

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ  
УНІВЕРСИТЕТ**

**Кафедра германської і фіно-угорської філології імені професора  
Г. Г. Почепцова**

**Кваліфікаційна робота магістра  
Невербальні засоби емоційного реагування персонажа в  
англомовному художньому дискурсі**

Студентки групи МЛА 57-19  
факультету германської філології  
Заочної форми навчання  
Спеціальність 035 Філологія  
мова і література (англійська)  
Луєнко Ірини Олександрівни

Допущена до захисту  
« \_\_\_\_ » \_\_\_\_\_ року  
Завідувачка кафедри:  
д.ф.н., проф. Стеріополо О.С.  
(підпис) \_\_\_\_\_

Науковий керівник:  
Проректор з навчально-виховної  
роботи та міжнародних зв'язків,  
доктор філологічних наук,  
професор, Заслужений працівник  
України Серякова І.І.

Київ – 2020

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
KYIV NATIONAL LINGUISTIC UNIVERSITY**

**Professor G.G. Pocheptsov Department of Germanic and Finno-  
Ugrian Philology**

**Master's Qualification Paper**

**Non-verbal Means of the Character's Emotional Response in  
English Fictional Discourse**

Iryna Luienko

Group MLa 57-19

Department of Germanic Philology

Research Adviser

Vice-Rector for Studies and International  
Affairs, Doctor of Philology, Professor

Iryna I. Sieriakova

Kyiv – 2020

## CONTENTS

INTRODUCTION.....	4
CHAPTER 1. NON-VERBAL COMMUNICATION MEANS FUNCTIONS.....	7
1.1. Modern approaches to investigating non-verbal communication means .....	7
1.2. The functions and classification of non-verbal communication signs.....	17
Conclusion to the chapter 1 .....	28
CHAPTER 2. NOMINATIVE ASPECT OF NON-VERBAL MEANS OF THE CHARACTER’S EMOTIONAL RESPONSE IN ENGLISH FICTIONAL DISCOURSE.....	29
2.1. Nomination as the main way of non-verbal means of the character’s emotional response actualization in English fictional discourse .....	29
2.2. Lexical-semantic features of the nomination of non-verbal means of the character’s emotional response .....	43
2.3. Stylistic aspects of the non-verbal means of the character’s emotional response nomination.....	49
Conclusion to the chapter 2.....	55
CHAPTER 3. PRAGMATICS OF EMOTIONAL RESPONSE.....	56
3.1. Role and functions of non-verbal means of the character’s emotional response in English fictional discourse .....	56
3.2. Communicative aspects of non-verbal means representation in English fictional discourse .....	76
Conclusion to the chapter 3.....	80
CONCLUSIONS .....	81
BIBLIOGRAPHY .....	84

## INTRODUCTION

Emotions are a form of reflection of reality, a kind of reaction to situations and events that occur in the daily lives. The similar importance of the role of emotions in human consciousness necessitates their more detailed study. That is why the emotional sphere is the subject of a deep and diverse analysis conducted by representatives of various sciences, first of all, psychologists and philosophers.

Linguists are also actively studying this issue. They are especially interested in the linguistic tools used to express the speaker's feelings and emotional impact on the recipient. In the process of direct communication emotions can be expressed with the help of extra-lingual means, facial expressions and pantomimics. In writing, these factors are encoded by language.

Among the genre products of literary activity of a person with the world of emotions and feelings, first of all, there is a fictional discourse. The study of lingual means of expressing emotions is interesting in that the true nature of human feelings and emotions, their power can be learned through the form they acquire through words. Such refinements are important both for understanding the ideological content of the fictional discourse and for understanding human psychology in general. In addition, the analysis of linguistic means of transmitting the emotions of the characters reflects the specificity of the vision of the world of emotions by the author, which may be different from the standard, and thus testify to the specifics of the individual-author model of the world.

The main objective of communication has always been the pursuit of an adequate understanding. In order to convey his thought without loss, a person uses many means offered by language and culture. Thus, for example, in addition to verbal communication, nonverbal means of communication are also used in communication: the paralinguistic system and body signs. In verbal communication, verbal and non-verbal communications are inseparable: gestures, facial expressions, body movements, phonation features are included in the

conversation, and if they were misinterpreted by the recipient, the communication act is not considered valid.

In the literary text, great attention must be paid to non-verbal communication, reflected in it with the help of somatisms and somatic utterances – lexical means that convey facial expressions, gestures, communicatively significant gestures and phonation features. In such texts, the author tries to bring the communication situations and dialogs as close as possible to real ones, and cannot do without describing the gestures, facial expressions and movements that accompany the character's speech.

**The object** of study is character's emotional response in English fictional discourse.

**The subject** of study is non-verbal means of the character's emotional response in English fictional discourse.

The object and subject of the study defines **the purpose** of this work – the identification of the non-verbal means of the character's emotional response in English fictional discourse.

This purpose determines the need for consistent solution of the following **tasks**:

- 1) to consider the modern approaches to investigating non-verbal communication means;
- 2) to identify the functions and classification of non-verbal communication signs;
- 3) to study the nomination as the main way of non-verbal means of the character's emotional response actualization in English fictional discourse;
- 4) to classify the lexical-semantic and stylistic means of the nomination of non-verbal markers of the character's emotional response;
- 5) to conduct the analysis of pragmatic and communicative aspects of non-verbal means representation in English fictional discourse.

The tasks of the research are solved using the following **scientific methods**: the description method; the method of systematization and classification; the

continuous sampling method; the comparative method; semantic analysis method; component analysis method; stylistic analysis method.

**The material** of the study is the novels by J. D. Salinger (“The Catcher in the Rye”), F. S. Fitzgerald (“The Great Gatsby”), W. S. Maugham (“The Painted Veil”), W. Golding (“Lord of the flies”), A. Christie (“Murder on the Orient Express”), O. Wilde (“The picture of Dorian Gray”), as well as linguistic dictionaries.

**The practical significance** of this work is determined by the possibility of using research material for further study of the non-verbal means of the character’s emotional response in English fictional discourse, as well as material for writing student research papers (essays, term papers, dissertations, etc.).

**The structure of the work** is determined by its purpose and objectives. The course work consists of an introduction, three chapters, conclusions and a list of literature.

## CHAPTER 1. NON-VERBAL COMMUNICATION MEANS FUNCTIONS

### 1.1. Modern approaches to investigating non-verbal communication means

Considering the features of non-verbal communication and approaches to investigating non-verbal communication means in modern linguistic literature, first of all, it is needed to pay attention to the concept of “communication”. According to “Linguistic Encyclopedic Dictionary”, communication is “an exchange of thoughts, information, ideas, etc., a specific form of interaction between people in the process of their cognitive and labor activities” [70, p. 233].

V. B. Kashkin defines communication as “an exchange of thoughts, knowledge, feelings, actions” [17, pp. 12–13]. D. Gavra formulates the following definition of communication: “Communication is an effective synchronous and diachronous interaction of social actors (people and / or their communities) that occurs as a result of the exchange between one subject (source) and another (recipient) of information that makes sense for both subjects (a communicative substance or a message in an ideal or ideal material form)” [9, p. 68].

Today there is a number of monographs, articles and training manuals on the theory of communication. The classic work on communication, mentioned by almost every researcher touching on this issue, is an article by E. Sapir “Communication”. In this article, E. Sapir draws attention to the fact that “for the formation of society, its associations and units, as well as to ensure mutual understanding between its members, some communication processes are necessary” [44, p. 210]. The article describes the primary communicative processes (language, gestures, imitation of public behavior and social hint). Regarding the patterns of dialogical non-verbal interaction of communication participants, E. Sapir wrote: «We respond to gestures with an extreme alertness and, one might always say, in accordance with an elaborate and secret code that is written nowhere, known by none, and understood by all» [44, p. 556].

Communication is one of the leading factors in human life. Verbal communication is a necessary condition for the existence of a person in society. However, communication is possible both through words and through non-verbal means. Non-verbal communication is an important means of communicating with people along with sound speech. G. G. Pocheptsov understands communication as “the processes of transcoding verbal to non-verbal and non-verbal to verbal spheres” [42, p. 14].

Thus, the main types of communication are verbal and non-verbal communication. Verbal communication uses human speech as a sign system, which can be expressed on several levels: speaking, listening, writing, reading. Non-verbal communication is the exchange of non-verbal messages between people, as well as the interpretation of these messages. Non-verbal communication consists of expressive movements, gestures, the use of objects.

Researchers T. A. Gridina, N. I. Konovalova and N. A. Vorobyeva note that communication is a syncretic process, including both verbal and non-verbal codes of information transfer (gestures, facial expressions, postures, etc.). Non-verbal communication is a special kind of interaction between people with the help of non-verbal signs, interpreted taking into account a specific situation [12, p. 4]. O. V. Efremenko states that what kind of jewelry we wear, what kinds of tea or coffee we prefer, how we spend our free time – all this also represents a certain type of message called “non-verbal messages” (non-verbal - without words, non-verbal) [14]. Considering the types of non-verbal messages, the researcher identifies the following message encoding methods:

1. Expressive body movements – the so-called expressive behavior (facial expressions, gestures, postures, etc.);
2. Sound design of speech (pitch, volume, speed, rhythm, etc.);
3. Microenvironment surrounding a person organized in a certain way (for example, the space that the individual can control or change: furnishing of the apartment, the distance at which the person prefers to talk with the interlocutor);



4. The use of material objects that have symbolic meaning (for example, flowers for a birthday, a curtain lowered on the window as a conditional sign that it is dangerous to enter etc.) [14].

According to N. Buerkel-Rothfus, a set of non-verbal communication systems divided into kinetic and non-kinetic subsystems. The kinetic subsystem, as one that studies the movements of the body in the process of communicative interaction of individuals, include the following categories of non-linguistic symbols: facial expression, gestures and body positions. The non-kinetic system considers nonverbal units within such phenomena as artifacts, paralanguage, haptics, chronemics and proxemics [60].

The kinetic system is of particular importance during communication. Researchers note that “facial expressions, postures, gestures, when it comes to perceiving an interlocutor as a person, are far more effective than his verbal expression” [49;58]. Thus, non-verbal signals must be in harmony with verbal speech, be congruent with it, complementing and amplifying it, although they are largely unaware of and virtually unchecked by the speaker.

The facial expression carries information about the character of the person, his / her mood, subjective attitude to the interlocutor. The “stone wall” countenance is alarming, causes psychological discomfort, reluctance to communicate. For example, in Japan, where the “face-mask” is common, it is difficult for a representative of another culture to understand the interlocutor.

The French, the Italians, the Spaniards are characterized by an active facial expression; Finns are more restrained in the non-verbal communication. Mimic movements are of great importance to different peoples: Ukrainians are winking to draw attention to someone, to make a joke about someone; the English use such a mimic sign in the greeting or use it instead of greeting; in many Eastern cultures winking is considered a bad habit and can offend a person. Raised eyebrows in Germany mean admiration, and in England – an expression of skepticism [49, c. 46-48].

Gestures, as expressive movements of the hands and other parts of the body, are the most common non-verbal signs. A.F. Koni in “The Tips for Lecturers” writes: “Gestures quicken speech, but they should be used with caution. The expressive gesture must be consistent with the meaning and meaning of the phrase or individual word. Too frequent, monotonous, fussy, sudden movements of hands are unpleasant, overbearing and annoying” [22, c. 173]. Pose, as an involuntary or deliberate posture of the body, is also a symbol that is endowed with communicative meaning and reveals not only the state of mind of the person and his manner, but also the attitude to the interlocutor.

Based on the above mentioned information, it can be concluded that non-verbal messages can be transmitted and received using different sensory channels – visual (sign language, facial expressions, postures), kinesthetic (tactile sensations), olfactory (perception of smells), audio (sound) and etc. All these non-verbal “signals” express different states and intentions (motives, emotions) of a person and require effective decoding with the interlocutor.

Communication through non-verbal channels also takes place through personal and public artifacts [60]. Public artifacts are of particular importance in the context of intercultural communication, as they are objects that a large number of people share as a certain social or even ethnic group. Buildings, roads, parks, theaters, airlines and even public toilets are all public artifacts. These objects symbolize the taste, values, finances, ethnic origin, or other characteristics of the society they represent. For example, the Washington Monument or the Disneyland is a social artifact that is associated with the American culture in the human mind. The Eiffel Tower, in its turn, symbolizes the culture of France.

Although there are more similarities than differences in non-verbal components of human communication in different cultures, the differences still exist. There are three types of deviations from the correct understanding of the kinetic text in the transition from one language to another: misinterpretation; incomplete interpretation; over-interpretation. The first category – incorrect (or erroneous) interpretation, is mentioned when talking about misunderstandings

between representatives of different cultures when reading and deciphering non-linguistic communicative acts. Every nation and every culture has its own “silent movie”.Ch. Chaplin once said: “Let me see how do you move and I will tell you where you were born”.

Incomplete interpretation is often associated with omission of the non-verbal signs in a communicative act. For example, a person did not notice the gesture at all, or noticed but did not pay attention to it mistakenly thinking that it as unimportant. Thus, a person may scratch the back of his / her head because he / she has thought about some question, but the interlocutor may think that the person is scratching the head simply because it is itching. In this case, the addressee did not miss the gesture, but recognized it as a physiological movement rather than a conventional gesture, and therefore did not understand the movement with the necessary content. In turn, the one who gestures, seeing that the gesture is noticed, can automatically assume that the addressee has received and accepted the content conveyed to him / her.

To some extent, the opposite case of over-interpretation (or re-interpretation) of a gesture is even more insidious than incompleteness of interpretation. The mistake here is often a serious obstacle to communication. For example, a person yawns because the room is stuffy and lacks air, but his / her partner attributes to the uncontrolled yawn the conventional meaning of “boredom” and believes that the one who yawns do it deliberately to let him / her know that the conversation has become boring and uninteresting. In other words, a person interprets a physiological movement, which is not a gesture, as a communicative gesture. The communication partner has the right to be offended and the dialogue is interrupted – there is a communicative failure.

Misunderstanding non-verbal behavior is one of the most disagreeable sources of misunderstanding between people that can be avoided. For example, few Americans know that the Chinese don’t like being touched, slapped on the shoulder, or even shaking hands. If Americans, for whom these gestures signify

affinity and friendliness, did not apply them to the Chinese, many insults in intercultural communication could be avoided.

Thus, non-verbal phenomena involved in communication, being biologically and culturally determined, are inextricably linked to the common pattern of human behavior. In this sense, non-verbal means are a set of typical actions (movements of different parts of the body), entrenched by national-cultural traditions in a particular linguistic collective, used in various social-communicative situations.

The scientists prove that when people meet for the first time in the first 12 seconds of communication 92% of the information are received by the interlocutors nonverbally, and in general, the main information about the relationship of people is transmitted by the interlocutors in the first 20 minutes of communication [39]. Psychologists have also found that in the process of interaction up to 80% of communication is carried out by non-verbal means. Australian body language specialist A. Pease states that only 7% of information is transmitted through words, 38% through using audio means (tone of voice, intonation, etc.), and 55 % through facial expressions, gestures, poses [41, p. 37].

The experience of many generations has shown that a single incomprehensible (and often simply careless) gesture can lead to both elemental hostility and serious, complex conflict. As we can see, non-verbal communication is even more important than verbal communication. Many researchers turned to the analysis of this type of communication both from a psychological / sociological, and linguistic point of view.

The study of the foundations of non-verbal communication originates in ancient times. In modern scientific knowledge the greatest attention is paid to this type of communication in areas such as paralinguistics, extralinguistics, psychosemiotics, sociolinguistics, etc. Modern science considers non-verbal means of communication from several perspectives [58]:

- in the context of understanding the general programs and modes of human behavior (J. Hall, A. Friesen, A. Pease, J. Fast and others);

- formal and semantic analysis of non-verbal signs in relation to linguistic signs (T. Nikolaeva, K. Sherer, I. Sharonov);
- actually linguistic, sociolinguistic, psycholinguistic and other analytical developments, aimed at recognition of verbal and non-verbal signs of psychological and emotional states, study of national specificity of speech and non-speech behavior, analysis of ways of displaying non-verbal behavior, artistic behavior, (K. Kreidlin, S. Pavlova and others). They are widely used by the observations of cultural scientists, ethnologists and anthropologists to solve problems of non-verbal behavior.

The most significant work of recent years in this area is the research “Nonverbal semiotics: body language and natural language” by G. E. Kreidlin [25]. At the center of the monograph is a person and the features of his / her non-verbal behavior in an act of communication. The author analyzes a variety of non-verbal and verbal units, describes the gesture system and kinetic behavior, looks for new approaches to this still little-studied topic, drawing on the data of various particular sciences that make up non-verbal semiotics. In this book, the author lists the private sciences that make up non-verbal semiotics. These are the following scientific areas:

1. Paralinguistics is the science of sound codes of non-verbal communication.
2. Kinesics— the science of gestures and gesture movements, of gesture processes and gesture systems.
3. Oculesics – the science of eye language and the visual behavior of people during communication.
4. Auscultation is the science of auditory perception of sounds and the auditory behavior of people in the process of communication.
5. Haptics – the science of touch language and tactile communication.
6. Gastics— the science of the symbolic and communicative functions of food and drinks, the intake of food, the cultural and communicative functions of refreshments.

7. Olfaction – the science of the language of smells, the senses conveyed by smells, and the role of smells in communication.

8. Proxemics – the science of the space of communication, its structure and functions.

9. Chronemics – is the science of the time of communication, of its structural, semiotic and cultural functions.

10. Systemology is the science of systems of objects which surrounds people's world, of the functions and meanings that these objects express in the process of communication [25, p. 22].

I. I. Seryakova also distinguishes the science of “nonverbalistics” –a science that studies a diverse sign, non-verbal communicative behavior of a person in the process of speech interaction [45, p. 34]. According to the researcher, in the circles of nonverbalists formed three wings of scientific thought: liberal, radical and centrist [45, p. 37].

