

Pragmatic Features of Emotional Discourse

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Abstract—This article is about pragmatic potential of literary discourse in terms of comparative analysis of excerpts taken from Italian literature and their Georgian translation. pragmatic potential lies in pragmatic effect on the target reader. We identified types of emotional subtexts, adjectives denoting colours, kinetic movements, as well as emotional gestures, which play an important role in literary discourse. We also analyzed phonatory paralinguisms, which are related to the characteristics of human speech sounds.

Index Terms—pragmatic potential, emotion, kinesics, phonatory paralinguism, literary discourse

I. INTRODUCTION

Any text has communicative function, i.e. contains information conveyed by the addresser, which should be separated from the text and understood by the addressee. “The process of communication is directly connected to the pragmatic aspects as a message is always understood and interpreted by a person” (Komisarov, 1990, 208).

While discussing pragmatic-communicative aspects of a literary text, we should consider the fact that the aim of a literary text is not only to convey particular information but also to influence the thoughts, feelings and emotions of the addressee. Adequate comprehension of the function of a literary text is impossible without analyzing basic components of pragmatics. These components are: pragmatic purpose and pragmatic potential.

Literary discourse is characterized by individual emotional experience and attitude of the author and evaluation made by the author. It reflects not only the outer world, objective reality, but also inner world of the characters, described by the author, and subjective reality of the author. Literary discourse is characterized by a unique wholeness and expresses ideology and pragmatic purpose of the author.

Literary discourse cannot be subjected to immediate decoding. Pragmatic purpose can be defined as a purposeful concrete intention of the addresser, materialized in the text in order to impress the addressee. Pragmatic purpose of a literary text is closely connected to two components of an act of communication, i.e. to the link between the author and the target reader. “The aim of the author is to evoke emotions, literary associations and to stimulate creative activity of the addressee. The aim of the author is to build empathy and emotional and intellectual contact with the target reader the platform of cooperation” (Referovskaya 1989, 55).

“All the processes of expression involve intention which is thoroughly contemplated and which mobilizes the necessary means of linguistic expression. Speaker’s, orator’s and writer’s intention is an idea for the receiver. It is a source of idea” (Djachy, 2013, p. 26)

Via pragmatics, pragmatic purpose is connected to the semantic category of the text, namely to its two types: conceptual semantic information and implicit semantic information. An important characteristic of the pragmatics of the literary text is that pragmatics tends to reveal the circumstances under which pragmatic effect can be reached through only pragmatic competence, which is characterized by the extent the addressee is aware of the fact. Pragmatic competence is the competence of the addresser to deal with the linguistic expression of the world (Telia, 1977, 17).

II. METHODOLOGY

The methods used are defined by the aim and tasks expressed in this article. The methods are: synchronization method, which allows us to estimate the performance characteristics of emotions in static; as well as descriptive, comparative, structural-stylistic and communicative methods. Pragmatics tries to reveal the aim of the text and the pragmatic effect, which can be reached through the pragmatic potential of its linguistic means. Revelation of pragmatic potential depends on the background knowledge, previous experience and psychological condition of an addressee.

As communication takes place in the environment full of human emotions and passions, no doubt, live speech cannot be limited only to the transfer of information that excludes specific emotions characteristic to the speaker and evaluations focused on a particular partner. The nomination of non-verbal components of the expression of emotions is characterized by an important pragmatic potential.

Literary text conveys information not only about reality but also contains information about the complex world of human feelings, attitudes and aspirations and causes aesthetic impact. We distinguish two forms of information: factual-semantic information and conceptual-semantic information. The former is a simple form and implies messages concerning facts, events, processes that are underway or will take place in future, in both real and imaginary external world. This information is explicit by nature, always expressed verbally and manifested in the form of a dialogue or narrative contexts. The latter form of information is conceptual-semantic information conveying causal relationships of

individual perception of the author and the meaning of imaginary events. Such information is not always clear, but it allows us and necessitates a variety of interpretations. Such information is mainly manifested in the context of discussion.

