

FUNCTIONING OF EMOTIVE VOCABULARY IN ENGLISH ARTISTIC DISCOURSE

ФУНКЦІОНУВАННЯ ЕМОТИВНОЇ ЛЕКСИКИ В АНГЛОМОВНОМУ
ХУДОЖНЬОМУ ДИСКУРСІ

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The article highlights the peculiarities of understanding of receptive emotional vocabulary in the process of reading literary texts in English. The psychological mechanisms of perception and understanding of English emotive vocabulary and literary texts are considered. It is emphasized that understanding emotive vocabulary in foreign language literary texts is an important and necessary condition for identifying the characteristics of the characters' behavior, their inner world and the personality of the author of the work, which contributes to understanding the ideological meaning of the work, as well as understanding human psychology, culture, and the mentality of people speaking a foreign language. When teaching students receptive emotive vocabulary, it is necessary to take into account the linguistic difficulties that students encounter when working with this category of lexical units: the dependence of the meaning of a lexical unit on a specific context. Difficulties of a sociocultural nature include features that are associated with intercultural differences in the manifestation, experience and expression of emotions and depend on the sociocultural norms of society, the type of culture, stereotypes and rules for the manifestation of emotions in a particular society. The paper analyzes the methodology of teaching students receptive emotive vocabulary, in which text understanding is carried out using two psychological mechanisms – top-down and bottom-up. The article analyzes the methodology of teaching the understanding of emotive vocabulary, based on a combination of two psychological mechanisms – perception and understanding of the text and individual lexical units (top-down and bottom-up), consists of three successive steps (series), known as pre-text (pre-reading), text (while reading) and post-reading, each of which, in turn, consists of two blocks. The article discusses difficulties in understanding emotional and evaluative information by students while reading literary texts.

Key words: emotive vocabulary, understanding, literary text, foreign language, psycholinguistics.

У статті висвітлено особливості розуміння студентами рецептивної емотивної лексики у процесі читання художніх текстів англійською мовою. Розглянуто психологічні механізми сприйняття та розуміння англійської емотивної лексики та художніх текстів. Підкреслено, що розуміння емотивної лексики в іншомовних художніх текстах є важливою і необхідною умовою, для виявлення особливостей поведінки героїв, їх внутрішнього світу та особистості автора твору, що сприяє усвідомленню ідейного сенсу твору, а також розумінню людської психології, культури людей, які говорять іноземною мовою. Наголошено на тому, що навчаючи студентів рецептивної емотивної лексики, необхідно враховувати лінгвістичні труднощі, з якими стикаються студенти під час роботи з даною категорією лексичних одиниць. До труднощів соціокультурного характеру автор відносить особливості, які пов'язані з міжкультурними відмінностями у прояві, переживанні та вираженні емоцій та залежать від соціально-культурних норм суспільства, типу культури, стереотипів та правил прояву емоцій у тому чи іншому соціумі. У статті проаналізовано методику навчання розумінню емотивної лексики, заснованої на комбінації двох психологічних механізмів – сприйняття та розуміння тексту та окремих лексичних одиниць (низхідного та висхідного), складається з трьох послідовних кроків (серій), відомих як передтекстовий (pre-reading), текстовий (while reading) та післятекстовий (postreading), кожен з яких, у свою чергу, складається з двох блоків. Під час навчання студентів рецептивної емотивної лексики необхідно враховувати труднощі лінгвістичного характеру, із якими стикаються студенти під час роботи з даною категорією лексичних одиниць: залежність значення лексичної одиниці від певного контексту. У статті розглянуто питання щодо розуміння студентами емоційно-оцінної інформації в процесі читання художніх текстів.

Ключові слова: емотивна лексика, розуміння, художній текст, іноземна мова, психолінгвістика.

Problem setting. Today the study of emotions and ways of expressing them is one of the most relevant research topics in various scientific disciplines. The category of emotionality is studied to a greater extent in psychology, as well as philosophy, ethnology, sociology, biology, physiology, linguistics and other sciences. The scholars point out that in everyday communication the same words are used to express a wide range of emotions. Therefore, the role of context in this case is essential for the correct interpretation of this or that language unit. Analysis of lexical and stylistic means of expressing emotions will allow us

to more deeply study the ways of conceptualizing emotions in the English language picture of the world within the framework of cognitive linguistics.

Analysis of recent researches and publications.

Emotions and feelings are an important aspect of human life and have been studied by many scientists. From among the scientists who devoted their work to the study of feelings is important to highlight pragmatist scientists: W. James, F. Kruger. The study of feelings was also carried out in the linguistic direction by such scientists as T. Van Dyck, G. P. Grice, C. Morris. The first characteristics and

descriptions of the emotional component in language appeared thanks to the research of V. I. Shakhovskiy, I. B. Dodonov, K. Izard, O. A. Zemskaya, E. A. Zuyeva.

The purpose of this work is to study emotive vocabulary in the process of reading literary texts in English.