Representatives of the liberal trend tend to attribute to non-verbal communication everything that meets the semiotic idea. For example, drops are a sign of rain, a tattoo on the body characterizes belonging to a certain subculture, a richly decorated home is a sign of the income level of its owner. It is these views on non-verbal that arose at the dawn of the emergence of this science. The radical wing of researchers does not attach much importance to nonverbal communication and consider its role exclusively in the stream of secondary importance in the process of communication. G.V. Kolshansky, who was the author of the first monograph on paralinguistics, also said that “linguistic communication without these forms is quite possible” [21, p. 7].

The centrist wing, to which I. I. Seryakova also belongs, was formed later than others, having gone through the phases of a wide and narrow understanding of nonverbal means as means of communication. Centrists develop the idea of a multi-channel communication process [59; 65]; integrative informational manifestations in communication; isolate non-verbal communication from a number of other communication practices; and also introduce the concept of a sign

as the main inventory and measurement for the non-verbal manifestation of informative human behavior in communication.

Representatives of the centrist trend in the study of non-verbal communication designate a group of signs that belong to this area of communication. For example, R. Harrison [63, p. 254] distinguishes two categories of non-verbal signs—performative codes, i.e. actions performed by the human body and artifactual codes, i.e. objects and things created by human hands to shape their body.

A special aspect of the study of non-verbal communication is its consideration on the basis of literary texts. All researchers agree that fiction is a rich and reliable source for studying the manifestations of non-verbal human behavior. M. A. Mayakina states, that the description of non-verbal communication in a literary text is directly related to the communicative process. An analysis of the structure of a literary text cannot but take into account such phenomena, primarily when expressing the psychological state and feelings of characters in a work. The transmission of the emotions of the characters is carried out not only verbally, but also by means of non-verbal communication, and the authors of literary works often give even more convincing description of a person's emotional life than psychologists do [32, p. 249].

Psychologists and psycholinguists often takes the examples from fiction to illustrate a particular situation. On the other hand, linguists also turn to the interpretation of the character's non-verbal behavior of a literary text in order to confirm or refute the information transmitted to these characters in words and thereby more accurately represent the image of this character.

The authors of the book “How to Read People's Thoughts. A practical guide to deciphering body language” emphasized the fact that “famous writers in their works often turn to a comparison of the words of heroes and their behavior. The writer paints pictures with words. Often, if one of the characters hides something, he is given out by gestures, body language. For example, such well-known literary

characters as Sherlock Holmes and Miss Marple use knowledge of body language to solve complicated crimes” [38, p. 16].

At the same time, attention is drawn to the versatility of information that can be gleaned from a literary text regarding non-verbal communication: this may be the specificity of body language in a given era, in a given country, typical for men or women, typical (or atypical) for a certain communicative situation and etc. T. N. Nikolaeva writes that “fiction (classical) literature is a reliable source for describing the gesture itself, facial expressions, body movements, as well as for clarifying the sphere of their existence, as the masters of the word, describing the behavior of people of different social layers, also give features of using non-verbal language for a given linguistic culture in addition to the so-called speech characteristics” [37, p. 234].

T. A. Chebotnikova notes that the literary text allows one to see how “behaviors that have a socio-cultural characterization are reflected (and in a certain way evaluated by the author) in the statements, actions, poses and gestures of literary heroes” [53, p. 7]. In addition, “at the level of the text of the literary work, due to the presence of author’s remarks, comments, as well as the representativeness of the characters’ internal speech, it is possible to see a dissonance between the external speech behavior and the internal state of the character” [Ibid., p. 7-8].

Thus, non-verbal communication from a linguistic perspective is studied fruitfully and variably. In general, among the aspects of describing non-verbal communication in linguistic literature, the following ideas can be distinguished:

- structuring non-verbal communication, highlighting its components;
- identification of the pragmatic benefits of owning skills of reading the “body language”;
- a description of non-verbal communication from the perspective of psychological, psycholinguistic, pedagogical approaches;
- consideration of communication in various professional fields and genre areas;



- study of gender, national, cultural specifics of non-verbal communication;
- study of non-verbal communication in the linguistic aspect;
- characteristics of non-verbal communication on the material of literary texts.

In this study, we are primarily interested in considering the signs of non-verbal communication on the basis of fiction, the verbal representation of such signs as a pointer to certain states of a literary hero. To sufficiently deeply investigate this issue, it is necessary to focus directly on the study of the functions of nonverbal communication and the classification of signs of such communication.

## **1.2. The functions and classification of non-verbal communication signs**

There is a certain separation of functions between verbal and non-verbal means of communication: pure information is transmitted over the verbal channel, and non-verbal communication refers to the communication partner. According to I. V. Kovalynska classification, verbal means of communication are used in order to:

- a) to regulate the course of the communication process, to create psychological contact between partners;
- b) to enrich the values conveyed by words, to direct understanding of verbal text; express emotions and express understanding of the situation [20, p. 15-16].

Non-verbal communication, as a rule, cannot convey the exact meaning (except for some gestures). They are usually in one way or another coordinated with the verbal text. The inconsistency of individual non-verbal means significantly complicates interpersonal communication. Unlike language, non-verbal communication is not fully understood by those who speak and those who listen. No one can fully control their non-verbal communication activities, which

often leads to confusion, especially when communicators belong to different cultures.

In the work of V. O. Labunska [28] the questions about the functions of non-verbal communication are the main subject to discussion. Saying that non-verbal communication in interpersonal interaction is multifunctional, the author points out a number of features. According to V.O. Labunska, non-verbal communication:

- 1) creates the image of a communication partner;
- 2) acts as a way of regulating the space-time parameters of communication;
- 3) acts as an indicator of relationships;
- 4) is an indicator of actual mental health of a person;
- 5) performs the function of saving the language message;
- 6) acts as a clarification, changes in the understanding of the verbal message, enhances the emotional saturation of the said;
- 7) performs the function of discharge, relief, regulates the excitation process.

Other researchers also highlight several functions that nonverbal messages perform when interacting with verbal ones [22; 30]:

- supplement (including duplication and amplification) of verbal messages;
- refutation of verbal messages;
- replacing verbal messages;
- conversation regulation.

**Supplement** as a function of non-verbal messages enhances the expressiveness of speech, clarifies its content. For example, if you hug a friend at the moment when you tell him that you are very happy to see him, the hug emotionally complements (reinforces) the verbal expression of feelings (non-verbal and verbal codes are congruent to each other). Speech can be more accurately understood and better remembered if it is duplicated by gestures. For example, talking about a staircase, the speaker shows (depicts) her vertical spiral motion of the hand.

Non-verbal signs can be used to enhance the most important points in speech. Thus, you can attract the attention of the listener by increasing the volume of the voice, pausing before the words or gesturing in a certain way (for example, the index finger raised up – the sign “this is important”).

**Refutation** means that non-verbal communication contradicts verbal (incongruent to him). If while meeting with a person doesn't notice your handout stretched for greeting but says that he / she is very happy to see you, do not believe him. If the interlocutor shows confusion to the question “Do you understand this?”, if he / she nods uncertainly and says: “In general, I understand it” the truthfulness of such an answer is very doubtful.

Precisely because non-verbal behavior is largely spontaneous, less controlled by consciousness, it can refute verbal behavior and should be “trusted”. Even if a person controls his / her first reaction, the true state reveals itself after about 4-5 seconds. A smile or expression of surprise that lasts longer than this time may indicate deception (ex.*strained smile*). This is why it is useful to observe the correspondence between speech and non-speech messages.

**Replacing** means using a non-verbal message instead of a verbal message. For example, in a noisy audience you tell your friend who is away from you that you need to go out using gestures. During the discussion, the TV presenter can offer one of the participants to speak without words, only with the help of a look and turn of the head and body. Also a gesture of make a helpless gesture with hands is used as a demonstration of the impossibility of changing anything. A gesture of a hand with an outstretched index finger, pointed to the temple like a gun, which replaces the expressive phrase “I'm tired, ready to shoot myself” (in a situation of extreme irritation, unbearable boredom, fatigue, etc.).

**Regulation** as a function of non-verbal signs means their use to coordinate the interaction of communicants. In this case, the signs described above are often used: turning the head in the direction of the person who should speak; tone of voice, indicating the end of the phrase; touching someone expressing a desire to

ask something; approving or disapproving shouts to the speaker. These and many other signs regulate the process of communication, making it cooperative.

The regulatory function of non-verbal signs can also be used to intentionally aggravate relations between participants. For example, in a situation of public discussion, debate, clapping to the speaker is a way to interrupt his / her speech may be used as an expression of a negative attitude towards him.

According to S. G. Davidyuk [13], there are three types of relationships between verbal and non-verbal messages:

1. Non-verbal communication is consistent with the verbal message (for example, aversion to a person, expressed in words, is supplemented by a simultaneous increase in distance);

2. Non-verbal communication is contrary to verbal (for example, the person informs the partner about sympathy for him / her, but non-verbal behavior indicates that the person is unfavorable to him / her);

3. Non-verbal message concerns a completely different subject than a verbal one (for example, a person discusses a business problem, and information on emotional relations with a partner is displayed on a non-verbal level).

S. G. Davidyuk also states that non-verbal behaviors (postures, facial expressions, pantomimes, intonation characteristics of speech) contain a wealth of information about a person with a high degree of certainty, since it is extremely difficult to consciously control it, or even impossible at all. Non-verbal language is also international: all basic emotions (anger, fear, happiness, wonder, sadness, disgust) are equally manifested and learned in societies with different cultures and traditions [13].

V. N. Kunitsina, N. V. Kazarinova, V. M. Pogolyna distinguish the following functions of non-verbal behavior [18], which give information about the identity of the person:

- about human temperament;
- the emotional state in certain situation;
- about the person's "self"-image and self-esteem, the personal qualities;

- the communicative competence (the way the person interacts with other people, maintains and exits interpersonal contact);
- the social status;
- belonging to a particular group or subculture.

Non-verbal behavior also shows the attitude of the communication participants to each other. It includes the following information:

- 1) the desired level of communication (social and emotional closeness or remoteness);
- 2) the nature or type of dominance-dependency relationship, favorable or unfavorable attitude);
- 3) the dynamics of relationships (the desire to maintain communication, terminate it, “clear the air” etc.).

It is also information about the attitude of the participants to the communication situation itself that allows them to regulate the interaction. It also talks about being involved in this situation (comfort, peace, interest) or the desire to get out of it (irritability, impatience).

Non-verbal means, as well as verbal ones, are used to provide feedback in the communication process. Thus, non-verbal communication also performs the functions of control, regulation, information, diagnostics, correction of interaction. The combination of verbal and non-verbal components depends on the communication situation, and non-verbal behavior can act as a complementary language, as a “stand-alone text” that exists in parallel with the language, as well as the only means of communication.

In addition, there are different typologies of non-verbal communication because they are formed and perceived by different sensory systems: vision, hearing, tactile sensations, taste, smell [10]. According to the classification of F. S. Batsevych [2], for example, non-verbal means of communication are acoustic, optical, tactile-kinesthetic, olfactory, temporal.

M. Argyle [59, p. 250-255] includes eight categories of signs in the nonverbal system:

- 1) bodily contact or touch;
- 2) physical proxemia;
- 3) position;
- 4) body posture;
- 5) gestures with palms, hands and head;
- 6) nodding a head;
- 7) facial expression;
- 8) eye movements and gaze.

M. Knapp [Knapp] combines non-verbal signs into the following groups: kinetic movements, physical characteristics, touch actions, paralanguage, proxemics. In addition, the author distinguishes two categories of non-verbal signs – these are artifacts and environmental signals.

Table 1 shows the most complete, in our opinion, classification of non-verbal means:

Table 1

## The classification of non-verbal means

<b>Acoustic</b>		<b>Optical</b>		
<i>Extralinguistics</i>	<i>Prosody</i>	<i>Kinesics</i>	<i>Proxemics</i>	<i>Appearance</i>
pauses; cough; breath; laughter; weep.	rate of speech; tone; timbre; volume; manner of speech; method of articulation.	gestures; facial expressions; body posture; pace; eye contact.	distance between speakers; the impact of the territory; influence of orientation; distance; spatial placement of interlocutors.	physiognomy; body type and measurements; clothing; decorations; hairdo; makeup; items for personal use.

One of the important parameters that characterize non-verbal communication is interpersonal space – a distance that is unconsciously established in the process of direct communication between people. The closer is the relationship between people, the smaller is the spatial distance between them in the process of communication. This distance depends on national standards of behavior, social status, age, psychological characteristics. Too close distance, as well as too far distance, negatively affect the communication. The “nearest” communication occurs between close acquaintances, relatives, friends. Increasing interpersonal space can cause unpleasant feelings. Interlocutors who are interested in each other reduce the distance of communication, while mentally anxious interlocutors try to increase the distance. Women tend to be a bit closer to their interlocutor than men.

Interpersonal space also influences visual contact (eye contact). The most informative element of a person’s appearance is the face. Therefore, visual contact is extremely important in non-verbal communication. Fixation of the gaze on the interlocutor means not only interest but also focus. But a vigilant long look at a person causes the feelings of embarrassment and can be seen as a sign of hostility. Mutual visual contact is easier to maintain when discussing pleasant issues. From how people look at each other you can find out what the relationship is between them. We tend to take a longer look at those we admire, and avoid glancing at the rivalry. Maintaining a visual contact helps the partner to feel the relationship. A look can regulate the conversation. When one of the participants in the dialogue ends talking, he / she looks at the interlocutor, waiting for the conversation to continue [35].

During communication, the informative function is also performed by expressive reactions. These include: facial expressions, pantomime, gestures, voice intonation. They characterize the intensity of expression of human experiences. A characteristic feature of facial expressions (expressive movements of facial muscles) is its versatility and specificity for the expression of different emotions. The interpretation of emotions is related to the dual nature of facial expressions.

On the one hand, facial expressions are caused by innate factors of reflection of universal emotions on the face, such as horror, joy, pain.

Mimics depends on the characteristics of a particular social culture, specific norms, standards. National, ethnic, cultural standards are reflected in mimic reactions, predetermining a certain form of their course. A smile signifies a positive attitude towards the other person, tears are a universal sign of grief, but the form of expression of these reactions – when, how, how long to smile or cry – depends on national, socio-cultural characteristics. The most expressive are the lips of a person, eyebrows, muscle movements in the lower part of the face [18].

Emotional experiences of a person can be defined from its pantomimics: gestures, poses, movements. Gestures, facial expressions, intonation help the person to focus the interlocutor, express the emotional attitude to the information that is conveyed. The set of gestures used by a person in communication is very diverse. The most common gestures are:

1) communicative gestures – replace speech in communication and can be used independently: greetings and goodbyes; threats, attention-grabbing, invitations, bans; affirmative, inquiring, denying, thankful; brutal and irritating;

2) emphasizing gestures – accompany human speech and enhance linguistic context;

3) modal gestures – expressive movements that mean assessment, attitude to the situation. These include gestures of insecurity, suffering, reflection, focus, despair, disgust, wonder, displeasure etc. [30, p. 79-81]

In the most popular gestures classifications there are some common gestures and their interpretation [28; 30]:

- fingers are pinched – a sign of frustration and desire of the interlocutor to conceal the negative attitude;
- mouth covering with hand – the listener understands that you are telling a lie;
- scratching and rubbing ears – the interlocutor has listened and wants to speak;



- rubbing temples, chin, covering the face with hands – the person is not set up to speak at this moment;
- the person looks away –confirmation that the person is hiding something;
- arms crossed on the chest –the person is nervous, better to finish the conversation or move on to another topic;
- crossing arms and keeping fingers in fist – the person is extremely hostile;
- pulling the collar – a person angry or very agitated;
- the index finger is pointed straight at the temple, and the thumb supports the chin – negative or critical attitude to what is heard;
- hands behind the head – confidence, superiority over the interlocutor;
- rubbing eyes – a person is telling a lie;
- holding hands behind the back shows self-confidence.

The pose also has a communicative meaning and represents not only a person's state of mind, but also his / her intentions, willingness to talk. Posture is the involuntary or deliberate pose of a body which is accepted by a person. There are "closed" and "open" poses. It is known that a person interested in communication will focus on the interlocutor, lean in his / her direction with whole body, and if he / she does not want to listen – then he / she will stand back. The person who wants to declare him(her)self will stand up straight, but if you do not need to emphasize your status –you will take a quiet, relaxed pose [35].

Human walking (or pace) is also one of the important non-verbal means of communication. By pace style you can find out the emotional state of the interlocutor – anger, suffering, pride, happiness.

A separate system consists of rhythmic-intonational non-verbal means: intonation, volume, tempo, timbre, tone. Joy and distrust are usually transmitted in a high voice, anger and fear are also high enough, but in a wider range of tone, strength and pitch. Woe, sadness, fatigue are usually conveyed in a soft and

muffled voice. The tempo of speech also reproduces a certain state of the person: fast tempo shows experience and anxiety; slow – depression, grief, arrogance or fatigue.

Non-verbal messages have certain features. As a rule, they are unstructured, they cannot be separated into components, because they are a manifestation of a person's temperament, emotional state, self-esteem, social statuses, belonging to a certain group, subculture, etc.[3, p. 59]. Non-verbal messages are non-intentional, spontaneous, more inborn than acquired; are generally assimilated by each carrier of a particular culture through observation, copying of non-verbal behavior of other people; explicated under the dominant influence of the right hemisphere of the brain.

We can observe the use of non-verbal means of transmitting emotions not only in daily conversations with people around us, but also in fiction. Emotions are an integral part of human existence and play a significant role in people's lives, because emotions are a form of reflection of the world, as well as they reflect emotional feelings, excitement, feelings [54: 38, p. 30].

