**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ**

**КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ**

**Кафедра англійської філології, перекладу і філософії мови**

**імені професора О. М. Мороховського**

**КВАЛІФІКАЦІЙНА РОБОТА МАГІСТРА**

**ЛІНГВАЛЬНІ ЗАСОБИ ЗОБРАЖЕННЯ ЕМОЦІЙНИХ СТАНІВ ПЕРСОНАЖІВ У АНГЛОМОВНОМУ ХУДОЖНЬОМУ ТЕКСТІ (НА МАТЕРІАЛІ РОМАНІВ ДЖ. ФАУЛЗА "THE COLLECTOR" ТА "THE MAGUS")**

Студентки групи МЛа 53-18

факультету германської філології

**Кривошлик Наталії Володимирівни**

Науковий керівник:

кандидат філологічних наук

доцент **Кириченко І. С.**

*Допущена до захисту*

«_____» _____ року

*Завідувачка кафедри*

_____проф. Воробйова О.П.

*(підпис)*       *(ПІБ)*

Національна шкала _____

Кількість балів:_____

Оцінка ЄКТС _____

**Київ – 2019**

**Master's Qualification Paper**

**LINGUISTIC MEANS OF DEPICTING PERSONAGES' EMOTIONAL STATES IN ENGLISH FICTION: A CASE STUDY OF JOHN FOWLES'S "THE COLLECTOR" AND "THE MAGUS"**

**NATALIIA KRYVOSHLYK**

Group MLa 53-18

Department of Germanic Philology

Research Adviser

Assoc. Prof. **IRYNA KYRYCHENKO**

PhD (Linguistics)

**Kyiv 2019**

**CONTENTS**

## INTRODUCTION

Emotions play a crucial role in human activity and well-being. According to Izard (2009), they are always present in the conscious brain. Emotions are embodied in linguistic means that enable their functioning in any language.

The interdisciplinary approach in research is widely applied within the social sciences and humanities. It is determined by the possibility to combine findings from different fields of knowledge to gain a broad perspective on an existing issue. Emotions and emotional states are researched in psychology, neuroscience, anthropology, philosophy, sociology, history, and different branches of linguistics (Konstan, 2006).

The interconnection of language and the human emotional sphere is of great interest for linguists as it explains how people perceive, categorize, and experience reality. From this perspective, attention is mainly paid to lexical and semantic as well as to phonetic, grammatical and syntactic means of depicting emotions in a literary text.

Fiction provides ample material for the study of emotional experience and the category of emotion itself as the verbal portrayal of characters' emotional states with the help of direct nomination is an important form of emotional expression (Konstan, 2006). Moreover, the description of the nonverbal system of communication facilitates vivid depiction of emotions providing insight into characters' psychological state, motivation of their actions, and genuine nature of their relations.

**The object** of the research paper is confined to the study of linguistic means of conveying emotions of fiction text characters.

**The subject matter** of the study is concerned with the linguistic means of depicting characters' emotional states in "The Collector" and "The Magus".

**The aim of this research** is to identify and systematize linguistic means of portraying characters' emotional states in the postmodern novels "The Collector" and "The Magus" by John Fowles. In accordance with the aim of the paper, the **following tasks are set**:

- to outline theoretical foundations of emotion studies in various scholarly fields including the nature, functions, and classifications of emotional experience;
- to define linguistic means of the emotion actualization via the direct nomination of emotional states;
- to specify nonverbal markers of emotional states;
- to survey literary representation of emotions;
- to determine the basic patterns of metaphorical conceptualization of emotions;
- to reveal the verbal and nonverbal signals of characters' emotions reflection in "The Collector" by John Fowles;
- to determine the ways of personages' emotions actualization in "The Magus" by John Fowles.

**The topicality** of the research is determined by the general anthropocentric orientation of modern linguistic studies. In addition, the application of the interdisciplinary approach to the interpretation of the text emotivity is not systemic yet. Thus, it is important to research linguistic means of the direct nomination of emotions and the description of nonverbal signs, such as facial expressions, gestures, eye contact, tone of voice, touch, and use of space, in the literary texts "The Collector" and "The Magus" by John Fowles. Applying nonverbal studies to the interpretation of fiction allows exploring new dimensions of emotional expression from a multifaceted perspective.

**The theoretical value** of the paper lies in introducing the theoretical basis for a further research in the field of linguistics, providing a more detailed insight into the problem of emotional states actualization in English literary discourse.

**The practical value** of the research is stipulated by the possibility to apply its results to teaching university students Stylistics and Text Interpretations, and more specifically – interpreting the emotivity of a literary text analyzing linguistic means of the direct nomination of emotions and the description of nonverbal

signals, which will contribute to a profound reading and interpretation of fiction texts.

**The methods** that were applied in the analysis of the material include:

1) the analysis of definitions of the linguistic units that are used to name and describe emotions;

2) the contextual analysis of the linguistic factors in the novels "The Collector" and "The Magus" that determine emotion actualization;

3) the discourse analysis of the strategies of the verbal and nonverbal expression of emotions;

4) the descriptive method in interpreting psychological, psycholinguistic, sociolinguistic, and cognitive factors that influence emotion actualization.

The research paper is arranged as follows:

**Introduction** clarifies the choice of the topic of the study, states the object and the subject matter of the research, aims and tasks.

**The first chapter** focuses on theoretical basis of the sphere of emotions from psychological, psycholinguistic, cognitive and sociolinguistic perspectives. In addition, it outlines approaches to the classification of emotions, their nature and functioning as well as the main aspects of literary representation of emotions.

**The second chapter** deals with the actualization of characters' emotions in "The Collector" by John Fowles.

**The third chapter** addresses the ways of conveying personages' emotions in "The Magus" by John Fowles.

**General Conclusions** summarize the obtained research results, suggest theoretically valuable inferences and outline the main perspectives for further research of the problem under consideration.

**CHAPTER ONE**

**THEORETICAL FOUNDATIONS OF EMOTION STUDIES IN FICTION**

People live and act learning about the world, nature, people, and their social relationships. In the process of work, communication, and other activities, a person has certain relationships with society, people, objects, and other phenomena. The real world in all its variety is reflected in the mind of an individual.

People are not passive in their cognition. They automatically reflect the surrounding reality by actively influencing the external environment and simultaneously subjectively forming some attitude to objects and phenomena of the surrounding world (Павелків, 2009). The sphere of the psyche, which is connected with people's experience of their relation to reality, is called the emotional sphere or the sphere of emotions and feelings.

Emotions perform an essential function in the operation of all mental processes. They occur as dynamic emotion-cognition interactions (Izard, 2009, p.1). Emotions and their manifestation with the help of verbal and nonverbal means define how people perceive, categorize, and experience reality.