Presentation of the main material. Practice in reading original literature contributes to the development of a sense of language, increasing communicative and cognitive motivation, has a positive effect on the personal and emotional state of students, and makes it possible to comprehensively and more effectively solve the problems facing professional foreign language education, using its didactic, developmental and educational potential. In a person's life it is practically impossible to identify a state that is not experienced subjectively. Emotions permeate a person's entire life – from instinctive impulses to the highest forms of social activity. The world of emotions is diverse. Emotions are conscious mental reactions (such as anger or fear) subjectively experienced as strong feelings usually directed toward a specific object and typically accompanied by physiological and behavioral changes in the body. It should be noted that emotions allow every living being to reliably assess its state and the impact of environmental factors, as well as anticipate these impacts. The study of emotions is important for understanding a wide range of issues in individual experience and human activity in general. Understanding the characteristics of the expression of emotions by representatives of another linguistic culture and their adequate perception are of great importance for achieving successful intercultural communication [1, c. 80].

The specificity of the manifestation, experience and expression of emotions in language and speech depends on the uniqueness of the culture and ethnic group. Individual emotional experiences are a living source of the formation of national and universal experience. The stability and recognition of emotional meanings are ensured due to the existence of a social core of emotions – patterns, stereotypes of emotional situations and reactions to them that are common to all representatives of a given culture, defined as “emotive competence”. Emotive competence presupposes not only knowledge of basic universal emotions, means of their nomination, description and expression in contacting languages, knowledge of the rules for interconnecting means with emotions as cultural referents, but also knowledge of cognitive-discursive rules of emotional-ethnic identification of speech partners. The emotive tonality of literary texts reflects the complex interaction of several

simultaneous emotional tasks, which in artistic activity are dominant in relation to rational ones. A necessary condition for a deep understanding of authentic fiction, awareness of the ideological meaning of the work, and therefore, for understanding the mentality and psychology of people speaking other languages, is an understanding of emotive vocabulary, since this layer of vocabulary expresses emotions. When developing a methodology for teaching students receptive emotive vocabulary, it is necessary to take into account the following linguistic difficulties: the dependence of the meaning of a lexical unit that has an emotive connotation on a specific context; polysemy and homonymy [2, c. 16]. Since learning receptive emotive vocabulary is implemented in the process of reading literary texts, we focused on analyzing their features. The literary text is a system of codes: linguistic, subject, communicative, aesthetic and emotive. The main text categories include informativeness, modality, coherence (cohesion), articulation, integrity (coherence). The characteristics of a literary text are dialogicality, the effect of alienation, subjectivity, semantic openness, visibility, implicitness of regional information, linguistic complexity, educational value, aesthetic value and emotionality. Due to the fact that understanding emotive vocabulary and literary text requires variability (polyvariability), the factors on which perception and understanding depend are considered:

- linguistic means of expressing semantic relationships revealed in the text;
- printing text design;
- the degree of approximation of the reader's vocabulary, grammar and style of speech to the vocabulary, grammar and style of the author of the text;
- training in reading skills (possession of reading strategies and skills to extract information from text, reading techniques);
- correct organization of attention when reading;
- emotional preparedness of the reader, manifestation of interest in what is being read;
- emotional sensitivity and emotional empathy of the reader;
- age characteristics of the reader;
- individual personal characteristics of the recipient, i.e. characteristics of temperament and character, as well as his reading presupposition and experience.

It has been established that understanding is not limited to just extracting information from the text; understanding the text is “actively responsive”. One of the criteria for understanding is a personal

emotional attitude to what is perceived, the ability to express what is read in some other form, and use the information obtained from the text in one's activities to change oneself and the world [3, c. 28].

When developing a methodology for students teaching receptive emotive vocabulary, it is necessary to take into account that text understanding is carried out through a combination of two psychological mechanisms – top-down and bottom-up. In top-down mechanism, the process of understanding and processing information moves from a higher level of the text to a lower level. A higher level of a literary text refers to the background knowledge and expectations of readers, their sociolinguistic and communicative competencies, while a lower level refers to quick and accurate recognition of lexical and grammatical forms. The actions of analysis and synthesis are integrated and interact with each other with a predominance of actions of a synthetic nature. With the ascending method of perception and processing of information, sequentially unfolding processes of decoding incoming information “from below” occur, i.e., recognition of graphemes and phonemes – to words, from words – to sentences, from sentences – to super-phrase unities and to understanding the text as a whole. This mechanism provides for the element-by-element assimilation of all the main components of this system, their accumulation and integration, and then understanding of what was read as a whole. It should be noted that the organization of the process of learning to understand receptive vocabulary with emotional connotations occurs successfully when emotive competence is formed [4, c. 275]. The structural components of emotive competence are:

- psychological knowledge, which presupposes knowledge of basic, fundamental and most frequently experienced and expressed emotions;
- linguistic knowledge, including knowledge of basic issues of word meaning, knowledge of suffixes expressing emotional connotation;
- sociocultural knowledge;
- psycholinguistic skills and abilities in the perception and understanding of words based on formal features, word recognition based on semantic features and on the basis of linguistic guesswork, in the differentiation of neutral and emotive lexical units, word meanings, in recognizing two codes of information (the first code is associated with the transfer of logical information, the second – with emotional information);
- educational and methodological skills and abilities associated with mastery of the operations of analysis and synthesis, with the semantic aspect of the text.

