PRAGMATICS OF EMOTIONALITY IN DISCOURSE PROCESSING: PROLEGOMENA TO IDEOLOGY SHAPING ENGINES

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Abstract: Employing the theory of Intentionality the paper argues ubiquity and continuity of the pragmatic category of emotional intentionality in generating and promulgating ideologies via the literary works of contemporaries. The paper offers explanations of the nature of emotionality in the structure of emotional ecosystems and highlights the correlation of dominant emotional communities and dissemination of ideologies.

Keywords: intentionality theory, emotional intentionality, emotional community, emotional repertoire, emotional ecosystem, ideology, emotional regime, emotional refuge.

1. Introduction

As emotion studies came to the forefront of modern scientific interests, the findings of many a research evince the significant power of emotions in speaking people's minds, expressing their true selves and shaping their behavior. The challenging issue though, is the aptness of emotions to design and transform people's standpoints with further credibility to construct ideologies. That notwithstanding, numerous successful attempts were undertaken in the fields of the history and sociology of emotions arguing their essential part of cultural history (Kuijpers & Van der Haven 2016; Liliequist 2015; Stearns 2007), linking emotional repertoires with certain historical periods (Lutter 2015, Reddy 2001, Rosenwein 2016) and attributing political and economic

transformation to emotional changes (Ahmed 2004; Freeden 2017; Kassab 2016; Stearns 2007). Alongside, rethinking the legacy of philosophers (Belluci 2013; Griffiths 2013), incorporating data of psychological and neurological findings on emotions (Barrett 2006; Niedenthal & Krauth-Gruber 2006) and employing knowledge of historians and linguists, all testify about discourse pervasive nature of emotions being "at the core of civilization" (Pernau et al. 2015: 8) and serving as a tool in managing and controlling societies.

This paper dwells on the emotional anchoring of discourse processing as a means of constructing ideologies. Arguing that emotional involvement has a "strong impact and long lasting effect" (Fedoriv 2016: 26), literary texts are conceived of as an effective tool in launching incentives for generating ideologies. Critically, the representations of ideologies in different social groups can be guided by ideological leaders who explicitly reproduce, explain and inculcate ideologies. Among ideologues, writers occupy an outstanding position and are capable of grasping the slightest move in socially shared beliefs and emotional shifts to envisage forthcoming tendencies of social and cultural transformation (Aers, Cook, & Punter 2016). Therefore, it would be reasonable to involve critical endeavor on ideologies in discourse analysis and historical studies and focus on ideology reproductions with the potency of promulgating dominant ideas in society through literary texts as well. To substantiate the assumption, we chose the novel by Fyodor Dostoevsky *The Idiot* (first published in 1868) deemed prophetic (Архипова 2001) as it abounds in evidences of social changes announcing the birth of a new ideology. An important undertaking of the paper is to establish the correlation between the emotional trigger and the promulgation of ideology exhibited presumably through implicit and explicit devices of the pragmatic category of emotional intentionality, to which the writers resort with the purpose of projecting the polarization of competing ideologies.

At the very outset of the paper, I would like to set the following clear-cut goals. Firstly, there is a need to untangle the interrelated notions of emotional community, emotional repertoire and emotional scripts, emotional culture, dominant/non-dominant emotional community, emotional tendencies, and emotional ecosystems. Secondly, we will establish the evidence of ideology and dominant emotional community correlation. Thirdly, the analysis of the representation of the pragmatic category of emotional intentionality with its value in projecting ideologies will be introduced, underpinned by extracts from the novel by Fyodor Dostoevsky *The Idiot*. Finally, conclusions will be suggested as well as further perspectives of the study.

2. Preliminary definitions

Universalists' views of emotions alongside standpoints which take issue with emotion heredity are challenged nowadays by an assertion of social constructionist theory of emotions (Rosenwein 2010). It claims that emotion experience, expression and interpretation are not intrinsic processes; but that they are guided by societies they pertain to. Consequently, even purportedly universal emotions have different representations triggered by culture or religious attachments (Panasenko 2012: 1067-1068) or by the social identity of classes, ethnic groups or subcultures. Additionally, private emotions are viewed mainly as supplementary to socially significant collective emotions or as imprints of the latter resulting from their internalization. It follows that individually experienced emotions are yielded by a commitment of personal contribution to membership feelings, not necessarily preceded by any in-group actions (Huebner 2011). These strong social and emotional bonds within groups of people (Stearns 1994) became prerequisite to distinguishing emotional communities, defined by Rosenwein (2002: 842-845) as follows:

Emotional communities are largely the same as social communities – families, neighborhoods, syndicates, academic institutions, monasteries, factories, platoons, princely courts. But the researcher looking at them seeks above all to uncover systems of feeling, to establish what these communities (and the individuals within them) define and assess as valuable or harmful to them (for

it is about such things that people express emotions); the emotions that they value, devalue, or ignore; the nature of the affective bonds between people that they recognize; and the modes of emotional expression that they expect encourage, tolerate, and deplore.

Emotional rapport among the representatives of emotional communities is achieved through the mechanisms of a shared evaluation system, common emotion display and interpretation rules that determine further patterns of collective decision procedures. The development of these commonalities was primarily guided by rituals.

Rituals were originally established as a procedure of prescribed, ceremonial acts that were aimed at the regulation and organization of a commune by means of precautions. The instructive potency of ritual practices entailed the ability to transfer traditions genuinely based on the opposition of the sacred versus the profane (Durkheim 1995: 304). Further, these regularities produced a system of rites with consolidating power that brought individuals together and made them more intimate in experiencing similar emotions. This significant property of rituals bestows upon them the ability to regulate both physical and psychological acts resulting in a change of mental state, capable of further developing into the alternation of common consciousness. Accordingly, the pre-verbal nature of ritual allows it to be hard-wired in the common knowledge of shared behavioral and emotional practices (Pinich 2016).

Emotional communities are apparently multiple; there can be distinguished dominant and non-dominant emotional communities, and they, likewise, vary from generation to generation in different historical periods (Rosenwein 2015). Dominant emotional communities exert authority over non-dominant communities by galvanizing transformations and establishing or following mainstream emotional tendencies in the current emotional ecosystem.