The most complex form of information in a literary text is implied semantic information, as it is implicit and is derived from the factual-semantic information. Using linguistic units it forms associative and connotative meanings. It acquires meaning within super phrasal units. Therefore, a literary text can convey not only the concept it expresses, but also the concept sometimes not even intentionally implied through associations and connotations (Galperin, 1981, pp. 27-28).

Implied semantic information is versatile and diverse. Galperin identifies two types of sub-text semantic information: situational and associative (Galperin, 1981, p. 45). Some scientists identify two types of sub-text semantic information: referential and communicative. Referential sub-text represents additional information to a referential situation. Referential sub-text is derived from the information we have about the world and things. In this article we will discuss three types of sub-texts: sub-text-connotation, sub-text-implications, and sub-text-presupposition.

Connotation is a semantic essence which is included in the semantics of usual and occasional linguistic units and expresses the attitude of the subject towards the reality in stylistically marked emotional-evaluative phrases, which acquires expressive effect due to the information (Telia, 1986, 5).

The denotation of connotative meaning can be: 1) real emotions, attitudes and evaluations of the author, narrator, or a character, mentioned in the text 2) a feature of a message; 3) the speaker's viewpoint; 4) an objective or subjective part of the situation.

According to their meaning, words can express emotional state of a speaker as well as what the speaker feels while speaking. For example: - U-e-u! –mugg iBiancone (Calvino, 2011, 332) - უ-ე-უ! დაიდრიალა ბიანკონემ / - U-e-u! Biancone roared/ -No -mugolò - comincia tu ad ammazzarlo e a palarlo, e poi starò a vedere come lo cucini (Calvino 2011, 191) - არა, - დაიდრიალა მან - შენ დაკალი და გაატყავე, მე კი გიყურებ, როგორ მოამზადებ¹ / - No, - he roared – you kill and flay and I will watch you preparing it/. Georgian translation shows the exact emotion expressed in the source text.

“One and the same thing can be expressed by different means, even in different languages. Any text serves the purpose of expressing something in a verbal form. Anything can be expressed in any language but in each language it is done in its own way“. (Djachy, 2013:7).

The above mentioned verb - “*mugolare*” /roar/ means the loud deep cry of a wild animal. It shows negative attitude of the author towards the character. The emotional coloring is intended to affect the addressee. The connotative meaning is pragmatically loaded.

Implication involves logical operation, connecting two expressions (two parts of the implication: antecedent and consequence) in complex expressions via logical conjunction, the equivalent of which is conjunction *და* /and/ in Georgian language. For example:... - Io scherzavo! ella disse. Si scostò dal braciere, sentì un'impressione di freddo dietro le coscie (Pratoloni, 1960, 65) - რას ამბობ, გეხუმრე! – უთხრა ავრორამ, მაყალს მოშორდა და კანკალმა აიტანა /- No, I was just kidding! – said Avrora, walked away from the grill and started shivering/ (translated by Eradze1967, 53).

Expression of internal emotional state is the given antecedent and conveys the information about the unexpressed result to the reader. The context does not explicitly state that the character was horrified; It is simply an expression of her internal emotional or affective state. Based on the background knowledge, reading the word “shiver” which is the reaction to cold, the reader can conclude that the symptom appears only in the state of emotion caused by fear.

Any message consists of two parts: linguistic and non-linguistic, which is termed as presupposition. The message itself and the context accompanying it represent the linguistic part. Presupposition covers everything that the addressee should bear in mind while receiving a linguistically formulated message; everything that serves as the foundation of the message, having particular connection with it and can serve as a guarantee that the message will be thoroughly and adequately understood. In linguistics, presupposition is the information, which, according to the speaker, is shared by the speaker and the listener, i.e. it is a set of conditions the presence of which guarantees adequate perception and understanding of the essence of the sentence (Galperin, 1981, 44).