**1.1 The Notion of Emotion in Various Scholarly Fields**

The study of emotional expression has become popular over the last 30 years in different disciplines, including psychology, neuroscience, anthropology, philosophy, sociology, history, etc. However, the first studies date back to ancient times. Aristotle stated that emotions are usually connected with sensations, such as pain and pleasure (Konstan, 2006, p. 28). Thus, emotions are "valences" – either positively or negatively coloured. Aristotle's explanation of emotions depends implicitly on a narrative context (Matravers, 2017). It gives information about the trigger emphasizing the very moment of emotional experience.

The emotional experience is also supported by other elements, such as "physiological changes, characteristic facial expressions, and other surface manifestations, accompanying desires or motives, and so forth" (Konstan, 2006, p. 21). What is more, it involves physical processes in the body (Ekman, 2003).

From a biological perspective, Darwin stated that there are certain reflexes that designate inner emotional states (Konstan, 2006). His book "Expression of the Emotion[s] in Man and Animals" (1872) was the first study of emotions with the application of scientific methodology (Izard, 2009, p.13). Based on his assumptions, researchers further developed the study of emotional experience by analysing functioning of sympathetic and parasympathetic nervous systems including exploring differences in heartbeat rate, blood-sugar levels, production of adrenalin and serotonin, galvanic skin response, and respiration (Ekman, 2003).

In psychology, Ekman, Sorenson, and Friesen (1969) conducted experiments that proved the universality of basic emotions regardless of culture and language. Russell (1997) divided emotions into two types:

1) automatic, elemental, and universal;

2) complex and, to some degree, variable with language and culture (Russell, 1997, p. 304).

Thus, there are some automatic physiological reactions (laughter, blinking, yawning, etc.) that could be classified as emotions in some cases. At the same time, there are higher cognitive emotions such as envy, guilt, jealousy, and love, which are more complex and not universal to the representatives of different cultural backgrounds (Konstan, 2006, p. 26).

In cognitive studies, it is widely recognized that emotional experience necessarily involves a cognitive component (Robinson, Watkins, & Harmon-Jones, 2013, p. 6). This cognitive model differs from the neo-Darwinian view as it emphasizes the social aspect of emotional experience (Konstan, 2006). Thus, the nonverbal expression of it is also culturally variable. Judgments and evaluations are associated with the category of emotions (Izard, 1992, p. 563). However, the judgment is not the emotion itself. The judgment is what triggers emotions (Konstan, 2006, p. 21). "Evaluation presupposes values, and insofar as emotions are a function of value judgments, they will vary from one individual to another and according to the collective values of particular communities" (Konstan, 2006, p. 24). Different communities may understand the same event differently based on

their values. For example, sacrificing life for a religious reason for some cultural community is highly positive in value and noble while people who belong to a different culture group would condemn it (Konstan, 2006, p. 24).

Language often becomes the main source of information in the cross-cultural study of emotion. Linguistic evidence provides relevant material necessary to define and outline the frameworks within which emotion is conceptualized (Irvine, 1995, p. 251). The study of emotions in the field of linguistics and literature are carried out from several perspectives. According to Foolen (2012), these are "the conceptualization of emotions, the expression of emotions and the grounding of language" (p. 349). Research of special emotional vocabulary, figurative language, the expression of emotions on phonological, morphological, lexical, syntactic language levels, and the nature of emotional experience belong to the field of interest for different branches of linguistics.

In conclusion, scientists from various scholarly fields took a great interest in the phenomenon of emotion. It has been explored and analysed from various perspectives including psychological, anthropological, biological, philosophical, sociological, and historical.

**1.1.1 Emotions in Psychology**. Human activity is always accompanied by the appearance of certain emotions, both positive and negative ones. Attitude to reality is reflected in the brain and is experienced as joy, sadness, anger, shame, disgust, fear, etc. Such experiences are called emotions. Izard (2009) states that "discrete emotion or pattern of interacting emotions are always present in the conscious brain" (p. 4).

According to the APA Dictionary of Psychology (2015), emotion is "a complex reaction pattern, involving experiential, behavioural, and physiological elements, by which an individual attempts to deal with a personally significant matter or event. The specific quality of the emotion (e.g., fear, shame) is determined by the specific significance of the event. For example, if the significance involves threat, fear is likely to be generated; if the significance involves disapproval from another, shame is likely to be generated. Emotion

typically involves feeling but differs from feeling in having an overt or implicit engagement with the world" (p. 362).

Emotions have always been an area of great interest investigated by Ekman (2003), Collier (1985), Foolen (2012), Lazarus (2000), Izard (2009), Plutchik (2002), Ilyin (2001), and others.

Emotions are divided into simple and complex. For example, joy, happiness, disgust are simple emotions. They are common to both humans and animals (Ekman, 2003). Simple emotions in human life have turned into complex emotions and feelings (Максименко, 2004). A feature of complex emotions is that they are the result of awareness of the object that caused their appearance with the understanding of their vital meaning, for example, the experience of pleasure from listening to music or contemplating landscape (Ильин, 2001).

The physiological basis of the sensations is primarily the processes that take place in the cerebral cortex (Robinson, Watkins, & Harmon-Jones, 2013, p. 6). It regulates the strength and stability of the senses. There are various centres of the physiological activity of the body in the parts of the brain below the cortex of the large hemispheres: respiratory, cardiovascular, digestive and secretory (Аверченко, 2000). As a result, the excitation of subcortical centres causes the increased activity of a number of internal organs (Robinson, Watkins, & Harmon-Jones, 2013, p. 22). In this regard, the experience of feelings is accompanied by a change in the rhythm of breathing and cardiac activity, impaired functioning of the secretory glands (tears, sweat, etc.) (Ekman, 2003). Thus, when experiencing emotions, there is either an increase or decrease in the intensity of different aspects of human activity. Emotion functioning usually relies on effective links between the spheres of emotion and cognition (Izard, 2009, p. 2). The connection of the cerebral cortex and subcortical region allows a person to control the physiological processes occurring in the body, consciously managing his/her emotions (Аверченко et al., 2000).

Feelings and emotions are interconnected but different in their nature and characteristics. Emotions are considered to be a simpler, immediate experience

associated with a satisfied or unsatisfied need (Ильин, 2001). Appearing as a reaction to the surrounding world, emotions are associated with initial impressions, such as fear, anger, joy, etc. Feelings are more complex than emotions. It is a constant attitude of an individual to what he or she knows and does to the object of his/her needs (Павелків, 2009). Feelings are characterized by stability and duration (Максименко, 2004). The complexity of feelings involves the fact that they include a range of different emotions. Feelings determine the dynamics and content of emotions having a situational character (Ильин, 2001).