The total number of emotions that are captured by explanatory dictionaries is very high. However, psychologists distinguish fundamental or basic emotions, the number of which varies from the point of view of representatives of different schools. The classification proposed by the American psychologist C. Izard is especially popular. The scientist identifies the following basic emotional states: pleasure, interest, contempt, sadness, shame, anger, wonder, disgust [15, p. 63]. It is also generally accepted to differentiate emotions on axiological grounds (positive and negative) and modality (joy, interest, sadness, etc.).

Emotions can be expressed in different ways: in the form of emotional reactions, which is an external way of expressing emotions, or in the form of an emotional state that reflects the internal experiences of the person, but has no external expression. An important feature of emotions is their communicative ability. Emotions permeate all human communicative activity, all spheres of his / her life and are reflected at all levels of language. Speech is the most important

form of expression of human emotions. The expression of emotions is understood as mediating them, manifesting in speech accompanied by internal and external experiences [55, p. 32].

There are two ways of expressing emotions: verbal (using linguistic means) and non-verbal (facial expressions, gestures, mime, etc.) [55, p. 96]. We must admit that the second way outweighs the first, because emotion is a short-lived feeling, and we often have difficulty trying to find the most accurate linguistic means of its expression.

Particularly urgent is the problem of the transmission of emotions in the fiction texts. The writer must comprehend and reflect all the moments of being his / her characters: not only actions and words, but also intonation, gestures, facial expressions, poses, looks. On the one hand, combining verbal and non-verbal information, the author accurately reflects the communicative situation, on the other – it gives him / her the opportunity to penetrate deeper into the character's soul, to create its dynamic (psychological) portrait. Writers seek to elucidate the psychological basis of gestures, actions, etc. through the mechanics and motility of the actions of the characters [23, p. 114].

The description of behavior, facial expressions and gestures is perceived by the reader as indicators of particular emotions. It is through the description of the non-verbal means given by the author, that the reader imagines what the character's behavior was during the communicative act. The author tries to create a harmonious relationship between the characters' dialogues and their actions, as sometimes removing non-verbal information from the text can lead to a misunderstanding of the characters' verbal response.

## **Conclusion to the chapter 1**

In the first theoretical chapter of the study the modern approaches to investigating non-verbal communication means are considered. It is identified, that while communication process the people use all means available to them to be understood. The primary means of transmitting information is, of course, language. However, in a situation of real communication, it is impossible to pay attention only to verbal communication without paying attention to another, equally important component of communication – non-verbal. In the interaction of these two sides of communication, non-verbal means can perform such functions with respect to speech as repetition, opposition, substitution, addition, emphasis and regulation.

The first chapter of the study also includes the classification of non-verbal communication signs, which, accordingly, consist of two main groups – acoustic and optical. Acoustic group of non-verbal communication signs includes extralinguistics (pauses, cough, breath, laughter, weep) and prosody (rate of speech, tone, timbre, volume, manner of speech, method of articulation). The optical group of non-verbal communication signs includes kinesics (gestures, facial expressions, body posture, pace, eye contact), proxemics (distance between speakers, the impact of the territory, influence of orientation, distance, spatial placement of interlocutors), and also appearance (physiognomy, body type and measurements, clothing, decorations, hairdo, makeup, items for personal use).

It is also found out, that it is through the description of the non-verbal means given by the author, that the reader imagines what the character's behavior was during the communicative act. The description of behavior, facial expressions and gestures is perceived by the reader as indicators of particular emotions.

## **CHAPTER 2. NOMINATIVE ASPECT OF NON-VERBAL MEANS OF THE CHARACTER'S EMOTIONAL RESPONSE IN ENGLISH FICTIONAL DISCOURSE**

### **2.1. Nomination as the main way of non-verbal means of the character's emotional response actualization in English fictional discourse**

All the vocabulary of the modern English language can be divided into unmarked and marked by emotiveness. The first group is more numerous, which is explained by the primary function of the language – nominative. This includes common vocabulary, as well as vocabulary describing emotions and emotional states. The second group consists of emotives – language units designed for typed expression of emotions. It is the second group which make up the lexical corpus of the emotive means of the language.

The identification of two types of emotive vocabulary takes into account the different functional nature of these words: the vocabulary of emotions is focused on the objectification of emotions in the language, their inventory (nominative function), while emotional vocabulary is adapted to express the emotions of the speaker and emotional assessment of the speech object (expressive and pragmatic functions). In turn, V.I. Shakhovsky [55] distinguishes 2 types of vocabulary that reflects the emotions of a person:

1) vocabulary that names, denotes emotions (that is, giving them a name, e.g. *love, fear*);

2) vocabulary describing emotions (*He is angry, frightened*).

As for the expression of non-verbal of the character's emotional response, in this case we can also highlight the vocabulary that directly refers to certain elements of the non-verbal level of communication. Thus, first of all, let us consider the potential of the first group of vocabulary for the notation of non-verbal means of the character's emotional response actualization in English

fictional discourse. The nominative unit of language, according to L. L. Nelyubin, is the word: “A word is a nominative unit of language that names things, beings, and phenomena of the world around us” [36, p. 120].

The lexical-semantic level of the language system is represented by three main lexical categories: nouns, adjectives and verbs. Nouns express a substantial meaning, while verbs and adjectives express a non-substantive meaning. The difference between them lies not only in the way they express their lexical meanings, but also in the functions they perform. Thus, nouns perform a nominative-classification function, while verbs and adjectives specialize in communicative and language-mental functions [50, p. 198].

Thus, as non-verbal means of expressing emotions can be considered the following: facial expressions (*grinned*), eye contact (*stared, fixed eyes upon*), gestures (*clapped hands together*), gait (*lunged forward*), postures of the human body (*was standing for a moment, teetering on two withered legs*), various psychophysiological symptoms (*paled, crimsoned*), etc. An important role in this case is played by the expression of the person, which characterizes the experience of the person, his / her emotional state and attitude to the surrounding reality. For example, the verb *to wince* is a characteristic mimic expression when experiencing an individual’s emotions of disgust and exists regardless of language, retaining its meaning. Mimic movements also include such means of expressing emotions as tears, eyes wide open, a smile or, conversely, a sad facial expression [57, p. 411].

Considering the nominative means of expressing non-verbal means of the character’s emotional response, it is necessary to pay attention to the names of various types of non-verbal communication, which are found in the texts of English-language fiction. In accordance with Table 1 “The classification of non-verbal means”, placed in the first chapter of this study, we will consider non-verbal ways of conveying emotions and nominative means of expressing them in a literary text.

First of all, let us study the acoustic non-verbal means, that include extra-linguistics and prosody. **Extra-linguistics** includes pauses, cough, breath, laughter,

weep, etc. In most cases, such non-verbal manifestations of a person's emotional state are nominated using a noun or verb.

Thus, pause as an acoustic extra-linguistic means of expressing emotion is nominated in the considered texts through a noun *pause* or a verb *to pause* in the past tense (*paused*), for example:

*“Oh, yes, I understand you went to Oxford.” “Yes – I went there.” A pause. Then Tom's voice, incredulous and insulting: “You must have gone there about the time Biloxi went to New Haven.” Another pause.* (F. S. Fitzgerald, “The Great Gatsby”).

In this case, the writer uses the direct nomination of this means of non-verbal expression of the speaker's emotional state, directly indicating pauses during the conversation. In other cases, a verb can be used to convey not only the situation of silence and pause during a conversation, but to directly indicate the state of a person who is speaking, for example:

*He paused, then added rather guiltily...* (Oscar Wilde, “The picture of Dorian Gray”).

The same category of non-verbal communicative signs, indicating the emotional state of a character, includes coughing, yawning, changes in a person's breathing, etc.

*“We ought to plan something,” yawned Miss Baker...* (F. S. Fitzgerald, “The Great Gatsby”).

In most cases, verbs in the past tense are used to indicate such non-verbal expression of emotions at the language level (for example: *yawned*, *coughed*, etc.). In examples containing a description of a person's breathing as an indicator of his / her emotional state, we mainly find a noun *breath*:

*Quick breath parted the petals of her lips* (Oscar Wilde, “The picture of Dorian Gray”).

As for the linguistic expression of laughter, which is a vivid indicator of a person's emotional state and can demonstrate emotions of the widest range – from

negative to positive emotional states, it is nominated in the text through verbs and nouns:

*...then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room (F. S. Fitzgerald, “The Great Gatsby”).*

There are also verbs in infinitive form, denoting acoustic extra-linguistic means of expressing emotion. For example, in the following sentence, the infinitive is used to nominate female crying as a way to express emotions:

*Suddenly with a strained sound, Daisy bent her head into the shirts and began to cry stormily (F. S. Fitzgerald, “The Great Gatsby”).*

Infinitive forms of the verb as a means of nomination of acoustic extra-linguistic emotions’ markers are not often used in English fictional discourse. The continuous form of a verb is also rarely used in such context, for example:

*...she was not only singing, she was weeping too (F. S. Fitzgerald, “The Great Gatsby”).*

The frequency of using verbs in the Past Simple tense can be explained by the specifics of the literary text, where the author often describes the states and actions of the character. The description is generally accepted not in the present tense, but in the past, because it is precisely this form of the verb that is used most often to state actions committed by a character.

All nominative means of denoting acoustic extra-linguistic means of expressing emotions are presented in Table 2:

Table 2

Nominative means of denoting acoustic extra-linguistic emotions’ markers

Nouns	Verbs		
	Past Simple	Continuous	Infinitive form
<i>Pause, breath, laugh, laughter</i>	<i>Paused, yawned, coughed, breathed, laughed, wept,</i>	<i>Weeping, crying, laughing</i>	<i>To cry</i>



	<i>sighed, giggled</i>		
--	------------------------	--	--

Acoustic non-verbal means also include **prosody**, namely – rate of speech, tone, timbre, volume, manner of speech and method of articulation. Since this category of non-verbal means of communication refers to voice, the main nominative means in this case is the word *voice*. However, adjectives usually indicate tonality, timbre, pitch of voice and speed of speech. In this case, it is important to understand the difference between the tone and timbre of the voice. The tone of a voice (like any sound) characterizes its pitch. The timbre is its coloring. The voice timbre is an individual feature and characterizes not so much the emotional state of a person, but his / her personality, for example:

“*And yet,*” continued Lord Henry, in his *low, musical voice*... (Oscar Wilde, “The picture of Dorian Gray”).

In this case, both the timbre (*musical*) and the tonality of the voice (*low*) are described. As a nominative means a noun (*voice*) and adjectives (*musical, low*) are used. Sometimes a direct reference to one or another type of prosodic non-verbal means is used in the text, for example:

“*Yes,*” answered Hallward gravely, and with *deep-toned* sorrow in his *voice*, “*to see your soul. But only God can do that*”(Oscar Wilde, “The picture of Dorian Gray”).

In this example, a complex adjective *deep-toned* indicates the tonality of the voice. Since a certain tone and timbre of the voice as a whole are inherent in each person, the emotional states of a person are more often described through changes in these prosodic indicators, for example:

“*You’re revolting,*” said Daisy. She turned to me, and her *voice, dropping an octave lower,* filled the room with thrilling scorn (F. S. Fitzgerald, “The Great Gatsby”).

In this case, the noun *octave*, as well as the adjective in the higher degree of comparison *lower* were used to nominate the tone of the voice. In addition,

specialized terms are used to indicate the timbre of a voice, such as *baritone*, *bass*, *tenor*, etc., for example:

*His speaking voice, a gruff husky tenor, added to the impression of fractiousness he conveyed.*(F. S. Fitzgerald, “The Great Gatsby”).

In addition to tonality, timbre, pitch, prosodic aspects, there are also manner of speech and method of articulation which have the potential to express the emotional state of a person. The method of articulation can be indicated by many verbs. Thus, the clarity of speech and the confidence of the speaker can be expressed by the word *knap*, while, on the contrary, the uncertainty of pronunciation is expressed by the words *mumble*, *grumble*, *murmur*, *mutter*, etc., for example:

*After a pause, Lord Henry pulled out his watch. “I am afraid I must be going, Basil,” he murmured*(Oscar Wilde, “The picture of Dorian Gray”).

At the same time, both verbs (often in the form of the past tense) and nouns are used as means of nomination, for example:

*She hinted in a murmur that the surname of the balancing girl was Baker* (F. S. Fitzgerald, “The Great Gatsby”).

The group of optical non-verbal means includes kinesics, proxemics and appearance. **Kinesics**, in its turn, includes gestures, facial expressions, body posture, pace and eye contact. This group of non-verbal means of expressing emotions is more extensive than the rest, and is much more often presented in the texts of fiction when describing the behavior of characters.

As for the nomination of such means of non-verbal communication, then, first of all, the corresponding parts of the human body indicate each type of kinetic means of expression. For example, gestures are primarily carried out by hands, thus here the key word is the word *hand(s)*. Eye contact is marked in the text with the word *eye(s)*, facial expressions may be marked in the text with the words *forehead*, *lips*, *mouth*, *nose*, etc.

The names of body parts are called in linguistics by the term “somatic vocabulary” (from the Greek *soma* – “body”). The term “somatic” is mostly used

in biology and medicine in the meaning of “connected with the human body, bodily” and is contrasted with the concept of “mental”. In linguistics, words called “somatisms” refers to parts of the human body. Somatisms belong to one of the oldest layers of vocabulary of any language and make up its most used part [Бердникова, p. 19]. Thus, in the context of the study of the nominative means of denoting kinesics emotions’ markers, we will use the concept of “somatism” to denote the key names of body parts involved in the process of gesturing, facial expressions, as elements of non-verbal communication.

In addition, the nominative function is also performed by verbs indicating the character’s performance of certain gestures, movements, facial expressions, etc. Let us consider the nominative means of denoting gestures emotions’ markers in Table 3:

Table 3

The nominative means of denoting kinesics (gestures) emotions’ markers

<b>Example</b>	<b>Nominative markers</b>
<i>He <u>raised his hand</u> to stop my words ...</i> (F. S. Fitzgerald, “The Great Gatsby”).	Past Simple tense verb <i>raised</i> ; Somatism <i>hand</i>
<i>“There, Jay,” she said – but <u>her hand</u> as she tried to light a cigarette <u>was trembling</u></i> (F. S. Fitzgerald, “The Great Gatsby”).	Past Continuous form of the verb ( <i>was trembling</i> ); Somatism <i>hand</i>
<i>“You have not spoiled my pleasure in meeting you, Mr. Gray,” said Lord Henry, stepping forward and <u>extending his hand</u></i> (Oscar Wilde, “The picture of Dorian Gray”).	Gerund <i>extending</i> ; Somatism <i>hand</i>
<i>“And yet,” continued Lord Henry, in his low, musical voice, and with that graceful <u>wave of the hand</u> that was always so characteristic of him</i> (Oscar Wilde, “The picture of Dorian Gray”).	Noun <i>wave</i> and noun-somatism <i>hand</i>

<p><i>Dorian <u>shook his head</u>, and a look of annoyance passed over his face at the mention of the word “inquest”</i> (Oscar Wilde, “The picture of Dorian Gray”).</p>	<p>Past Simple tense verb <i>shook</i>; somatism <i>head</i></p>
<p><i>The Princess <u>bowed her head</u></i> (A. Christie, “Murder on the orient express”).</p>	<p>Past Simple tense verb <i>bowed</i>; somatism <i>head</i></p>
<p><i>She <u>shook her head</u></i> (A. Christie, “Murder on the orient express”).</p>	<p>Present Simple tense verb <i>shook</i>; somatism <i>head</i></p>

Predominantly for the nomination of gestures somatisms are used, indicating the part of the body that makes the gesture (more often it is the hands and less often – the head), as well as verbs in the past tense, less often – verbs in the present tense, gerund. Nouns such as *nod*, *wave*, *bow*, etc. are also not often used. Special terms are also used to indicate some types of gestures. For example, *clapping* is considered a “two-handed” gesture, which is also indicated as *applause*, for example:

*Spontaneously they began to clap and presently the platform was loud with applause*(W. Golding, “Lord of the flies”).

Facial expression as a non-verbal way of conveying emotions is also nominated in fiction texts with the help of somatisms, but they apply only to parts of the face. In addition, nouns and verbs are used to denote certain types of facial expressions (*smile*, *make faces*, *grimace*, etc.), for example:

*Dorian Gray smiled. There was a curl of contempt in his lips*(Oscar Wilde, “The picture of Dorian Gray”).

In this case the Past Simple tense verb *smiled* is used, as well as the noun *curl* with the somatism *lips*, which indicated the shape of the character’s lips and conveys his non-verbal emotional message and emotional state at this moment. It is also necessary to note, that somatism is not always used in the nomination of facial expressions, for example, words *wink* or *twinkle* already contains information that this mimic action is performed by the eyes, as in the following example:

*Poirot twinkled at him* (A. Christie, “Murder on the orient express”).

The body posture can be indicated in the text by such lexemes as *hunching*, *straightening*, etc., which can also indirectly indicate the emotional state of a character, his/ her self-confidence or depression. Phrasal verbs can also perform a nominative function in the name of the body posture, for example:

*She seemed, indeed, rather bored by the whole proceeding, remaining curled up in her corner and staring dreamily out through the window whilst the men searched her luggage in the compartment next door* (A. Christie, “Murder on the orient express”).

Phrasal verb *to curl up* is used here, being transformed into Participle II – *curled up*. Verbs and adjectives can also be used for indicating kinesics (body posture) emotions’ markers, as in the following example:

*Princess Dragomiroff drew herself a little more erect* (A. Christie, “Murder on the orient express”).

To indicate changes in the character’s body posture in the example given above, the degree of comparison of the adjective is also used – *a little more*.

