



Representation of Emotional and Linguistic Space in English in the Stories of T. Tolstoya

Guzel Rishatovna Nasibullova¹, Zholmakhanova Akerke Bolatovna²

¹ Department of Contrastive Linguistics, Kazan Federal University, Kazan, Tatarstan, Russia; guz1983@mail.ru

² Department of Kazakh language, literature and journalism, Korkyt Ata Kyzylorda University, Kyzylorda, Kazakhstan; zholmakhanova.AkB_2023@gmail.com

Abstract

In order to determine the communicative qualities of words, the patterns of their connections in the text's structure and the textual motivation of these connections, the type and nature of text modifications in the way that words function, and the patterns of combining words into text paradigmatic groupings—all relate to the functional approach to text analysis that is explored in this study. Simultaneously, the research seeks to disclose the characteristics of the writer's perspective and understanding of a specific segment of reality, specifically an individual's verbally expressed emotional realm. This essay focuses on how emotions are portrayed in literary works. The story "Do you love, do not love" by T. Tolstoya has been selected as the textual material. There is a lot of emotional potential in this text. T. Tolstoya's work aims to draw attention to universal issues. It basically carries on the legacy of classical literature. "This includes deciding on a path, interacting with others, being aware of oneself in the world, and knowing one's destiny." Her stories contain all kinds of relationships between a woman and a man.

Keywords: Emotion; English Text; Linguistic Space.

1. Introduction

In a literary work, the plot illuminates the characters' and author's emotional worlds in addition to the events. According to Lisenkova (2016), emotional content is an essential part of the semantic structure of literary texts, which embody the complex world of a person's feelings, moods, aspirations, spiritual quests, and experiences. This content is referred to as the text's emotive space in science. Emotional analysis is a vibrant and productive field of study in contemporary linguistics. A linguistic analysis of the ways in which emotions are expressed in English texts across different genres is done. This makes sense because creative prose and poetry are inconceivable without making reference to the emotional realm. Numerous foreign and domestic linguists, including Arnold (1960), Babenko (2004), Gak (1997), Izard (2007), Markus (1991), Zabavnova & Zamaletdinov (2016), Pushkar (2007), Zabavnova & Zamaletdinov (2018), and others, have focused their research on the category of emotiveness. The author's and the character's emotions make up the two levels of the emotive space in a literary work, according to Babenko (2004). The emotions that the writer attributes to the character are presented in the text as if they were real and objective.

Put differently, they are referred to as autocratic. Subjective and modal emotions are what the author of a work of art experiences and conveys through text. Character images and the author's image are not equal in a work of literature. The characters and the world the author creates are what matter. Consequently, the conditionality of the division into these two levels must be considered in this instance. The primary universal of the text's content is the character. Consequently, its emotional connotations will take up most of the text and supersede the emotional connotations ingrained in the author's persona (Shakhovskii, 2008).

2. Literature Review

First and foremost, it is important to emphasize how language plays a role in how human sensations are represented. Language is undoubtedly a rich tool for expressing and hinting at emotional states since emotions are "stored," "preserved," and "formed" in words as ideas that can "come to life," "be actualized," "unfold," "extend," and "stretch" until they correspond to the emotion that the speaker is experiencing at that precise moment (Shakhovskii, 2019). Stated differently, individuals attempt to define and express their feelings through language. Since "it is hard indeed to

notice anything for which the languages available to us (whether verbal, mathematical, or musical) have no description," naming and defining any phenomenon undoubtedly helps people grasp its essence. Furthermore, a word is something that "creates thoughts" and coming into contact with it facilitates the discovery of "a thought, a feeling, an understanding within oneself" (Maugham, 2005). Words are forms of thinking and comprehending the world. As a result, one should not minimize the significance of words. However, because many times no single word, taken in isolation, can express something whole, it is difficult to fully capture the true meaning of complex notions both verbally and in a single definition.