According to the APA Dictionary of Psychology (2015), feelings are "subjective, evaluative, and independent of the sensations, thoughts, or images evoking them. They are inevitably evaluated as pleasant or unpleasant, but they can have more specific intrapsychic qualities, so that, for example, the affective tone of fear is experienced as different from that of anger. The core characteristic that differentiates feelings from cognitive, sensory, or perceptual intrapsychic experiences is the link of affect to appraisal" (p. 416). In comparison with emotions, feelings are purely mental, whereas emotions serve to engage with the world. Both emotions and feelings are characterized by quality and polarity, activity and intensity (Прокопенко, 2013, p. 154). They are an attitude of an individual to work, events, other people, and oneself.

The difference between feelings and emotions does not mean that they are not interconnected (Павелків, 2009, p. 312). On the basis of feelings, for example, love for a person, depending on the circumstances, different emotions may be experienced: anxiety for him/her, sadness because of separation, joy at a meeting, anger if a beloved person does not meets one's expectations. So, unlike emotions, feelings are more resilient.

Other characteristics of feelings are subjectivity, inseparability from their carrier, attachment to a specific object, their intimate nature, polarity, and ambivalence (Павелків, 2009, p. 316). Polarity means that there are always positive and negative feelings, for example, pleasure and dissatisfaction, love and hate, joy and sadness, etc. Ambivalence or duality is determined by the ability of

feelings to be multifaceted (Ekman, 2003). For example, suffering can be described as pleasant, jealousy combines both love and hate, etc.

Depending on the combination of speed, strength, and duration of emotions, different types of emotional states are distinguished: mood, passion, affect, inspiration, stress, and frustration (Аверченко et al., 2000). Human emotional states are constantly changing. They can be presented in the form of curves, which show tension, excitement, and dissatisfaction (Вітенко, 2008).

Mood is an emotional state characterized by weak or moderate strength and considerable resilience (Максименко, 2004). It can last for days, weeks or even months. Mood usually determines all other emotional experiences of a person, which affects his/her activity, desires, actions and behaviour (Аверченко et al., 2000). The cause for experiencing a certain mood can be any significant event in personal or public life, a state of the nervous system of a person and a general state of his/her health (Максименко, 2004).

Passion is also a lasting and deep emotional state. It is characterized by intense emotional tension (Павелків, 2009). Passions arise as a result of a strong desire for certain actions (Аверченко et al., 2000). Positive passions serve as an impetus for great creative activity.

Affects are extremely powerful, rapidly occurring short-term emotional states (the effects of despair, rage, horror) (Максименко, 2004). Human actions in affect occur in the form of an "explosion" (Аверченко et al., 2000). Strong emotional arousal is manifested in violent movements and disorderly language (Носенко, 1981, p. 51). Sometimes the affect is manifested with the intense stiffness of movements, posture or language (Navarro, 2018). Affects adversely influence human activity, reducing the level of control over behaviour as a person may perform reckless actions. Any feeling can be experienced in an affective form (Аверченко et al., 2000). Affect transforms joy into delight, grief into despair, fear into horror, etc.

Inspiration as an emotional state manifests itself in various forms. It is characterized by great strength and commitment to certain activities (Аверченко et

al., 2000). Inspiration arises when the purpose of the activity is clear and the results are valuable and vividly presented. Inspiration is often experienced as collectively. This emotional state is manifested in the creative activity of people (Ильин, 2001, p.123). It is a kind of mobilization of all the best mental forces of a person.

Stress is a state of excessively strong and prolonged psychological tension that occurs in a person when his/her nervous system receives emotional overload (Ильин, 2001, p.202). It has several stages: anxiety (mobilization of defensive forces), resistance (adaptation to a difficult situation), and exhaustion (the effects of prolonged exposure to stress) (Аверченко et al., 2000). Stress can cause dangerous conditions that may threaten a person's life and health (Ильин, 2001, p. 203). As a result of severe stress, breathing becomes fast, blood pressure increases, a person has disorganized of behaviour (uncoordinated movements and gestures, confused, indistinguishable speech), confusion, errors of perception, memory, and thinking (Аверченко et al., 2000). Frequent and prolonged stresses have a negative impact on a person's physical and mental health.

Frustration is a psychological state of disorganization of consciousness and activity of an individual caused by obstacles on the way to the desired goal (Аверченко et al., 2000). It is manifested when the degree of dissatisfaction is higher than what a person can endure, that is, above the threshold of frustration. In a state of frustration, a person is particularly nervous and experiences mental shock (Ekman, 2003). Frustration can manifest itself as extreme annoyance, resentment, depression, and complete indifference to the environment (Ильин, 2001, p. 341).

The nature of emotions and feelings is linked to needs (Izard, 2009, p.5). A need for something is always accompanied by either positive or negative experiences in their variations. The nature of the experience is determined by the attitude of an individual to the needs and circumstances that contribute to their satisfaction (Максименко, 2004). Emotions are motivational and informational, according to Izard (2009), as they have an experiential or feeling component (p. 2).

To sum up, research in the field of psychology provides the framework and outline of basic concepts associated with emotions. This data is further used as a basis for further interdisciplinary studies, for example, in psycholinguistics, sociolinguistics, cognitive linguistics, etc.

**1.1.2 Emotions in Psycholinguistics**. Psycholinguistics aims to describe linguistic facts in different cases, explain them, and interpret the functioning of structures or systems they are based on by considering the internal connections (Стадній, 2010, p. 321). It applies different aspects of language, such as syntax, semantics, phonology, and morphology, in its analysis. The scholars who dedicated their works and studies to emotions from a psycholinguistic perspective are Galeeva (2015), Goverdovsky (1997), Jackson (2016), Kabanovskaya (2004), and Stadniy (2010).

Speech and language are a fusion of "rational" and "emotional" (Ковшиков & Глухов, 2007, p. 179). The rational component of speech reflects its content, the emotional component includes the attitude of a person to the message expressed (Носенко, 1981). The aim of psycholinguistics is to develop theories related to human mental processes in using language and explain the relation between the above-mentioned factors – content and attitude, rationality and emotionality (Кабановская, 2004).

Concerning psycholinguistics, it is worth mentioning a phenomenon of personality, which is defined as an individual mental appearance of a person, a unique but relatively stable set of mental qualities of an individual including individual psychic features, worldviews, system of values, as well as feelings, states, character, mental processes, emotions, temperament, etc. (Ковшиков & Глухов, 2007). It is formed and manifests itself in the system of social relationships and communication. As it is known, it has many different levels. Thus, it is possible to determine three interconnected levels of personality organization: higher, middle, and lower (Ковшиков & Глухов, 2007). The higher level includes the psychological properties of the individual, feelings, states, etc. The middle level refers to the nature and features of the mental processes of a

particular person. The lower level includes emotions, temperament, and instincts. Each of these levels manifests itself differently with the help of linguistic means.