An emotional ecosystem is a continuum of emotional experiences and their display coded in the emotional language. Dominant emotional repertoires and emotion scripts are forwarded by the dominant emotional communities and spilled over onto non-dominant ones. Dominance, though, is transitional, and non-dominant emotional communities may turn out dominant as a cause of fair competition or inculcation with the purpose of backing the actions of a ruling class. The variety of non-dominant emotional communities in Figure 1 is not restricted and can be further extended by artistic, gender, military etc. communities. Another issue is that members of the communities can inhabit several communities simultaneously and change them with the passing of time.
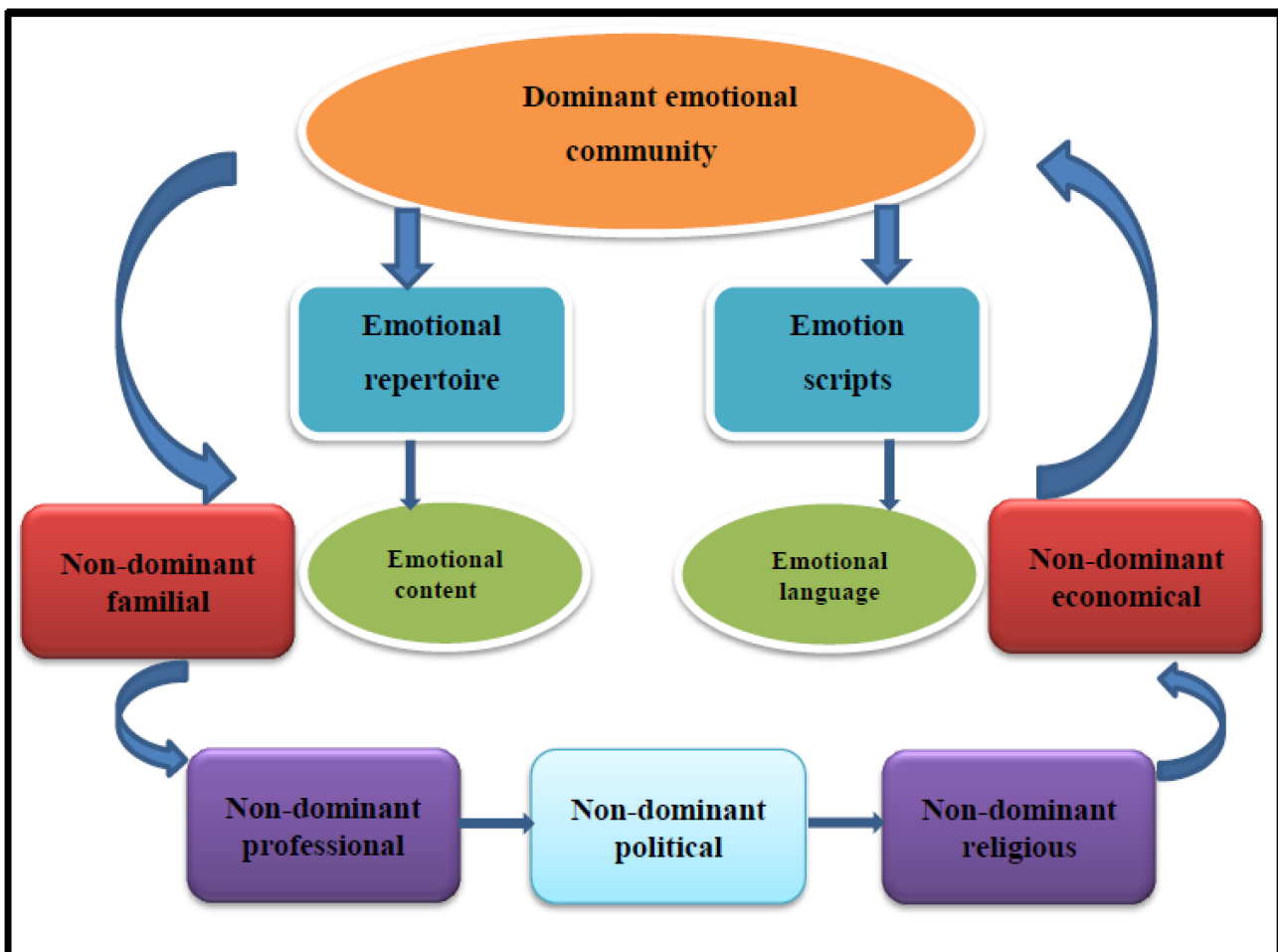

Figure 1. Emotional ecosystem structure

Dominant communities are involved in the generation of dominant emotional repertoires and emotion scripts (Fig. 1) which are achieved through the appeal of emotional vocabulary – verbal and non-verbal means of emotional response. Subsequently, emotional vocabulary seeks to permeate all forms of discourse to foster the idea of togetherness and connectedness among different emotional communities. Additionally, the linguistic category of emotionality finds its reification via speech and language units (emotives) which gain or modify their meanings as a result of a shift in emotional repertoires. This kaleidoscopic effect continues in the change of dominance within the "paradigms of emotives" (Шаховский 1998) by means of foregrounding once peripheral meanings or projecting new ones to further construct complex emotional concepts as observed in the following concepts: "Cool" (Stearns 1994), "Modesty" (Шевченко 2010) or "Idiot" (Бадалова 2017).

Notably, any emotion community seeks to establish their own emotional repertoires consisting of emotions, which are favored and commonly recognized, prolific in their expression, capable of action motivation and, lastly, differential as regards other communities. Emotional repertoires or emotionologies are carefully staged in the ritualized patterns of social conduct (Liliequist 2015: 49). The prescribed inventory of dominant emotional experiences is encapsulated in emotional vocabulary found not only in the rhetoric of emotional words but also in music and images. Importantly, the adoption of repertoires is favoured by the exposure of ready-made systems of emotion words conceptualizing emotional experiences as virtues and vices. The need for simulating emotional experiences to identify oneself as an in-group member serves as a tool for promulgating dominant emotional behavior. Thus, imitation becomes part and parcel of literary texts which seek to deploy narrative techniques with performative elements for further affective adoption of dominant repertoires and their dissemination (Lutter 2015: 60).