We think that the presence of different semantic and logical, as well as pragmatic and psychological presuppositions in a single sentence is significant. For example: - Cosa? - gridò Caterina dilatando gli occhi, - se ho capito bene, Lei mi vuole accennare, che là potrà informarmi su di lui? (Calvino 1997, 51) - რა? - შეჰყვირა კატერინამ და თვალები გაუფართოვდა - თუ კარგად გავიგე, თქვენ იმაზე მიმანიშნებთ, რომ იქ შემოდგომა მის შესახებ რაიმე შევითქუ? /What? – Caterina cried out her eyes widened – as I guess, you mean that there's something I can learn about him?/.

¹ Translation of the excerpts where the translator is not indicated belongs to us.

It is well known to everyone that when a person cries out and his/her eyes widen it shows that the person is surprised and it does not show the person's emotional state of fear. Therefore, defining factors of presupposition represent common background knowledge, common outlook, common life experience, and personal characteristics of the recipient, knowledge of the peculiarities of the context and situation, which are used by the recipient as a background while interpreting the essence of a sentence or a context.

Thus, we can state that implication, presupposition and connotation play an important role in the formation of a sub-text, which in its turn represents a specific form and the major structural element of a literary text. It should be mentioned that the information that can be classified as sub-text-connotation is of emotional-semantic nature, whereas the information that can be classified as either sub-text-implication or sub-text-presupposition are semantic. Sub-text-connotation, as usual, is revealed in the context that exceeds the boundaries of a single sentence (a paragraph, a chapter, a composition); Sub-text-implication and sub-text-presupposition represent the conditions necessary for correct construction of a sentence, thus we rarely need a context to interpret them.

III. RESULTS AND ANALYSIS

For the purpose of the research conducted by us the most important issue is that among the different types of information implied in a text the most interesting is verbally unexpressed information, implied in the nominations of emotional state and emotional reactions in the structure of a literary text.

Scientists agree that emotions and other psychic forms are formed in the brain of a human. Authors surmise that the heart of a human is the most sensitive organ of all the organs of human body. This is because different emotional state is perceived through heart beating heard with ears and felt in the brain. The heart is considered to be the source of emotional experience and the organ expressing emotions. From the religious point of view, a person can reach and feel higher spiritual source through his/her soul and it represents the "organ" through which a person can feel and sense the mystical next world.

Interaction of these two parameters is reflected in the nomination of an emotional state. It is a kind of a metaphor. Creating a metaphor is primarily focused on pragmatic effect it causes in the recipient.

The word "heart" is a part of multiple metaphoric expressions. For example: გული გაქვავდა /the heart became flint/, შეიკუმშა /heart shrinks/, ჩამწყდა /heart breaks/, მუხლებში ჩამივარდა /have my heart in my boots/. Con cuore gonfio (გულისტკენით / with a heavy heart /), cuore gonfio di dolore (დარდით დასივებული გული / heart full of pain/), con cuore morto (უგრძნობლად /with dead heart/), con cuore sospeso (გულისფანცქალით / have one's heart in one's throat/), cuore stretto (შეკუმშული გული /torn-heart/) etc. For example: - Ho il cuore di pietra, diceva a se stessa (Pratolini, 1960, 83) - გულის მაგივრად ქვა მიდევს - იტყოდა ხოლმე თავისთვის /I have a stone instead of my heart - he kept on saying/ (translated by Eradze, 1967, 68).

The lexeme "heart" plays the role of the "doer" of an action and undergoes personification when used metonymically (the heart as a part of a whole – a human). The personalization of the heart occurs when its activity is emphasized with the help of verbs denoting a specific physical action and representing a spiritual state. For example: batteva il cuore (გული ცემდა /heart was beating/), il cuore mi batte in gola (გული ამოვარდნასაა /I have my heart in my throat), my heart started beating vigorously. Sometimes emphasizing particles and adverbs are used: quasi (almost), forte (vigorously). For example: Il cuore quasi salta in gola (გული ლამის ამოვარდეს საგულედან /I have my heart almost in my throat/), Il cuore gli batte forte (გული ძლიერად უცემს /His heart is beating faster/).