It should be noted that the emotional component, as a rule, conveys the content of speech in one way or another. Jackson (2016) divided the speech into rational and emotional (in other words - "higher" and "lower"). The emotional colouring of speech may change its content providing additional meaning. With the help of language, it is possible to express deep and unusual feelings, for example, "stars in the sky, stars at the sea, and stars in my heart" (Ковшиков & Глухов, 2007, p. 179). The language functions expressing emotions of different kinds: intellectual, moral, aesthetic, etc.

In various forms of communication, there is a wide variety of means for expressing emotions. In oral speech, they can be expressed with the help of special vocabulary, syntax, and prosody (Шаховский, 1983). In addition, expressive means and stylistic devices provide emotional intensification. In writing, in addition to the means mentioned above, it is possible to add graphic means, for example, punctuation marks, italics, underlining, font, colour, intentional capitalization, quotes, layouts, etc. For instance, John Fowles in his novel "The Collector" uses capitalization to show the emotion of surprise ("Said he would pay TWO HUNDRED guineas for it (Fowles, 2004b, p. 124)) and italics to stress character's fear ("The silence. I've got a little more used to it now. But it is *terrible*. Never the least sound. It makes me feel I'm always waiting" (Fowles, 2004b, p. 118)).

As for nonverbal communication, gestures, movements, facial expressions among others serve in expressing emotions. For example, blushing as a physiological reaction shows embarrassment ("*I was red as a beetroot by then*" (Fowles, 2004b, p. 63)) and tears are a sign of sadness ("*I asked her if she wanted any tea, she didn't answer, all of a sudden I realized she was crying*" (Fowles, 2004b, p. 90)).

Another aspect which is of great interest in the field of psycholinguistics is a connotation (Галеева, 2015). It is a linguistic phenomenon, additional meaning of a word which shows the mental state of a speaker, his/her attitude to the object of speech, addressee, etc. (Говердовский, 1997, p.5). It constitutes the emotional function of a word. Today, there are three perspectives applies to study the problem of connotations in speech. The semiotic perspective investigates the motives depending on which a speaker chooses certain linguistic means (Стадній, 2010). The linguistic perspective is represented by stylistic, lexical, and cultural varieties. It allows studying means of creating additional meaning of words that give them expressiveness and brightness. A connotation is viewed as a semantic part of the meaning that complements information about an objectively existing reality with specific personal and cultural information (Говердовский, 1997, p.5 ). The psycholinguistic perspective analyses connotations in close relation to the concept of association and the emotional organization of speech (Стадній, 2010). Considering the lexicological and psycholinguistic principles of connotations, Goverdovsky (1997) states that they emphasize the existence of certain evaluations laid on the meaning of words, such as emotional evaluation, emotional colouring, and expressive meaning. The evaluative component is interpreted by the scholar as a cognitive category of the psyche, the categories of perception and imagination (Говердовський, 1997, p. 5-6).

The vocabulary of emotions varies in different languages (Besemeres, 2004). However, there is no emotion that would be available for one nationality and inaccessible for another. This suggests that emotions are universal but at the same time, the vocabulary of emotions has national specificity (Галеева, 2015).

Emotional vocabulary as a means of expressing emotions is traditionally studied taking into account such categories as evaluation, expressiveness, and imagery. Emotionality and evaluation are often viewed as an unbreakable unity (Konstan, 2006, p.21). Among different functions of language, its expressive function is regarded by many linguists as important and significant since it serves not only as a way of expressing feelings, social and individual evaluations,

emotional influence on people, but also has a significant impact on the characteristic of a word (Шаховский, 2019). Lexical units related to the expression of emotional meanings have a terminological distinction: words that denote emotions and emotional vocabulary (Галеева, 2015). These types of vocabulary reflect different functional nature of these words: words that denote emotions are focused on the objectification of emotions in language and represent a nominative function of a language (for example, *anger, fury, rage, ire*, etc.), the emotional vocabulary is adapted to express the emotions of a speaker and the emotional evaluation of an object of speech, thus performing and expressive and pragmatic function, examples include "*wow!*" when a person is surprised, "*yuk!*" when he/she is disgusted, etc. (Галеева, 2015).

According to Shakhovsky (2019), the difference between emotivity and emotion is that at the level of language, emotions are transformed into emotivity because emotions belong to the category of psychology and emotivity – to linguistics.

Revealing a common invariant part of the picture of the world of native speakers of a certain language, the ethnocultural component of a linguistic personality reflects the peculiarities of perception and integration of the surrounding world, the personality itself, as well as the system of assessments, values and moral requirements inherent in the linguistic personalities of its representatives (Кабановская, 2004).

So, the relationship between the basic components of the human psyche and language is evident. Language is the main and very complex form of manifestation of emotions in social interactions (Ковшиков & Глухов, 2007). The connection between the psyche and language is quite complex, ambiguous and can change depending on various circumstances, which need to be taken into account both in the analysis of the relationship "psyche – language" and emotional expression. They are determined by a number of factors, such as a type and form of speech activity, the situation of communication, the context, the environment in which the activity takes place, and distinctive personality traits (Стадній, 2010, p. 36).

**1.1.3 Emotions in Cognitive Linguistics**. Using scholarly data from both psychology and linguistics, cognitive linguistics describes the relation of language and mind (International Cognitive Linguistics Association, n.d.). The central assumption in cognitive linguistics is based on the fact that language and cognition interact (Foolen, 2012, p. 349). They influence one another in terms of their functioning. The most fundamental works in the area of cognitive linguistics were written by W. Chafe, C. Fillmore, G. Lakoff, R. Langacker, and L. Talmy (International Cognitive Linguistics Association, n.d.).

Cognition, according to Damasio (1994), is connected with emotion. Foolen (2012) states that people are able to conceptualize emotions, both their own and emotions of others (p. 350). Thus, cognition serves as a medium between language and emotion. Emotional cognition manifests itself in the ability to identify and understand the emotions of other people noticing nonverbal cues (APA Dictionary of Psychology, 2015, p. 363). It also includes interpreting one's own feelings and emotions.

Nikitin (2004) defines the term "concept" as a complex mental formation with a stochastic structure because of the probabilistic nature of the real world, which it reflects or constructs, and the versatility of its functions to ensure human activity and vitality (p. 53). The content of the concept necessarily includes both cognitive and pragmatic components (Izard, 2009, p. 2). Concepts can denote both material and abstract notions. The latter represents particularly fruitful material for linguistic research since the concept of a specific object can largely be determined by direct observation, the idea about an abstract notion is predetermined by the mentality of the speakers (Попович, 2010, p. 32). Emotional concepts have a special place among the concepts of abstract entities. The emotional concept is defined by Krasavsky (2001) as an ethnically and culturally conditioned complex structural, semantic, mental formation, which is lexically and/or phraseologically verbalized, has a conceptual basis and includes an image and cultural value (p.49).