Similarly, inscriptions for recognized behavioral patterns, not devoid of didactic properties, are built into dominant emotion scripts. As scripts "provide knowledge about often-experienced situations" (Kolodner 2014) and, correspondingly, suggest appropriate behavioral patterns, emotional scripts suggest that compilation of individual experiences in generalized episodes are easy to understand and follow. Therefore, as soon as the right script is triggered, it will provide information on the succession of relevant actions or events to be inferred. Furthermore, emotional scripts are consistent in retaining emotional vocabulary and syntax for all communities (Portch et al. 2015) with the subsequent re-activation of feelings through bonds of word meanings and emotional experiences which they stand to designate. The aggregation of emotional experiences is aided by emotion labels and emotion-related words, which are situated in and evoke effective knowledge relevant to emotion.

These regulations are rooted in early systems of behavior guidance through standardized communal norms of a symbolic nature. Further, the appearance of symbolism in language marked a distinctive differential feature of the communicative system of humans. Its capacity to convey messages beyond mere reflection of the objective world generated a cognitive domain of the commune members that required less energy from collaborating individuals and was more informative in terms of references to communicants. This encompassed new, verbal means of setting emotional standards that resided in the social factors defining the manner in which emotions are expressed (Stearns & Stearns 1985).

Emotional expression of different intensity is a matter undergoing regulation of either ritual or etiquette. Each of the systems is aimed at recognizing the adequacy and relevance of emotion displays, yet the nature and the goals of these regulations differ as the very essence of ritual and etiquette: the former managing the release of emotional tension to substantiate the commonality of experiences, the latter restraining from explicit emotional demonstration to set stratification within society. Likewise, the

intensity and categoricalness of restrictions imposed by the two systems cannot exhibit much equality (Байбурин & Топорков 1990: 94).

The notion of etiquette which recalls the likely idea of setting the rules of social behavior based on the civil virtues and which dwells on an individual's learning ability to acquire certain adaptive conduct, appeared only in the 18th century. Manners associated with etiquette arose as a necessity of maintaining social order in the centralized states as compared to small group living. They are closely bound with the social status of an individual defining their position in the hierarchy of a social network and serving the means of negotiating their position. The deductive value of manners was reduced to the creation of boundaries between different social groups (Ibid.: 7) recognizing the in-group members and alienating the out-group ones, thus creating incentives for large-scale favoritism in constructing a power-based society.

3. Dominant emotional communities in the structure of ideologies

Unlike emotional ecosystems with a natural flow of emotional tendencies, counterfeited repertoires could be produced by dominant communities harnessing emotional engagement to promote their political and economic interests (Perry 2002). Such emotional cultures are underpinned by a censorship of "emotional regimes" (Reddy 2001: 129) dominating a bigger part of society and often espousing flagship concepts as honor and loyalty or freedom and equality.

Indoctrinating regimes strongly reside in the rudimentary property of emotional experiences and emotion processing – subconscious mimicry – expounded in the theories of emotion contagion, embodied cognition or facial feedback (Rackham 2012: 7-13). These key properties of emotions are actively exploited in the emotion work conducted by proponents of the regime (Fig.2).

Figure 2. Mediation of emotions through artistic and philosophical writings
a) Rubens: Four Philosophers with title Writing Emotions. Picture available at http://www.passionsincontext.de/index.php; b) Tretyakov: a sketch of Dostoyevsky reading a Letter to N.V. Gogol by V.G. Belinsky. Picture available at http://artru.info/il/12902/en/.

Therefore, preconception of the dominant community authority is taken as a point of departure and is further underpinned by the performative nature of declarations evincing the set of recognized emotions and rituals. The indispensable function of ideologues, respectively, lies in understanding and conveying the perspective from which the social context is viewed by generating emotion scripts. The inventory of emotives to promulgate the mainstream views is likewise produced, both to stir the feelings and to suggest communicative patterns for voicing them. The dissemination of standpoints is mediated through sources of mental and artistic industry on the level of social consciousness (Urban 1992: XVII).

Intense emotion work in literary writings is exhibited through patterns of emotion display and communication employed to promulgate social, cultural and psychological standards of emotional behavior as viewed by the dominant community. As a result, a mainstream member of a society is supplied with previously designed patterns of emotional response as the only welcomed ones to underpin a slender system of the dominant emotional community. Discourse processing practices, therefore, dwell upon

the commonalities of emotion management and are in every way meant to maintain the current emotional culture. The nature of emotional culture is noted for its self-sustainability, for as soon as the emotional repertoire is accepted it commences its "further development and influence on the space-time manifold" (Пініч 2015: 77).

In the same way, an emotional anchor is generated to perfect the illusion of the dominant group for their self-sustainability, which is achieved through persuasive beliefs or ideas called to rationalize their interests (Morris 2010: 39). Substantiated by the ideological belief, asserted as an absolute truth, universalization of these ideas takes place by penetrating the majority of communities, giving rise to dominant ideologies. Interestingly, ideologies within the dominating community may be sincerely believed in or only mimicked (Ibid.), whereas others should succumb to their total consumption and acceptance.

The *a priori* premises for ideology construction are emotional fervor and the social relevance of beliefs; therefore, the efficiency of emotional engagement in promulgating ideologies consists in careful planning, accurate performance and consistency in emotion cultivation. So, considering the unity of emotions and ideas in underpinning cases of the most influential ideologies, as discussed by Perry (2002) and Kassab (2016), the following scenario of strategy deployment could be argued, where successful emotion work in forwarding ideas of dominant classes entails three phases: strategic, active and prospective.

I. Strategic phase involves:

- employment of political and psychological engineering;
- emotional engagement with regard for in-built repertoires;
- techniques drawn upon relevant issues.

II. Active phase suggests:

- deployment of emotionally underpinned political rituals;
- mobilization of the masses;

- foregrounding of popular feelings;

- dispensing of ideological thoughts,

- polarization growth .

