Varenko T. K.,
V. N. Karazin Kharkiv National University, Kharkiv

LINGUISTIC MEANS OF EXPRESSING EMOTIVITY
IN CONTEMPORARY ENGLISH YOUNG ADULT FICTION
(ON THE EXAMPLE OF TWILIGHT BY STEPHENIE MEYER)

The article analyzes linguistic means of expressing emotivity characteristic of contemporary English young adult fiction as well the specifics of their use on the phonetic, morphological, lexical and syntactic levels.

Key words*: emotivity, means of expressing emotivity, lexical emotivity indicators, morphological emotivity indicators, syntactic emotivity indicators, phonetic emotivity indicators*

У статті аналізуються лінгвістичні засоби вираження емотивності, притаманні сучасній англомовній молодіжній художній літературі, а також особливості їх вжитку на фонетичному, морфологічному, лексичному та синтаксичному рівнях.

Ключові слова*: емотивність, засоби вираження емотивності, лексичні показники емотивності, морфологічні показники емотивності, синтаксичні показники емотивності, фонетичні показники емотивності*

В статье анализируются лингвистические средства выражения эмотивности, характерные для современной англоязычной молодежной художественной литературы, а также особенности их употребления на фонетическом, морфологическом, лексическом и синтаксическом уровнях.

Ключевые слова: *эмотивность, средства выражения эмотивности, лексические показатели эмотивности, морфологические показатели эмотивности, синтаксические показатели эмотивности, фонетические показатели эмотивности.*

Before mid-70s of the XX century language conceptualization and verbalization of emotions were hardly in the limelight of linguists' interest. However, when a new paradigm – the humanistic one – began to develop in linguistics spotlighting a person as a language speaker and bearer and therefore human psychology, the emotional sphere could no longer remain ignored. As a result, the language-emotions correlation has been one of the priority areas of research in present-day linguistics ever since. Emotive vocabulary classification, syntactic emotivity, literary text emotivity as well as intercultural peculiarities of verbal and nonverbal manifestations of emotions are of great interest to contemporary researchers.

Considering the integral character of the language-emotions correlation and the fact that teenagers are supposed to be overly emotional, an attempt has been made to study their speech for emotional manifestations by taking as research material one of the most widely read contemporary English young adult novels – *Twilight* by Stephenie Meyer – since influence made on teenagers by literary works they read is commonly acknowledged, which accounts for the research topicality.

The object of this research is linguistic means of expressing emotivity characteristic of contemporary English young adult fiction.

The subject is emotivity in contemporary English young adult fiction.

The aim of carrying out this research is to study, single out and analyze linguistic means used to express emotivity in contemporary English young adult fiction.

Webster's Online Dictionary defines emotivity as emotiveness, i.e. "susceptibility to emotion" [6]. Collins Dictionary also defines emotivity through emotiveness only interpreting the latter as "qualities that tend or are designed to arouse emotion" [3]. According to the English-language Wiktionary, emotivity is the condition of being emotive, i.e. 1) appealing to one's emotions or 2) of, or relating to emotion [4].

Linguistically speaking, emotivity is understood as an immanently inherent in the language semantic property of expressing, with its own means, emotionality as a fact of state of mind; it [emotivity] has two planes: the plane of expression and the plane of content through which emotional conditions/states are reflected in the language [2, p. 24].

Emotivity in a literary text is achieved through an array of text components, so-called emotivity indicators, i.e. emotionally loaded words, phrases, sentences explicitly or implicitly indicating the speaker's emotional intentions and as a result modeling the reader's possible response to the text reality [1].

Since emotional coloring can be imparted to the text on various levels of the language system (phonetics, morphology, syntax, lexicology, etc), it seems reasonable enough to assume that emotivity indicators vary from level to level.

When studying phonetic emotivity indicators, attention should be paid to the fact that emotivity can exist both on the segmental and the suprasegmental levels. For instance, on the segmental level emotions cause lengthening of vowels, change of the sound quality, etc; while on the suprasegmental level the emotional condition and reactions can be characterized by emotive-prosodic coloring of what is said with emotive expressions being always marked by intonation and pace change, decrease or increase in loudness, pause-making, stress or tone modulation. Interacting with the lexico-grammatical components of the expression, they introduce additional semantic shades to its meaning.

When analyzing the novel Twilight by S. Meyer, the following **phonetic emotivity indicators** – phonetically altered sounds, accentuated sounds or intonation-related changes as intentional or unintentional manifestations of the speaker's emotions – have been singled out:

Sound repetition in speech as a rule is an indicator of confusion:

My mind was spinning with confusion. […] "H-how do you know my name?" I stammered [5, p. 44].

"Yes, my first and only baby. He died just a few days after he was born, the poor tiny thing," she sighed. "It broke my heart – that's why I jumped off the cliff, you know," she added matter-of-factly.

"Edward just said you f-fell," I stammered [5, p. 368].