In Italian language we come across the expressions consisting of a lexeme "soul" con l'anima sospesa (გულის შეკრთობით /soul-stirring/), andare all'anima (ღელვა /soul-disturbing/), mangiarsi l'anima (გაბრაზება /bewildering/). gli viene l'anima ai denti (გამოდის წყობიდან, ბრაზდება /try to keep one's temper/). For example: Passò giorni di angoscia, nero d'anima, dentro il nero vestito, nella buia carbonaia (Pratolini 1960, 80) - გაიარა მღელვარე დღეებმა. დიდ ბნელ დუქანში მთლად გამურული იჯდა და სულში ისეთივე სიბნელე ხვია, როგორც სახეზე /He has gone through hard times. Entirely covered with soot, sitting in the dark shop, his soul was exactly as dark as his face/ (translated by Eradze, 1967, 65). In Georgian language, the lexeme „სული /soul/" is frequently replaced by the lexeme „გული /heart/".

In literary discourse there are fewer positive emotions. Intensive emotions such as anger, fear, joy, may be expressed in the form of fire, flame, embers. Authors use different means to express emotions, the core of which is a metaphorized verb. In the course of metaphorization of verbs common semantic feature - "the impact on the object" - is maintained, though there is no semantic unit expressing "physical effects".

Expression of the emotional state is related to a number of changes in physiological functions of the human body (breathing, digestion, blood circulation, muscles). For example: - Volete insinuare...volete insinuare..., l'Abate parlava

come qualcuno a cui si stessero gonfiando le vene del collo (Eco, 1995, 449) - გონდათ, თქვათ...მან იმეხებთ, რომ ...- წინამძღვარს ძარღვები დაეხერა ყელზე / Do you want to say that ... you mean that ... the Abbot spoke with his neck veins bulged (translated by Tskhadadze, 2011, 702).

Emotional state is frequently expressed in changing skin color, especially when a strong emotion is being expressed. These types of nominations reflect not only the explicit information that is related to this or that emotion, but it contains a set of implicit information expressed in the pragmatic potential of the given nomination. Commonly used adjectives are red, white, pale. For example: arrossire sino alle orecchie - ყურებამდე გაწითლდა /blush right up to the ears/, allibire, impallidire - გაფითრდა /his face turned pale/, è diventata come un panno da bucato - ქაღალდისფერად გაფითრდა /he turned as white as a sheet/, ha la faccia sbiancata - ფერი დაკარგა /his face became colourless/, ha la faccia terrea - მიწისფერი დაეღო, მკვდრის ფერი დაეღო /his face was ashen/, gli si sono illividite le labbra per il freddo - ტუჩები სიცვიდან გააუღურჯდა /his lips turned blue in the cold/. Italian language uses other colours. For example: Ma improvvisamente diventa rossa, sorride (Pratolini, 1960, 45) - მაგრამ მოულოდნელად ის გაწითლდა და გაიღიმა / But suddenly he blushed and smiled/ (translated by Eradze, 1967, 36).

IV. DISCUSSIONS AND CONCLUSIONS

In the process of communication, kinetic behavior of the human is one of the most informative ways, which is not as thoroughly studied as the aspect of expression of the emotional state of the human. Body movement and miming together are of informative significance, because they emphasize and strengthen the emotional state of a person. Considering the differences that exist between postures and gestures, it should be noted that posture implies a static condition of the human body, which is kept for some period of time, whereas gesture implies dynamism. Posture is the position of the human body, which is typical of a certain culture, the basic unit of human spatial behavior (Labunskiaia, 1986, 25).

For the purpose of the study conducted by us, emotional or expressive gestures, having particular pragmatic potential are important. Any human acquires certain gestures and follows the rules governing their use, in the process of development and building his/her personality in a given social environment. For example gesture "shaking head" "scuotere la testa" in some cases may signify "surprise", and "indignation" in other cases.

For the purpose of the study conducted by us, the important thing is that the further that or this organ is from the head, the less is the possibility of controlling its movement. Thus, **kinesics** of the hands and feet, which can convey multiple of nuances revealing mood and attitude via different movements is less controlled by the mind.

