

УДК 81
ББК 81.0

А.И. Дзюбенко

**REPRESENTATION
OF EMOTIVE CONCEPTS
IN MODERN ENGLISH
FICTIONAL DISCOURSE:
GENDER APPROACH**

В статье раскрываются нарративные стратегии, реализуемые современными женщинами-авторами – С. Кинселлой и Э. Гилберт, с помощью которых создается уникальный мир протагониста женского дискурса, репрезентирующего представления о современной женщине. Данный анализ проводится с учетом комплекса наиболее распространенных эмотивных концептов авторского дискурса и средств их объективации.

Ключевые слова: художественный дискурс, эмоциональная палитра, протагонист, нарративная стратегия, репрезентация, объективация.

DOI: 10.18522/1995-0640-2016-3-46-51

Дзюбенко Анна Игоревна – канд. филол. наук, доцент кафедры межкультурной коммуникации и методики преподавания иностранных языков Института филологии, журналистики и межкультурной коммуникации Южного федерального университета
Тел.: 8-905-426-97-46
E-mail: dzubenkoanna@gmail.com

© Дзюбенко А.И., 2016.

To interpret the discourse is extremely hard. To deal with the present texts and, what's more, with female discourse of today is even harder. The reasons of it are rather substantial. The point is that the scholar is to decipher not just the system of linguistic means of the textual space and their pragmatic potential, but is also to interpret the triad of the writer, characters and the reader, that recently showed the tendency of turning into a more complex thing that it used to be. Since the psychological aspects of the text perception are concerned, its space when being analyzed is gradually transforming into a barely sensible and a very thorny field of interpretation.

Emotion turns out to be a reaction of an individual which has the subjectively influenced and colored experience in its basis, that reflects how much important is the stimulus or the result of the action for this very individual, thus causing either satisfaction or dissatisfaction. Emotionality is one of the most important traits of a person that affects all his activities. In this connection it should be added that there's a strong difference between the scientifically approved interpretation of the notions «emotion» and «feeling» according to which the latter is supposed to be stirred up towards animate objects or inanimate things, while an emotion can arise independently. No doubt, the emotions expressed and experienced in real face-to-face communication do differ from the ones described in the text as they lose some expressiveness and vitality, but the written discourse helps

to reflect the fleeting moments of real life for a long time, that's why the emotions arising and vanishing in real, 'on-line' communication are forever imprinted in it. Hence, literature is the reflection of real life, the reflection of the author's psychology through emotional trend and deixis [Shakhovskiy, p. 35].

One of the basic features of the female discourse in general is the special freedom of themes' choice that allows a female author to identify herself with the female character thus making the idea of female discourse even more emphasized as the readers do not differentiate the writer's and her female protagonist's personalities, they are perceived as one single entity living and giving vent to emotions, falling in and out of love, grieving and rejoicing. In other words, it's no more two different layers or spaces – the writer's and the character's – they are one and hence the fictional world is closest possible to the real life. For instance, present women-authors writing in English (E. Gilbert, S. Kinsella) act in two ways.

First of all, communicating their ideas and emotions they deliberately base the narration on the gender principle making it profoundly marked in this aspect. What is of utmost importance here is that they tend to transform the image of a female that has long dominated in literature: a woman of our times is eager to get self-fulfillment and psychological freedom by free expression of the emotions of all kinds, she isn't embarrassed to be either fragile or strong, determined or irresolute. No doubt, such independence attracts the reader and makes the female protagonist of this emotionally autonomous kind an example to follow. Secondly, the women-writers depict the objects of the world around them as they see or imagine them. Thus, a female author is at the same time a creator of the fictional space and the one who establishes new contemporary type of a woman (let it be first fictional, but there's always a chance of bringing that image to life) – a woman that is deprived of all possible fears of being emotionally ruined or hurt. A female protagonist and the first person narration as the dominant feature of the taken for analysis texts help the writers to embody their natural womanliness in fiction works thus contributing to the general emotional brilliance and refinement of the latter.