It is also worth mentioning that there is a way to express emotions through language directly using emotive or affective language (Foolen, 2012, p. 350).

There are a lot of forms of its expression, for example, emotional interjections, exclamatory sentences, emphatic constructions, etc.

According to Schachter-Singer theory, the experience of emotional states includes two components: "physiological arousal and cognitive interpretations of the physical state" (APA Dictionary of Psychology, 2015, p. 936). It was one of the first theories attempting to explain emotional experience, which emerged in the 1960s being a part of the "cognitive revolution". A physiological response may be the same for a range of different emotions, as a cognitive process is required for the correct interpretation of emotions (Cherry, 2019). In 1962, Schachter and Singer conducted an experiment where participants were injected with epinephrine. The results showed that the way the participants interpreted their physiological response (increased heartbeat, trembling, and rapid breathing) was different in terms of their emotional response depending on the situation they were informed of (Cherry, 2019).

Developed by Richard Lazarus and Susan Folkman, the cognitive appraisal theory explains cognitive evaluation as a part of every emotion (APA Dictionary of Psychology, 2015, p. 202). Evaluation can be of two kinds – primary and secondary (White, 2018). With the primary appraisal, people evaluate the extent to which any event affects them personally. The secondary appraisal allows building a response to an event (White, 2018). The theory was further elaborated on with the cognitive-motivational-relational theory, which highlighted the importance of a cognitive component, appraisal, in a process of generation of any emotion. It also added motivational and relational components to show the role of intentions and context (Lazarus, 2000, p. 39).

A growing body of research proves the interconnectedness of cognition and emotion, even though the affective and cognitive systems are separate (Robinson, Watkins, & Harnon-Jones, 2013, p. 4). The former is reactive and it automatically responds to the information perceived by sensory organs. The cognitive processing system is conscious on the contrary and entails analysis of such information to produce certain responses.

**1.1.4 Emotions in Sociolinguistics**. The sociolinguistic perspective in the study of emotion aims at focusing attention on the ways in which language "reflects (and contributes to) a social order, i.e. social groups, relations, and practices" (Irvine, 1995, p. 252). According to Irvine (1995), these aspects provide the background for theories and research about emotion (p. 252). Thus, language, social order, and emotion are interconnected phenomena. The subject of sociolinguistic research is "the study of the influence of social factors on the functional use of language in the process of communication, as well as the analysis of the influence of these factors on the structure of language itself, their reflection in the language structure" (Швейцер, 1977, p. 69).

Language and, above all, vocabulary, are closely related to the life of human society and are conditioned by a particular historical epoch of socio-political features. As a result, according to academician V.V. Vinogradov (1972), "the word overflows with expressive colours of the social environment. Reflecting the personality (individual or collective) of the speaker, characterizing the evaluation of his/her activity, he/she qualifies himself/herself as a representative of a particular social group" (p. 19).

People understand and interpret emotions in relation to social aspects and systems, which proves the importance of sociolinguistic aspects to the study of emotion. According to Irvine (1995), as evidence of emotion concepts, linguistic evidence usually comes from particular discourse practices or conventions for the use of language in social life.

Studying emotion, scholars often refer to fiction analysing the role of emotions in the actions of main characters through linguistic forms such as diminutives or interjections, as well as considering the translatability (and associated difficulties) of emotional concepts across different cultural barriers (Little, 2014, p. 65). According to Besemeres (2004), emotional vocabulary forms the speaker's emotional state (p. 156). The specific concepts regarding emotion become available to speakers of a certain language having an important role in dictating how the speaker interprets, experiences and acts upon an emotional event

(Lindquist, Barrett, Bliss-Moreau, & Russell, 2006, p. 126) What is more, the exposure to other cultures to can make a person reconsider his/her opinion on emotions or feelings that he/she previously considered to be personal because the emotional experience may largely depend on different cultural practices and on language (Besemeres, 2004, p. 157).

Differences can appear even within the members of the same culture but different groups based on their occupation or cultural level (Антошкіна, Красовський, Сигеда, & Сухомлинов, 2007, p. 134). For example, a geologist, a musician and a builder would fill the same word "*instrument*" with different content and emotional evaluation because of their professional orientation. The same item may be differently named by different people and may be understood in various ways depending on social environments (Антошкіна, Красовський, Сигеда, & Сухомлинов, 2007, p. 134).

Some emotions are interconnected with others, sometimes they become modified since they are entirely a product of social development and upbringing (Бондаренко, 2016, p. 1). Emotions are not permanent, they are always in a process of continuous motion and development, as their carrier is a person. The inseparable connection of the two signal systems, that is, the natural environment with the social one, allows scientists to conclude that the manifestation of emotions in people appears from such effects on the cortex, which leads to shifts in the mechanisms of nervous processes (Izard, 192, p. 563). Such a process is impossible outside the second signal system which is a regulator of human behaviour, and emotions in particular (Lindquist, Barrett, Bliss-Moreau, & Russell, 2006, p. 126).

## 1.2    Approaches to the Classification of Emotions

Emotion is a complex and elaborate phenomenon of the human psyche. There were numerous attempts to provide the universal classification of emotions, however, the problem has been unsolved after centuries. Based on the mechanism of emotions appearance, W. James attributed the reason for such a diversity of emotional reactions in countless psychological and physiological responses that

arise under the influence of external objects and are immediately recognized by the human mind (Джемс, 1991). Since emotional experience is not immutable or absolute, it can vary infinitely (Ильин, 2001, p.130).

Emotions are classified according to different aspects and indicators, such as the degree of awareness, regulation, generalization, prevalence, intensity, and dynamics (Прокопенко, 2013). The external and internal conditions of the occurrence of emotional reactions are also taken into account. There are also two types of emotional experiences, depending on their structure: homogeneous (consisting of one emotion) and compound (a combination of multiple emotions) (Прокопенко, 2013). Many scientists have made attempts to create a universal classification of emotions and each of them suggests separate criteria for categorization. For example, Brown divided emotions into immediate, retrospective and prospective (Ильин, 2001, p. 131). Reed constructed the classification based on the relation to the source of action. He divided all emotions into three groups: emotions characterized by a mechanical nature (instincts, habits), emotions of animal origin (appetite, desire, affections), and emotions of rational origin (self-esteem, obligation) (Ильин, 2001, p. 131).

There are two main approaches to the classification of emotions in psychology – parametric and categorical (Прокопенко, 2013). They are significantly different. The supporters of parametric models identify the factors by which any emotional experience can be described. The founder of the parametric approach to emotions was Wundt. He believed that any emotion at any given time can be characterized at once by three parameters: "pleasure-dissatisfaction", "excitement-reassurance" and "tension-relaxation" (Прокопенко, 2013). These three factors form the affective space of an individual. Each emotion is described by this three-dimensional coordinate system.