The researchers developed a hypocrisy scale, in which physiological reaction of involuntary nature that does not depend on human will or desire ranks first; leg movement comes next; then body signals; contradictory gestures; facial movements; and at the end of the list is verbal response (speech).

In the process of communication, involuntary body language is important for receiving further information. It should be noted that when the doer of the action wants to show his/her intention and to convey some information in his/her behavior, such behavior is considered to be communicative. The same action, gesture and posture can be communicative and informative simultaneously. For example: arricciare i baffi - ულავების გრეხა /curl the end of one's moustache/; scuotere il capo - თავის ქნევა /shake one's head/; rosicchiare le unghie - ფრხხილების კვნეტა /bite one's fingernails/; battere le mani - ტაშის შემოკვრა /clap one's hands/; coprirsi il volto con le mani - სახეზე ხელოსაფარება /cover one's face with one's hands/ etc. For example: - I novizi spauriti uscirono per primi, il cappuccio sul volto, il capo chino (Eco, 1995, 457) - მორწილები პირველები გავიდნენ ტამრიდან, შეშინებულები, თავდახრილები, სახეები სამსმობაქმალთ /The obedient came first, frightened, their heads lowered, hiding their faces in their clothing/ (translated by Tskhadadze, 2011, 715).

While communicating, face is the most important part of the human body for people. Human face shows all the emotions characteristics of it. Display of emotions in the human face is an important system of communication. It is a universal component of the emotional response, as it is less dependent on cultural traditions. It is a common social language, therefore, it is considered to be the most studied form.

Miming is a kind of art with the help of which human mood is recognized according to the outer signs, especially that of a face, as location of the facial muscles allow us to draw conclusions concerning the person's physiological and psychological state and its peculiarities. Thus, the human face is an important channel of non-verbal communication as well as the leading means of communication. It possesses the ability to convey the emotional and contextual implication of a message. For example: Lo Scamozzi, il Birisi, il dottor Sandrocca, la moglie, miss Green si voltarono a guardarlo a bocca aperta (Pirandello, 1990, 9) - სკამოჯი, ბირიზი, დოქტორ სანდროკა, მისი მეუღლე, მის გრინი შემობრუნდნენ და პირლია უყურებდნენ მას /Scamozzi, Birisi, doctor Sandrocca, his wife, miss Green turned and gaped at him/.

Many scientists believe that if a person is not watching his/her partner during the conversation, it demonstrates that he/she is hiding something. It is established that people tend to watch their interlocutors in the eyes more when listening to something, rather than during the conversation. Certainly, it is impossible to learn everything watching a person only in the eyes, as a whole face, eyes, eyebrows, nose and mouth convey additional information (Zielke, 1985, 44). For

example: *aggrottare la fronte* - შუბლის მოღუმვა /frown/; *aggrottare le sopracciglia, aggrottare le ciglia* - წარბების შეჭმუხვნა, კოპების შეკვრა /scowl/; *restare a bocca aperta* - პირლია და რჩენა /gape/; *mordersi le labbra* - ტუჩების მოკვნეტა /bite one's lip/ etc. Nominations of some lexemes does not include any facial features, but it is easy to guess what is ment. *Accigliarsi* - მოღუმვა /scowling/; *sbiuffare* - ფრუტუნო /snorting/; *soffiare* - ქშენა /puffing/; *fissare lo sguardo* - მიშტერება /staring/. For example: *Non solo gli avignonesi ora si agitavano coi visi corruciati e sussurandosi commenti tra di loro, ma lo stesso Abate pareva molto sfavorevolmente impressionato da quelle parole* (ეკო, 1995, 360) - ავინონელბო იჭმუხნებოდნენ და იბღვირებოდნენ, ერთმანეთს რაღაცას ეჩურჩულებოდნენ, წინამძღვარიც ფრიად უკმაყოფილო და აფორიაქებული ჩანდა უილიამის სიტყვებით /Not only the Avignoneses were stirring frowning with gloomy faces and wispering something to one another. but the abbot seemed to be unfavorably impressed by the words William said/ (translated by Tskhadadze, 2011, 567-568).

