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 addressee, 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 addressee, 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 addressee 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! - mugolare Biancone (Calvino, 2011, 332) - შევიტყო/ - roared/ Biancone roared/ - No - mugolò, - comincia tu ad ammazzarlo e a pelarlo, e poi stàrò a vedere come lo cucini (Calvino 2011, 191) - რადგან/ - I am going to kill and flay you. The characteristic feature of connotation is pragmatic load.

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: - ვერ/ - say 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 potrò informarmi su di lei? (Calvino 1997, 51) - რაიმა/ - გავიგე ვინ/ - 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-implication 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: 

- დუქ ა ნ შ ი ს ა ხ ე ზე /the heart became flint/, მ თლა დ ა ბაკი /heart shrinks/, ა თ ბ ი ნ ე რ დ ა შ ღ ბ ი თ /heart breaks/, ქვა ქვლა შ ღ ბ ი თ /have my heart in my boots/. Con cuore gonfio (გულისერთემbloated / with a heavy heart /), cuore gonfio di dolore (სულითი ფლაქვს შეკრთო / heart full of pain/), con cuore morto (გულისპროქტოლი /with dead heart/), con cuore sospeso (დაკადიკული / have one's heart in one's throat/) etc. For example: - Ho il cuore di pietra, diceva a se stessa (Pratolini, 1960, 83) - ღელვა ბით /soul-shrinking/. The personalization of the “doer” of an action occurs when a person's heart 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 (ჰაერთ გრძელდა /heart was beating/), il cuore mi batte in gola (გულის მიმღელ /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/სადალად მაყულდინა /I have my heart almost in my throat/). Il cuore gli batte forte (ჰაერთ დასივებული /His heart is beating faster/).

In Italian language we come across the expressions consisting of a lexeme “soul” with the nomination of the “doer” of an action (the heart). For example: Abate parlava magari /soul-disturbing/, mangiarsi l'"anima" /to try to keep one's temper/. For example:

Paòlò giorni di angoscia, nero d'anima, dentro il nero vestitio, nella buia carbonaia (Pratolini 1960, 80) - რთექი ს ული ნ თა ს ი თ /in the dark as his face/ (translated by Eradze, 1967, 65). In Georgian language, the lexeme ბ ვ ღ ე რ დ /soul/ is frequently replaced by the lexeme ა ლ ჰ ა რ თ /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) - ცხრილი საჰოლები თავისი უძველი ზეთები მოიპოვა / 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: arricciare i baffi - ჯაჭვა ჩნდება /his face turned pale/, è diventata come un panno da bucato /he turned as white as a sheet/. 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.

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 a gesture is considered to be the same action. The same gesture, posture and gesture can be communicative and informative simultaneously. For example: arricciare i baffi - ჯაჭვა ჩნდება /his face turned pale/, è diventata come un panno da bucato /he turned as white as a sheet/. Certainly, the less is the possibility of controlling its movement. Thus, სხელის განსხვავება /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 a gesture is considered to be the same action. 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example: aggettive la fronte - დაჭამა /rown/; aggettare le sopracciglia, aggettare le ciglia - ერთი /rown/; play with her eyebrows /borne/, morderi le labbra - დაჭამა /rown/; consider in an edition or as a habitual action. Nominations of some lexemes does not include any facial features, but it is easy to guess what is meant. Accigliarsi - დაჭამა /rown/; sbiffare - ბოდა /sorting/; soffiare - გამო /puffing/, fissare lo sguardo - გამო /staring/. For example: Non solo gli avignonesi ora si stann assortiti /staring/; e per questa ragione specialmente /puffing/ a Vetrano /staring/. For example: Sometimes people speak /staring/ of the abbot seemed to be out of his mind /staring/; soffiare /puffing/; snorting /puffing/. For example: Non solo gli avignonesi ora si stann assortiti /staring/; and the abbot seemed to be out of his mind /staring/; to be wide open and balls fixed /puffing/; /staring/; /puffing/. For example: For example: Sometimes people speak /staring/ of the abbot seemed to be out of his mind /staring/; soffiare /puffing/; snorting /puffing/. For example: Sometimes people speak /staring/ of the abbot seemed to be out of his mind /staring/; soffiare /puffing/; snorting /puffing/. For example: Sometimes people speak /staring/ of the abbot seemed to be out of his mind /staring/; soffiare /puffing/; snorting /puffing/. For example: Sometimes people speak /staring/ of the abbot seemed to be out of his mind /staring/; soffiare /puffing/; snorting /puffing/. For example: Sometimes people speak /staring/ of the abbot seemed to be out of his mind /staring/; soffiare /puffing/; snorting /puffing/.
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 preceding 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 ... (Pinarello, 1990, 101) - რა იცხარა და რა გასვლა აქ ჰქონდა? თავში ქარბო ჩაეთახარე მე! რა ბარე აქ ჰქონდა? თქვენი განათლები ლაპარაკი? /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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