Sometimes, in order to convey the emotional state of a character, the authors also describe his / her pace. At the language level, this can be displayed both by the key-noun *gait* or *pace* itself, and by various stylistic variations of the word “go”, for example, *slide*, *flutter*, or by adjectives that additionally describe the character’s pace, nominating it as *light*, *heavy*, etc. For example, the following example uses a key-noun *pace* and adjective *swift* as nominative means:

*They raised the chair smartly, arranged the poles on their shoulders, and at a swift pace set off* (W. S. Maugham, “The Painted Veil”).

An extremely important means of non-verbal communication, which very accurately and vividly conveys the emotional state of a person, is eye contact. At the language level nouns *look*, *glance*, *gaze*, *glare*, *eyes*, as well as adjectives and other language tools can be used to nominate such a means of non-verbal communication. It is noteworthy that, in order to denote the neutral word “look”, many synonyms are used in the English language which differ in their semantic

load and already in their semantics bear the designation of a particular emotional state of a person, his / her attitude to the person with whom he / she makes an eye contact. Let us note what differences in semantics have synonymous words that serve as a means of nominating eye contact as a non-verbal means of transmitting emotions.

Thus, according the Merriam-Webster Dictionary [74] and Cambridge Dictionary [73], there are at least 7 synonyms of the noun “look”, namely – “stare”, “gaze”, “glare”, “peer”, “glance”, “glimpse” and “peep”. The difference in their meanings is the following:

“Stare” means to look at something/somebody per long time.

“Gaze” is to look somebody for a long time, especially with surprise or love, or because you are thinking.

“Glare” means to look angrily at somebody/something for long time.

“Peer” means to look at something with attention.

“Glance” means to look at somebody/something very quickly.

“Glimpse” is to see something/somebody for a very short time, when you do not see the person or thing completely.

“Peep” is to look quickly and secretly at something, especially through a small opening.

“Peek” means to look at someone or something secretly especially from a hidden place.

However, nouns are not used as often as denominative verbs, for example – *to stare, to gaze, to glare, to glance*, etc. Such verbs are also more commonly used in the past tense, for example:

*His eyes glanced momentarily at me and his lips parted with an abortive attempt at a laugh*(F. S. Fitzgerald, “The Great Gatsby”).

Another part of the optical non-verbal means is proxemics, which includes distance between speakers, the impact of the territory, influence of orientation, distance, spatial placement of interlocutors. The most important among these elements of optical non-verbal means is distance between speakers and spatial

placement of interlocutors. The interlocutors can reduce the distance, thus showing aggression or the intimidation of communication, or vice versa to move away, to distance from each other, showing coldness or hostility.

The position of the human body in space can be nominated with the help of verbs denoting movement (*extended, leaned*), adverbs of manner (*slightly, full length*), adverbs of direction (*forward*), adjectives (*motionless*), for example:

1) *She was extended full length at her end of the divan, completely motionless and with her chin raised a little as if she were balancing something on it which was quite likely to fall* (F. S. Fitzgerald, “The Great Gatsby”);

2) *The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression* (F. S. Fitzgerald, “The Great Gatsby”).

The distance between speakers may be indicated by verbs *turn, approach, move away*, etc., as well as by the adverbs of direction and place (*forward, backward, far, near*, etc.). The reduction in the distance between the interlocutors is observed in the following examples:

1) *“All right,” said Daisy. “What’ll we plan?” She turned to me helplessly.* (F. S. Fitzgerald, “The Great Gatsby”);

2) *Compared to the great distance that had separated him from Daisy it had seemed very near to her, almost touching her* (F. S. Fitzgerald, “The Great Gatsby”);

3) *“You have not spoiled my pleasure in meeting you, Mr. Gray,” said Lord Henry, stepping forward and extending his hand* (Oscar Wilde, “The picture of Dorian Gray”).

At the same time, we find in the examined texts of literary works also some examples of increasing the distance between the interlocutors, the distance of a person from others, which reflects a certain emotional state (confusion, fear, hostility, etc.), for example:

*Then she turned abruptly back towards her carriage where the maid was busily packing up the cases* (A. Christie, “Murder on the orient express”).

Finally, the part of the optical non-verbal means is appearance, which includes physiognomy, body type and measurements, clothing, decorations, hairdo, makeup, items for personal use, etc. The appearance of a person, his / her beauty or ugliness is unlikely to somehow convey the person's emotional state in real life. However, in literature the transfer of the emotions and feelings of a character through his / her appearance can be a literary device. More often, beautiful appearance or vice versa untidiness and ugly appearance cause an emotional response from the interlocutor. The description of the character's clothing, hairdo and the whole image of the character has a greater potential for conveying the character's emotional state, because these elements of a person's appearance depend on the person him / herself, on his / her personal choice of clothing and image.

Let us consider an example of a character's appearance and highlight nominative means, which in this case indicate the character's external data as a non-verbal channel for expressing her emotional character:

*Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth – but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered “Listen”, a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour (F. S. Fitzgerald, “The Great Gatsby”).*

First of all, the use somatisms should be noted, which allow the author to reveal the characteristics of the physiognomy of the character, describe the appearance of the heroine: *face, eyes, mouth*. In order to describe these elements of the character's appearance, such adjectives as *sad and lovely, bright* are also used.

The character's clothing can also be an important element, since it reveals important details in the description of the hero, at the literary level prepares the reader for the perception of this character in a particular emotional range, for example:



*She was very grand in the velvet gown, the long train so disposed as to show to advantage, with feathers in her hair and flowers in her hand(W. S. Maugham, “The Painted Veil”).*

In this description, the author seeks to convey the self-confidence, superiority of the heroine over the environment – this mood is expressed through the description of an expensive and impressive outfit – *the velvet gown, the long train, feathers in her hair, flowers in her hand*. Evaluative words are also used – *very grand, advantage*, in order to convey the emotional tone inherent in the image of the character.

Important may also be individual details of the character’s appearance, which also convey his/ her mood, emotions, attitude to others, etc., for example:

*Lord Henry elevated his eyebrows and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whorls from his heavy, opium-tainted cigarette (Oscar Wilde, “The picture of Dorian Gray”).*

In this example, in addition to pointing to the character’s facial expression(*elevated his eyebrows*) and indication of eye contact (*looked at him in amazement*), such a portrait detail as a cigarette is used, which releases exquisite curls of blue smoke, which complements the image of Lord Henry. In this case, the cigarette itself is important, as an attribute of the aristocrat of that period, and the color scheme and language design of such a portrait detail, giving the character a special charm and emotional coloring.

In general, the analysis of nomination as the main way of non-verbal means of the character’s emotional response actualization in English fictional discourse showed, that most often verbs (mainly in the past tense, as well as a form of Continuous and gerund) and nouns (including a separate group of somatisms) are used to nominate non-verbal indicators of a character’s emotional state, while adjectives and adverbs are used less often.

The percentage of these parts of speech as a means of nomination of non-verbal emotions’ markers in English fictional discourse, obtained on the basis of the analysis carried out in this paragraph, is shown in Figure 1.

Thus, the most active means of nomination is the noun (43%). To a large extent this is explained by the fact that somatisms play a huge role in the representation of non-verbal communication. In addition, a significant percentage is occupied by verbs (37%) that display individual actions – movements, facial expressions, movement when changing the position of the body in space, pace, etc. Adjectives occupy a relatively small percentage of the total amount of the means of nomination (13%), while the least actively used means of nomination is adverb (7%).

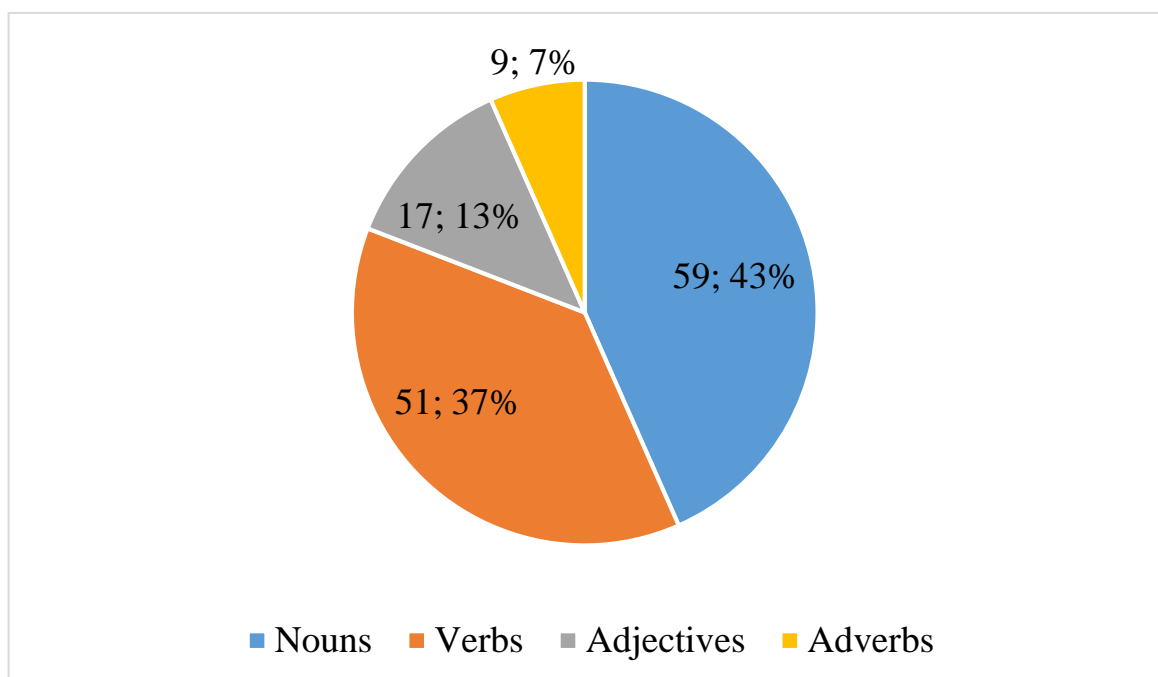


Figure 1. Means of nomination of non-verbal emotions' markers in English fictional discourse

Thus, it is the nominative means that are the main way of representation of non-verbal emotions' markers in English fictional discourse, however, in addition to these basic language means, the texts also use lexical-semantic and stylistic means of the character's emotional response actualization in English fictional discourse. Let us consider the lexical-semantic and stylistic means in more detail in the following paragraphs of the study.

## 2.2. Lexical-semantic features of the nomination of non-verbal means of the character's emotional response

In addition to nominative vocabulary, descriptions of the non-verbal aspects of the emotional response of characters in fiction also use other vocabulary groups, which we will consider in the following paragraph of the study.

Thus, if a part of adjectives performs a nominative function in such descriptions (as in the case of the adjective *motionless*, nominating the position of the human body in space), then a greater number of adjectives is an additional language tool that performs a descriptive function and the stylistic role of the epithet.

In the considered texts of fiction many adjectives, and less often adverbs, are used as descriptive means. They play a crucial role in describing the character's emotional state. Adjectives can belong to any category of non-verbal means of communication, for example, in the following application we see adjectives that describe the character's voice:

*His voice was strained, low and not quite steady (W. S. Maugham, "The Painted Veil").*

In addition, a significant part of the vocabulary used for representation of non-verbal means of the character's emotional response is made up of emotives. Currently, there is no consensus on the composition of emotive vocabulary in linguistics. Z.E. Fomina identifies the following groups of words as emotives:

- 1) words with a formal expression of subjective evaluation;
- 2) interjections, particles, and also affectives (invectives, swear words, etc.);
- 3) the names of emotions;
- 4) words that in the semantic structure contain an emotionally-evaluative component;
- 5) evaluative words [51, p. 13].

The following example uses evaluative vocabulary (*incredulous and insulting*), which displays the emotional coloring of the voice of one of the interlocutors:

*Then Tom's voice, incredulous and insulting: "You must have gone there about the time Biloxi went to New Haven"*(F. S. Fitzgerald, "The Great Gatsby").

In this example, the evaluation contained in the used adjectives is negative. The emotions that the character of the novel expressed with his voice are also negative – this is hostility, mockery, contempt, to some extent even hatred of his interlocutor. The next example can serve as an example of a positive evaluation of non-verbal manifestations of a character's emotionality:

*... then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room* (F. S. Fitzgerald, "The Great Gatsby").

The girl's laughter is described in this example as *charming, little* and *absurd*. The adjective *little* is not emotive or evaluative word, however in this case it is used in order to intensify the positive evaluation expressed in other adjectives, namely –*charming* and *absurd*.

As a rule, the word *absurd* is used in a negative sense, but in this case it carries a more positive connotation. It should be noted that the description of the girl's laughter as a means of transmitting her emotions in this example has a pronounced gender focus. If in the previous considered example masculine aggression to the opponent is expressed in a man's voice, then the gender stereotype of female stupidity is used in the next considered example, which shows that being naive and silly makes a woman more sweet and pleasant in communication.

With a more in-depth analysis of the literary text of this novel, it can also be noted that the lightness and superficiality of this character can be evaluated more negatively than positively, since ultimately such behavior leads to the tragedy. Correspondingly, we can note that evaluation in the display of non-verbal means of emotionality can change its polarity within the categories of "positive / negative"

depending on the ideological orientation of the work and the context of individual scenes of the novel.

When considering evaluative vocabulary, it should also be noted that it may convey not only negative or positive evaluation, but is also divided into more extensive types. Thus, in the classification by N. D. Arutyunova, evaluative meanings are divided into seven categories, which form three groups: sensory evaluation (sensory-taste and psychological evaluation); rationalistic evaluation (utilitarian and theological evaluation); sublimated evaluation [1]. They include:

1) aesthetic evaluations that result from the synthesis of sensory-taste and psychological evaluations and serve to satisfy the feeling of beautiful (*beautiful – graceless, lovely – ugly, unsightly*);

2) ethical evaluations that satisfy moral feelings (*moral – immoral, ethical – wicked, good – evil, virtuous – vicious, etc.*).

Both of these groups of evaluative vocabulary are implemented in the texts of English-language fiction considered in the study. Thus, the following example uses a positive aesthetic evaluation of a woman's appearance, her smile and eyes, as markers of non-verbal expression of emotions:

*...but she liked to please, so she looked at him with that dazzling smile of hers, and her beautiful eyes* (W. S. Maugham, "The Painted Veil").

The means of expressing an aesthetic evaluation in this case are adjectives *dazzling* and *beautiful*, describing the somatives *smile* and *eyes*. Aesthetic evaluation may also be negative, for example, in the following sentence the negative evaluation of the man's appearance is given, being expressed by the adjective *ugly*, a noun *ugliness* and a comparison *monkey's*:

*His face, small under a high, rounded forehead, was unlined and fresh-coloured; it was ugly like a monkey's, but with an ugliness that was not without charm...* (W. S. Maugham, "The Painted Veil").

At the same time, an ethical evaluation can be used, which reveals both the author's attitude to the character and the described situation, as well as the emotional state and the moral qualities of the character, for example:

*It looked as though an idea occurred to him, for he turned towards her with his charming smile and his tone, a moment before abrupt and business-like, became ingratiating* (W. S. Maugham, “The Painted Veil”).

In this example the neutral ethical evaluation of the man’s smile is given (*business-like*), but also we can observe negative ethical evaluation, expressed by the adjectives *abrupt*, *ingratiating*. Ingratiation as an amiable, usually insincere praise of someone in order to gain his / her favor, sneakiness, from an ethical point of view is evaluated negatively. The evaluation of such non-verbal behavior in the context of the plot is also negative, as the lover flatters his lover in order to get rid of her in a situation when their love affair threatens his professional reputation.

Let us also consider other categories of vocabulary that are used for the nomination of non-verbal means of the character’s emotional response. The entire vocabulary of the English language can be represented as a synthesis of its three main components: literary style, neutral words and colloquial vocabulary. In the texts of fiction most of the vocabulary are literary and neutral words. Sometimes there also is bookish vocabulary, which differs from the ordinary literary or spoken language by a particular pretentiousness. The role of such words can be fulfilled by historicisms, obsolete words, for example:

*His finely chiselled nostrils quivered, and some hidden nerve shook the scarlet of his lips and left them trembling* (Oscar Wilde, “The picture of Dorian Gray”).

This description of the youth’s appearance and non-verbal reactions uses obsolete words, such as *chiselled* and *scarlet*. The word *chiselled* is defined in the Cambridge Dictionary as the following – “(of a man’s face or features) strong and sharp, in an attractive way” [73]. This word has an approving positive meaning and serves for giving aesthetic evaluation.

The word *scarlet* is also an obsolete word, denoting the red colour. It is defined in the Cambridge Dictionary as “a bright red colour” [73]. The term *scarlet* was used in the Middle Ages for a type of cloth that was often bright red. An early recorded use of *scarlet* as a colour name in the English language dates to

1250. It corresponds to the Ukrainian word “багряний” and Russian word “алый”, which have the same meaning and are also obsolete words. Moreover, in the given example the word *scarlet* is used as a noun, which intensifies its elaborate and bookish style.

In addition to obsolete vocabulary borrowings are also used for the nomination of non-verbal means of the character’s emotional response. Borrowings can also be classified as bookish vocabulary, for example:

*Dorian Gray stepped up on the dais with the air of a young Greek martyr, and made a little moue of discontent to Lord Henry, to whom he had rather taken a fancy* (Oscar Wilde, “The picture of Dorian Gray”).

In this case, the borrowing from the French language *moue* is used to indicate the grimace on the character’s face. According to the Merriam-Webster Dictionary, the word *moue* means “a little grimace” [74]. It is also noted that the word *moue* is one of two similar-sounding words in English that refer to a pout or grimace – the other is “mow”. “Mow” and “moue” share the same origin (the Anglo-French *mouwe*). They do not, however, share a relationship to the word *mouth*, which derives from Old English “*mūth*”) The use of the word “moue” in English only traces back a little more than 150 years [73].