Kant (1981) classifies all emotions into two groups – sensual and intellectual. Spencer proposed to divide emotions on the basis of their occurrence and reproduction into four classes: presentative, presentative-representational, representative, and higher abstract emotions (Ильин, 2001, p. 131). The founder of

scientific psychology, Wundt, believed that the number of emotions is significantly more than 50,000 and that the language does not have enough words to indicate them (Ильин, 2001, p. 131).

The categorical theories of emotions deny the continuity of the organization of affective experience. It is believed that different emotions are qualitatively different and there are no continuous transitions between them (Прокопенко, 2013). The categorical approach reveals the hierarchy of emotions and emotional categories of the basic level. There is a small number of primary (basic, fundamental) emotions and a huge number of secondary - complex emotions that are derived from basic ones (Прокопенко, 2013).

Ekman (2003) identified nine features of basic emotions:

1) universality of their causes;

2) expression with special nonverbal means;

3) presence of specific physiological features;

4) presence of these emotions in animals (primates);

5) clarity of the  meaning of these emotions;

6) rapid process of their emergence;

7) relatively short duration;

8) automatic evaluation of these emotions in communication,

9) involuntary nature.

However, scientists identify different numbers of basic emotions – from two to ten (Ильин, 2001). Based on the study of nonverbal behaviour, Ekman, Sorenson, and Friesen (1969) distinguished six basic emotions: anger, fear, disgust, surprise, sadness, and joy. Plutchik (2002) distinguishes eight basic emotions, dividing them into four pairs.  In addition, each of them is connected with a specific action:

1) destruction (anger) – protection (fear);

2) acceptance (approval) – rejection (aversion);

3) reproduction (joy) – deprivation (sadness);

4) exploration (expectation) – orientation (surprise) (Plutchik, 2002).

Many authors adhere to a combinatorial view when addressing the question of how secondary emotions are formed from primary ones. For example, Plutchik (2002) talks about "mixed states", about "dyads" and "triads" of primary emotions. A number of primary emotions can be mixed forming complex emotions (Plutchik, 2002).

Some psychologists when classifying emotions proceed from the needs that provoke the appearance of certain emotions. This position is shared by Simonov and Dodonov. Essentially, motives form the basis. According to this classification, emotions are divided into altruistic, communicative, practical, romantic, gnostic, aesthetic, hedonistic, and emotions of glory (Ильин, 2001, p.134-136). Altruistic emotions arise on the basis of the need for assistance, care, empathy and the desire to bring people joy and happiness. Communicative emotions appear based on the need for communication. According to Dodonov (1978), they arise as a reaction to the satisfaction or dissatisfaction of the desire for emotional closeness, the desire to communicate, share thoughts and experiences, and find a response to them. Emotions of glory are associated with the need for self-affirmation, fame, in the desire to gain recognition, honour (Додонов, 1978). They arise when a person becomes an object of attention and admiration. Practical emotions are associated with success or failure. Dodonov (1978) connects their appearance with the "goal reflex". These emotions are expressed in a sense of tension, enthusiasm for work, and pleasant tiredness. Romantic emotions are associated with the desire for everything unusual, mysterious, and unknown (Ильин, 2001, p. 135). Gnostic emotions are commonly called intellectual feelings. They are connected not just with the need for any new information but with the need for "cognitive harmony," as Dodonov (1978) writes. A typical situation that excites these emotions is a problematic situation. These emotions are manifested in a sense of surprise, a feeling of clarity or confusion, in an effort to overcome a contradiction, the proximity of a decision, and in the joy of discovering the truth (Додонов, 1978). Aesthetic emotions are manifested in the enjoyment of beauty, in a sense of graceful, sublime, majestic, and exciting drama. A variety of aesthetic feelings is

the lyrical feelings of light sadness and thoughtfulness, the disheartened, bitter-pleasant feeling of loneliness, and the sweetness of memories of the past. Hedonistic emotions are associated with satisfying the need for physical and mental comfort (Додонов, 1978). These emotions are expressed in enjoying pleasant physical sensations from delicious food, warmth, sun, etc.

In conclusion, there is no comprehensive unified classification of emotional phenomena yet. Each separate classification emphasizes some feature or indicator by which these phenomena are combined into groups. Such features may include the mechanisms of their appearance, the influence of emotions on human behaviour and activity, the causes and purposes of emotional reactions, their intensity, stability, and duration.

## 1.3    Nature and Functions of Emotions

Emotions and their variability is an inseparable component of human existence. They are complex reactions of the body enabled by the nervous system. Emotions and feelings, like other mental processes, have a reflexive origin (Ильин, 2001). The physiological mechanism of emotions is the activity of subcortical structures (Аверченко et al., 2000). The cortex plays a central role in the expression of emotions and feelings, performing a regulating function in relation to subcortical processes, directing their activity in accordance with a person's awareness of their experiences.

There is a constant interaction between the cortex and the subcortical structures of the nervous system. The subcortex tones the cerebral cortex, sending powerful signals (Прокопенко, 2013). The cortex regulates excitations coming from the subcortex, and under its influence, some of these signals are realized in activity and behaviour, while others are inhibited depending on the circumstances (Прокопенко, 2013). Supporting or disrupting nerve bonding causes a variety of emotions and feelings. The inclusion of the subcortex in the emotional process can create a large reserve of nervous energy, which a person uses in his/her actions and behaviour (Павелків, 2009). Positive emotional experiences are always associated with a noticeable elevation of the vitality of the whole organism, and therefore,

they increase performance and overall well-being. Negative emotional experiences are associated with such changes in the body, which reduce the mental activity of a person and performance.

Scientists have developed various theories regarding the nature of emotions. Debates concerning what comes first emotions or thoughts, or whether emotions and thoughts are products of completely different brain systems continue today (Бэрон, Бирн, & Джонсон, 2003). Some theorists argue that emotional reactions to events come first, followed by thoughts about these emotions or what caused them. Others argue that cognition precedes affect (Бэрон, Бирн, & Джонсон, 2003).

According to LeDoux's neuropsychological theory, emotions are a product of the brain, which developed earlier than departments that perform higher cognitive functions (Бэрон, Бирн, & Джонсон, 2003). The emotional systems of the brain have evolved as survival mechanisms (for example, limbic systems such as the cerebellar tonsil or thallus musculus) that help the body recognize safe and dangerous situations (Plutchik, 2002). Emotions continue to function as a type of warning system that allows people to respond quickly to dangerous situations. However, a cognitive aspect of the human psyche connected with consciousness softens these quick impulses with deliberate answers (Бэрон, Бирн, & Джонсон, 2003).