Philosophers ("To define is to limit, to set boundaries") and scientists ("Giving expression to thought by the observable medium of words is like the work of the silkworm") have both expressed this idea in various ways. The material finds its value when it is turned into silk. However, when exposed to daylight, it stiffens and loses its malleability. This is a common observation made by linguists and writers alike, who argue that words are merely symbols for ideas rather than the actual thing (Korzybski, 1995; Sontag, 2009, p. 137). The incessant fluctuation and context dependence of an individual's emotional experience make it especially difficult to accurately reflect and code in words. The true lover, according to Kierkegaard, is "unlikely to find happiness and satisfaction in tiring himself with defining love," to give an example. Wittgenstein's statement, "Whereof one cannot speak, thereof one must be silent," supports the idea that language is not always able to withstand the weight and complexity of human emotions and must instead rely on coding them through methods other than direct verbal nominations, which are not always sufficient. This statement is true even though Wittgenstein is referring to supernatural concepts like God, love, justice, and beauty. More precisely, there are only about 500–2,000 emotion-related terms in English, compared to over 34,000 distinct, identifiable emotions that people can experience (Plutchik, 1980; Averill, 1980).

3. Methodology

A number of methods and techniques for analyzing the factual material in accordance with the purpose and objectives of the work are used. The leading methods were the methods of linguistic description and complex analysis of the text, which was used in direct observation of texts containing a description of the emotional meaning of the character and the author. Moreover, the fact that researchers still cannot come to a consensus on what should be considered an emotion complicates the situation even more. Constant attempts to define, classify, and "dissect" the phenomenon only lead away from its essence. For example, *anger* can be defined as a strong feeling of displeasure, a threatening or violent state; it also includes components such as tension, annoyance, discomfort, resentment, and uneasiness (Merriam-Webster Dictionary), which proves a complex structure of the emotion but does not fully reveal its nature.

4. Results

The primary aesthetic significance in T. Tolstoy's story "Do you love, do not love," which we are examining, lies in the narrator's polar emotions of love and hate. Due to their strong positioning in the story's title, these two diametrically opposed emotions are strong categories in the text. The narrative of the story revolves around the narrator's bond with her governess. The author presents us with an emotionally charged picture of a young child, whose inner monologue serves as the source of all the events described. The narrator's description of the governess, which is small, fat, and breathless, perfectly captures her negative feelings toward us and our hatred of her. The author enumerates every detail connected to the governess in order to highlight the intensity of these feelings: We intentionally stomp on the pigeons with our boots because we detest the hat with the veil, the holey gloves, and the dry shortbread "sand ring" that she feeds them. Not only are negative emotions represented lexically, but they are also grammatically expressed: Maryivanna is small, fat, and breathless; we detest her and she detests us. The conflict between the children and the heroine is expressed by the grammatical opposition of the pronouns we and she.

Furthermore, the narrator's sentiments for the nanny Grusha contrast with Maryivanna's perspective. When describing the governess' appearance, the author employs positive lexical means, such as "your own, dear, beloved nanny" and "Oh nurse Grusha," to contrast with the narrator's negative adjectives. Pricey! My heart is cold and lost and confused, but your warm old hands will warm it! When used in reference to the nanny, possessive pronouns (ours, yours) accentuate the author's affectionate assessment and sentiments. The juxtaposition of these two images—the governess Maryivanna and the nanny Grusha—forms the basis of the entire narrative: She was also very dear to Pushkin, who wrote of her in "My Decrepit Dove." He wrote nothing at all for Maryivanna. If he wrote it, it would read something like this: "My fat pig!" Along with deeply felt themes like love and hatred, the story also depicts other emotions like fear, joy, surprise,

gratitude, admiration, and resentment. A large number of them are made directly in the text and are communicated by motor means. However, T. Tolstoya's inner monologue conveys the majority of the story's emotions. T. Tolstaya makes reference to a variety of inner speech patterns that provide a psychological account of the author's persona. Repeats, rhetorical questions to oneself, and special punctuation are also used in the story's internal dialogue by the narrator.

Discover a snippet of the inner monologue: Lord, how awful and unfriendly the world is, how a homeless, incompetent soul shrank in the night wind in the middle of the square! Who was so callous that he stole my speech, sealed my mouth, placed iron bolts on me, and threw away the keys—all while instilling in me feelings of love and hate, fear and melancholy, pity and shame! All of the polar emotive meanings that predominate in the text's artistic space are mentioned in this fragment. The narrator harbors affections for her nanny and despises the governess. She is overcome with melancholy on winter evenings. The governess experiences similar emotions when she leaves them, including joy and pity. As was already mentioned, the main feature of T. Tolstoya's stories is the author's inner monologue, which is an internal conversation with the reader or one of the characters. For instance, the narrator addresses the reader in the next section: Come on, who will have the strength to get off the bed after reading these verses and sit on the potty? The reader initially interprets this appeal as a question, but fear and other negative emotions are also concealed in these lines. The first line effectively conveys the author's perspective toward the reader as a friend or family member.