"S-sure," she stuttered. "Here you go." She pulled a small leather folder from the front pocket of her black apron and handed it to him [5, p. 177].

Lengthened utterance of an indistinct sound as an indication of hesitation or dissent:

"Hmmm…" I watched him frame his answer carefully. "What would you say to meeting my family?" [5: 316].

"Umm," was all I was able to respond [5, p. 220].

"Mmmmmm…" he breathed [5, p. 299].

"Shhhh," he shushed me. "Everything's all right now" [5, p. 459].

Use of sounds indicating disgust, annoyance, or dislike:

"Music in the fifties was good. Much better than the sixties, or the seventies, ugh!" He shuddered. "The eighties were bearable" [5, p. 286-287].

I glanced down to see the IV pulling at my hand.

"Ugh." I winced [5, p. 461-462].

Interjections to show pain or fear:

"You are going out with Edward Cullen?" he thundered.

Uh-oh. "I thought you liked the Cullens" [5, p. 357].

"I told you – school, Charlie – ouch!" I'd shrugged. Not a good idea [5, p. 467].

Interjections of astonishment or surprise:

"Wow, Jake, how tall are you now?" [5, p. 489].

Whoops. "Not that one" [5, p. 91].

Interjection of suspicion:

"None of the boys in town your type, eh?" He was suspicious, but trying to play it cool [5, p. 296].

Sch-reduplication used for devaluation or degrading a name in some respect:

"Mike-schmike." I muttered, preoccupied by the way he'd said "you and I." I liked it more than I should [5, p. 103].

Interjections of mild, indifferent surprise or asking for confirmation:

"So, this is a lot different than Phoenix, huh?" he asked [5, p. 16].

"You and Cullen, huh?" he asked, his tone rebellious [5, p. 221].

Interjections showing that a person is concerned for indications that something will happen:

Uh-oh. "I thought you liked the Cullens" [5, p. 357].

Interjections of indecision, hesitation and doubt:

"Uh, I was just wondering… if you would go to the spring dance with me?" His voice broke on the last word [5, p. 76].

"Uh, no problem, I guess…" She bit her lip, trying to figure out from my expression whether that was what I wanted [5, p. 166].

"Er… hi." She shifted her wide eyes to me, trying to gather her jumbled thoughts [5, p. 200].

Interjections of realization, understanding:

"Ah," he groaned quietly. "This is wrong" [5, p. 190].

"Oh," I mumbled. "I thought there was something different about your eyes" [5, p. 46].

"Oh, well, have fun." I tried to sound enthusiastic [5, p. 108].

Intonation is also a frequent tool in expressing all sorts of motions (intonation changes in the text are usually set in italic type):

"What am I going to do with you?" he groaned in exasperation. "Yesterday I kiss you, and you attack me! Today you pass out on me!" [5, p. 319].

"Rosalie is jealous of me?" I asked incredulously. I tried to imagine a universe in which someone as breathtaking as Rosalie would have any possible reason to feel jealous of someone like me [5, p. 327].

"You did?" I asked in disbelief, my previous irritation flaring [5, p. 164].

His face puckered, and then he finally chuckled. "You're playing baseball?" [5, p. 358].

A morpheme being a speech unit conveying its own meaning, on the morphological level emotions can be expressed through words having special affixes that help emotionally color the expression. Within the framework of this article the following **morphological emotivity indicators** – means of word-building means of expressing emotions (e.g. affectionate, diminutive, derogatory and other affixes) – have been found in the novel:

The suffixes –*ish* and –*ie*, most frequently occurring in the novel, add negative coloring to what is being said showing a somewhat disdainful and contemptuous attitude towards someone or something:

[…] Clearly, today was going to be nightmarish [5, p. 54].

And Lauren, a standoffish girl who had always ignored me at the lunch table, could ask Tyler; I'd heard he was still available [5, p. 78-79].

"Well, okay." He seemed to realize that he was out of his depth with the girlie stuff. "It's a school night, though." [5, p. 149].

I told the surprised cabbie my mother's address. "I need to get there as soon as possible" [5, p. 439].

The prefix – *over* conveys a tinge of frustration or exaggeration and even embarrassment:

"I'm headed toward building four, I could show you the way…"Definitely over-helpful [5, p. 16].

"I have to, because I'm going to be a little… overbearingly protective over the next few days – or weeks – and I wouldn't want you to think I'm naturally a tyrant" [5, p. 328].

She was wearing a purple t-shirt, which immediately made me feel <u>overdressed</u> [5, p. 13].

On the lexical level, not only do words have the objective and logical content but they can also convey emotionally expressive meanings revealing the speaker's attitudes, feelings and worries.

Among the **lexical emotivity indicators** – words of emotional coloring such as interjections, exclamations, metaphors, emphatic particle, etc – S. Meyer employs colloquialisms, slang expressions intended to make what is said sound more familiar:

"<u>Yeah</u>, Mike said that," he admitted [5, p. 78].

