



Examining the Role of English Language Literature in Representing the Emotional State of the Characters in the Novel

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Abstract

Researchers' focus shifted to the issue of the human factor in language within the framework of the anthropocentric paradigm in linguistics. Emotions are a central component of human existence; emotions help us make sense of the world and respond to it. This is why linguists are interested in the study of emotions. As a field at the nexus of linguistics and psychology, emotiology examines the relationship between language and emotions; specifically, it examines how emotive vocabulary functions. Because there is no unified methodology in this field of science and the emotive semantics of lexical units have a complex and uncertain structure, research in this area is not exhaustive. This paper looks at how English language literature portrays the characters' emotional states in I.S. Turgenev's novel "The Noble Nest." It also attempts to study adjectival emotive words typologically in context, considering how closely related they are to the concepts that are defined. Emotive adjectives can describe the experiences of characters through descriptions of nature or external expressions of emotions. The adjective verbalization of emotions in the novel under study is represented by a variety of lexemes with diverse semantics.

Keywords: English Literature; English Text; Emotional State.

1. Introduction

An anthropocentric method of analyzing the language system is actively emerging in the modern linguistic paradigm. One of a person's most essential traits is thought to be his or her language. Humboldt (1985) stated that "the human spirit knows itself and its relationship to everything visible and hidden around itself through the study of language." The person in language and culture is the main subject of study; traits, conduct, and character traits that have been given a linguistic interpretation are explored, both inside and outside the individual. In research, linguists endeavor, in accordance with Humboldt (1985), to examine language in close relation to human consciousness, thinking, and mental and practical activity (Khasanzyanova et al. 2018). Human consciousness is a product of the fusion of the intellectual and affective domains. An individual's subjective attitude toward real-world objects or phenomena takes the form of an emotional image in their mind, which is reflected and understood through language signals. It is now widely acknowledged that emotions permeate every human language interaction. Accordingly, studying linguistic means of expressing a person's inner world and learning about the emotive content of linguistic units present new challenges for traditional linguistics (Ozhegov & Shvedova, 1999).

The linguistics of emotions, or emotiology, is an interdisciplinary field of study that combines cognitive psychology and linguistics. It emerged in the 20th century as a result of the importance of researching the emotional component of the human factor in language and taking into account the body of empirical evidence. Emotionology is the science "of verbalization, expression, and communication of emotions," according to Nashkhoeva (2011). One of a person's primary psychological traits is their emotionality, which is translated into emotiveness at the linguistic level—the capacity of language to convey emotions through various linguistic expressions. One could argue that a text's emotional content reflects human emotionality in a variety of ways. However, it is one of the features of linguistic units

that helps to encode the text's emotive content. Scholars are investigating multiple approaches to illustrate affective significance in fiction.

Since words are the most fundamental and mobile linguistic units, studying emotive vocabulary is a prerequisite for studying emotive components of text content. Because they predominate over all other parts of speech, nouns, verbs, and adjectives are the most common categories and grammatical affiliations for lexemes that depict a person's inner world. This research focuses on analyzing works of English literature that illustrate the novel "The Noble Nest" by Tceplik (2019) from an emotional perspective.

2. Literature Review

Conventional psycholinguistic approaches to the mental lexicon distinguish between two classes of words: concrete and abstract. The rationale behind this distinction is that concrete words are easier to imagine, contextualize, and recognize than abstract words (Bleasdale, 1987). In this research, emotion words are typically grouped with abstract words. Nonetheless, a recent set of investigations by Altarriba and colleagues (Altarriba, 2003) have shown that both concrete and abstract words are represented, processed, and remembered differently from emotion-laden words (e.g., "cancer," "rape," and "kill") and emotion-laden words ("love," "hate," and "despair").

According to Altarriba et al. (1999), monolingual English speakers evaluated emotion words as less concrete and less context-available than both abstract and concrete words. Here, "the ease with which a context or circumstance can be recalled for a particular word" is referred to as context availability. Emotional words scored higher than abstract words but lower than concrete words on the imagery scale. The distinctions between the emotion words and the other two categories were noteworthy in every instance. The authors also found that, after abstract and concrete words, emotion words produced the greatest number of distinct word associations. Once more, there were notable variations amongst the three word categories. Further research by Altarriba and Bauer (2004) confirmed these findings.