III. Prospective phase necessitates:

- cultivation of "right-minded character";

- retention of people's confidence;

- idolization of popular commitment;

- development of emotion-laden behavioral patterns.

Congruence between the emotional starting point and rationalized ideas produces significant changes in the structure of society and shifts the power balance, establishing dominant and marginal communities with the respective emotional repertoires. Subsequently, an efficient combination of an emotional framework and reason results in generating new ideologies protected by emotional attachment through hedonistic oppositions of good and bad. Thereafter, ideologies become determinative in the organization of human behavior seeking to alleviate the challenging choice of appropriate emotional repertoires. Literary works, meanwhile, appear as unequivocal means of underpinning social beliefs by either employing both subtlety and refinement, as in W. Blake's poetry or, otherwise, both directness and simplicity as in V. Mayakovsky's. They may equally present mainstream standpoints of emotional regimes, or elucidate emotional tendencies within non-dominant communities serving as an impetus for incoming shifts of paradigms.

The very notion of emotional regimes entails the possible marginalization of non-dominant emotional repertoires finding their sanctuary in "emotional refuges" (Reddy 2001: 129). Uncomfortable sentimental attachments attributed to ideological content may cause the marginalization of some emotional values, moving some members of society to non-dominant communities which foster unpopular emotional repertoires and values. Their emotion scripts, similar to dominant ones, may also become an object

to the further development and dissemination by their advocates. Depiction of alternative scripts engages community members with the imagination of "dissident sentiments" (Kuijpers & Van der Haven 2016: 16) viewed by emotional regimes as non-sanctioned feelings.

The display of dissident sentiments is not privileged or even heavily frowned upon and pushes those experiencing them to inner and social conflicts. Forced to feel in restricted ways people undergo emotional suffering inflicted by stringent emotional regimes (Rosenwein 2010: 22) and are moved to search for emotional independence by experimenting with emotional repertoires and scripts, like Soviet poets of the 1930s such as N. Majorov, N. Ovsjannikov and P. Kogan (Tazhidinova 2014). Accumulation of the potency of alternative emotional repertoires, that find recognition among the opponents of current emotional regime, leads to emotional spillover onto other communities. As a result, subsequent emotional overflow within a non-dominant community marks a milestone in the emotional shift and a change of regimes.

4. Pragmatic category of emotional intentionality

A plethora of scholars zooming in on the intentionality of emotions (Green 2012; Izard 1990: 492; Mondal 2016: 6-9) claim double-directedness of emotions involving bodily feelings and feelings directed towards an object of emotion. It follows that emotions are construed as intentional, as they are aligned towards emotion eliciting objects and involve specific ways of thinking about these objects. Such directionality, viewed as a significant feature of emotions, puts them on a par with other basic mental states such as beliefs and desires (Green 2012: 15-18) based on rational backing and having the structure of an intentional state realized via representation and rationality.

The general structure of intentionality according to Searle (2001: 35) is that of a psychological state related to an infinite number of propositions exhibiting their intentional content. Emotional intentional states, though, fail to demonstrate entire

propositions. They suffice to represent mostly attitudinal propositions under the presupposition that the proposition is already satisfied, yet they are capable of motivating rational actions.

Further analogies can be drawn between intentional properties of emotions and speech acts, as done in Searle's Intentionality theory (Ibid.) which endorses that emotions, similarly to other intentional states are understood in terms of their relation to belief and desire. Therefore, emotions are capable of representing a state of affairs or at least its part, rationalized in motifs and needs, where representation translates to an expression of one's emotions, and rationality means a justification of desires caused by one's emotional state. Consequently, the intentional properties of emotions go beyond their value related paradigm to establish a pragmatic category of emotional intentionality. However, affective intentionality, which is embedded in body feeling implication of emotion-laden situation, stands apart from intentional character of mental-based discrete emotions (Von Scheve 2016), cognitive involvement of which by far exceeds that of affects in generating and categorization emotional experiences.

Emotional intentionality develops through its ubiquity and continuity into the speaker's intendedness, reproduced in their "prior intentions" (Searle 1980), resting on sincerity conditions; aimed at modifying the intensity and overtness of emotion expression and resorting to emotion processing (see table 1).

Table 1: Realization of pragmatic category of emotional intentionality

Intensity	Sincerity	Overtness/Directness	Intention
Proportionate	Experiencing	Expressing	Processing
Maximization	Inhibiting	Masking	Management

Minimization	Simulating	Disguising	Employment

Linguistic representations of emotional intentionality acquire various incarnations ranging from expressives to representatives, directives and performatives.

Intentionality viewed as a general fundamental property of the psychological and mental organization of the speaker (Дускаева 2013) is reified in speech through the expression of their standpoints, desires, convictions and attitudes. Such a system of intentions in its continuity of senses is a preliminary condition and serves as a determinant for text and discourse generation that encompasses all the intentional states of a speaker/writer explicitly or implicitly observed in their speech production.

4.1 Intensity of emotion display

As long as emotion control is not entirely dependent on social cues, the choice of situational meaning structure is capable of modulating emotional intensity (Frijda 1988: 356). Therefore, speakers' ability to tune the intensity of emotion manifestation guided by particular "display rules" (Ekman & Friesen 1975) in a specific social and cultural environment may likewise be governed by certain communicative goals. These expression management techniques of emotions (Andersen & Guerrero 1998) might equally be efficient for cooperative and argumentative discourses regardless of emotional polarity as discussed by Rostomyan (2013). The speaker may deliberately seek to either exaggerate the display of true emotions, positive or negative, or to subdue its intensity with the aim of constructing and cultivating an emotional rapport with the interlocutor. Then, the following gradation of emotion intensity manifestation may be established. Under condition that no particular prominence is given to qualia or, otherwise, unintentional display of emotion, the ratio of experienced and expressed emotion is that of proportionality. Disproportionality in what is felt and what is acted out, respectively, results in intensity fluctuations triggered by the public or private self-

awareness of the speaker, a "mediator between input from and output in the social world" (Simon 2004: 18). The choice of an ecological pattern of emotion management, therefore, may not only be a speaker's initiative, but a model subconsciously imbued by the social world standards viewed as an alternative chosen by a speaker alone. Interestingly, proportionate emotion manifestation as well as enhancing intensity of emotion display may equally entail a negative implication as seen in the following excerpt: *That's all, I think. Oh no, when I asked her what I was to say, as I took the letter, she replied that 'no answer is the best answer.' I think that was it. Forgive me if I do not use her exact expressions. I tell you the sense as I understood it myself. Ungovernable rage and madness took entire possession of Gania, and his fury burst out without the least attempt at restraint* (Dostoevsky 2011: 158).