In social psychology, there is a widespread point of view – Schachter's two-factor theory of emotions, according to which any form of arousal initiates a search for the causes of this arousal (Cherry, 2019). Experiencing emotions, people often look for the source of this experience defining labels for emotions and attaching them to our emotional state. The findings of numerous studies prove the theory proposed by Schechter, therefore it can be said that cognitive and situational factors play a significant role in the emergence of our subjective emotional reactions (Бэрон, Бирн, & Джонсон, 2003).

Levenson's experiment shows that different emotions are associated with different models of physiological activity (Бэрон, Бирн, & Джонсон, 2003).

Different emotions are not only felt differently but also are expressed differently with physical changes, including brain and nonverbal activity (Ekman, Sorenson, & Friesen, 1969).

Emotions and feelings carry out different functions, stimulate a person to learn, work, and act in a certain way. The significance of emotions in human life is expressed through their functions:

1) communicative;

2) regulatory;

3) reflective (evaluative);

4) incentive (stimulating);

5) reinforcing;

6) switching;

7) adaptive (Аверченко et al., 2000).

The communicative function is expressed in the fact that emotions and feelings are accompanied by expressive movements of the muscles of the face, gestures, changes in voice, and vegetative changes (Аверченко et al., 2000). These expressions of emotions serve as a signal to other people about the emotions and feelings a person is experiencing. In addition, they allow people to communicate their experiences to others, inform them of their attitude to objects and phenomena of the surrounding reality.

Emotions with their regulatory function guide and support human behaviour (Izard, 2009, p.2). The regulatory mechanisms of emotions remove the excess of emotional arousal. When emotions reach extreme stress, they are transformed into processes such as discharge of lacrimal fluid, contraction of mimic and respiratory muscles (crying) (Аверченко et al., 2000).

The reflective or evaluative function is expressed through the generalized evaluation of phenomena and events. Emotions encompass the entire organism and allow people to determine the usefulness or harmfulness of the factors affecting them and to respond before the harmful effects take place (Plutchik, 2002).

The incentive or stimulating function allows people to determine the direction of their activity ensuring the possibility of finding a solution to a problem (Аверченко et al., 2000). The emotional experience contains an image of an object that satisfies the needs and an attitude to it, which motivates a person to act.

The reinforcing function ensures that significant events that evoke a strong emotional response are permanently embedded in memory. The emotions of "success-failure" have the ability to evoke love or repay to any kind of activity (Аверченко et al., 2000).

According to Ilyin (2001), the switching function manifests itself in the competition of motives, which determines the dominant need (the struggle between fear and a sense of duty). The attractiveness of a motive, its proximity to personal attitudes directs the activity of an individual in a certain direction.

The adaptive function means that emotions arise as a means by which living beings establish the significance of certain conditions in order to meet their urgent needs (Аверченко et al., 2000). With the help of a timely feeling, a body is able to adapt to environmental conditions effectively.

To sum up, different studies have shown that emotion and cognition are interconnected, although the order of their appearance in human reactions is still debated. Both affective reactions to stimuli and cognitive analysis contribute to an adequate reaction to stimuli from the outside world performing crucial functions in human activity.

## 1.4 Universal and Culture-Specific Emotions and their Expression

Culture largely determines mental and behavioural processes. Language is one of the examples of culture-specific behaviour (Ekman, Sorenson, & Friesen, 1969). Cultural aspects influence not only a verbal component of communication but also nonverbal behaviour. For instance, cultures of different nationalities determine rules that concern gazing and visual attention, which are important for understanding in the community (Ekman, Sorenson, & Friesen, 1969). The same scheme of regulation is applicable to the use of space. Hall differentiates four types of interpersonal space: intimate, personal, social, and public (Hall, 1963; Hall,

1973). For example, Arab males tend to sit close to each other than Americans. The semantic meaning of gestures, postures, and vocal characteristics is also different in other cultures. Matsumoto (2006) states that culture has a crucial role in moulding the nonverbal behaviour of people (p. 220).

Ekman and Friesen (1969) introduced the term *cultural display rules*. It is used to explain cultural differences in the expression of emotional states. Cultural display rules are learned by people in early childhood and help them to adjust behaviour to social situations (Ekman & Friesen, 1969). People learn how to control emotions by either amplifying or minimizing them. For example, a feeling of sadness is amplified at funerals and minimized at weddings. People can also mask their real emotions when the circumstances require it (Ekman & Friesen, 1969). It is also frequent for individuals to express emotions in combination, for example, mixing a feeling of sadness with a smile.

Apart from culture-specific nonverbal behaviour, there is a system of universal body language cues. According to Matsumoto (2006), the universality of facial expressions originates from Charles Darwin's works who suggests that emotions and their realization through nonverbal behaviour evolve across species (p. 220). Thus, it is "evolutionary adaptive, biologically innate, and universal across all humans" (Matsumoto, 2006, p. 222). Findings from the studies conducted by Ekman, Sorenson, and Friesen (1969) prove that there are six universal expressions – anger, disgust, fear, happiness, sadness, and surprise. The response of the autonomic nervous system and brain activity is also similar in people who belong to different cultures (Ekman, Sorenson, & Friesen, 1969).

All people share the same base of universal, pancultural emotional expressions from early childhood. Then, further in life, they learn how to modify and manage them according to social situations using cultural display rules (Ekman, Sorenson, & Friesen, 1969). Culture influences encoding and decoding of emotions on different levels.

Due to similar generic, psychological, and physical features, the nonverbal aspect of a communicative system that refers to emotional expression can be

understood across cultures. According to Sauter, Eisner, Ekman, and Scott (2010), basic negative emotions and their vocalization are recognized by representatives of different cultures, when positive emotions are often culture-specific (p. 2410). Nonverbal emotional vocalizations include screams and laughs. Findings prove that emotional vocal signals of the basic emotions "communicate affective states across cultural boundaries" (Sauter, Eisner, Ekman, & Scott, 2010). What is more, facial expressions of anger, fear, disgust, happiness, sadness, and surprise are also shared across different cultures. It proves their universality despite considerable variation in human facial musculature (Ekman, 2003). In such a case, culture provides minor adjustments to the universality without influencing its essence (Besemeres, 2004, p. 153). Interpretation of emotions is facilitated when communicants share the same cultural background.

## 1.5 Aspects of Literary Representation of Emotions

As emotions accompany people in everyday life, their adequate understanding and interpretation become crucial from a scientific point of view. There is the relation between the psychological characteristics of the speaker, his/her worldview, and the expression of certain emotional states in his/her speech through the selection of certain language means (Matravers, 2017). These features are also represented in literary texts via verbal means, the description of nonverbal signals, and conceptual metaphors.

