрієв О. Словник.ua. URL: <https://slovnuk.ua/>.
6. Изард К.Э. Психология эмоций. Санкт-Петербург : Питер, 2000. 464 с.
7. Козуб Л.С., Погукай К.Є. Специфіка прагматичного спрямування емотивних текстів. *Міжнародний філологічний часопис.* 2019. Т. 10, № 3. С. 26–31.
8. Леонтьев А.Н. Потребности, мотивы и эмоции. Москва : Издательство Московского Университета, 1971. 40 с.
9. Мац І.І. Різновиди емоцій та способи їх вербалізації (на матеріалі англійської мови), 2002. URL: <http://eprints.zu.edu.ua/3511/1/03miiesv.pdf>.
10. Прокопченко А. Емотивне забарвлення художнього тексту (на матеріалі роману Д.Г. Лоуренса «Коханець леді Чаттерлей»). *Південний архів. Філологічні науки.* 2017. Вип. 67. С. 134–136. URL: http://nbuv.gov.ua/UJRN/Pafn_2017_67_34.
11. Симонов П.В. Потребностно-информационная теория эмоций. *Вопросы психологии.* 1982. Т. 6. С. 44–56.
12. Шаховский В.И. Лингвистическая теория эмоций. Москва : Гнозис, 2008. 416 с.
13. Шаховский В.И. Язык и эмоции: номинативные и коммуникативные аспекты. *Сборник научных трудов к юбилею В.И. Шаховского.* Волгоград : Волгоградское научное издательство, 2009. 281 с.
14. Wierzbicka A. Emotions across languages and cultures: diversity and universals. Cambridge : Cambridge University Press, 1999. 364 p.

Sources of illustrative material:

1. Galbraith R. The cuckoo's calling. London : Sphere, 2018. 550 p.
2. Rowling J.K. Harry Potter and philosopher's stone. London : Bloomsbery, 2014. 254 p.
3. Rowling J.K. The casual vacancy. London : Sphere, 2012. 568 p.

References:

1. Anosova, T.V. (2002). Problema leksikograficheskogo otobrazheniya konnotatsii [The problem of lexicographic display of connotation]. Zaporizhzhya: Nova filologiya, 7–8 [in Russian].
2. Vovk, O.V. (2016). Emotyvnist ta emotsiynist v rakursi ikonichnosti (na materialii anhlomovnoho romanu zhakhiv R. Blokh "Psycho"). [Emotivity and emotionality in the context of iconicity (based upon the novel by R. Bloch "Psycho")]. Naukovyi visnyk DDPU imeni I. Franka. Seriya "Filolohichni nauky". Movoznavstvo, No. 6. 24–29 [in Ukrainian].
3. Glinka, N.V. (2019). Anhliiskyi modernistskyi tekst: komunikatyvno-prahmatychnyi aspekt: monohrafiia [English modernist text: communicative-pragmatic aspect: monograph]. Kyiv: Interservis, 329 p. [in Ukrainian].
4. Hlushchak, N. (2014). Osoblyvosti vidtvorennia emotyvnosti v romani "Taiemnyi sad" F.H. Bernet [The peculiarities of emotiveness reproduction in the novel "The Secret Garden" by F.H. Burnett]. Aktualni pytannia humanitarnykh nauk, Vyp.10. 100–104 [in Ukraine].
5. Dmytriiev, O. (2006). Slovyk.ua. Retrieved from: <https://slovyk.ua/>.
6. Izard, K.E. (2000). Psihologiya emocij [Psychology of emotions]. Saint Petersburg: Piter, 464 p. [in Russian].
7. Kozub, L., & Pohukai, K. (2019). Spetsyfika pragmatychnoho spriamuvannia emotyvnykh tekstiv [Pragmatic features of emotive texts] *Mizhnarodnyi Filolohichnyi Chasopys*, 10, 26–31 [in Ukrainian].
8. Leont'ev, A.N. (1971). Potrebnosti, motyvy i emocii [Needs, motives and emotions]. Moskva: Izdatel'stvo Moskovs. Universiteta, 40 p. [in Russian].
9. Mats, I.I. (2002). Riznovydy emotsii ta sposoby yikh verbalizatsii (na materialii anhliiskoi movy) [Varieties of emotions and ways of their verbalization (on the basis of English)]. Retrieved from: <http://eprints.zu.edu.ua/3511/1/03miiesv.pdf> [in Ukrainian].
10. Prokoichenko, A. (2017). Emotyvne zabarvlennia khudozhnoho tekstu (na materialii romanu D.H. Lourensa "Kokhanets ledi Chatterlei"). [The emotive coloring of the literary text (based on D.H. Lawrence's novel "Lady Chatterley's Lover")]. Pivdennyi arkhiv. Filolohichni nauky, Vyp. 67, 134–136. Retrieved from: http://nbuv.gov.ua/UJRN/Pafn_2017_67_34 [in Ukrainian].
11. Simonov, P.V. (1982). Potrebnostno-informacionnaya teoriya emocij. Voprosy psikhologii [Need-information theory of emotions. Questions of psychology]. [in Russian].
12. Shahovskij, V.I. (2008). Lingvisticheskaya teoriya emocij [Linguistic theory of emotions]. Moskva: Gnozis, 416 p. [in Russian].
13. Shahovskij, V.I. (2009). Yazyk i emocii: nominativnye i kommunikativnye aspekty. Sbornik nauchnykh trudov k yubileyu V.I. Shahovskogo [Language and emotions: nominative and communicative aspects. A collection of scientific papers for the anniversary of V.I. Shakhovskiy]. Volgograd: Volgogradskoe nauchnoe izdatel'stvo, 218 p. [in Russian].
14. Wierzbicka, A. (1999). Emotions across languages and cultures: Diversity and universals. Cambridge University Press, 364 p.

Стаття надійшла до редакції 21.01.2022
The article was received 21 January 2022