In the fragment, prince Muishkin, with the outmost amicability, which seems merely to emanate from him, informs on Aglaya Ivanovna's refusal to set the matters of money prospects as well as conducting any further friendly relations with Gania. Despite this purposefully chosen tone of sympathetic appeal and this asking for forgiveness in message interpretation an unintended distortion of the words rendered, fury swept over Gania, which further resulted in verbal discrimination based on the prejudice of the intellectual inferiority of the prince.

The image of discriminatory interactional strategies based strongly on "ideological inferiorisation" (Van Dijk 1995b: 31) of the Russian aristocracy of the 19th century and inteligentsia at large projected further onto a presupposition of a non-mainstream, dissident stratum located at the periphery of the social world. The biased attitude towards the intelligentsia yields propaganda about outdated, ridiculously overpolite and weak-hearted people redundant in the communist society. This, though, had already been envisaged by Dostoevsky in *The Idiot*: *Karamsin must mention the family name, of course, in his history but as an individual – one never hears of any Prince Muishkin nowadays* (Dostoevsky 2011: 10). Here, not only the dissolution of the social

class is claimed, but the marginality of its identity is highlighted with the subsequent shift in the emotional style adopted by next generations – from the dominant community's eloquence and ritualized behavioral patterns to simplicity and unveiled directness of emotion intensity exhibit.

Similarly, aggression can be modulated by minimizing contradictions in any kind of polarizing structure. Intense emotions may be soothed by balanced polite behavior by the interlocutor that is aimed at reducing the emotional tension both of his counterpart and of himself. The speech act production is underpinned then by the choice of respective speech acts: threats and accusation of the aggressor and assertions of the victim. Consider: *"This is your doing, sir! YOU have been telling them that I am going to be married!" He said this in a hurried whisper, his eyes flashing with rage and his face ablaze. "You shameless tattler!"*
"I assure you, you are under a delusion," said the prince, calmly and politely. "I did not even know that you were to be married" (Dostoevsky 2011: 151).

The excerpt demonstrates the emotionally unrestrained aggressor blaming his interlocutor for the disclosure of his machinations and personal shortcomings. The distinction set between the interlocutors here resides in the dominance of one party claiming its superiority and defying its positive self-presentation as opposed to the failings and inferiority of the other. This technique is often implemented to feed the public mood and forward the priority of the ruling ideology by harsh criticism and denunciation of the outgroup standpoints. The use of personal pronouns highlighted by an emphatic stress accompanied by non-verbal markers and recurrent exclamatory utterances seeks to cultivate the feeling of self-reproach and low self-esteem of the opponent. The predatory instincts of the dominant party leave it deaf to the voice of reason, no longer; as the latter is claimed marginal with no tools for restricting the actions of its opponents.

4.2 Sincerity conditions of emotion display

The adequacy of sincerity conditions in various language uses has undergone the scrutiny of some scholars (Mann & Kreutel 2004, Ridge 2006) to discern the notion of non-sincere as opposed to insincere and to restore the image of speech acts, which are deliberately not conformed to the speaker's sincerity, such as hyperbole or irony. The claim is that the speaker should not necessarily have the state of mind he expresses, but he rather should believe that he is in that state of mind. Thus, emotion expression, that is most of the time accompanied by the speaker's delusion about his state of mind, must be construed as non-sincere rather than insincere as a special effort is required to adequately discriminate one's own emotional state, and experiencing mixed emotions might be the case.

Expressing true emotions overtly can be lawfully regarded as an extreme case which may equally result from naturally occurring spontaneous expressions as well as from ignorance or little care about one's social face. Oblivious to involuntary emotion expression the speaker might be subject to overanxiety or may be lacking maturity in emotion management. Yet, sincerity does not equal overtness of emotion expression as interpretation of the latter can be impeded by the complexity of "links between voluntary expression and genuine internal states varying across individuals and cultures" (Izard 1990: 491). Elaboration of these relations is achieved through learning and experience in making a delay between an eliciting event and overt expression to win time for processing and modulating emotions (Ibid.).

Learned self-regulation practices serve to create a positive social image (Niedenthal, Ric, & Krauth-Gruber 2006). Suppressing emotion display encompasses emotion regulation by inhibiting involuntary giveaways of the emotional states, which can turn out face sensitive. Thereby, the tendency for a face-saving emotion display was set by the social standards that recognize it as a norm. Respectively, the incongruence of

feeling and the expression of the speaker is deliberate and automated and therefore is deemed not insincere.

Furthermore, it is yet questionable whether a genuine attempt to meet the interlocutor's expectations by simulating one's involvement is insincere. It is conceivable that a current state of mind under such conditions fails to correspond to its expression, though the sincerity of the speaker's intentions can hardly be denied. If the overt expression of these intentions does not concord to the emotional experience, it evinces strong habituation to affective sensitivity, which consists in economizing of emotion. Notwithstanding that, anxiety may intervene in the subtlety of ready-made attitudinal patterns, as in the following excerpt: *During the latter part of the conversation the blackhaired young man had become very impatient. He stared out of the window, and fidgeted, and evidently longed for the end of the journey. He was very absent; he would appear to listen-and heard nothing; and he would laugh of a sudden, evidently with no idea of what he was laughing about* (Dostoevsky 2011: 9).