In addition, in the same example we find the word marked as professionalism, a narrowly specialized term used in the field of religion and worship, as well as the history of culture and religion. This is the word *martyr* used in the simile *a young Greek martyr*. The use of such specialized words not only describes the non-verbal manifestations of the emotional state of the characters, but also generally forms their image and affects the reader’s perception of both the text of the work and specific characters.

In addition to the emotive and evaluative, obsolete, professional vocabulary and borrowings, the reviewed literary texts also use colloquial, slang vocabulary for the nomination of non-verbal means of the character’s emotional response, for example:

*I sneaked a look to see what he was fiddling around with on my chiffonier* (J. D. Salinger “The Catcher in the Rye”).

In this case, the description of eye contact includes the colloquial word *sneak*, which means “look stealthily”. This word not only conveys the nature of the look, but also reflects the emotional state of the character – his tension, anxiety, unwillingness to be noticed. The author of this novel also uses colloquial vocabulary in the following example, where the word *jiggling* is used to describe the body posture and gestures as the means of kinesics:

*She crossed her legs and starte jiggling this one foot up and down. She was very nervous, for a prostitute* (J. D. Salinger “The Catcher in the Rye”).

The use of colloquial vocabulary is an individual feature of the style of the author and this novel as a whole. In this case, the word *jiggling* illustrates the non-verbal expression of the girl’s nervous emotion, which in the next sentence is also represented through emotive *nervous*.

In addition to colloquial vocabulary, slangisms are also used in the text to denote the non-verbal means of the character’s emotional response, for example:

*She had a tiny little wheeny-whiny voice. You could hardly hear her* (J. D. Salinger “The Catcher in the Rye”).

In the context of the novel “The Catcher in the Rye”, the compound adjective *wheeny-whiny* is not just slang word, as it is used in the speech of a teenager, but it also has the signs of occasionalism, being created directly by the author. This lexeme is very rarely found outside the novel in the daily communication of native English speakers. It should be noted that in this case we are talking about the characteristic feature of the main character’s – Holden Caulfield’s – language features, namely – the use of adjectives with the suffix *-y*, which indicates the stylistic variability of the character’s speech at the morphological level. The female voice as a means of non-verbal communication is also described in the text of this novel with the help of such author’s occasionalisms as *yellow-belly voice*, *raspy voice*, etc.



Considering the structural features of vocabulary, which describes non-verbal features of the character's emotional response in the novel "The Catcher in the Rye", we also note the use of other adjectives created in accordance with the same structural model: *unhairy*, *pimply*, *wrinkly*, *fisty*, etc. The same potential adjectives are often found in the form of basics of the complex adjectives, the second component of which is the word *looking*, for example: *horny-looking*, *pimply-looking*, *whory-looking*, *showy-looking*, etc.

Since slangisms or occasional formations are not used in other works that we examined, we will combine these lexemes into a group of occasional slangisms based on the text of the J. D. Salinger's novel "The Catcher in the Rye".

Thus, all the vocabulary that is used for nomination of can be divided into literary and special vocabulary. Literary generally accepted and neutral vocabulary is the main part of all vocabulary used in this context. At the same time, the second group of vocabulary is less common, but has a significantly greater potential for influencing the reader and transmitting the emotional state of the character. This second group includes the emotive and evaluative, obsolete, professional vocabulary, borrowings, colloquial and slang vocabulary, occasionalisms. This layer of vocabulary also has a powerful stylistic component. However, the stylistic figures used in the English fictional discourse for the nomination of non-verbal means of the character's emotional response will be considered in more detail in the next paragraph of this study.

### **2.3. Stylistic aspects of the non-verbal means of the character's emotional response nomination**

While considering stylistic features of the non-verbal means of the character's emotional response nomination, it is also necessary to pay attention to stylistic figures, which include epithets, metaphors, simile, repetitions, personification, irony, etc. It is obvious, that the most commonly used stylistic figure is epithet. Partially this stylistic device was considered in the previous

paragraphs of the study. The function of the epithet, most often, is performed by such considered lexical groups as emotive and evaluative vocabulary, obsolete vocabulary and occasionalisms.

K.S. Gorbachevich identifies several groups of epithets, among which are general epithets, folk-poetic epithets and rare epithets, to which he refers the author's epithets [11, p. 120]. The vastest group in this classification – general epithets – includes those expressed by an adjective with a free or connected meaning, used in direct or figurative meaning. This type of epithet is repeatedly used in literary texts, for example:

*I looked back at my cousin who began to ask me questions in her low, thrilling voice* (F. S. Fitzgerald, “The Great Gatsby”).

In this example, adjectives *low* and *thrilling* are used as general epithets that describe the tonality and emotional coloring of the interlocutor's voice. Folk-poetic epithets include those that originate in folklore, but over time have also become used in the literary language. As a rule, such epithets are inherent in folk tales, legends and myths. They are rarely used in author's fiction, since the use of such epithets outside the folk context is considered to be due to the insufficient professionalism of the writer. Such epithets are considered commonplace and can only be applied if they are stylistically justified. In the examples we have examined, this type of epithet does not occur.

The individual and author's epithets are based on unique and most often inimitable associations; such epithets usually do not have a high degree of reproducibility, and their use is occasional. A striking example of an author's epithets is J. D. Salinger's occasionalism, such as *yellow-belly voice* or *wheeny-whiny voice*.

Another fairly widespread stylistic device is a metaphor, which is the connection of the dictionary meaning of a word with the contextual one on the basis of attributing the inherent property of one thing to another, devoid of it initially. Thus, the eyes are deprived of the opportunity to emit light, but in the literary text we often meet metaphors *shining eyes* or *flashing eyes*, for example:

1) “I’ve got a nice place here,” he said, his eyes flashing about restlessly (F. S. Fitzgerald, “The Great Gatsby”);

2) Eyes shining, mouths open, triumphant, they savored the right of domination (W. Golding, “Lord of the flies”).

Similarly, a metaphorical figure is the designation of a voice as *cold*, *warm*, etc., since in this case characteristics that are not inherent to the voice as a sound, are transferred, for example:

“Please don’t.” Her voice was cold, but the rancour was gone from it (F. S. Fitzgerald, “The Great Gatsby”).

Often, a holistic image expressed by a phrase can be the basis of a metaphor. For example, the phrase *the petals of her lips* is metaphorical as in the following example:

*Quick breath parted the petals of her lips* (Oscar Wilde, “The picture of Dorian Gray”).

Personification is also used as a means of the non-verbal markers of the character’s emotional response. Personification is a special subtype of metaphor characterized by the transfer of traits, properties, and attributes of a living being (human, animal, etc.) to inanimate objects or phenomena [67, p. 50]. In the examples we have examined, parts of the body – eyes, lips, etc., – are often personified, as they are given abilities characteristic of a person or other living creature. For example:

*The colour came back to his cheeks, and a smile played about his lips* (Oscar Wilde, “The picture of Dorian Gray”).

In this case, a smile is endowed with the ability to “play” like a living being. It is through such a metaphor-personification that the character’s smile is described as an element of kinesics, namely – facial expressions. A “playful” smile conveys the character’s emotional state.

In the following example, we also observe the use of metaphor (*laugh of mockery*), the stylistic potential of which is further enhanced by the use of the epithet (*bitter*) as well. Such stylistic means vividly convey the expression on the

character's face, demonstrate the subtle details of his emotional state – *a bitter laugh of mockery*. At the same time, a laugh is also endowed with properties that are not inherent in sound as an inanimate phenomenon, namely – *broke from the lips*:

A *bitter laugh of mockery broke from the lips* of the younger man (Oscar Wilde, "The picture of Dorian Gray").

Another figure of the figurative English language is simile. A simile is a figure of speech that compares two unlike things and uses the words "like" or "as" and are commonly used in everyday communication. A simile is used with the aim of sparking an interesting connection in the reader's mind, for example:

*"We ought to plan something," yawned Miss Baker, sitting down at the table as if she were getting into bed*(F. S. Fitzgerald, "The Great Gatsby").

In this case, the usual simile is used (*as if she were getting into bed*), which allows the reader to more clearly imagine the position in space and the body posture that the character of the novel occupies in the room. In addition to such stylistically unlabeled examples of comparison simile, which is based on a metaphor, is also often used, for example:

*Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes*(F. S. Fitzgerald, "The Great Gatsby").

In this example, the appearance of the character, namely his paleness, which is also a vivid indicator of the unstable, nervous emotional state of a person, his fear, is compared with death (*pale as death*). The effect is enhanced by another simile technique, when the character's hands hidden in his coat pockets are compared with weights – *his hands plunged like weights in his coat pockets*.

Sometimes a simile is expressed in the text with the help of whole phrases or sentences. For example, in the following example, for a poetic description of the distance between two lovers, a fairly common simile is used, which is often found not only in fiction, but also is nationally determined (originates from folklore):

*Compared to the great distance that had separated him from Daisy it had seemed very near to her, almost touching her. It had seemed as close as a star to the moon*(F. S. Fitzgerald, “The Great Gatsby”).

Such a comparison is expressed through the author’s idiomatic phrase *as close as a star to the moon*. In this case, there are references to the generally accepted concepts of the moon and stars in English phraseology. For example, phraseological unit *to reach for the moon / stars* means striving to reach incredible heights, trying to reach heaven. In this case, the moon, as well as the stars, is perceived as something distant and elusive. Thus, in the indicated poetic comparison there is a paradox, as being seemingly close, beloved at the same time are as far apart from each other as a moon is far from the stars.

It should also be noted that structurally simile is not always implemented through the “*like*” or “*as*” constructions. Comparison can also be implemented indirectly in the sentence, for example:

*He looked up now and his ugly little face had the look of a naughty schoolboy’s* (W. S. Maugham, “The Painted Veil”).

In this example the simile is implemented through the *had the look of smth.* construction. In addition, the simile may also have a metaphorical nature, correlate with culturally-conditioned images and concepts, as in the following example:

*Dorian Gray stepped up on the dais with the air of a young Greek martyr, and made a little moue of discontent to Lord Henry, to whom he had rather taken a fancy* (Oscar Wilde, “The picture of Dorian Gray”).

In this example the phrase *Greek martyr* denotes an image from world culture and religion. The comparison is realized through the author’s construction *with the air of ...*, which describes the features of the gait and the general appearance of the character of the novel, reflecting the impression that his image has on his interlocutors.

Let us also analyze the following passage, which describes the girl’s appearance as a non-verbal aspect of the character’s emotional state:

*Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth – but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered “Listen”, a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour (F. S. Fitzgerald, “The Great Gatsby”).*

In this description several stylistic figures as means of representing non-verbal markers of the character’s emotional response are used. Thus, there are several common epithets, such as *sad and lovely face*, *bright eyes*, *bright passionate mouth*. In addition, the following example includes a paraphrase as a descriptive expression that is used in place of the usual name of a particular object and consists of various forms of describing its essential and characteristic features. In particular, the example uses a poetic periphrases of various tonalities in the character’s voice – *a singing compulsion*, *a whispered “Listen”*, *a promise*.

Thus, among the stylistic means of representing non-verbal markers of the character’s emotional response the most important are common and author’s epithets, metaphor, personification, simile, paraphrase. Phraseological formations are also used.

These stylistic means allow the author to emphasize and highlight non-verbal manifestations of the emotionality of the characters, to draw the attention of the reader to them. In addition, stylistic tools make it possible to convey in more detail such features of the character’s emotional manifestations and engage the reader in this state. The reader not only reads the movements, facial expressions, poses or acoustic indicators of the character’s non-verbal behavior, but also imagines the character’s emotional state at this moment with the help of stylistic techniques.

## Conclusion to the chapter 2

In the second chapter of the study the verbal markers of non-verbal means of the character's emotional response in English fictional discourse are studied. The analysis of the nomination, that it is the nominative means that are the main way of representation of non-verbal emotions' markers in English fictional discourse, however, in addition to these basic language means, the texts also use lexical-semantic and stylistic means of the character's emotional response actualization in English fictional discourse.

In general, the analysis of nomination as the main way of non-verbal means of the character's emotional response actualization in English fictional discourse showed, that most often verbs (mainly in the past tense, as well as a form of Continuous and gerund) and nouns (including a separate group of somatisms) are used to nominate non-verbal indicators of a character's emotional state, while adjectives and adverbs are used less often.

The study of the lexical-semantic features of the nomination of non-verbal means of the character's emotional response showed, that all the vocabulary that is used for nomination of can be divided into literary and special vocabulary. Literary generally accepted and neutral vocabulary is the main part of all vocabulary used in this context. At the same time, the second group of vocabulary is less common, but has a significantly greater potential for influencing the reader and transmitting the emotional state of the character. This second group includes the emotive and evaluative, obsolete, professional vocabulary, borrowings, colloquial and slang vocabulary, occasionalisms. This layer of vocabulary also has a powerful stylistic component.

The detailed analysis of the stylistic aspects of the non-verbal means of the character's emotional response nomination showed, that among the stylistic means of representing non-verbal markers of the character's emotional response the most important are common and author's epithets, metaphor, personification, simile, paraphrase. Phraseological formations are also often used in this context.

## CHAPTER 3. PRAGMATICS OF EMOTIONAL RESPONSE

### 3.1. Role and functions of non-verbal means of the character's emotional response in English fictional discourse

Having explored the language features of non-verbal means of the character's emotional response in English fictional discourse, we should also study the pragmatics of the use of such markers of the person's emotional state, their role and functions in the text.

First of all, let us turn back to the functions that non-verbal communication as a means of expressing emotions perform according to V. O. Labunska[28]. The scientist states, that non-verbal communication is an indicator of actual mental health of a person, as well as acts as a clarification, changes in the understanding of the verbal message, enhances the emotional saturation of the said.

In the process of studying texts of English fictional discourse, we saw confirmation of these statements. In particular, it is often the non-verbal aspects of the behavior of the characters that indicate their emotional state, although verbally a person can deny the fact of nervousness or other emotional states. An example of such a non-verbal communication function, in particular, is found in one of the scenes in the F. S. Fitzgerald's novel "The Great Gatsby":

*Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes*(F. S. Fitzgerald, "The Great Gatsby").

In this example, the state of nervousness and extreme excitement of a person is displayed simultaneously through several channels of non-verbal communication. In particular, such channels of non-verbal markers of the emotional state of the interlocutor as kinesics (gestures – *hands plunged like weights in his coat pockets*; eye contact – *glaring tragically into my eyes*), proxemics (spatial placement of interlocutors – *standing in a puddle*), psychophysiological symptoms (*pale as death*).



Let us consider more carefully the pragmatic aspects of the non-verbal manifestations, indicated in the passage, as a means of expressing a person's emotional state. Thus, the following gesture *hands plunged like weights in his coat pockets* may be interpreted according to the interpretation of such a gesture by psychologists and non-verbal communication specialists. It is believed that hands are a tool for influencing the world. Subconsciously, we bind our hands with our plans and desires. And if we ourselves are embarrassed by our plans or desires, or we want to hide them from the opposite side, our hands subconsciously try to hide, to leave out of sight []. In the given passage a man in possession of a huge fortune feels incredibly frightened and nervous about the upcoming meeting with a woman with whom he has long been in love. It is this nervousness that the man seeks to hide from his friend, thus hiding his hands in his pockets.

As for interpreting the eye contact, expressed in the text by the phrase *glaring tragically into my eyes*, we can state, that this kinesics marker also indicates the emotional state of the character. The word “glare” means to look angrily at somebody / something for long time. However, in the text this word rather not indicate the emotion of anger, but the emotion of confusion and the search for support, as evidenced by the epithet *tragically*.

Proxemics (spatial placement of interlocutors – *standing in a puddle*) also indicates a character's perplexity, because he doesn't even notice that he is standing directly in a puddle. A person is only concerned about the upcoming meeting, which causes a lot of nervousness, and therefore any other even unpleasant factors are ignored by him. Finally, psychophysiological symptoms (*pale as death*) also are non-verbal markers of fear as a character's emotions. Pallor of the skin is a clear marker of fear. This is because during anxiety, fright, blood from the blood vessels is redirected to the muscles. Therefore, fright is often marked at a non-verbal level through pallor.

Let us consider the potential of expressing certain emotions, demonstrating the emotional and sometimes moral state of a character through the use of non-verbal markers at different levels. First of all, we turn to the **acoustic** level in order

to analyze the properties of the voice, its timbre and tone, intonation and other acoustic factors in the context of the expression of emotions.

The first important acoustic extralinguistic marker of emotional response is pause. Usually, pauses during a conversation are made in order to:

- provide the partner with the opportunity to speak;
- to gain time for reflection;
- to give power to words following a pause;
- to wait out the partner's distraction;
- to respond to non-verbal signals that indicate a partner's desire to say something.

For example, in the following example the man makes a pause before the answer in order to gain some time for reflection:

*She told him what she had just learned. There was a pause before he answered*(W. S. Maugham, "The Painted Veil").

Often the author him/herself indicates the purpose of the pause in the character's speech. For example, in the following example, A. Christie indicates that the woman paused precisely with the purpose of giving significance to her words:

*She paused to give dramatic emphasis to her words*(A. Christie, "Murder on the orient express").

A pause can also express the apparent confidence gap of the interlocutor, his/ her nervousness. In this case, the interlocutor may have deviations in the construction of phrases: incomplete sentences, frequent pauses, interjections, nervous cough, sighs, snorting, etc. A characteristic syntactic-stylistic sign of the speaker's self-doubt is the sudden pauses in speech, which in stylistics are defined as aposiopesis, for example:

*"I do. I –" He paused, then added rather guiltily, "Seems I'm kind of incriminating myself"* (A. Christie, "Murder on the orient express").