The proposed methodology for teaching receptive emotive vocabulary in the process of reading literary texts consists of three successive steps, known as pre-text (prereading), text (while reading) and post-text (postreading) stages [5, c. 24]. “Pre-reading” (warm-up, into, before reading) activities introduce students to a particular text, elicit or provide appropriate background knowledge, and activate necessary schemata. Previewing a text with students should arouse their interest and help them approach the text in a more meaningful and purposeful manner as the discussion compels them to think about the situation or points raised in a text. The pre-reading phase helps students define selection criteria for the central theme of a story or the major argument of an essay. The first (pre-text) series, consisting of two blocks (bottom-up understanding and top-down understanding), aims to introduce and semantize emotional lexical units, training in perception, recognition, identification and processing of formal language information, removing difficulties in subsequent perception of text containing emotive vocabulary, preventing intralingual interference. Pre-reading activities include following exercises:

- 1) teaching the perception and understanding of words based on formal characteristics (based on word-formation elements);
- 2) teaching linguistic guesswork – exercises on interlingual correspondences (words internationalisms, exercises on homonyms);
- 3) recognition of a word by semantic features (by synonyms/antonyms, by definitions, translation, arrangement of lexical units by degree of emotion intensity).

Work at the sentence level involves exercises:

- 1) on the perception and identification of lexical units;
- 2) differentiation of formal features (-ed / -ing);
- 3) differentiation of neutral and emotive lexical units;
- 4) differentiation of the meanings of lexical units.

In the second block of the pre-text series, exercises are implemented to predict the content (by title, by paragraph), to update existing background knowledge.

“While-reading” (during, through reading) exercises help students develop reading strategies, improve their control of the foreign language, and decode problematic text passages. Helping students to employ strategies while reading can be difficult because individual students control and need different strategies. Nevertheless, the teacher can pinpoint valuable strategies, explain which strategies individuals most need to practice, and offer concrete

exercises in the form of “guided reading” activity sheets.

The second (text) series of the proposed methodology for teaching understanding of emotive lexical units is also a combination of two blocks. In the first block (bottom-up understanding), the following exercises are offered:

1) find words in the text that express emotions, using knowledge of word-formation elements and linguistic guesswork (convolution text);

2) add up emotions of different intensity and evaluative sign that are expressed in the text and identify the emotive dominant;

The second block (top-down understanding) includes exercises on analyzing text categories:

1) to identify the category of information content (quoting, paraphrasing);

2) identifying the category of modality;

3) identifying the category of connectivity and integrity (cohesion, coherence):

“Post-reading” (after, follow-up, beyond reading) exercises first check students’ comprehension and then lead students to a deeper analysis of the text, when warranted. Because the goals of most real world reading are not to memorize an author’s point of view or to summarize text content, but rather to see into another mind, or to mesh new information into what one already knows, foreign language reading must go beyond detail eliciting comprehension drills to help students recognize that different strategies are appropriate with different text types. The third (post-text) series is aimed at checking adequate understanding of the text and emotive vocabulary. In the context of working on the first block (understanding “from below up”), exercises are conducted to strengthen the paradigmatic and syntagmatic connections of emotive vocabulary.

In the context of working on the second block (top-down understanding), exercises are implemented:

1) to check the understanding of the logical and emotive code of the text;

2) to develop linear and intuitive thinking.

At the moment, we can note that the organization of training using the developed methodology significantly improves the quality of perception and adequate understanding of lexical units with emotionally expressive connotations.

Conclusions. Consideration of the problem of difficulties in understanding emotive vocabulary in the process of reading foreign language literary texts will be incomplete without an analysis of sociocultural difficulties. They arise when the sociocultural component is insufficiently taken into account in the process of teaching receptive emotive vocabulary: a lack of regional, linguistic and regional information and sociocultural context (associative background knowledge), as well as when the linguistic picture of the world differs. Cross-cultural differences in the manifestation, experience and expression of emotions depend on the socio-cultural norms of society, the type of culture, stereotypes and rules for the manifestation of emotions in a particular society. It should be noted that an analysis of scientific literature has shown that when reading foreign language literary texts, students usually experience difficulties in understanding emotive-colored vocabulary. This article examines two groups of difficulties that students encounter when working with this category of lexical units: difficulties of a linguistic nature and difficulties of a sociocultural nature. The identified reasons for difficulties in understanding make it possible to methodically select emotive vocabulary for receptive assimilation, help identify effective ways of semantizing this group of vocabulary, and provide practical assistance in developing a system of techniques for teaching its understanding in the process of reading fiction.

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