The failure to observe the rules of constructing a positive self-image is rooted in a number of reasons. Firstly, the speaker experiences a surge of anxiety, which obviously disturbs the balance of voluntary expression. Secondly, the speaker may not care about his social image that is very much attributable to Parfen Rogojin (Nakamura 2011), an iconoclast of scant courtesy. Indeed, the non-conformist behavior is representative of his ideology allegiance incompatible with the situational context and poorly negotiable with other ideologies the speaker shares. A mainstream representative of the people as Parfen is, unrestrained and negligent in following the patterns of etiquette behavior, despite the change in his social status and an heir to a significant sum of money, he hardly identifies himself as an in-group member. Having gained social significance, he discards the emotional repertoire of the previously dominant community, setting his own views on the choice of emotion scripts and vocabulary.

Favoritism and derogation of secular emotions are linked to emotional styles and regimes cultivated by dominant and marginal social groups respectively. Incongruence of feeling and expression may also be a matter of societal standards ranging from tabooing emotions and their display reproduced in the prudery and hypocrisy of Victorian era (Kopaszné Láng 2015) to the "declarations of emotional independence" in emancipation of personal emotions in the poetic groups of the Soviet Union (Tazhidinova 2014: 48).

4.3 Overtness of reporting emotions

Barett's claim that verbal report is but the only way to assess one's emotional experience dwells on the assumption that "people experience an emotion when they conceptualize an instance of affective feeling" (2006: 20). Therefore, directness of communicating emotion is achieved through emotion categorization mediated by language and speech means, unlike sincerity or non-sincerity of emotion experience that is primarily betrayed by non-verbal signs. Translating emotions into words are claims of either emotion experience or attributes of this experience (Reddy 1999) voiced for a variety of purposes viewed further as emotional intention. Labeling emotional experiences by particular lexical units (joyful, optimistic) called emotion words can vary in sophistication and eloquence depending on "the mental taxonomy for emotions" (Widen & Russell 2008: 349) and restricted by the individual approach to the meaning of emotion language (Barret 2004). In addition, speaking out one's experience entails a shared conceptual knowledge of emotion, including incumbent display rules, popular patterns of emotional responding and relevant emotion vocabulary.

Sometimes, though, emotional speech renders only the obscurity of emotion experience and may lack sources for communicating discrete emotions. In this way, it either disguises or masks verbal reporting, reducing it to mere hedonistic opposition and the intensity of experience. It follows that verbal reports identify emotion experience from mainly two perspectives: valence and arousal (Barret 2006). The following excerpt

suggests an instance of such a case: *How he could hate me and tell scandalous stories about me, living among children as he did, is what I cannot understand. Children soothe and heal the wounded heart. I remember there was one poor fellow at our professor's who was being treated for madness, and you have no idea what those children did for him, eventually. I don't think he was mad, but only terribly unhappy* (Dostoevsky 2011: 122).

The prince, so elaborate on words to fathom his own emotions or those of others, questions his own righteousness in categorizing the experiences, seeks validation of his conclusions and grounds his speculations on the oppositions of happy and unhappy, mad and not mad. Contemplation and self-analysis are but the only means of taking reality by the non-dominant social groups. These speculations render him indecisive and powerless in front of the audience, sympathy and sensibility far in the periphery of mainstream emotion trends of society.

4.4 Emotional Intentionality

The dialectic nature of emotionality resides in the intentionality or unintentionality of emotion expression. We may experience some emotion and express it overtly and purposefully or we may likewise undergo rigid self-scrutiny for the weaknesses of our openness. Conversely, what may be construed as an emotion is simply aimed at being perceived as such to either produce a positive image or for some other particular reason (Caffi & Janney 1994).

Ranking emotion expression as a type of speech act within the class of expressives (Searle1976) at first and as a separate class of emotives (Reddy 1999) in the course of time puts the problematic question of emotional intentionality in the limelight. The relation of emotions to generic wishes and beliefs in the philosophical treatise of Searle places them in the system of rational representation where emotions are ascribed intentional properties (2001). Further, dubious claims about the involuntary emanation

of emotions as self-sustainable entities restrained solely by the oppressive management of society are substituted by assertions on a number of intentions triggered by emotion expression ranging from self-exploration (Green 2012) to emotional self-guidance (Rosenwein 2002). The intentionality of emotion expression may find its reification in the following aspects of the category (see Table 2).

Table 2: Emotional intentionality reification

Directionality	Inward	Outward
Processing	Self-reflection	Contemplation
Management	Self-guidance	Monitoring
Employment	Self-motivation	Eliciting

The direction of intentionality is two-way; it can be directed inwardly towards the experiencer as well as outwardly towards the agent or object of the world. This subdivision is viewed further throughout other aspects. Processing of emotions can be performed either with the purpose of self-reflection for therapeutic effect or reflection on someone else's emotional experience aimed at sympathizing or condemnation (Филимонова 2007). It is achieved by means of categorizing emotional experience, attributing reasons for causing it and evaluating personal attitude towards the emotional experience. Consider: *Prince Muishkin rose and stretched out his hand courteously, while he replied with some cordiality: "I will come with the greatest pleasure, and thank you very much for taking a fancy to me. I dare say I may even come today if I have time, for I tell you frankly that I like you very much too. I liked you especially when you told us about the diamond earrings; but I liked you before that as well, though you have such a dark-clouded sort of face."* (Dostoevsky 2011: 21).

Categorizing the emotional response of the prince's fancy to the amicability of his interlocutor is a prerequisite to the intention of establishing and cultivating cooperative relations. The prince, voicing his appeal to Rogojin, does not only attribute his attitude to the generosity of the interlocutor; but he also points to his friendly attitude welcoming further rapport between them. It echoes with the similar intention of the interlocutor ready to make friends, under the condition that he is of no competition to Rogojin as regards women. The representation of the two heroes in the excerpt is based on the principle of "underlying ingroup – outgroup polarization of ideologies" (Van Dijk 2006: 124) which highlights shortcomings and mitigates virtues of outgroup members. A strong bias to the failings of the rogue, his inadequacy to the norms of courtesy is opposed to the cordiality and philanthropy of Muishkin. The opposition quite conspicuously sets the antinomy of the dominant and the marginal social group, an outlay that would soon take over within the post monarchial society.