Using the same methodology as Altarriba et al. (1999), Altarriba (2003) discovered that Spanish emotion words were also rated as less concrete than abstract words among bilinguals speaking Spanish and English. In contrast to the results of the earlier study, bilinguals rated Spanish emotion and abstract words equally in terms of availability of context and imagery. According to these ratings, the concreteness of the representations of concrete, abstract, and emotion words in the English and Spanish lexicons is comparable. However, Spanish emotion words are easier for Spanish-English bilinguals to visualize and contextualize than their English counterparts. However, it is difficult to interpret the significance of the latter result without additional research. In each language, comparisons between the ratings provided by monolingual and bilingual speakers are necessary to identify the contributing factors. By comparing these results, we will be able to ascertain whether bilinguals perform differently from monolinguals in one or both languages (and thus the difference should be attributed to bilingualism) or whether they pattern with monolinguals in both languages (and thus the difference in ratings should be attributed to language) (Pavlenko, 2008).

3. Methodology

The descriptive method with lexical-semantic analysis components, the classification method, the description of linguistic facts, and contextual analysis are the primary research methodologies. These approaches and strategies will assist in illuminating the content and tracking the operational mechanism of the lexical units being studied.

4. Results

Since the semantic basis of adjectives is the designation of the properties and characteristics of objects, the expression of people's assessment of the features of objective reality, it is important to consider the significant correlativity of adjective lexemes with the nouns they define when studying the semantics of adjectives. According to Mardanova et al. (2018), emotional-evaluative adjectives acquire their emotive semantics "only in combination with other accompanying elements," in contrast to words that name emotions (Sibgaeva et al. 2017). Considering this, we can picture the following sets of adjectives contributing to the text's emotive content:

We can conclude that I. S. Turgenev employs emotional-evaluative adjectives in an attributive or predicative position, mainly characterizing the image of the character, embodying the hidden state of his soul, based on the position regarding the crucial role of creating a person's inner world in his works. These adjectives are linked to aspects of the

"human" concept, such as the names of the eyes, mouth, hand, heart, voice, and other body parts, as well as human movements.

Let's look at some instances of these terms being used in "The Noble Nest," a book by I. S. Turgenev: Panshin smiled brightly, as reported by Chuprovakova et al. (2019). The happy, light sounds of perpetual laughter and ringing young voices rushed out into the street from these windows. And she smiled shyly but cheerfully, her pale face turning red. The positive feelings that the characters are experiencing are indicated by the adjectives bright, joyful, sweet, and cheerful, which collectively have the meaning of "joyful, pleasant, giving pleasure." The smile, laughter, and voice of the characters in this instance are described with the aid of adjectives that have similar meanings. This serves to both characterize the characters' psychophysiological movements and indicate their outward manifestations while also providing an indirect glimpse into their inner lives at that particular moment. The description of physiological manifestations is the main means by which the emotional state and attitude of the characters are implicitly shown in the analyzed novel. A person's emotional response comprises both "a mental component (experience) and specific physiological changes in the body that accompany this experience," according to researcher Shcherbakov (2012). The meaning of emotive adjectives, such as a bitter smile, smiling eyes, joyful voices, friendly laughter, obsequious laughter, sad laughter, tearful voice, etc., determines the nature of emotiveness in such situations. When describing a character's physiological reaction, color-related adjectives are used metaphorically:

Therefore, a character's pale face can convey a range of feelings, such as amazement and delight or apathy: Lavretsky stood up, looking pale and cold with pleasure. Pale, half-dead, with drooping eyes, she appeared to have given up all control over her thoughts and will, giving herself over completely to Marya Dmitrievna. Since adjectives' emotive meanings are often characterized by ambiguity and uncertainty, it can be challenging to pinpoint the precise emotive semantics of adjectives when referring to the word "color." However, in context, these adjectival words can more effectively highlight the peculiarities of the physiological manifestation of the expressed emotions with the aid of emotive nominations that define emotions, such as: With a pale face and motionless eyes, her every move conveyed an expression of unfathomable amazement, as she followed him without resistance. It is well known that severe emotional stress alters blood vessel function, resulting in a dramatic shift in skin tone and body temperature. Consequently, every color designation in I. S. Turgenev's literary work denotes a distinct emotional tone. The examples provided demonstrate that in an emotional situation, one of the most common adjectives used to characterize the hero's skin tone is pale; other lexemes are less frequently employed (Turgenev, 1944).

Now let's look at another illustration of the young Lavretsky's personality traits: The young Spartan, full of juices, strength, and blood, but with timidity in his soul and the first fluff on his lips, was already attempting to appear cold, callous, and uncaring. The attempt to seem cold, callous, and indifferent defines the hero's character. At the beginning of the sentence, a comparison with a Spartan describes the hero's outward appearance while also describing Lavretsky's strict lifestyle and unwavering will. The dialogue between the main characters is described with the following example: But Lisa described Lavretsky as a wonderful and intelligent person when she told Panshin about her trip from yesterday. The hero's personality is characterized by the adjectives "beautiful" and "smart," which convey a positive and optimistic evaluation. Additionally, the adjectives highlight Lisa's empathy towards Lavretsky. By describing the setting, ambiance, and natural world, the emotive field can also be used to portray the characters' emotional states and relationships. Adjective emotive terms in this instance are compatible with the names of natural phenomena, such as day, clouds, trees, sun, stars, air, rain, smell, etc.

In his book "The Noble Nest," I.S. Turgenev deliberately employs a variety of epithets to depict a landscape painting in order to establish the story's emotional tone. This enables you to add more color and richness to the description. As an illustration: A quiet and gentle warmth was drawn from the earth and the sky, but it was still night, silent and gentle, and it lay on the hills and in the valleys. God knew where the fragrant depths of the night came from. The description of the landscape is always in line with the characters' emotional states, the setting, and the atmosphere. In this instance, the author subtly highlights the tactile qualities and auditory images of the object by using the adjectives soft, silent, loving, and quiet to paint a picture of a peaceful and cozy nighttime scene. In this instance, the writer not only presents readers with a breathtaking view of the landscape, but also subtly conveys the characters' corresponding emotional states. Many qualitative adjectives have figurative meanings and are used to describe human sensations. In the phrase "affectionate night," for instance, the word "affectionate" has a figurative meaning of "delivering a pleasant feeling; tender, caressing," and in this context, it highlights the characters' pleasant emotions.

5. Discussion

The following conclusions were reached after taking into account how emotive meanings in adjectives are interpreted in I. S. Turgenev's novel "The Nest of Nobles." Adjectival words serve the purpose of concretizing the emotions of characters. They come in a variety of types and meanings, enabling the characters' emotional experiences to be as clearly characterized as possible. By implicitly establishing the emotional tone of the narrative through the use of English-language literature, landscape paintings enable us to see the characters' inner states through indications of the natural world. A work's emotional expression becomes more rich and figurative when emotive adjectives are used, which helps the reader better comprehend the author's and the characters' inner lives. The study's conclusions also stress the necessity of expanding on the methodology for lexical analysis and combining several approaches to provide the most thorough analysis of the linguistic meanings of words that convey emotions.

6. Conclusion

Therefore, the study of different linguistic devices that convey a person's inner world in literary texts is one of the current trends in modern anthropological linguistics. Among all the tools for deciphering emotions, adjectives hold a special place since they are crucial for understanding, evaluating, and explaining psychological processes in humans. In I.S. Turgenev's novel "The Noble Nest," adjectives both directly and indirectly characterize the characters' emotional experiences and contribute to the development of the work's emotional background.

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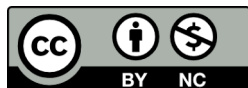
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