This is also the case when Bella's father, wishing to be more modern and closer to his daughter, uses the word *kiddo* to address her:

"Hi there, <u>kiddo</u>!" Charlie called as he walked into the kitchen [5, p. 356].

Rude, vulgar and even swear words do not necessarily mean judgment, disdain or indignation. On the contrary, they may function as means of approval, encouragement or even endearment:

"I'm an <u>idiot</u>."

"You are an <u>idiot</u>," he agreed with a laugh [5, p. 274].

"And so the lion fell in love with the lamb…" he murmured. I looked away, hiding my eyes as I thrilled to the word.

"What a <u>stupid lamb</u>," I sighed.

"What a <u>sick, masochistic lion</u>" [5, p. 274].

"Afraid of a needle," he muttered to himself under his breath, shaking his head. "Oh, <u>a sadistic vampire</u>, intent on torturing her to death, sure, no problem, she runs off to meet him. An IV, on the other hand…" [5, p. 462].

"I have to, because I'm going to be a little… overbearingly protective over the next few days – or weeks – and I wouldn't want you to think I'm naturally a <u>tyrant</u>" [5, p. 328].

"Wrong again," he murmured in my ear. "You are utterly <u>indecent</u> – no one should look so tempting, it's not fair" [5, p. 319].

Likewise, complimentary expressions are not always indicators of positive attitude and approval, being in fact means of showing contempt, disapproval, sarcasm or irony:

"I found a <u>good</u> car for you, really cheap," he announced when we were strapped in.

"What kind of car?" I was suspicious of the way he said "<u>good car for you</u>" as opposed to just "<u>good car</u>" [5, p. 6].

"Hmm," Billy grunted, suddenly detached, spinning his chair around to face his son. "I guess I left it at home."

Jacob rolled his eyes dramatically. "<u>Great</u>" [5, p. 353-354].

"You see, the vampire who was so stupidly fond of this <u>little victim</u> made the choice that your Edward was too weak to make. When the old one knew I was after his <u>little friend</u>, he stole her from the asylum where he worked [...] and as soon as he freed her he made her safe. She didn't even seem to notice the pain, <u>poor little creature</u>. [...] The old vampire made her a strong new vampire, and there was no reason for me to touch her then." He sighed [5, p. 447-448].

"So much for being <u>good</u> at everything," he sighed [5, p. 319].

As for **syntactic emotivity indicators** – intentionally altered syntactic models to express emotionality of the speaker (e.g. altered word order, use of ellipses, repetitions, etc.) – they can be specifically arranged words in a sentence to attract attention to some particular message and to color it with the speaker's emotional attitude to this particular piece of information. Thus emotions can be expressed through isolation, parentheses and the like:

I donned my jacket – <u>which had the feel of a biohazard suit</u> – and headed out into the rain [5, p. 12].

Remembering how many injuries I had sustained – <u>and inflicted</u> – playing volleyball, I felt faintly nauseated [5, p. 26].

My homework was done – <u>the product of a slow social life</u> – but there were a few Trig problems I wasn't sure I had right [5, p. 142].

[...] <u>Charlie's broken expression – Edward's brutal snarl, teeth bared – Rosalie's resentful glare – the keen-eyed scrutiny of the tracker – the dead look in Edward's eyes after he kissed me the last time</u>… I couldn't stand to see them. So I fought against my weariness and the sun rose higher [5, p. 406].

Hence, the study of the novel *Twilight* by S. Meyer proves that contemporary English YA fiction employs various linguistic means to express emotivity. The ones that have been singled out in the novel allow to conclude that emotivity in contemporary English young adult fiction is expressed on the phonetic, morphological, lexical and syntactic levels with syntactic and phonetic emotivity indicators predominating, while phonetic ones being most varied and widely used by the author to truthfully portray the specifics of the young adult genre where characters are mainly teenagers whose communication is characterized by overly emotional reactions expressed primarily through phonetic and syntactic means due to lack background and experience in terms of employing lexical and morphological ones.

Further research of the emotivity indicators will help determine their role in the internal structure and contents of the discourse.

Literature:

1. Гладьо С. В. Емотивність художнього тексту: семантико-когнітивний аспект (на матеріалі сучасної англомовної прози): автореф. дис. ... канд. філол. наук : 10.02.04 / С. В. Гладьо; Київ. держ. лінгв. ун-т. – К., 2000. – 19 с.

2. Шаховский В. И. Категоризация эмоций в лексико-семантической системе языка / В. И. Шаховский. – М. : Издательство ЛКИ, 2008. – 208 с.

3. Collins Dictionary [Електронний ресурс]. – Режим доступу : http://www.collinsdictionary.com/

4. English-language Wiktionary [Електронний ресурс]. – Режим доступу : http://en.wiktionary.org/wiki/emotivity

5. Meyer S. Twilight. – NY : Little, Brown and Company, 2005. – 498 p.

6. Webster's Online Dictionary [Електронний ресурс]. – Режим доступу : http://www.websters-online-dictionary.org