In this example the man paused and interrupted his answer because of self-doubt and nervousness, caused by his feeling guilty in something, which is

verbally confirmed by words *guiltily*, *incriminating*. In this case, the non-verbal manifestation of the character's emotional response is only confirmed, fixed at a verbal level by the author, who describes this character's conversation. Of course, if the author only describes the character's emotions with appropriate emotive vocabulary, such a description will have an extremely low level of psychologism as a literary device. At the same time, the use of non-verbal markers allows the reader to independently determine whether the character is telling the truth or is lying, if he / she is worried or feels confident. This increases the interest and engagement of the reader.

Moreover, pauses are associated with the concept of silence, which is also interpreted differently by linguists and researchers of non-verbal communication. Thus, the researchers S.V. Krestinskyi and S.V. Melikyan developed fifteen communicative functions of silence: contact, discontact, expressive, informative, evaluative, interrogative, cognitive, hesitant, exponential, background, affective, strategic, rhetorical, syntactic functions and a function of social position [26; 33].

The dominant function of silence in fiction, according to S.V. Krestinskyi, is expressive function, which "...presupposes the ability of silence to express various psychological states of communicants: embarrassment, resentment, fear, perplexity, surprise, excitement, shock, fear, horror, anger, hatred, depression, pride, contempt, repentance, love, tension" [26, p. 35]. Anyway, the various semantic nuances of the pause come down to the discovery through them of genuine involvement in the dialogue of its participants, for example:

*There was a pause and she was afraid that she had been cut off. "Are you there?" she asked anxiously* (W. S. Maugham, "The Painted Veil").

The dialogue pause often acts as a kind of "litmus test": it accurately determines the real or imaginary sincerity of the characters during the conversation, reveals their true intentions. As M. A. Vasilyk rightly notes, "the ability to listen to a pause, to interpret the reasons for silence allows you to obtain important additional information in the process of communication" [7]. Pause (lat. *pausa*, from the Greek. *pausis* –"termination", "stop") means "a temporary break

in something, temporary silence, e.g., stop in speech, short silence while singing” [72]. Meanwhile, speech includes verbal and non-verbal sign systems. The means of non-verbal communication strengthen, complement, and sometimes completely replace words.

A pause can be used in the text in conjunction with other means of non-verbal communication. The following example is noteworthy, as the characters conduct a full-fledged, albeit laconic, dialogue only using non-verbal means of communication, namely, an acoustic means of pause and a kinesics means of eye contact:

*Piggy opened his mouth to speak, caught Jack's eye and shut it again*(W. Golding, “Lord of the flies”).

In this case, one of the interlocutors, without saying a word, both expresses his emotional feeling of helplessness and insecurity, and demonstrates a subordinate position in relation to the leader. Silence in this case is a marker of social status – the leader has the right to speak first of all, while other subordinate members of the group can get an opportunity to speak only with the approval of the initiative by the leader.

Emotional connotation is also given to the sighing of the characters as non-verbal acoustic extralinguistic marker. Sighs usually reveal the psychological state of the characters, for example:

*Townsend gave a long sigh of relief* (W. S. Maugham, “The Painted Veil”).

Sighs, groans, coughs are “talking” sounds. Their role in communication is reduced, first of all, to the expression of certain conditions (hopelessness, impatience, discontent, etc.) and “infection” of others by evoking similar feelings in them.

Laughter is considered as a universal means to relieve tension in communication. Open, natural laughter (laughter with wide open mouth) demonstrates joy, pleasure, approval, for example:

*Kitty was lively; she was willing to chatter all day long and she laughed easily* (W. S. Maugham, “The Painted Veil”).

Laughter relieving tension, discharging the situation, most often reflects a natural reaction to something fun, comical, it is not aimed at demonstrating its attitude to a partner, for example:

*She laughed again, as if she said something very witty*(F. S. Fitzgerald, “The Great Gatsby”).

A demonstrative reaction may be accompanied by a caustic, mocking, malevolent, ironic, cynical, embarrassed laugh, for example:

*A bitter laugh of mockery broke from the lips of the younger man* (Oscar Wilde, “The picture of Dorian Gray”).

Finally, there is an artificial laugh, forced as an expression of a certain game aimed at achieving personal goals, for example:

1) *“I don’t know that it exactly amuses me to be taken in to dinner by the agent of the P. and O.,” she said, laughing in order that what she said might not seem snobbish* (W. S. Maugham, “The Painted Veil”);

2) *His eyes glanced momentarily at me and his lips parted with an abortive attempt at a laugh*(F. S. Fitzgerald, “The Great Gatsby”).

Thus, various types of laughter may be used by the author in numerous situations in order to create vivid, expressive images of lively, emotional communication of characters, which enhances the expressiveness of the presentation:

1) *She gave a little laugh, a laugh of happy love and of triumph; his eyes were heavy with desire*(W. S. Maugham, “The Painted Veil”);

2) *The boys round Simon giggled, and he stood up, laughing a little*(W. Golding, “Lord of the flies”).

Laughter can also be a means of demonstrating cohesion, approval and acceptance when it comes to a group of people. An example can be the following sentences from the W. Golding’s novel “Lord of the flies”, in which laughter acts as a marker of social status, an expression of a positive assessment of the leader, his support from the group:

1) *Ralph laughed, and the other boys laughed with him* (W. Golding, “Lord of the flies”);

2) *Laughing, Ralph looked for confirmation round the ring of faces. The older boys agreed* (W. Golding, “Lord of the flies”).

The lack of laughter may also be non-verbal means, mostly as a marker of depressive mood, sorrow, reverie etc., for example:

*There was no laughter at all now and more grave watching* (W. Golding, “Lord of the flies”).

An extralinguistic marker of a character’s emotional state is also the character’s breathing. In particular, stress usually manifests itself in rapid breathing, for example:

*Her breath began to come very fast. A shudder passed through her* (W. S. Maugham, “The Painted Veil”).

Much more widespread and characteristic sphere of non-verbal emotion markers is acoustic prosody markers, including rate of speech, tone, timbre, volume, manner of speech, method of articulation.

Intonation is a special way of expressing feelings, emotions, the speaker’s attitude to his / her own words and to those people with whom he / she communicates (authoritative intonation, mocking, ironic, confident intonation, etc.). According to the figurative expression of M. M. Bakhtin, in intonation the speaker is in contact with the listener [36].

The pragmatic potential of intonation is still poorly studied. Its diversity and a high degree of individualization make it difficult to compose any “intonation alphabet”. It is very important to take into account the fact, that non-verbal information is transmitted not by one acoustic means, but by several at the same time. For example, information about a change in the speaker’s emotional state is reflected in a change in timbre (voice spectrum) and in changes in pitch, strength and rhythm of a speech phrase that are characteristic of each emotion, for example:

*His voice was strained, low and not quite steady* (W. S. Maugham, “The Painted Veil”).

The timbre of the voice here is described by the adjective *strained*, the tone of the voice is described by the adjective *low*, while the strength and rhythm of a speech are described by the adjective phrase *not quite steady*.

The perception of emotional information depends on the severity of the emotion in the voice and its type. Psychological studies have shown greater reliability in the perception of emotions such as anger and fear, compared with emotions of joy. To characterize emotional impressionism, i.e. a person's ability to perceive emotional information, the concept of "emotional hearing" is used. If actual speech hearing provides a person's ability to perceive the verbal semantic content of speech, then emotional hearing is the ability to determine the emotional state of a speaker by the sound of his / her voice. The degree of development of emotional hearing is correlated with empathy – comprehension of the conditions of another person in the form of empathy.

The emotional state of the characters is also achieved by the author by amplifying the sounds. A loud voice can express different states: joy, fear of being misunderstood or receiving rejection, perseverance, anger, excitement, etc. [8, p. 21]. Voice volume, especially the dynamics of changes in this parameter over time, is an important acoustic means of encoding non-verbal information. Thus, sorrow is characterized by a low volume of the voice, and for anger the increased volume of the voice is typical. The high volume of the voice is combined with the pronounced motive power of the statement and often serves the intention to influence the interlocutor. An examples of using the loudest voice as the marker of certain character's emotions can be the following examples:

- 1) "*Who is it?*" she cried irritably (W. S. Maugham, "The Painted Veil");
- 2) "*But me, Charlie?*" she cried, with anguish in her voice (W. S. Maugham, "The Painted Veil");
- 3) She gave a cry of despair (W. S. Maugham, "The Painted Veil").

The audible signal in the examples is amplified by the psychological state of the heroine, gripped by unbridled frustration, irritation or anguish. The volume, as well as the intensity of the audio signal, is indicated by the context that

accompanies the phonetic non-verbal means. For example, the character's voice description makes us aware that he is in a disturbed and anxious state:

*“For God’s sake, don’t talk like that, Kitty,” he answered and his deep voice rang with anxiety* (W. S. Maugham, “The Painted Veil”).

Emotionally marked may be also the rate of speech. A fast rate of speech may indicate impulsiveness, self-confidence, and a calm, slow manner indicates equanimity, prudence, and solidity. Situational changes inherent in a person’s individual rate of speech allow to judge a change in his / her emotional condition. Thus, people begin to talk faster when they are excited, when they talk about their difficulties, they want to convince the interlocutor of something or to persuade him / her. Slow speech may indicate fatigue, depression, or poor health.

Confused, intermittent speech, as a rule, indicates excitement, neuropsychic stress. When a person speaks on topics that are difficult for him / her, he / she gets confused, often building phrases incorrectly, for example:

*Finally, he got up and informed me in an uncertain voice that he was going home* (F. S. Fitzgerald, “The Great Gatsby”).

In addition, confused speech is often taken as an attempt to deceive a partner. On the contrary, rhythmic speaking (smooth flow of words) is associated in the view of the audience with poise, good mood of the interlocutor, and a wealth of feelings.

The height of the voice and its change in time is a carrier of information on age, gender, individual and personality characteristics of a person. The emotional content of a message can slightly alter pitch characteristics. Thus, anger is accompanied by an increase in sonority, “metallicity”, and fear makes the voice “tuneless”, “dull”, “stifled”, etc., for example:

*She turned to me, and her voice, dropping an octave lower, filled the room with thrilling scorn* (W. S. Maugham, “The Painted Veil”).

Non-verbal means can also include the heartbeat of a person, which may accelerate or slow down depending on the situation or its effects, relaxation or strain of the facial muscles, active gesticulation during conversation or blush. The



lexical description of emotional kinesics markers and prosodemes recreates the atmosphere of emotional experiences, evoking the recipient's feelings that are in line with the author's intent. This is due to the versatility of the expressive component and the ability to decode it:

*Kitty blushed deeply and, she knew not why, tears suddenly filled her eyes. She covered her face with her hands* (W. S. Maugham, "The Painted Veil").

This description of kinesics markers signals to the reader about the intense excitement that this woman cannot hide. As for psychomotor means of expressing emotions (gestures, body postures, etc.), they perform the functions of accompanying and enhancing (or complementing) emotions.

All the non-verbal signs of the actions of persons revealed in the considered novels can be reduced to a complete gesture-mimic portrait of the character, which is a means of creating a dynamic or psychological portrait. Dialectics of mental states, typical behavior and its changes, manners, everything that is displayed in involuntary or conscious movements of the body, allow to create a more accurate artistic image, to characterize the hero, to distinguish him/ her among others [23, p. 118].

The considered novels use the full range of gestures inherent in communication. Given the aspects of non-verbal communication already explored, it seems appropriate to classify optical non-verbal communication into the following components:

- 1) optical-kinetic system, which includes gestures, facial expressions, pantomime;
- 2) proxemic oriented on the characterization of human spatial needs [31, p.257].

The kinetic components of non-verbal communication in the texts of the studied novels are represented by a large group of words. These include various facial expressions, complexion, gestures, poses, etc. Most often, verbal communication of characters is accompanied by characteristic facial expressions or gestures. Let us consider in more detail the pragmatic features of the use of kinetic

and proxemics markers of non-verbal communication in English fictional discourse.

A voluminous group of kinetic means of non-verbal communication is made up of gestures, each of which can carry both pragmatic and socio-cultural meaning. Psychologists note the following gestures as markers of various emotional states:

1. Gestures of openness testify to sincerity and the desire to speak openly (“open hands” and “unbuttoning the jacket”).
2. Gestures of suspicion and secrecy indicate a lack of confidence in the interlocutor, doubts about his / her innocence, a desire to hide something (rubbing a forehead, temples, chin, desire to cover face with hands).
3. Gestures and protection poses are signs that the interlocutor feels danger or threat (arms crossed on the chest, clenching fingers into a fist).
4. Gestures of reflection and evaluation reflect the state of thoughtfulness and the desire to find a solution to the problem (“hand on the cheek”, “pinching the nose”).
5. Gestures of doubt and uncertainty – scratching with the index finger of the right hand under the earlobe or the side of the neck, touching the nose or rubbing it lightly.

Thus, in the following example we observe the woman clenching her hands into fists, that means she feels in danger and tries to protect herself:

*She clenched her hands and she felt herself grow pale*(W. S. Maugham, “The Painted Veil”).

Paleness (*felt herself grow pale*) also shows the character’s disturbing internal state, confirming gestures of tension and distrust. A remarkable gesture is a handshake, which has a number of specific meanings, which depend on the strength of the handshake, its duration, etc. In the following example, a woman and a man shake hands, and the handshake is so strong that the woman understands it not only as a gesture of politeness, but as a specific way of expressing a special relationship or even a request(in this case, a secret request for help):

When she shook hands with him on leaving he gave her hand a pressure that she could not mistake (W. S. Maugham, “The Painted Veil”).

Experts indicate that a handshake expresses an attitude towards the interlocutor. The more strongly people shake their hands, the greater is the desire to make contact and all the more emotions overwhelm the interlocutor.

A special role in the transmission of information and expressing the emotional response is given to facial expressions – movements of the face muscles. Studies have shown that with a motionless or invisible face of an interlocutor up to 10-15% of information is lost. The main characteristics of facial expressions are its integrity and dynamism. This means that in the mimic expression of the six basic emotional states (anger, joy, fear, suffering, surprise and contempt), all facial muscle movements are coordinated, which is clearly seen from the scheme of mimic codes of emotional states developed by V. A. Labunska (Table 4):

Table 4

## Mimic codes of emotional states

Parts and elements of the face	Emotional states					
	<i>Anger</i>	<i>Contempt</i>	<i>Suffering</i>	<i>Fear</i>	<i>Amazement</i>	<i>Joy</i>
<i>Mouth position</i>	Mouth open	Mouth closed		Mouth open		Mouth usually closed
<i>Lips</i>	The corners of the lips are lowered			The corners of the lips are raised		
<i>Eye shape</i>	Eyes open or narrowed	Eyes narrowed		Eyes wide open		Eyes narrowed or open
<i>Eye brightness</i>	Eyes shine	Eyes are dim		Shine of eyes is not expressed		Eyes shine
<i>Eyebrow position</i>	Eyebrows are shifted to the nose			Eyebrows raised		
<i>Eyebrow corners</i>	The outer corners of the eyebrows are raised up			The inner corners of the eyebrows are raised up		
<i>Forehead</i>	Vertical folds on the forehead and			Horizontal forehead folds		

	nose		
<i>Facial mobility</i>	The face is dynamic	The face is frozen	The face is dynamic

Fixing emotions in a zone allows more or less definitely recording facial expressions. For example, the following passage describes an emotion of joy that manifests itself in expressing a face through shining eyes and a wide open mouth. According to the Table 4, these markers can indicate both a state of joy and a state of anger. Since the young man feels the triumph of victory and his leadership in a team of comrades, his emotional state really lies in the range between extreme excitement and joy:

*Eyes shining, mouths open, triumphant, they savored the right of domination* (W. Golding, “Lord of the flies”).

Another kinetic expression marker is a smile. As a rule, it is considered as a manifestation of friendliness, a good mood of a person. A smile often replaces words because it has vast informative potential:

*His eyes twinkled and his lips broke into a broad smile* (W. S. Maugham, “The Painted Veil”).

However, in fact, a smile as a marker of emotions can convey a variety of emotional states – from joy and happiness to intense grief and despair. The most obvious classification of smiles is by lips – lips can be compressed or open. This is a variable reflex gesture. Emotional people open their mouths to relax their cheekbones – mostly these are open, sensitive and self-absorbing personalities. In the above example, a man’s smile is described as *broad*– this demonstrates his sincerity and indicates that such a smile, along with other positive non-verbal markers (*eyes twinkled*), indicates a man’s good attitude to the interlocutor, his good mood and stable emotional state.

People who do not open their lips when smiling and are generally inclined to keep their lips closed are people who are in control. They express their emotions

very little and very sparingly, restraining or suppressing them to such an extent that emotions sometimes simply disappear. In the following example, the author describes that a woman purses her lips to maintain calm and self-control. Although the gesture of compressed lips itself indicates self-control, from the context of this facial expression in the text we see that in fact the woman feels herself on the verge of an emotional breakdown and that is why she takes such measures to maintain common sense and control emotions:

*Kitty's lips tightened. She thought that they might at least have consulted her in a matter which only concerned herself. She had to exercise some self-control in order not to answer sharply* (W. S. Maugham, "The Painted Veil").

In general, smiles can be very different. For example, the following passage describes only with the shadow of a smile, which does not demonstrate the openness of the interlocutor, may indicate the mechanical nature of such a smile (a smile of politeness), or a sad, depressed state of a person who is forced to smile only to be left alone:

*She gave him the shadow of a smile* (W. S. Maugham, "The Painted Veil").

Sometimes a person's smile is completely forced, which can tell about person's insincerity, anxiety, etc. In general, such a smile has a rather negative character, since it demonstrates that a person is hiding something, no matter if it is a lie or his / her bad mood, for example:

*He forced his lips to smile* (W. S. Maugham, "The Painted Veil").

In addition, a smile can even express feelings of hatred, contempt, anger, and other negative emotions. Most often, an evil smile is mocking and is described as a grimace, and not actually the smile itself as a marker of mostly a friendly attitude to the interlocutor than a hostile, for example:

*He smiled. It was a derisive grimace* (W. S. Maugham, "The Painted Veil").

