

УДК 811.111+81'42

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## **THE MAIN CONCEPTUAL MODELS OF REPRESENTING EMOTIONS IN MODERN AMERICAN PSYCHOLOGICAL NOVEL**

*This article deals with the analysis of five main conceptual models of linguistic representation of negative and positive emotions in such American psychological novels as *Set This House on Fire* (1960), *Lie Down in Darkness* (1951), *Sophie's Choice* (1979) by W. Styron and *Morgan's Passing* (1980) by A. Tyler.*

**Key words:** conceptual model, emotion, emotional state, linguocognitive mechanism.

*Стаття присвячена аналізу п'яти основних концептуальних моделей мовної репрезентації негативних та позитивних емоцій у американських психологічних романах В. Стайрона "Підпали цей дім" (1960), "Лягай у темряву" (1951), "Софія робить вибір" (1979) та Е. Тайлер "Морган йде" (1980).*

**Ключові слова:** концептуальна модель, емоція, емоційний стан, лінгвокогнітивний механізм.

*Статья посвящена анализу пяти главных концептуальных моделей языковой репрезентации негативных и позитивных эмоций в американских психологических романах У. Стайрона "И подожег этот дом" (1960), "Уйди во тьму" (1951), "Выбор Софи" (1979) и Э. Тайлер "Морган уходит" (1980).*

**Ключевые слова:** концептуальная модель, эмоция, эмоциональное состояние, лингвокогнитивный механизм.

The aim of this article is to clarify linguocognitive mechanisms of representing emotions in the text of American psychological prose and define certain contextual models of their realization, the distribution of models between conveying positive and negative emotional states. We are going to concentrate our attention on five typical models of realization of emotionally-evaluative concepts in belles-lettres text.

We follow O. A. Levina's approach in the investigation of conceptual representation of the category of emotiveness in our research. In accordance with it, there are three basic models of emotions and emotional states in English literature, namely the identification of emotions as to their external expression; metaphoric interpretation; mythological and symbolic conceptualization (Levina. 1999, 58). Only the first two models are considered essential here. We think it necessary to complement this classification. First of all, the mentioned models pertain only to emotions and emotional states and do not include expressing emotions by means of a personage's linguistic behaviour in different narrative techniques. Besides that, there is a certain role of cultural and literary vertical context in conveying and reliving emotions. Next, we need to mention dreams, visions and ravings as subliminal stimuli within the given models and the role of deep pointed sensitive perception of colours, odours, sounds, shapes, etc. The concept suggested by O. A. Levina does not involve estimated semantics within emotional states. Taking into account the mentioned clarifications and supporting F. Brentano's approach (Brentano: 1996, 28), according to which emotions are subdivided considering the degree of expressing

the existing evaluative component into evaluative emotions and emotional reactions, we assume that any emotion has an evaluative component explicitly or implicitly expressed on the linguistic level. That is why we suggest distinguishing the following basic subconcepts of emotional and evaluative states:

- 1) **identifying emotions by the personages' linguistic behavior;**
- 2) **identifying emotions by inner feelings and psychophysiological features;**
- 3) **identifying emotions as to their external expression;**
- 4) **identifying emotions as to metaphoric realization;**
- 5) **identifying emotions as to their symbolic, archetypical or mythological conceptualization.**

The foregoing subconcepts will differ in having a key word to denote a certain emotion, explicitness of expressing an evaluative component. There arises a problem to differentiate and define the boundaries of single concepts in highly emotogenic texts of psychological prose. We shall follow the principle '*one emotiogenic situation – one emotionally evaluative situation*'.

Let us take a close look at the models.

**Model 1. Identifying emotions by the personages' linguistic behavior.** The corresponding concept is represented by a subconcept including the mental state of an emotionally involved person. In other words, the subconcept is represented in an ideological aspect. This model falls into two variants and is used to convey negative emotional states.

**Model 1a** is characterized by the presence of a key word denoting a certain emotion. Thus the concept of emotion is represented by lexical denotation and the indication of personage's mental and intellectual state and indirectly suggests the degree of intensity of this emotional state. The model appears in mono- and dialogical speech and inner speech: "*hurts me (...)* when I hear you say stuff like that" [Styron. *Set this House on Fire*, 241]. Without a key word the model is realized in a dialogue by means of words with negative connotation.

A complex emotional state of pain (*it hurts me*) and unhappiness is realized in this example. The use of the model conveys only negative emotional states of hatred, violence, irritation, disdain.