Managing emotions can also be directed inwardly with the focus on self-guidance or outwardly to observe and regulate the emotions of others. Emotion management is observed via recognition of the effect emotion experience may have on the speaker and implementing modulations that comply with the social standards. Exploitation of emotional intentionality, on the other hand, finds its realization in self-motivation, or motivation of others through deliberate emotion evoking as may be observed in the following excerpt: *But I am more than ever struck by your eccentricity, Lizabetha Prokofievna. I admit that I told you of Lebedeff's duplicity, on purpose. I knew the effect it would have on you; - on you alone, for the prince will forgive him. He has probably forgiven him already, and is racking his brains to find some excuse for him – is not that the truth, prince?* (Dostoevsky 2011: 529)

The purposeful appeal to the emotions of interlocutors as claimed by the speaker was aimed at making them agitated and susceptible to the scabrous humor. It was done for the sake of dethroning the virtues of the higher class by claiming their impotence of

seeing anything beyond their outward excellence devoid of understanding the essence of genuine feelings. This play on emotions was designed to bias the opponents' perception towards the celebrating the right as the utmost power of social self-awareness.

5. Discussion and conclusions

Modern views on the significance of emotions in the history of humanity recognize their indispensability in organizing social group attitudes around relevant social issues and give ballast to the hypothesis of their primacy in constructing and modelling particular emotional communities. The paper seeks to elucidate the mechanisms of emotional ecosystems organization in the continuum of emotional experiences voiced by the content of emotional language and forwarded by dominant communities. Ecological circulation of emotional repertoires is opposed to manipulative techniques of counterfeited emotional shifts aided by rational ideas of dominant social groups to assert the righteousness of their standpoints and to substantiate their dominance. Thence, emotional repertoires underpinning the connectedness of communities serve the means for cultivating in-group favoritism as the basis for further inculcation of ideological beliefs. Consequently, emotional fervor espoused to relevant social issues is an efficient combination in generating and propagating new ideologies.

The tripartite scenario of ideology deployment that necessitates successful emotion work includes three phases: strategic, active and prospective. Congruence between the emotional starting point and rationalized ideas produces significant changes in the structure of society and shifts the power balance, establishing dominant and marginal communities with the respective emotional repertoires. Marginalization of unpopular emotional values moves their advocates to non-dominant communities, finding their sanctuary in emotional refuges. As a result of being forced to feel in restricted ways members of dissident emotional communities seek emotional independence in cultivating emotional repertoires that suit the ideological content they foster.

The utmost role of ideologues is viewed in generating and disseminating emotional repertoires to guarantee emotional spillover onto non-dominant communities and propagating recognized behavioral patterns throughout society. Literary texts occupy a central position in ideological discourse processing, envisaging shifts of emotional paradigms and constructing current emotion scripts that serve effective means in establishing connectedness of communities via ready-made patterns of emotional practices. Intense emotion work in literary writings is exhibited in the patterns of emotion communication tailored to the needs of a dominant community and bridging social, cultural and psychological standards of emotional behavior. Imitation becomes the target of literary texts, which seek to deploy narrative techniques with performative elements for further effective adoption and circularization of dominant repertoires.

The paper argues continuity of emotional intentionality ranging from directedness of emotions to intendedness in emotion display and eliciting. Directedness as a significant feature of emotions equates them to basic mental states of belief and desire, testifying to the similarity of their intentionality structure analogous to that of speech acts. Therefore, emotional intentionality is reified in the emotion display rationalized in motifs and desires inflicted by emotional experiences. Emotional intentional states may be detached from entire propositions under a presupposition that they are already satisfied as in an overt expression of effects. Prior intentions though entail speaker's intendedness in emotion display or eliciting one's emotions encompassing felicity conditions that must be satisfied, carrying illocutionary force and having a perlocutionary effect on the audience. Intentionality viewed as a property of mental organization serves as a determiner for text and discourse generation that embraces all the intentional states of a speaker/writer explicitly or implicitly observed in their speech production. The study has tested the pragmatic potential of emotional intentionality in the novel *The Idiot* by Dostoevsky evincing intense emotion work in projecting the polarization of competing ideologies that renders it a subtle way of disseminating

popular ideas via ready-made patterns of emotional behavior of antagonistic literary characters.

Additionally, a detailed inventory of dominant emotional repertoires of mainstream ideologies developed in the literary works of contemporaries necessitates the study of the correlation of emotion work in the development and transformation of human condition and society at large.

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Fields of interest
Discourse studies,
pragmatics,
emotionology,
philosophy of language.

Résumé in English

The paper seeks to establish the correlation between the emotional trigger and the promulgation of ideology exhibited through implicit and explicit representations of the pragmatic category of emotional intentionality, in the novel *The Idiot* by Dostoevsky. In this study, emotional intentionality is viewed through the prism of Intentionality theory put forth by Searle and is claimed to bridge the directedness of emotions and the intendedness of emotion display and eliciting. The research argues that the category is realized by a subsystem of intention, sincerity, intensity and overtness. The case study has shown that the pragmatic potential of the category is reified in the protagonists' self-directed and other-directed emotion processing, management and employment. The research has proved that the prevalent discriminatory interactional strategies in the novel are based on inferiorisation of the Russian aristocracy of the 19th century and seek to endorse the marginality of its identity with the subsequent shift in the emotional style of the next generations. The critical discourse analysis of the novel has evinced the efficiency of emotion work reproduction in projecting ideological polarization and dissemination of emotional repertoires as the means for cultivating in-group favoritism and further inculcation of popular beliefs. The study has attested to the emotional anchor of setting the distinctions between the competing ideologies that entail the dominance of one party claiming its superiority and its positive self-

presentation as opposed to the failings and inferiority of the other. The paper suggests a tripartite scenario of emotional attachment deployment in underpinning ideologies: strategic, active and prospective.