The feeling of calm joy is also described in the following example, where is a description of two lovers and the feelings of woman in love. Woman's eyes are also shining (*dark and shining eyes gazing passionately into his*) and her mouth is little open (*mouth a little open with desire*):

*She leaned a little towards him, her dark and shining eyes gazing passionately into his, her mouth a little open with desire, and he put his arms round her* (W. S. Maugham, “The Painted Veil”).

In addition, in this example, eye contact (*eyes gazing passionately into his*) and a change in the distance between two communication participants are also used (distance reduction – *leaned a little towards him*). These manifestations of non-verbal communication also carry important information.

In general, visual contact indicates a disposition to communicate. With the help of the eyes, the most accurate signals about the state of a person are transmitted, since the expansion and narrowing of the pupils can not be consciously controlled. With constant lighting, the pupils may expand or contract depending on the mood. If a person is excited or interested in something or is in high spirits, his / her pupils dilate four times against the normal state. On the contrary, an angry, gloomy mood makes the pupils narrow (“beady eyes” or “snake eyes”). Thus, not only facial expression carries information about a person, but also his / her gaze.

For example, fully open eyes characterize a high receptivity of feelings and reason, general vivacity. In addition, a direct look, with a person who is fully turned to a partner, demonstrates interest by entrusting openness (willingness to direct) interaction, for example:

*He looked at her with a very direct glance. “I think, Madame, that your strength is in your will—not in your arm”*(A. Christie, “Murder on the orient express”).

In this case, the interlocutor demonstrates his sincerity and intention to communicate an important thought with his direct and open look. From this look, it is easily to understand that the interlocutor is confident in his words and does not hide anything. On the contrary, evading eyes indicate insecurity, modesty, or timidity, possibly guilty feelings:

*She glanced down at her thin, black-clad arms ending in those claw-like yellow hands with the rings on the fingers. “It is true,” she said. “I have no*

*strength in these – none. I do not know whether I am sorry or glad*” (A. Christie, “Murder on the orient express”).

Often, looking away to the side is interpreted as a manifestation of lies, but the interlocutor may also remember something or feel embarrassed. In the following example, looking away at the watch is more likely a manifestation of the utter nervousness of the interlocutor – feeling not at ease, he wants to leave as soon as possible and therefore involuntarily casts a glance at the watch, thus as if hinting that it is time for him to leave. This is also confirmed at the verbal level, as the character says all the time that he does not have time to wait and it is already too late:

*“Nobody’s coming to tea. It’s too late!” He looked at his watch as if there was some pressing demand on his time elsewhere. “I can’t wait all day”*(F. S. Fitzgerald, “The Great Gatsby”).

A look from the side, by the corners of the eyes only, indicates a lack of full return, skepticism, and mistrust, for example:

*Ralph flushed, looking sideways at Piggy’s open admiration, and then the other way at Jack who was smirking and showing that he too knew how to clap*(W. Golding, “Lord of the flies”).

In this sentence the eye contact is described by the phrase *looking sideways* which indicates hostility and distrust. In addition, other non-verbal markers also indicate the character’s excitement –the boy blushed with anger (*flushed*). At the same time another boy used smile as a non-verbal marker of his skepticism – *smirking*.

Bright facial expressions include the change in the complexion of the character. This quality characterizes the extreme excitement of the hero and facilitates the transfer of his / her internal, emotional state, which also enhances expressiveness:

*Kitty blushed deeply and, she knew not why, tears suddenly filled her eyes* (W. S. Maugham, “The Painted Veil”).

These non-verbal facial expressions enhance the verbal influence of the characters, fill the scene with action, give it dynamism, and help to create in the imagination characteristic images of communication between people.

The functioning of representatives of non-verbal actions instead of verbal expression is frequent in the fiction text, as well as in the process of communication. For example, to support the speaker, to confirm understanding of his / her words and agreement, a nod of the head is used, while disagreement is expressed by a shake of the head. Etiquette gestures (kiss, handshake) are also mostly not accompanied by words [23, p. 118]:

*When he offered her some she shook her head* (W. S. Maugham, “The Painted Veil”).

*She nodded and went up to her room* (W. S. Maugham, “The Painted Veil”).

The process of communication of the characters is accompanied by other gestures, facial expressions, which naturally fit into the context, bringing to it vitality, concreteness, effectiveness, authenticity.

An important non-verbal factor that conveys the character’s emotional state is also psychophysiological manifestations. In addition to changes in skin color (pallor or blush), breath, it can also include trembling in the hands, for example:

*“There, Jay,” she said – but her hand as she tried to light a cigarette was trembling* (F. S. Fitzgerald, “The Great Gatsby”).

Trembling hands indicate a person’s intense nervous tension, excitement that a person cannot cope with. Such a glow of emotions also can be given out by trembling lips, trembling voice, etc.:

*“Walter,” she whispered, her lips trembling* (W. S. Maugham, “The Painted Veil”).

Non-verbal psychophysiological means can also be attributed to the heartbeat of a person, which can accelerate or slow down depending on the situation or its consequences:

*She was afraid to let him kiss her, for the thought of his arms about her made her heart beat so fast* (W. S. Maugham, “The Painted Veil”).



Finally, a significant non-verbal means of representing the emotional state of characters in English-language works of art is proxemics, which involves a change in body posture, distance between interlocutors, gait, etc.

Pose is the position of the human body, typical for a given culture, an elementary unit of spatial behavior of a person. The pose clearly shows how this person perceives his / her status in relation to the status of other people. People with a higher status take more relaxed poses than their subordinates. Not only the person's social status is manifested in the posture and movements, but also his / her psychological state ("*to walk with the head held high*", "*to straighten shoulders*" or, on the contrary, "*to stand half-bent*").

Turns to or from the interlocutor, the distance between the interlocutors are also of great importance. A turn to the interlocutor, which allows you to look at him / her directly and openly, speaks of a person's openness, appropriate mood for dialogue, willingness to listen and perceive information, for example:

*"All right," said Daisy. "What'll we plan?" She turned to me helplessly* (F. S. Fitzgerald, "The Great Gatsby").

In this example, a woman turns her body to the interlocutor, as she seeks his support and advice. She is open to listening to this advice. This position of the interlocutor expresses friendliness and to some extent dependence, in this case also the helplessness of the woman herself.

Reducing the distance between the interlocutors is usually a sign of mutual trust, friendly relations. Touching a hand or shoulder may indicate sympathy, compassion for the interlocutor. It can also be a gesture between close friends or lovers. At the same time, a pat on the shoulder can both indicate reconciliation, and talk about abusive behavior, especially when pat on the shoulder of an unfamiliar, older person in age or higher in status.

In the following example, one of the interlocutors put a hand on the shoulder of the other to demonstrate friendliness and confirm his words with a supportive gesture, giving them greater significance and persuasiveness:

*“I mean it, sir. Please don’t worry about me” I sort of put my hand on his shoulder*(J. D. Salinger “The Catcher in the Rye”).

Reducing the distance between the interlocutors indicates communication, close relationships, support. For example, in the following example, a man comes closer to a woman to support and protect her:

*Gatsby walked over and stood beside her*(F. S. Fitzgerald, “The Great Gatsby”).

To consolidate the effect, the man also takes the woman’s hand (*his hand took hold of hers*), while the woman whispers in his ear (*she said something low in his ear*), and the man turns to her with his whole body (*he turned toward her*), thus showing his attention and participation. In this example, there are many proxemics agents that indicate a very close distance between the interlocutors. This not only shows the intimacy of their relationship, but also reveals the most positive emotions of the interlocutors in relation to each other – love, trust, acceptance, the joy of being near each other, etc.:

*His hand took hold of hers and as she said something low in his ear he turned toward her with a rush of emotion*(F. S. Fitzgerald, “The Great Gatsby”).

However, sometimes the reduction in the distance between the interlocutors demonstrates a violation of personal space and is a manifestation of impoliteness, for example:

*He shoved my book back with his hand so that he could see the name of it. “Any good?” he said* (J. D. Salinger “The Catcher in the Rye”).

In this case, one of the interlocutors violates personal space by touching the other’s book to look at the cover. This is perceived by the other interlocutor negatively, as a manifestation of impolite intrusion into space and violation of the spatial distance suitable for unfamiliar people.

The pose in which the person sits is also of great importance as a means of non-verbal expression of the emotional state. For example, if a person sits and beats a beat with his foot, then this is really an action of a nervous nature, which suggests that he is now in deep stress. This is confirmed by the example of the

following excerpt from the novel, in which the hero, who is in great stress for him, beats the beat with his foot (*foot beat a short, restless tattoo*):

*Gatsby's foot beat a short, restless tattoo and Tom eyed him suddenly* (F. S. Fitzgerald, "The Great Gatsby").

Gait and movements, turns while walking can also indicate the character's emotions. Sharp, nervous movements indicate, respectively, the person's nervousness, his tension, for example:

*With his hands still in his coat pockets he stalked by me into the hall, turned sharply as if he were on a wire and disappeared into the living room* (F. S. Fitzgerald, "The Great Gatsby").

First of all, you should pay attention to the position of the hands of the character (*hands still in his coat pockets*). Hands or one hand in the pocket may mean reluctance to participate in a conversation or a common deal. A sharp turn of the character (*turned sharply as if he were on a wire*) also indicates a state of nervousness, excitement, unwillingness to participate in further communication.

It is known that if a person is interested in communication, he / she will focus on the interlocutor and lean in his / her direction; if not very interested, on the contrary, he / she will focus on the side and lean back. A person who wants to declare him/herself, "declare him/herself", will stand upright, in a tense state, with the shoulders unfolded, sometimes with his hands on the hips; while a person who does not need to emphasize his / her status and position will be relaxed, calm, and in a free, relaxed pose.

Thus, non-verbal markers of emotional state and response can both complement, confirm, strengthen verbal markers and completely replace them. At the same time, in order to understand the pragmatic meaning of a gesture, acoustic marker, any movement (if it is not explained in the text by the author or verbally confirmed by the character him/herself), it is necessary to know the sign language, be able to read non-verbal behavior of a person and interpret it correctly.

### 3.2. Communicative aspects of non-verbal means representation in English fictional discourse

As the analysis showed, the English fictional discourse uses the full range of gestures and other non-verbal means, inherent in communication. These are the following groups of non-verbal means, according to their meaning and the level of cooperation with the verbal component of communication:

- gestures-emblems that have an independent lexical meaning, so they can convey meaning regardless of the lexical context: *threaten with your finger, clap your hands, press your hands to your chest, shake your hand*;

- illustrations of gestures that accompany speech and are usually ambiguous: *smile* (expression of various feelings), *eyebrows creep up* (surprise, distrust, doubt), *wrinkle forehead* (reflections, doubts), *grasp the head* (despair);

- gestures-regulators that control the course of the communication process: *nod* (agreement), *touch the shoulder* (call for attention).

All of these gestures can be communicative, that is, carry information that the speaker knowingly transmits to the addressee. By their nature they are dialogical, for example, a smile can show sympathy for the interlocutor, distrust of his / her words, sympathy, support, dissatisfaction, etc. However, some kinesics markers sometimes have a symptomatic character – they testify to the emotional state of the hero, thus approaching physiological movements, as they are spontaneous and uncontrollable: *eyes widening anxiously, bit her lips in insult*, etc.

Non-verbal components express human emotional states. At the semantic level, they are responsible for conveying the emotional status of the characters. The pragmatic aspect of non-verbal components is in their connection with the reader, in conveying to him / her the main idea of a character and the text of the novel as a whole.

The system of gestures, facial expressions and body movements are used in literary works as means of communication. They substitute or enhance sound speech, convey emotions, reveal the momentary mental confusion of the heroes or

their secret designs [34, p. 81]. For example, having background information about the meaning of gestures and postures, the reader can guess from the non-verbal manifestations of the emotional state of the character. Thus, in the following example, crossed legs show closed condition, unwillingness to communicate, and nervous giggling gives out excitement and self-doubt:

*She crossed her legs and started giggling this one foot up and down. She was very nervous, for a prostitute (J. D. Salinger "The Catcher in the Rye").*

Thus, in order to correctly reveal the character, to analyze his / her attitude to the people around, in particular, the interlocutors, it is necessary to examine the means of non-verbal communication.

Literary creativity is as close as possible to reality itself due to the unity of individualization and generalization of the artistic image. The writer depicts the world, and therefore it is extremely important to learn to see what the artist shows, you need not only to "see" the hero or picture, placed in the foreground, but also to "see" what is behind them or put off the stage. Consider gestures, facial expressions, pantomime, the spatial arrangement of the hero at the moment when he / she is excited, suddenly switches his / her attention to another subject, to the other side, to concentrate on who is speaking and how to fix portrait details, although the author could not depict them. But the most important thing is to work out the technique of "seeing" and distinguishing between repeating words, phrases, pictures, episodes that create a motive "undercurrent" [34, p. 64-72].

Thus, non-verbal components play an important role in revealing the true spectrum of emotional and sensory states of characters of literary works. By means of non-verbal communication, the reader reveals the true nature of the literary characters and their interpersonal relationships veiled by verbal communication. The means of verbal and non-verbal communication are closely woven into the structure of a communicative act and appear in equal parts in literary works.

Non-verbal components as a source of additional information about communicators, are socially determined and correspond to the emotional state of the characters, open the reader the opportunity to understand the psychology of the

characters. Non-verbal means of communication are systemically dependent on verbal. Texts of fiction containing descriptions of non-verbal components also reflect emotions. Recreating the emotional and sensory states of the characters of a work of art through the interpretation of non-verbal components is an important component of the textual category of emotionality.

In literature, the means of non-verbal and verbal communication act in equal proportions. The true connection between the characters is determined by the components of the non-verbal aspect. Non-verbal means of communication in the sentence and text are significant systemic actualizers.

It is also important to note, that the use of paralinguistic and non-verbal communication tools differs depending on the type of verbal communication – written and verbal. Obviously, non-verbal characters in the text are reflected using the language system. Such verbal descriptions of non-verbal communication are called somatisms (if they consist of one word) or somatic utterances (if the description of a non-verbal sign consists of several words). “It is somatisms and somatic utterances that are represented in literary texts (...) as belonging to a written form of the existence of a language” [52, p. 367].

The main role in the functioning of units that reflect non-verbal communication in a text (including in a work of art) is played by context. In the text, it expands the meaning of a particular text unit when its meaning cannot be precisely established [21, p. 55]. In other words, if the situation itself will be the context in oral speech communication: place, time, participants in an event, etc., then in written speech all the components of the situation are transmitted by lexical units. Thus, the context affects the meaning of non-verbal and paralinguistic components in the text of a work of art, but it is not actually the paralinguistic component of the text of a work itself. G. V. Kolshanskyi argues that the context “is an additional means for the unambiguous implementation of communication, it does not go beyond the language and can therefore not be attributed to paralinguistic means” [Ibid, p. 55].

In the text (this is especially indicative in the texts of fiction), paralinguistic means are represented by somatisms and somatic utterances and contain the same properties and functions inherent in non-verbal communication in oral communication. Nonverbal and paralinguistic tools are used in the text to reveal the inner world of the characters, their feelings, emotions, motives, etc. For their correct interpretation, it is also important to refer to the context of the work, which plays the same role as the conditions of real communication.

### **Conclusion to the chapter 3**

In the third chapter of the study the analysis of pragmatic and communicative aspects of non-verbal means representation in English fictional discourse was conducted. The analysis of the role and functions of non-verbal means of the character's emotional response in English fictional discourse showed, that non-verbal markers of emotional state and response can both complement, confirm, strengthen verbal markers and completely replace them.

At the same time, in order to understand the pragmatic meaning of a gesture, acoustic marker, any movement (if it is not explained in the text by the author or verbally confirmed by the character him/herself), it is necessary to know the sign language, be able to read non-verbal behavior of a person and interpret it correctly.

Non-verbal communication is reflected in the literary text with the help of so-called somatisms and somatic utterances. Describing the character's external behavior at the time of communication, they help create a complete, accurate and convincing image of the hero, reflecting his thoughts, feelings, attitude to the world and outlook on life. Non-verbal communication tools "work" in order to create a psychological portrait of the character, characterizing his / her psychological characteristics, upbringing, educational level and revealing his / her inner world and showing the reader all the thoughts and experiences of the hero.



## CONCLUSIONS

Thus, in the course of the study the theoretical, linguistic and pragmatic aspects of the non-verbal means of the character's emotional response in English fictional discourse were studied. It is identified, that while communication process the people use all means available to them to be understood. The primary means of transmitting information is, of course, language. However, in a situation of real communication, it is impossible to pay attention only to verbal communication without paying attention to another, equally important component of communication – non-verbal. In the interaction of these two sides of communication, non-verbal means can perform such functions with respect to speech as repetition, opposition, substitution, addition, emphasis and regulation.

The classification of non-verbal communication signs consist of two main groups – acoustic and optical. Acoustic group of non-verbal communication signs includes extralinguistics (pauses, cough, breath, laughter, weep) and prosody (rate of speech, tone, timbre, volume, manner of speech, method of articulation). The optical group of non-verbal communication signs includes kinesics (gestures, facial expressions, body posture, pace, eye contact), proxemics (distance between speakers, the impact of the territory, influence of orientation, distance, spatial placement of interlocutors), and also appearance (physiognomy, body type and measurements, clothing, decorations, hairdo, makeup, items for personal use).

The study also showed, that it is the nominative means that are the main way of representation of non-verbal emotions' markers in English fictional discourse, however, in addition to these basic language means, the texts also use lexical-semantic and stylistic means of the character's emotional response actualization in English fictional discourse. The analysis of nomination as the main way of non-verbal means of the character's emotional response actualization in English fictional discourse showed, that most often verbs (mainly in the past tense, as well as a form of Continuous and gerund) and nouns (including a separate group of

somatisms) are used to nominate non-verbal indicators of a character's emotional state, while adjectives and adverbs are used less often.