Interpretive-characterological emotive meanings reveal the characters' innermost feelings. The appearance of an uncle is revealed in T. Tolstoya's story "Do you love, do not love" through Maryivanna's account. She uses her uncle Georges's actions to characterize him: he wanted to be called just Georges and took the place of my mother and father. He first exposed me to the outside world and provided me with an education. These pearls are his gift; they're difficult to see here. This passage demonstrates Georges' nurturing role as an uncle to his sister, and it also conveys the sister's love and longing for him.

T. Tolstaya frequently makes reference to grammatical means of speech in order to convey the author's feelings about their image. The same grammatical terms are either used again or oppositionally when one's emotions are higher. For instance, the author's girl's annoyance and indignation are expressed in the following fragment by the repeated use of the pointing particle (here). Verbs with conditional direction further support these emotions: Thus, you ought to return home! She would then roll toward her Katyushenka like a sausage. Interjections are among the traditional methods of expressing emotion, and they are crucial to the effective textual transmission of emotive meanings. Oh my, there were a lot of people. What a horror, ugh! T. Tolstaya uses syntactic devices very skillfully to present the character and the author in an emotionally expressive light. If the author-girl's speech consists of expressive, one-part sentences that are interrogative, the following fragment effectively conveys Maryivanna's internal state at the moment she decides to leave this house from a grammatical and syntactic standpoint: I'm done with this for now! Well, things are getting worse every day. Everything is misguided and done out of ill will. My life was hard; everyone was for strangers, everything happened, and there was always an attitude. No, the circumstances aren't great, but considering my age and health, where does this contradictory and hostile mentality originate from? I desired a small dose of sublime poetry. It is meaningless. I'm at my breaking point now...

The heroine's strong emotions and her confidence in her decision are conveyed in the first exclamatory sentence. Then again, those emotions shift. However, the author forewarns us before Maryivanna's monologue: Maryivanna is crying and complaining about us outside the door, and her speech sounds like an internal monologue. She asks herself questions, tries to collect herself, and gives logical answers to them. She says to herself, "No, the conditions—I'm not saying the conditions are good." This excerpt's logic illustrates a range of feelings, including annoyance, rage, sympathy, and indignation. As we've already mentioned, the author makes use of grammatical category repetitions to convey deeper emotional meanings. Additionally, the entire sentence appears twice in the narrative's text. Though unique, this instance stands out in the story's emotional context: She's heading out of town! Maryivanna is going to be gone. When something is repeated, it should be made clear in the second sentence if the first one uses an exclamation point to convey happiness, an emotional outburst, or even skepticism about the accuracy of the news. The narrative in the second sentence demonstrates the accuracy of the incident.

5. Discussion

Therefore, after examining the emotive space of T. Tolstoya's story "Do you love – do not love," we can conclude that a variety of emotions are portrayed in the pieces. The work is even more emotionally expressive because it is

communicated through the child's speech. T. Tolstaya employs a variety of techniques to convey the emotions associated with the characters' and the author-narrator's images. The text contains emotive-gestural meanings as well. These vocabulary units are replete with passages from Maryivanna's conversation with Katya. The governess and her student communicate their love and warmth through their motor skills. The student cries and strokes her trembling red face, and both of them cry and scream out of foolish love. The narrator is unable to comprehend Katya's tender sentiments for the governess because she believes her perspective is the only one that is feasible. An example of this lexical misinterpretation is the oxymoron "stupid love." The emotional-evaluative lexeme abnormal, which in this instance has a strongly negative connotation, further contributes to this misunderstanding.

6. Conclusion

An essential component of any creative text is emotion. Readers find the work appealing because of them. They establish the text's emotive space, which in turn makes up the text emotiveness category. The content, level of concretization, compositional conditions for expression, and textual function of emotive meanings vary. The author's subjective attitude, his view of the world, and his evaluation predominate in a work of art even though the emotions of the character and the author are shown separately. Next, using her actions as a guide, the following portrays the heroine's internal state: Blowing her nose into a tiny handkerchief, Maryivanna does so. He dusts off his red nose, looks intently in the mirror, hesitates, as though searching his closed, impenetrable world for something. Levemes covers his red nose with powder and looks intently in the mirror, symbolizing hopelessness and resentment, but he pauses and searches for something—her expectation and doubt.

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