Résumé in German (translation by Alexandr Roshchupkin)

Im Artikel wird einen Versuch gemacht, die Korrelation zwischen dem emotionalen Auslöser und der Promulgation einer Ideologie, die durch explizite und implizite Repräsentanzen der pragmatischen Kategorie der emotionalen Intentionalität in Dostojewskis Roman Der Idiot aufgewiesen wird, festzustellen. In dieser Studie wird die emotionale Intentionalität anhand der von Searle hervorgebrachten Intentionalitätstheorie angesehen. Laut dem Artikel verbindet die Intentionalitätstheorie die Gerichtetheit der Emotionen und das Beabsichtigtsein der emotionalen Vorführung und Auslösung. Es wird im Artikel behauptet, dass diese Kategorie durch ein Teilsystem von der Intention, Aufrichtigkeit, Intensität und Offenheit realisiert wird. Die Fallstudie zeigte, dass das pragmatische Potenzial der Kategorie in der selbstgesteuerten und der fremdgesteuerten Emotionsverarbeitung, -management und -beschäftigung des Protagonisten vergegenständlicht wird. Die Forschung bewies, dass die vorherrschenden diskriminierende Interaktionsstrategien auf das Abbild des russischen Adels als minderwertige gründen; außerdem billigen diese Strategien die Marginalität seiner Identität mittels späterer Verschiebung im emotionalen Stil der nächsten Generationen. Die kritischen Diskursanalyse des Romans bekundet die Effizienz der Reproduktion von der Emotionsarbeit in der Projektion der ideologischen Polarisation und in der Verbreitung der emotionalen Repertoires, die pflegen die Gruppenfavorisierung und das weitere Einprägen landläufiger Ansichten.Die Studie bestätigen die Rolle des emotionalen

Bezugspunktes, mithilfedessen konkurrierende Ideologien unterschieden werden, mit deren die Herrschaft einer Gruppe, die ihre Überlegenheit und positive Selbstdarstellung im Gegenstand zu den Fehlern und der Unterlegenheit der anderen behauptet, verbunden ist. Es wird in dem Artikel ein dreiteiligen Szenario davon, wie die emotionale Bindung verwendet werden kann, um Ideologien zu verstärken, angegeben: die Strategie-, die aktive und die prospektive Phasen.

Stichwörter: Intentionalitätstheorie, emotionale Intentionalität, emotionale Gemeinschaft, emotionales Repertoire, emotionales Ökosystem, Ideologie, emotionales Regime, emotionale Zuflucht.

Résumé in French (translation by Kateryna Yesypovych)

L'article cherche à établir la corrélation entre le déclencheur émotif et la promulgation de l'idéologie exposée par des représentations implicites et explicites de la catégorie pragmatique de l'intentionnalité émotionnelle, dans le roman L'Idiot de Dostoyevski. Dans cette étude, l'intentionnalité émotionnelle est examinée à travers le prisme de la théorie de l'Intentionnalité présentée par J. Searle, et la possibilité d'unir l'orientation des émotions et l'intention de leur affichage et appel sont approuvés. L'étude soutient que la catégorie est réalisée par un sous-système d'intention, de sincérité, d'intensité et de sensibilité. L'étude de cas a montré que le potentiel pragmatique de la catégorie matérialise dans le traitement, la gestion et l'emploi des émotions autodirigées et dirigées par les protagonistes. La recherche a prouvé que les stratégies d'interaction discriminatoires répandues dans le roman sont basées sur l'intériorisation de l'aristocratie russe du 19ème siècle et cherchent à endosser la marginalité de son identité qu'implique le changement ultérieur du style émotionnel des générations prochaines. L'analyse du discours critique du roman a montré l'efficacité de la reproduction du travail d'émotion dans la projection de la polarisation idéologique et la diffusion des répertoires émotionnels comme moyen de cultiver le favoritisme dans un groupe et l'inculcation des idées populaires. L'étude révèle le lien émotionnel de

définir les distinctions entre les idéologies concurrentes qui impliquent la domination d'une partie revendiquant sa supériorité et son autoprésentation positive par opposition aux faiblesses et à l'infériorité de l'autre. Le document suggère un scénario tripartite de déploiement de l'attachement affectif dans les idéologies sous-jacentes: stratégique, active et prospective.

Mots-clés: théorie de l'intentionnalité, intentionnalité émotionnelle, communauté émotionnelle, répertoire affectif, écosystème émotionnel, idéologie, régime émotionnel, refuge émotionnel.

Résumé in Russian

В статье преследуется цель установить взаимосвязь между эмоциональным триггером и распространением идеологии, представленной посредством имплицитной и эксплицитной репрезентации прагматической категории эмоциональной интенциональности, на материале романа *Идиот* Достоевского. В исследовании, эмоциональная интенциональность рассматривается сквозь призму теории интенциональности, представленной Дж. Серлем, а также утверждается её возможность объединять направленность эмоций и преднамеренность их демонстрации и вызова. Статья приводит доводы, что категория реализуется через подсистему намеренности, искренности, интенсивности и открытости. Тематическое исследование показало, что прагматический потенциал категории материализуется в обращённом на себя или на другого анализе, управлении или использовании эмоций главных героев романа. В статье утверждается, что превалирующие дискриминационные интерактивные стратегии в романе основываются на инфериоризации российской аристократии 19-го века в попытке обозначить их маргинальность, влекущей за собой поворот эмоционального стиля будущих поколений. Критический дискурс-анализ романа засвидетельствовал эффективность воспроизведения работы над эмоциями в проектировании идеологической

поляризации и распространении эмоциональных репертуаров как средства культивации внутригруппового фаворитизма и последующего навеивания популярных идей. Исследование выявило эмоциональную привязку в установлении разграничений между противоборствующими идеологиями, что предполагает доминирование одной стороны, утверждающей своё превосходство и позитивную саморепрезентацию в противовес недостаткам и неполноценности другой. В статье предложен трёхкомпонентный сценарий использования эмоциональной привязки в поддержке идеологий, состоящий из стратегической, активной и перспективной фаз.

Ключевые слова: теория интенциональности, эмоциональная интенциональность, эмоциональное сообщество, эмоциональный репертуар, эмоциональная экосистема, идеология, эмоциональный режим, эмоциональное убежище.