All the vocabulary that is used for nomination of can be divided into literary and special vocabulary. Literary generally accepted and neutral vocabulary is the main part of all vocabulary used in this context. At the same time, the second group of vocabulary is less common, but has a significantly greater potential for influencing the reader and transmitting the emotional state of the character. This second group includes the emotive and evaluative, obsolete, professional vocabulary, borrowings, colloquial and slang vocabulary, occasionalisms. This layer of vocabulary also has a powerful stylistic component.

The detailed analysis of the stylistic aspects of the non-verbal means of the character's emotional response nomination showed, that among the stylistic means of representing non-verbal markers of the character's emotional response the most important are common and author's epithets, metaphor, personification, simile, paraphrase. Phraseological formations are also often used in this context.

The analysis of the role and functions of non-verbal means of the character's emotional response in English fictional discourse showed, that non-verbal markers of emotional state and response can both complement, confirm, strengthen verbal markers and completely replace them.

At the same time, in order to understand the pragmatic meaning of a gesture, acoustic marker, any movement (if it is not explained in the text by the author or verbally confirmed by the character him/herself), it is necessary to know the sign language, be able to read non-verbal behavior of a person and interpret it correctly.

Non-verbal communication is reflected in the literary text with the help of so-called somatisms and somatic utterances. Describing the character's external behavior at the time of communication, they help create a complete, accurate and convincing image of the hero, reflecting his thoughts, feelings, attitude to the world and outlook on life. Non-verbal communication tools "work" in order to create a psychological portrait of the character, characterizing his / her psychological

characteristics, upbringing, educational level and revealing his / her inner world and showing the reader all the thoughts and experiences of the hero.

Thus, non-verbal communication in the text of English fictional discourse, as a rule, accompanies verbal situations, clarifying them and giving them a more emotional and expressive character. Non-verbal components make the communicative process more convincing, authentic, visual and expressive. The study of non-verbal means of transmitting emotions through the language of the artistic text allows for a better knowledge of the work, a more thorough analysis of the characters, as well as the study of the lingual features of the author's style and the specifics of his individual-author model of the world.

As a prospect for further research, we see an analysis of ways of translating non-verbal characters' characters into Ukrainian, which will hypothetically reveal differences between English-speaking and Ukrainian-language pictures of the world.

## BIBLIOGRAPHY

1. Арутюнова Н. Д. Типы языковых значений: Оценка, Событие. Факт / Н. Д. Арутюнова. – М.: Наука, 1988. – 341 с.
2. Бацевич Ф. С. Основи комунікативної лінгвістики: Підручник / Ф. С. Бацевич. – К.: Академія, 2004.
3. Белова А. Д. Лингвистические аспекты аргументации / А. Д. Белова. – Киев, 1997. – 300 с.
4. Бенеш Г. Психологія: dtv-Atlas: довідник: пер з нім.: Г. Бенеш; наук. ред. пер. В. О. Васютинський. –К.: Знання-Прес, 2007. – 510 с.
5. Бердникова Т. А. Лексико-фразеологическое поле соматизмов (на материале архангельских говоров): автореферат дис. ... канд. филол. наук / Т. А. Бердникова. – М., 2000. – 25 с.
6. Бондарчук Е. И. Основы психологии и педагогики: курс лекций. –3-е изд., стереотип. Е. И. Бондарчук, Л. И. Бондарчук. –К.: МАУП, 2002. – 168 с.
7. Варій М. Й. Загальна психологія: підруч. для студ. вищ. навч. закл. –3-тє вид. / Варій М. Й. –К.: Центр учбової л-ри, 2009. – 1007 с.
8. Верещагин Е. М. О своеобразии отражения мимики и жестов вербальными средствами / Е. М. Верещагин, В. Г. Костомаров // Вопросы языкознания. – 1981. – № 1 – С. 17-29.
9. ГавраД. П. Основытеориикоммуникации: длябакалавровиспециалистов: учеб. пособиедлявузовпонапр. «Журналистика». – СанктПетербург: Питер, 2011. – 284 с.
10. Голощук С. Л. Реалізація невербальних засобів спілкування у спонукальному дискурсі [Electronic resource] / С. Л. Голощук.– Access mode: [http://visnyk.sumdu.edu.ua/arhiv/2007/1\(102\\_2\)/4\\_Goloshuk.pdf](http://visnyk.sumdu.edu.ua/arhiv/2007/1(102_2)/4_Goloshuk.pdf)
11. Горбачевич К. С. Словарь эпитетов русского литературного языка/ К. С. Горбачевич. – СПб.: Норинт, 2002. – 224 с.

12. Гридина Т.А., Коновалова Н.И., Воробьева Н.А. Невербальная коммуникация: практикум / Т.А. Гридина, Н.И. Коновалова, Н.А. Воробьева; ФГБОУ ВПО «УрГПУ». – Екатеринбург, 2015. – 106 с.
13. Давидюк С. Г. Конспект лекцій з курсу «Ділові комунікації» [Electronic resource] / С. Г. Давидюк. – Access mode: [http://www.kdu.edu.ua/new/lekcii/18\\_188.doc](http://www.kdu.edu.ua/new/lekcii/18_188.doc)
14. Ефременко О. В. Значение невербальной коммуникации в жизни человека [Electronic resource] / О. В. Ефременко. – Access mode: [http://ext.spb.ru/images/files/13\\_Petr/EfremenkoOV\\_neverbalka.pdf](http://ext.spb.ru/images/files/13_Petr/EfremenkoOV_neverbalka.pdf)
15. Изард К. Э. Психология эмоций / К. Э. Изард. – СПб.: Питер, 2002. – 752 с.
16. Кассирер Э. Философия символических форм / Э. Кассирер // Антология культурологической мысли. – М.: Изд-во РОУ, 1996. – С. 202-209.
17. Кашкин В. Б. Основы теории коммуникации: Краткий курс / В. Б. Кашкин. – М.: АСТ: Восток – Запад, 2007. – 256 с.
18. Ким В. Школа невербалики. Все секреты рукопожатий [Electronic resource] / В. Ким. – Access mode: <https://tsn.ua/ru/blogi/themes/psihology/shkola-neverbaliki-vse-sekrety-rukopozhatiy-620726.html>
19. Кинесика = жесты + мимика + взгляд + поза [Electronic resource]. – Access mode: <http://www.elitarium.ru/kinesika-zhest-vzgljad-poza-mimika-sobesednik-neverbalnoe-obshhenie/>
20. Ковалинська І. В. Невербальна комунікація / І. В. Ковалинська. – К.: Вид-во «Освіта України», 2014. – 289 с.
21. Колшанский Г. В. Паралингвистика. Изд. 5-е / Г. В. Колшанский. – М.: ЛЕНАНД, 2014. – 100 с.
22. Кони А. Ф. Советы лекторам / А. Ф. Кони // Об ораторском искусстве. – М.: Политиздат, 1973. – С. 173.

23. Корнєва Л. М. Мовна репрезентація невербальної поведінки героїв художнього твору її роль у тексті / Л. М. Корнєва // Філологічні науки: зб. наук. пр. –2011.–№1(7).–С.114-120.
24. Красавский Н. А. Эмоциональные концепты в немецкой и русской лингвокультурах: монография / Н. А. Красавский. –М.: Гнозис, 2008. – 374 с.
25. Крейдлин Г.Е. Невербальная семиотика: язык тела и естественный язык / Г.Е.Крейдлин. – М.: НЛО, 2004. – 581 с.
26. Крестинский С. В. Молчание как средство коммуникации и его функции в языковом дискурсе / С. В.Крестинский // Вестник ТвГУ. Серия «Филология». – 2011. – Вып. 1. – С. 34-37.
27. Крысько В. Г. Социальная психология: курс лекций. – [3-е изд.] /В. Г. Крысько. –М.: Омега-Л, 2006. – 352 с.
28. Лабунская В.А.Невербальное поведение: социально-перцептивный подход / В.А. Лабунская. – Ростов-на-Дону: Издательство Ростовского госуниверситета, 1986. – 136 с.
29. Львовичкіна А. М. Етнопсихологія: навч. посіб. / А. М. Львовичкіна. – К.: МАУП, 2002. – 144 с.
30. Максименко С. Д. Загальна психологія: навч. посіб. / С. Д. Максименко, В. О. Соловієнко. –К.: МАУП, 2000. – 256 с.
31. Мартинова О. М. Особливості вираження емоційних станів персонажів сучасноїанглійської літератури невербальними засобами / О. М. Мартинова // Вісник Житомирськогодержавного університету імені Івана Франка. – 2004. – № 19. – С. 257-259.
32. Маякина М. А. Фразеологические единицы, описывающие невербальное поведение человека, как компонент развития языковой и общекультурной компетенций / М. А. Маякина // Вестник Челябинского государственного университета. – 2011. – № 33 (248). – Филология. Искусствоведение. Вып. 60.– С. 248–250.

33. Меликян С. В. Молчание в русском общении / С. В. Меликян// Русское и финское коммуникативное поведение. – Воронеж: Изд-во ВГТУ, 2000. – Вып. 1. – С. 47-52.
34. Михайличенко Б. С. Проблемы литературоведения: теория литературы / Б. С. Михайличенко. – Самарканд: СамГУ, 2009. – 182 с.
35. Мова тіла. Кожен рух має значення [Electronicresource]. – Accessmode:<https://cikavo-znaty.com/141-mova-tla-kozhen-ruh-maye-znachennya-html/>
36. Нелюбин Л.Л. Очерки по введению в языкознание / Л. Л. Нелюбин. – М.: МГОУ 2005. – 215 с.
37. Николаева Т. Н. Невербальное поведение якутов (на примере художественного произведения) / Т. Н. Николаева // Science and world 2013. – № 1(1). – С. 234–237.
38. Ниренберг Д., Калеро Г., Грейсон Г. Как читать мысли людей. Практическое руководство по расшифровке языка тела. – Минск: Попурри, 2012. – 144 с.
39. Петрова Е. А. Визуальная психосемиотика общения / Е. А. Петрова. – М., 2009. – 402 с.
40. Підгорна А. Б. Мовна актуалізація невербальних засобів прояву емоцій персонажів (на матеріалі роману Дж. Остін «Sense and Sensibility») / А. Б. Підгорна. – С. 66-70.
41. Пиз А. Язык жестов: увлекательноепособие для деловых людей / А. Пиз. – М.: Ай-Кью, 1992. – 112 с.
42. Почепцов Г. Г. Теория коммуникации / Г. Г. Почепцов. – К.: Ваклер; М.: Рефл-бук, 1999. – 653 с.
43. Селіванова О. О. Сучасна лінгвістика: напрями та проблеми: підручник / О. О. Селіванова. –Полтава: Довкілля-К, 2008. – 712 с.
44. Сепир Э. Избранные труды по языкознанию и культурологии. – М.:Прогресс: Изд. группа «Универс», 1993.

45. Серякова И. И. Невербальный знак коммуникации в англоязычных дискурсивных практиках: [монография] / И. И. Серякова. – К.: Изд. центр КНЛУ, 2012. – 280 с.
46. Социальная психология: учеб. пособие / отв. ред. А. Л. Журавлев. – М.: ПЕР СЭ, 2002. – 351 с.
47. Социальная психология: хрестоматия: учеб. пособие для студ. вузов / сост. Е. П. Белинская, О. А. Тихомандрицкая. – М.: Аспект-Пресс, 2003. – 475 с.
48. Столяренко Л. Д. Основы психологии / Л. Д. Столяренко. – Ростов н/Д: Феникс, 2000. – 672 с.
49. Терминасова С. Г. Язык и межкультурная коммуникация / С. Г. Терминасова. – М., 2000. – 624 с.
50. Уфимцева А. А. Лексическое значение: принцип семиологического описания лексики / А. А. Уфимцева. – М.: Наука, 1982. – 239 с.
51. Фомина З. Е. Эмотивно-оценочная лексика современного немецкого языка: автореф. дис. ... д-ра филол. наук / З. Е. Фомина. – М., 1996. – 42 с.
52. Формановская Н. И. Речевое взаимодействие: коммуникация и прагматика / Н. И. Формановская. – М.: Издательство «Икар», 2007. – 480 с.
53. Чеботникова Т. А. Речевое поведение как один из способов актуализации личности / Т. А. Чеботникова // Вестник Челябинского государственного университета. – 2011. – № 28 (243). – Филология. Искусствоведение. – Вып. 39. – С. 138–143.
54. Шаховский В. И. Значение и эмотивная валентность единиц языка и речи / В. И. Шаховский. – М.: Высш. шк., 1984. – 215 с.
55. Шаховский В. И. Категоризация эмоций в лексико-семантической системе языка. Изд. 2-е. испр. и доп. / В. И. Шаховский. – М.: Издательство ЛКИ, 2008. – 208 с.
56. Шаховский В.И. Эмотивная семантика слова как коммуникативная сущность / В. И. Шаховский // Коммуникативные аспекты значения. – Волгоград: ВГПИ, 1990. – 175 с.



57. Шумейко О. В. Місце невербальних компонентів вираження емоцій у процесі комунікації (на матеріалі англійської мови) / О. В. Шумейко // Науковий вісник Волинського національного університету ім. Лесі Українки. – 2010. – № 7. – С. 410-413.

58. Юр'єва О. Ю. Особливості невербальної передачі інформації у процесі [Electronic resource] / О. Ю. Юр'єва. – Access mode: <http://naub.org.ua/?p=270>

59. Argyle M. Nonverbal Communication in Human Social Interaction / M. Argyle // Nonverbal Communication / ed. by R. A. Hinde. – Cambridge: Cambridge University Press, 1972. – P. 243–268.

60. Buerkel-Rothfus N. Communication: Competencies and Contexts. – New York: Newbery Award Records, 1985.

61. Edgecombe R.S. Ways of Personifying / R.S. Edgecombe // Style, Spring 1997. – Vol. 31. – Issue 1. – P. 1-13.

62. Ekman P. The Repertoire of Nonverbal Behavior / P. Ekman, W. Friesen // Nonverbal communication, interaction, and gesture. Selections from Semiotica. – The Hague; Paris; New York: Mouton Publishers, 1991. – P. 57-106.

63. Harrison R. P. Nonverbal Behavior: An Approach to Human Communication / R.P. Harrison // Approaches to Human Communication – New York: Spartal Books, 1972. – P. 253-266.

64. Knapp M. Hall D. Nonverbal communication: Textbook / M. Knapp, D. Hall. – St. Petersburg: Prime EVROZNAK, 2004. – 256 p.

65. Kendon A. Language and Gesture: Unity or Duality / A. Kendon // Language and Gesture. – N.Y.: Cambridge University Press, 2000. – P. 184–198.

66. Pacham C. The Science and Poetry of Animation: Personification, Analogy, and Erasmus Darwin's Loves of Plants // Romanticism, 2004. – Vol. 10. – Issue 2. – P. 191-208.

67. Paxson J.J. The Poetics of Personification / J. J. Paxson. – Cambridge: Cambridge University Press, 2004. – 210 p.

68. Ronald E. Riggio. Applications of Nonverbal Communication / Ronald E. Riggio, Robert S. Feldman. –Mahwah; New Jersey; London: Lawrence Erlbaum Associates Publishers, 2005. – 310 p.

69. Seryakova I. Magic of Nonverbal Communication / I. Seryakova. – К.: ОсвітаУкраїни, 2009. – 161 p.

## LIST OF REFERENCE SOURCES

70. Горелов И. Н. Коммуникация // Лингвистический энциклопедический словарь / И. Н. Горелов. – М.: Советская энциклопедия, 1990. – С. 233.

71. Психология жестов – краткий словарь [Electronic resource]. – Accessmode:[https://uucyc.ru/help/indexb.php?body\\_dic.shtml](https://uucyc.ru/help/indexb.php?body_dic.shtml)

72. Словник іншомовних слів (за редакцією члена-кореспондента АН УРСР О. С. Мельничука) [Electronicresource]. – Київ,1974. – Accessmode:<https://ev.vue.gov.ua/wp-content/uploads/2018/04/Мельничук-О.-ред.-Словник-іншомовних-слів.pdf>

73. Cambridge Dictionary [Electronic resource]. – Access mode: <https://dictionary.cambridge.org/ru/>

74. Merriam-Webster Dictionary [Electronic resource]. – Access mode: <https://www.merriam-webster.com/>

## LIST OF ILLUSTRATIVE SOURCES

75. Christie A. Murder on the orient express[Electronic resource] / A. Christie. – Access mode:[http://detective.gumer.info/anto/christie\\_8\\_2.pdf](http://detective.gumer.info/anto/christie_8_2.pdf)

76. Golding W. Lord of the flies[Electronic resource] / W. Golding. – Access mode:<https://d2ct263enury6r.cloudfront.net/X2bpH13Xnjn4ZJspWQzb5LMu7BGp5CUGaPGFQqVXvLT2M1AW.pdf>

77. Fitzgerald F. S. The Great Gatsby[Electronic resource] / F. S.Fitzgerald. – Access mode:<https://www.planetebook.com/free-ebooks/the-great-gatsby.pdf>

78. Maugham W. S. The Painted Veil [Electronic resource] / W. S. Maugham. – Access mode:<file:///C:/Users/Dell/Desktop/20160824-a5.pdf>

79. Salinger J. D. The Catcher in the Rye [Electronic resource] / J. D. Salinger. – Access mode: <https://www.uzickagimnazija.edu.rs/files/Catcher%20in%20the%20Rye.pdf>

80. Wilde O. The picture of Dorian Gray [Electronic resource] / O. Wilde. – Access mode: <http://www.literaturepage.com/read/doriangray.html>