In Italian literature we come across the phrases such as: *abbassare gli occhi* - თვალების დახრა /lower one's eyes/; *fare tanto d'occhi* - თვალების ფართედ გახელება /wide open one's eyes/; *sbarrare gli occhi* - თვალების გადმოკარკვლა /bulge eyes out of one's head/. მაგალითები: *Sbarrava due tondi occhi circondati da folte sopracciglia nere* (Calvino, 2011, 341) - მან ხშირი წარბებით გარშემორტყმული ორი მრგვალი შავი თვალი გადმოკარკვლა /He bulged his two round eyes surrounded by thick black eyebrows/.

Moreover, in Italian literature we come across the examples such as: *guardava con lo sguardo penetrante* - ვიღაცას გამჭოლო მზერით უცქერდა /give sb a piercing look/; *inceneriva con lo sguardo* - თვალებით წვავდა /give sb a withering look/, *batteva le ciglia* - წამწამები აახამხამა, *წარბები შეათამაშა* /flutter one's eyelashes/; *guardava di sbieco* - აღმაცერად უყურებდა /look askance at someone/ etc. For example: *Allibi dapprima, poi l'ira, lo sdegno le fecero un tale impeto nello spirito ch'ella, con le mani tra i capelli e gli occhi sbarrati e ferocemente fissi, si vide quasi impazzita nello specchio di quello stipetto* (Pirandello, 1990, 99) - თავდაპირველდ გაფითრდა, შემდეგ ისე მოაწვა ბრაზი და აღშფოთება, რომ თმებში იტაცა ხელები და გადმოკარკვლულ და გაშეშებული თვალებით თავის შეშლოლ გამოსახულებას უყურებდა სარკეში /First she turned pale, then suddenly she exploded in anger and outrage, grabbed her hair and stared at her image in the mirror, with her eyes wide open and balls fixed/.

In the process of expression of emotions phonation plays an important role. Change of the voice has always been a mechanism of expression of emotions. Emotional state is reflected on a range of characteristics of speech, including: speech rate and latency, latent period of speech reaction (latent period of formation of verbal associations), intonation, timbre, voice volume, voice pith; paralinguistic means of phonation cover voice defining features as well (whisper, puffing, hoarse voice), as well as voice characteristics (laughter, giggling, trembling voice, sobbing, crying)

In writing form, these parameters are expressed in polygraphic characteristics of a text, using various fonts and punctuation marks, etc.

A text enclosed between dashes or quotation marks is a materialization of a character's replica, which can be considered in an edition or as a habitual action. Translators sometimes use free practice lacking consistency and reasonableness. The texts of the originals by some modern authors are characterized by compact linearity. Even when a narration uses verbal Insertions, it remains dominated by the narrative sequence and linkage (Djachy, 2012:9).

The entire inventory of acoustic signals is divided into controlled and uncontrolled signals. Uncontrolled signals include a sudden cry out in fear, crying, sighing. Voice volume, pitch and timbre are partially controlled. There are verbs expressing sounds. For example: *sussurrare* - ჩურჩული /whisper/, *gridare* - შეყვირება, ყვირილი /shout/, *balbettare* - ლუღლუდი, ენის ბორბიკი /falter/; *lamentare* - მოტყმა /groan/; *la lingua gli si annoda* - ენა ებმის /stutter/; *gridare di gioia* - სიხარულისაგან შეყვირება /shout for joy/; *dire con rancore* - ბოღმით თქმა /say out of spite/; *parlare con stizza* - გაღიზიანებით საუბარი /speak peevishly/; *domandare con stupore* - გაკვირვებით შეკითხვა /ask in astonishment/; *esprimere una sorpresa* - გაცემის გამოხატვა /express surprise/ etc. For example: - *Poi l'Abate riprese a parlare con voce rotta e incerta, come di persona sorpresa da inattese rivelazioni. Non è possibile... Voi... Voi come fate a sapere del finis Africae?* (Eco, 1995, 449) - მერე წინამძღვარმა განაგრძო ლპარაკი. ხმა უკანკალებდა, შემკრთალო ჩანდა, თითქოს ისეთ რამ მოისმინა, რასაც არ ელოდა. - შეუძლებელია ... თქვენ ... თქვენ რა იცით აფრიკის კიდეზე? /Then the Bishop continued speaking in a trembling voice. He looked startled as if he heard something that he had not expected. - It is impossible ... You ... How do you know about the edge of Africa? (Translated by Tskhadadze, 2011, 701).