By investigating the narrative strategies the women-authors choose for the realization of their creative aims we can subdivide the female writers into the ones adopting the male perception as if creating a view point's play, who emphasize female identity and generate special 'women writing' and, finally, those ones trying to avoid the self-identification with any of genders that leads to their getting deprived of not gender in general, but of female one [Fateeva].

We endeavored to contrast the works of the abovementioned authors in terms of the set of linguistic means they resort to for the verbalizing of the emotions their female protagonist feels. Such an objective made us (1) define the kinds of emotions introduced to English female discourse and determine the set of their verbal realizations grouped in clusters, (2) investigate the grammatical structure of the texts, so-called 'loaded' with emotions, (3)

describe the pragmatic potential of the linguistic units through which the text category of emotiveness is realized.

The scientific attempts to decipher the mechanisms due to which the linguistic choice is made for the presentation of emotions led to the creation of works dwelling on such emotive concepts as «love» (L.E. Vilyams), «love and hatred» (E.Ju. Balashova), «fear» (V. Apresjan, S.V. Zajikina, O.O. Budjanskaya, E.Yu. Mjagkova), «melancholy» (E.V. Dimitrova), «surprise» (Y.V. Dorofeeva, A.A. Borisov, M. Kaljuga, A.I. Sergeev), «satisfaction», «guilt» (R.N. Rykunov) and many others. V. Apresjan has conducted a contrastive study of Russian and English emotive concepts organized into emotion clusters. Her work proposed a framework for a semantic typology of emotion concepts in language, which considers both their similarities and differences. The framework incorporates the existing linguistic accounts of emotions, i.e. the scenario-based semantic approach of L. Iordanskaja and A. Wierzbicka, also adopted by some psychologists (R. Shweder), as well the conceptual metaphor-based approach of the cognitive semantics (G. Lakoff, M. Jonhson, Z. K vecses). The novelty of the approach suggested by her is in its scale: rather than comparing individual parts of the system, such as separate emotion terms, entire systems in the form of «emotion clusters» are juxtaposed. Each emotion cluster is represented by many «members», e.g., anger, fury, wrath, irritation, and other expressions for ‘anger’ cluster in English, whose meanings together form the «conceptual map» of ‘anger’ system in that language. V. Apresjan wrote that if one looks at emotion clusters in Russian and English, i.e., at an entire range of emotions within a certain group, one would find a lot of similarity in how the fields are organized logically and conceptually. While the precise linguistic expression can be and is different, a very similar range of emotion gradations is found in the two languages [Apresjan, p. 18].

The study of English discourse the dominant contexture feature of which is the first person narration produced by a female protagonist resulted in our making a conclusion that there is indisputable likeness of the ‘emotional’ palette found in the narrations. Thus, the females in fiction suffer from the same emotional twists and turns of life – from indifference and satiety of work, from the lack of mutual understanding in the relations with the beloved person, from dissatisfaction with herself and with the world around, the women characters also fight with despair and depression trying to find happiness and to be at peace with themselves. To get out of this depressed state, the protagonists take a decisive step – they either start travelling (it is the keynote of «Eat. Pray. Love» by E. Gilbert), or resolutely change the usual pace of life by ruining the before glittering career, by changing the residence and even by improving and polishing the image (this is the storyline of «The Undomestic Goddess» by S. Kinsella). This novelty of trips, career and life transformations is of extreme importance for the shift in the emotional background of a female – breaking the routine with its negative emotions she is striving for finding the basis for a more optimistic perception of life and of people around her. And then the dissatisfaction, melancholy, despair, apathy, fear and horror are replaced by joy, optimism, happiness, love, friendship, delight and ability to get surprised that prove the female’s desire to be open

to the world, her ability to perceive the world of other people sincerely and amicably. Such positive emotions and their corresponding concepts as 'love', 'happiness', 'delight', 'belief in miracles', ambiguous one as 'surprise', and negative ones as 'fear', 'envy', 'distress' are widely represented in the analyzed English female fictional discourse. However, there is a certain disbalance in the frequency and diversity of language means applied for these emotive concepts' objectivization in the discourse.