**Model 1b** is characterized by the absence of a key word. Hereby the concept of emotion is represented only by a personage's linguistic behavior and a certain emotional state is not indicated. The model is found in mono- and dialogical speech:

*"Something turned sour. The common man he had his belly stuffed, but what was he? He wasn't God's noble creature no more, he was just the plain common. He hadn't grown in dignity or wisdom. All he had grown in was his gut and his pocketbook. He forswore his Creator, paying this kind of nasty mealy-mouthed lip service every Sunday to the true God while worshipping with all his heart nothing but the almighty dollar. He plundered a whole continent of its resources and wildlife and beauty. The wisdom of all the ages, all the precious teachings of his ancestors, they were lost upon him. He spat on his negro brother and wore out his eyes looking at TV and fornicated with his best friend's wife at the country club. He had all these here wonder drugs to prolong his life, and what happened? At the age of seventy he*

was an empty husk, saddled with a lot of ill-gotten lucre and a pile of guilt, terrified of death and laying down on the sand at Miami beach pitying himself. A h u s k , son! (...) Come Judgement Day (...) Then He 's going to leave him out of the back door and He 's going to holler after him: "That's what you get, friend, for selling out to Mammon! That's what you get for trading your soul for a sawbuck, and forswearing My love!" [Styron, *Set this House on Fire*, 16]

The model conveys the emotional state of hatred, irritation and violence.

**Model 2. Identifying emotions by inner feelings (physiological reactions of the organism) and psychophysiological features.** Namely, the subconcept is represented in a psychological aspect. We distinguish two variants of this model:

In **Model 2a** there is a key word denoting a certain emotion. Thus the concept of the emotion is represented by lexical denotation and indicates a personage's inner psychological state. If there is a key word, the model appears in the author's narrative and inner speech:

*"The noise I heard behind me was abrupt and thunderous, a **shocking** din which partook both of a salvo of rockets and an airplane in take-off and above this, pervading it all, a thin, **ominous**, hurrying whine, as of the approach of a flight of wasps or bees (...) I saw it bearing down on me in **savage** haste – the snout of a big black car. With a foretaste of **doom** and of the fading beauty of life I composed myself to accept a rear-end collision and a **tight, goosey, half-despairing, half-gluttonous feeling swept over me** as I watched it become larger and larger, barreling **remorselessly** on. (...) I fell into **aching oppressive woolgathering**. **My heart was full of murder. I was only dreaming of revenge** (...)" [Styron, *Set this House on Fire*, 29].*

The model is used to convey such states of relative stability as pain, sorrow, unhappiness, shame, nervousness, regret.

In **model 2b** we do not observe any key word. Thus the concept of emotion is represented only by a personage's inner psychological state and a certain emotional state is not identified. If there is no key word we find solitary instances of use: *"I was wrapped up in wooly slumber "* [Styron, *Set this House on Fire*, 254]. The model conveys mostly the emotional states of pain, shame, pity, remorse.

Both models are used to express negative emotional states.

**Model 3. Identifying emotions as to their external expression and personage's linguistic behavior.** The relevant subconcept comprises verbal and extraverbal expressions of external emotional reaction of the emotionally involved person – mimicry, gesticulation, timbre and tempo of speech, etc. – to denote only negative states. In other words, the concept of emotions is manifested in its external aspect. There are two variants of this model.

The presence of a key word denoting a certain emotion is typical of **Model 3a**. Consequently the concept of emotion is represented by lexical denotation and reference to linguistic behavior, personage's appearance and general behavior.

*"She shoved her face into her hands and began rocking to and fro like some pitiable mourner. "You promised", she moaned. "You said you'd be good. You said you wouldn't disillusion me again (...)" [Styron, *Set This House on Fire*, 88].*

**Model 3b** is characterized by the absence of a key word designating a certain emotion. Thus lexical denotation and reference to linguistic behavior, appearance and general behavior represent the concept of the emotion.

*"His face went pale. One shoulder pitched and he raised his hands, fingers outstretched placatingly toward me. "Now I don't understand" [Styron, *Set This House on Fire*, 175].*

**Model 4. Identifying emotions as to metaphoric realization.** Allusive cultural and literary vertical context, deep sensual perception, emotional reinterpretation of the environment belong here though they all approach a symbol or myth. This model is used to describe negative states. So the subconcept metaphorically embracing the reinterpreted state of an emotionally-involved person represents the concept of emotion. That is to say, the concept of emotion is given in its figurative aspect. There are two variants of this model.

A key word denoting a certain emotion is typical of **Model 4a**. Thus the concept of emotion is represented by lexical denotation and a reference to metaphoric realization of the personage's emotional state.