In Italian literature a verb expressing voice is frequently preceded by an adverb. For example: *sottovoce* - ჩურჩულით /in a low voice/, *a bassa voce* - ჩუმად /quietly/.

Sometimes people tend to pause while speaking. Using pauses i.e. keep silence intermittently, while communication, in most of the cases, is not accidental and even not unintentional. Linguistics distinguishes communicative and non-communicative silence. Communicative silence has a symbolic function in the course of communication. First of all, this is interchange of the roles in communication, which represents a form of etiquette of cooperative behavior. At this

time the listener tries not to interrupt the speaker, and only using verbal and non-verbal signals such as nodding, looking at the speaker and so on, confirm his/her attention and understanding of the meaning of the words and sentences said by the speaker. Avoiding transferring expected information is a form of communicative silence. Non-communicative silence occurs when listeners are expected to respond but no verbal sign is used by the listeners. In this case, silence is viewed as a kind of speech act with intentional, emotional and evaluative content, which depends on the text preceeding it, as well as on the situation and environment in the context of relationship. Silence is different from the pause used by a speaker in order to properly formulate his/her opinion which is often accompanied by gestures. For example: Tu ... così ... Ma stai male davvero! qua..che hai? ... Ma tu scotti! Non ti reggi! Hai la febbre ... (Pirandello, 1990, 101) - მენ ...რა ...მ ართლ ა სე ცუდა დ ხარ!... რა და გე მართა ? ... სიცხე გაქვს ! ფეხზე ვერ დგახარ! სიცხე გაქვს ... /You ... what ... Do you really feel so bad! ... What's wrong with you? ... You have a fever! You cannot stand on your feet! You have a fever .../

Thus, we can argue that a nomination of silence has a pragmatic potential, which depicts human emotional state of particular kind, his status, cultural traditions; In a literary text it conveys the narrator's estimation of a story described in the text. The purpose of their use is to evoke a certain emotional and intellectual response in the reader. In this case, information is conveyed not only using the nominations of paralinguistic phenomena, but it implies a more complete transformation, which is connected with the change of opinion.

All types of expression of emotions are characterized by pragmatic potential, since they include speaker's personality, his social, ethnic, cultural, age and sex related, as well as professional features. Expression of emotions also depends on the type of a narrator in a literary work and the narrator's attitude towards the character. The reader of a translated emotional literary text should have the same emotions as the reader of the original.

The topicality of the subject is conditioned by the expressive function of expression of emotions, and the study of the expressive function, though not well studied, is rather important. Moreover, the theoretical study of the expression of the emotions in the literary discourse has not been carried out until now from the viewpoint of compared analysis between the Italian and Georgian languages. Cognitive approach towards the task is a topical question, characterized by interdisciplinary approach towards the research of linguistic phenomena, which makes it possible to examine all aspects of the subject of study.

The theoretical value of the paper is to contribute to the further development of the theory of nomination. The description of the semantics of the processes of the emotional expression can be used to describe the emotional discourses in other languages. The thesis can contribute to the development of the studies in literary language, historical linguistics and pragmatics and the history of the people that reflect a range of the tasks of modern linguistics.

The findings of the paper can be used in lexicographical practice, formation of the culture of individual speech and can be used as the lecture material for a course in paralinguistic, culture of the relations, general linguistics, theoretical or practical linguistics of the translation, lexicology and stylistics.

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