The female protagonists are rather optimistic, they do not have the slightest doubt about future success in anything they do and about the chance of realizing themselves as good wives, hostesses and mothers: *I have never felt so powerless in my life. I have a sudden vision of them all, sitting gravely round a conference table. Arnold. Ketterman. Maybe even Guy. Deciding whether to give me a break. I have to think positive. There's still a chance. If Arnold is on my side, others will be too...* [Kinsella, p. 86]; *Nathaniel's arms come round my waist: his warm mouth lands on mine. As he holds me tight I can feel the tears spilling onto my cheeks. This is where I belong. This is where I fit* [Kinsella, p. 416].

The triple self-realization implied above – a wife, a hostess, a mother – will undoubtedly bring joy and a reader, especially a female, subconsciously adopts this idea, thus one of the pragmatic functions of the present female discourse is performed – it establishes the supremacy of female nature over all other possible woman's activities in business, career, politics, etc.

Concerning the concept of love and the structure of its cluster, we should say that most often it is understood in the discourse as devotion, tenderness, passion, obsession, illness, madness, help and mutual assistance. Here are some examples of their functioning within the fictional framework: *Addiction is the hallmark of every infatuation-based love story. It all begins when the object of your adoration bestows upon you a heady, hallucinogenic dose of something you never even dared to admit that you wanted – an emotional speedball, perhaps, of thunderous love and roiling excitement. Soon you start craving that intense attention, with the hungry obsession of any junkie. When the drug is withheld, you promptly turn sick, crazy and depleted ... Next stage finds you skinny and shaking in a corner, certain only that you would sell your soul or rob your neighbors just to have that thing even one more time. Meanwhile, the object of your adoration has now become repulsed by you* [Gilbert, p. 25]. A man is thought to be a trustworthy defender who gives comfort and can support in any life difficulty, with whom a woman will not get into the emotional abyss, broken and frustrated: *He's a caregiver by nature, and I can feel him doing into a kind of orbit around me, making me the key directional setting for his compass, growing into the role of being my attendant knight* [Gilbert, p. 413 – 414].

As we see, love turns to such an obsession that is on the verge of transforming into the disease that is sure to cause psychological and even physical sufferings and the parallel drawn between love and drug addiction leads us to the idea that when experienced in full, love can turn into a terminal feeling from which there is no escape. When analyzing the peculiarities of 'love' representation in English we are to mention such member of this cluster as self-deception and the desire to be pampered: a female is so desperate to find an emotional feedback and care that she thinks up a hero that could be close to her spiritually and this leads her to the emotional trap as the male

she supposes to be the embodiment of the hero is nothing but the fruit of her imagination and dreams: *David and I met because he was performing in a play based on short stories I'd written. He was playing a character I had invented, which is somewhat telling. In desperate love, it's always like this, isn't it? In desperate love, we always invent the characters of our partners, demanding that they be what we need of them, and then feeling devastated when they refuse to perform the role we created in the first place. But, oh, we had such a great time together during those early months when he was still my romantic hero and I was still his living dream* [Gilbert, p. 22 – 23].

We reckon that the female protagonists of the English contemporary fictional discourse neither envy, nor feel jealous, on the contrary, they unintentionally excite these emotions in the others. They are free from these emotions as the latter limit the psychological freedom of theirs and it is just unacceptable for them. The females seem to be on the way of getting rid of the stereotypes that were enforced on them – they find real pleasure in eating not being afraid of gaining a bit and of being criticized because of not fitting into the much talked-about standard. This new female is capable of creating and setting her own new ones: *I found that all I really wanted was to eat beautiful food and to speak as much beautiful Italian as possible. That was it. So I declared a double major, really – in speaking and in eating (with a concentration on gelato)* [Gilbert, p. 83]; *A word about my body. I'm gaining weight every day, of course. I am doing rude things to my body here in Italy, taking in such ghastly amounts of cheese and pasta and bread and wine and chocolate and pizza dough* [Ibid., p. 106].