*"I made my way upstairs in a black squall of gusty, shifting **emotion**. I kept saying to myself that I could'nt get involved with these **sick** characters. Despite the grip that Sophie had laid upon my imagination, and despite my **loneliness**, I was certain that it would be foolhardy to seek their friendship. I felt this not only because I was **afraid of getting sucked towards the epicenter of such a volatile, destructive relationship**, but because I had to control the hard fact that I, Stingo, had (...) not to play the hapless supernumerary in **some tortured melodrama**. (...)*

*I recorded and entered as the last record ceased playing, and the last barge with its **jubilant trumpets vanished around a turning on the Thames**. Sophie's room **smote me instantly M'ith delight**. Though I know an eyesore when I see one, I have had very little sense of taste, of decor; yet I could tell that Sophie had achieved a kind of **triumph** over the inexhaustible **pink**. Rather than let the **pink** bully her, she had fought back, splashing the room with complementary hues of **orange and green and red** – a **bright carnation** bookcase here, an **apricot** bedspread there – and thus had vanquished the **omnipresent and puerile stain**. I wanted to burst out laughing at the way she had imbued **that dumb Navy camouflage paint** with such **joy** and warmth. And there were **flowers**. **Flowers** were everywhere – **daffodils, tulips, gladioli**; they sprouted from small table vases and from sconces on the wall. The place **Mas fragrant with fresh flowers** and although they were abundant, there was no feeling of the sickroom amid all these blooms; they seemed instead simply **festive**, perfectly consonant with the **gay favor of the rest of the room"**. [Styron, *Sophie's Choice*, 73].*

*Then I suddenly realized that Sophie and Nathan were nowhere in sight. Just as I was puzzling this out, I heard a giggle and saw a Japanese screen in one of the far corners give a little vibration. And from behind the screen, **flashing uniform vaudevillean smiles** came Sophie and Nathan, dancing a little two-step and wearing some of the most **bewitchingly** tailored clothes I had ever seen. More nearly costumes really, they were decidedly out of fashion – his being a **white chalk-stripe gray** flannel double-breasted suit of the kind made modish more than fifteen years before by the Prince of Wales; hers a pleated **plum-colored** satin skirt of the same*

period, a **white** flannel yachting jacket, and a **burghundy** beret tilted over her brow. Yet there was nothing hand-me-down about these two relics, they were clearly expensive and too well-fitting to be anything but custom-made. I **felt desolate** in my **white** arrow shirt and its rolled-up sleeves and with my nondescript baggy slacks " [Styron, *Sophie 's Choice*, 73].

**Model 4b** is characterized by the absence of a key word denoting an emotion. Hereby the concept of emotion is represented exclusively by the personage's linguistic behavior. This model can be found in monologues and dialogues. Both models are used to recreate (evoke) negative emotional evaluative states.

"The sea was placid, held in momentary abeyance, but the sun had grown hotter still, hung in the sky **fiery**, huge and, like some dead weight, oppressively heavy and near. The **bugger** is exploding, Cass thought (...), it's going to swell up and shrivel up like a bunch of gnats in a flame. (...). It must be the reason for the sea boiling up like that. (.). The sun, sunk to the west over Capri, was like a flaming discus, enormous, threatening, crimson. And again the sea had begun to heave and tremble, casting up silently from the depths of the gulf fountains of itself, mountainous and **terrible**. Far out, **black tornadoes** crisscrossed the horizon beneath a lowering rack of **black** cloud; closer, **white** combers of oceanic surf crashed without ceasing against the shore, in their noiselessness producing an effect of strange delicacy" [Styron, *Set This House on Fire*, 492].

The following example is notable for conveying emotions by using fabulous semantics:

"I'm certain I can fit into it, " the second stepsister said. "It's only that I've been shopping all day and my feet are a little swollen. "

"Madam. Please, " the **Prince** said in his exhausted voice.

"Well, maybe I could cut off my toes. "

"What about you, young lady?" asked the **Prince** He was looking at **Cinderella**, who peeked out from the rear of the stage. Dressed in burlap, shy and fragile, she inched forward and approached the Prince. He knelt at her feet with the little glass slipper, or it may have been a shimmer of cellophane. All at once her burlap dress was mysteriously cloaked in a billow of icy blue satin. "Sweetheart!" the Prince cried, and the children drew their breaths in. They were young enough still. Their expressions were dazzled and blissful, and even after the house lights came on they continued sitting in their chairs and gazing at the stage, open-mouthed. (...)

It was a pale, misty night. The sidewalk gleamed under the streetlights. Morgan loaded the stage into the back of his pickup and slammed the door shut. Then he stood looking around him, breathing the soft, damp air. A family passed – cranky children, kept awake past their bedtime, wheedling at their mother's edges. A boy and a girl were kissing near a bus stop. On the corner was a mailbox, which reminded Morgan of his letter to Bonny. He'd carried it with him all evening. (...) He took it from the pocket of his Air Force jacket" [Tyler, *Morgan's Passing*, 330–331].

**Model 5. Identifying emotions as to their symbolic, archetypical or mythological conceptualization.** A relevant subconcept covers different manifestations of the subconscious of an emotionally involved person (here belong dreams-onirizms. visions, delirium and symbolic archetypical and mythological

images). In other words, the concept of emotions is given in its archetypical aspect. A key word is not distinctive of this model. There we find two variants.