So, the analysis showed that in the English fictional discourse studied on the material of two novels created by outstanding female writers there is much space 'occupied' by such emotions as love and happiness. Female protagonists find delight in travelling and food. There's no envy in these characters, though they can become the objects of it. The emotive concepts vary from one culture to another, from one literary trend to another, finally, from one writer to another. Nonetheless, there are features that are common for the authors of female prose – they are women writing about females and making them the center of narration, they are disclosing the emotional world of the contemporary females, their psychology and mentality. In general, positive and ambiguous emotions predominate in the texts making us all share the optimistic view of life represented by the female characters.

Литература

Анресян В.Ю. Русские и английские эмоциональные концепты // Computational Linguistics and Intellectual Technologies. Papers from the Annual International Conference «Dialogue 2008». Issue 7 (14). 2008.

Фатеева Н.А. Современная русская «женская» проза: способы самоидентификации женщины как автора. [Электронный ресурс]. URL: www.owl.ru/avangard/research.html (дата обращения: 16.04.2016).

Шаховский В.И. Язык и эмоции в аспекте лингвокультурологии. Волгоград: Перемена, 2009.

Gilbert E. Eat, Pray, Love. One Woman's Search for Everything Across Italy, India and Indonesia. New York: Penguin Books, 2007.

Kinsella S. The Undomestic Goddess. Black Swan, 2006.

References

Apresjan V.Ju. Russian and English emotional concepts // Computational Linguistics and Intellectual Technologies. Papers from the Annual International Conference «Dialogue 2008». Issue 7 (14), 2008, pp. 17-22.

Fateeva N.A. Sovremennaya russkaya «zhenskay» proza: sposoby samoidentifikatsii zhenschiny-kak-avtora (translation from www.owl.ru/avangard/research.html (data obrashcheniya: 16.04.2016))

Shakhovskiy V.I. Yazyk i emotsii v aspekte lingvokulturologii. Volgograd: Peremena, 2009. 170 s.

Gilbert E. Eat, Pray, Love. One Woman's Search for Everything Across Italy, India and Indonesia. New York: Penguin Books, 2007. 445 p.

Kinsella S. The Undomestic Goddess. Black Swan, 2006. 416 p.

Dzyubenko A.I. (Rostov-on-Don, Russian Federation)

Representation of Emotive Concepts in Modern English Fictional Discourse: Gender Approach

The article reveals the narrative strategies that are applied by the two modern much written about female authors – S. Kinsella and E. Gilbert – that help them create a unique, at times even autonomous world of a female protagonist embodying a concept of a modern woman. By defining the types of emotions introduced to the English female discourse and by determining the set of their verbal realizations grouped in clusters, the author of the article investigates the grammatical structure of the texts, so-called ‘loaded’ with emotions, thus describing the pragmatic potential of the linguistic units through which the text category of emotiveness is realized.

The author states the indisputable likeness of the ‘emotional’ palette found in the female narrations that reveals itself in the females’ going through the same emotional ups and downs, through dissatisfaction with herself and with the world around, finally, through overcoming despair and depression and thus coming to happiness and psycho-emotional tranquility. The paper also offers a set of emotive concepts that are most frequently represented in “Undomestic Goddess” and “Eat. Pray. Love” novels alongside with the description of contextual background that made their objectivization within the works mentioned logical and possible. Finally, the article suggests an interpretative view on a woman acting as a protagonist in the narration and as a fictional embodiment of a real typical female.

Keywords: *fictional discourse, ‘emotional’ palette, female protagonist, narrative strategies, representation, objectivization.*

Dzyubenko Anna Igorevna – candidate of linguistics, associate professor of cross-cultural communication and methodology of foreign languages teaching dpt. Institute of philology, journalism and cross-cultural communication, Southern Federal University. Phone: 89054269746; e-mail: dzyubenkoanna@gmail.com