**Model 5a** is characterized by the presence of a key word denoting a certain emotion. So the concept of the emotion is represented by lexical denotation and a reference to intellectual realization of the personage's emotional state implying the degree of manifestation intensity of the given emotional state.

*"During that time I had incessant dreams of **treachery** and **betrayal** – dreams that lingered all day long. (...) In this one I was in a house somewhere, trying to sleep; it was **dead of night, wintry and storming**. Suddenly I heard a noise at the window, a **sinister** sound, distinct from the **tumult** of the rain and the wind. (...) I saw a shadow (...), an indefinite shape, a prowler whose dark form slunk toward me **menacingly**. **Panicky**, I reached for the telephone, to call the friend (...) (my best, last, dearest friend; nightmares deal in superlatives and magnitudes); (...) But there was no answer to all my frantic ringing. Then (...) I(...) turned to see – bared with a **malignity** of a fiend behind the streaming glass – the **baleful, murderous** face of that selfsame friend (...) Who had betrayed me? Whom had I betrayed? (...) And although I felt little **grief** over Mason's end (...) I still **felt low, miserably low**" [Styron, *Set This House on Fire*, 5–6].*

There is no key word designating an emotion in **Model 5 b**. Thus the concept of an emotion is represented exclusively by the metaphoric realization of the personage's emotional state. This model occurs in monologues and dialogues. Both models are employed in recreating negative emotional evaluative states.

*"It was a lie but she couldn't tell. In a moment she fell asleep, sleeping heavily, and she didn't wake when he stirred beside her: smothered by dreams of **shame**, he had been on a **ship at sea**, gazing toward a **barren arctic headland**. Beside him at the rail Peyton turned to face him, lips upturned for a kiss; but a breath of **coldness**, darkening the ship, sea, and land swept over him **like a blast of hail**. "I'm **cold**", she said, "I'm **cold**", turning her eyes sadly away and she was gone, and now it seemed to be the **utmost ends of the earth**, this **land of rocks and shadows**, walls sheering off to depths of a **soundless, stormless ocean**, while far off on the **heights** there was a **blaze** without meaning, twin **pyres** that warned off a **fear blind as dying, twin columns of smoke, a smell, a dreaming blue vapor of defilement**" [Styron, *Lie Down in Darkness*, 177]*

In this model W. Styron uses such mythological images as the sun, the ocean, water, darkness, wind, eternity, solitude, space, the double to denote mainly negative emotional states (loneliness, despair, regret, depression), and the sun (in a few situations), the sky, light, odours, light colours to denote positive emotional states.

Given theoretical self-sustainability of individual subconcepts and thus actual solitary cases of use, we mainly observe their interlacement in the literary text similar to self-insufficiency of certain human feelings and aspects of cognition. In terms of semantics models 1–5 are used to convey such a block of negative emotions as anguish, sorrow, unhappiness, dissatisfaction, irritation, disapproval, mockery, hostility, ridicule, contempt, arrogance, envy, hatred, malice, rage, and individual states of sorrow, fear, nervousness, apathy, doubt, humiliation, inelegance, rejection. Models 2, 5 are employed to convey such positive emotions as happiness,

contentment, harmony, relief, tranquility, comfort, friendliness, respect, support, gratitude, love, passion, and certain states of deliberation, curiosity, pride, anxiety, appeal, hope, desire.

The results of research allow us to conclude that along with the authors' usage of the main models we have found out that the models with specified emotions prevail, that is, where a key word is given in the textual concept and the very emotion is mentioned. The overwhelming majority of emotional situations represent a complex emotional state having a number of components grouped around the central one from the very beginning or evolving with the unraveling of the plot. Slighter emotive situations are mostly employed to highlight the main ones by means of contrast (with different personages) or adding to it (one personage). W. Styron's novels are distinguished by a great variety of models and emotional situations.

We can single out parts of the emotional spectrum of the models characteristic of all analyzed novels. These are the cognitive blocks of emotions with the dominants of happiness, tranquility, anxiety, apathy, astonishment, nervousness, shame, fright, anguish, sadness, unhappiness, dissatisfaction, madness, hatred, violence.

It should be noted that in the sphere of positive emotions the writers describe the emotional blocks with the dominants of amiability, respect, kindness, support, gratitude and hope more rarely. In the sphere of negative emotions reference to the dominant 'hostility – arrogance' is seldom made. Personal predilections of the representatives of American psychological novel are more likely to find their expression in the negative part of emotional spectrum.

As a result of research we find out personal preferences of the authors for choosing certain means of conveying emotions. Thus Anne Tyler typically uses physical representations of emotions. She employs both neutral and intensive emotions. The latter predominate (tension, confused, startled, relieved, delighted, etc.). Her personages' emotions are connected with the personage's status and self-esteem.

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