There is a category of emotionality in psychology, which is "the degree to which an individual experiences and expresses emotions, irrespective of the quality of the emotional experience" according to the APA Dictionary of Psychology (2015, p. 364). In linguistics, the category of emotionality has a matching term - emotivity (Шаховский, 1983). It has two meanings and can be analysed either as a component of emotivity in semantics of the linguistic units or as an emotional background of the whole text.

Undoubtedly, emotional experience is unique for each individual, which is attributed to one's personal features, such as the intensity of emotional experience, the speed mental processes, level of mental abilities, age, and affiliation with a

certain psychological type (Носенко, 1981). Moreover, a person is usually influenced not by one single emotion but by a complex of them. For example, if a person is depressed, it is not only sadness he/she experiences but also hostility to oneself, shame or guilt, alienation, indifference, etc. Thus, the speech of a person in such an emotional state will differ from the speech of a person who is happy and cheerful. The example from the novel "The Magus" by John Fowles shows that the character in a state of excitement and delight describes his experience in detail, using repetitions to stress his infatuation: "*But whichever way I saw him I was fascinated, and Lily, Lily with her hair blown sideways, Lily with her tearstained face, Lily at that first moment, in the lamplight, cool ivory… I didn't try to pretend that I was anything else than almost literally bewitched by Bourani*" (Fowles, 2004b, p. 242). On the contrary, sadness and indifference influence the speech of characters in the lines below, answers become short and are followed by a pause, which symbolizes negative emotional colouring:

*"Writing a letter."*

*"To them?"*

*"Yes."*

*"Saying?"*

*"What do you think I said?"*

*"You accepted."*

*There was a difficult pause* (Fowles, 2004b, p. 37).

Researching the problem of connection between emotional states and speech, Nosenko (1981) assumes that the more intense the emotion is, the more frequently the following features of speech appears:

1) semantically irrelevant repetitions of words or syllables;

2) incomplete words or sentences;

3) slips of the tongue;

4) the increased number of self-corrections;

5) hesitation pauses (p. 51-52).

These features are represented in texts with the use of special emotional vocabulary, graphical and expressive means, figures of speech, etc. For example, "*Oh. Well actually…*" (Fowles, 2004b, p. 22), "*Ah so. Chambers. So perhaps you would like to …*" (Fowles, 2004b, p. 496), and "*Christ!*" (Fowles, 2004b, p. 496).

The intonation of a person under the influence of different emotions will vary. The description of the change of timbre, clearness or unclearness of articulation, logical stress, use of expressive words and exclamations, tempo, mimics, and gestures are the signs to pay attention to when studying the emotivity of any text (Носенко, 1981). So, the choice and use of emotive semantics largely depends on the situation and is determined by the intentions of the author in creating an artistic effect on the reader. For example, John Fowles describes characteristics of the character's voice to illustrate her sadness: "*then **her voice, broken, hardly audible**, in despair, almost self-amazed*" (Fowles, 2004b, p. 655).

The choice of a conversation topic is closely connected to the emotional evaluation from the point of view of the speaker and his further emotionality (Носенко, 1981). The organization of the speech content by the speaker is greatly dependent on his/her emotional state and character traits. The individual style of the speaker's language can be characterized as the "affective-expressiveness" (Носенко, 1981). It creates the impression of the emotional colouring of the speech. The indicated feature lies in precise and predictable grammatical forms used by the speaker and entirely unpredictable and non-standard choice of lexical units. As a result, the organization of character's speech in fiction helps to determine his/her emotional state.

The representation of emotional experience in literature provides information about the essence of emotions and the category of emotion itself (Konstan, 2006, p.4). Often authors resort to a verbal description of their characters' emotional states. It is an important form of emotional expression, which can be both intentional and unintentional (Носенко, 1981). Language can serve as an emotion regulator in such case. In addition, an important role belongs to the nonverbal system of communication as it facilitates both explicit and

implicit emotional expression. As Portch wrote, "the body oozes messages constantly and communication occurs both consciously and unconsciously, both verbally and nonverbally" (Portch, 2002, p. 84).

According to Konstan (2006), "emotions, as opposed to drives and appetites, depend on the capacity for symbolization" (p. 8). Literature is able to "reproduce and elicit emotions" (Longo, 2019). According to Longo (2019), literature "uses the referential resources of ordinary speech, yet without making reference to something actually existing in the outer world". As a result, it creates the so-called 'paradox of fiction' (Matravers, 2017, p. 107). The question of the paradox originates from the works of Aristotle who views the conception of art as mimesis that imitates action and life, thus, being able to evoke emotions in the audience (Longo, 2019). According to Currie (1990), it results in a logical paradox as because of cognitive interpretation of emotions, the reader should believe in the truthfulness of his/her reading experience (p.187). Longo (2019) identifies three propositions of the abovementioned paradox:

1) to have an emotional response the reader should believe that a situation exists in the real world;
2) the reader does not believe that situations in fiction really exist;
3) it is common that people experience emotions reading fiction.

Currie (1990) calls emotions readers experience quasi-emotions or irrational ones.

On the other hand, people are able to experience emotions through the content of their thoughts and it does not matter where there is an existing reference or not (Longo, 2019). It is a less referential approach to the interpretation of fictional emotions as it eliminates the distinction between actual and literary emotions (Currie, 1990). Fictional emotions have two defining features. The first one is that the audience is aware of the fictional character of emotions and it is not mixed with reality. The second one is that people are not willing to have an actual active attitude towards the events in artistic words as it was assumed by Kant (Longo, 2019). The relation between fiction and emotions is a substantial part of

the everyday experience of people. A work of art, particularly a literary work, should be "artfully constructed" to be able to transmit and provoke emotions (Longo, 2019).

Fictional emotions emerge due to specific features of literary speech, which is determined by the use of expressive means and stylistic devices – allusions, rhythm, repetitions, assonance, etc. Longo (2019) states that "by creating its own way to emotions, literature is able to show us something about our real feelings, their proper manifestation and their appropriate causes".  It has a significant role in understanding emotions. Both fictional and real emotions are based on a process of interpretation which entails analysing signs and gestures.

Literature provides a wide range of "emotions in action" (Longo, 2019). Their nature and functioning are determined by the features of people's psyche. Thus, according to Longo (2019), there is no paradox in emotions expressed through literary narratives. As Wesling (2008) mentioned, literature reflects the sociocultural nature of human life entailing the use of emotional competence as people "recognize, practice, multiply, and control our emotional states, and we need to make surmises about how others feel, too (p. 14). Storytelling is the most complete reenactment we know of emotion's social and reciprocal nature" (Wesling, 2008, p.16). Authors of literary text do not only imitate but reproduce emotions "within the artificiality of stylistic devices" (Longo, 2019). It involves creating another extraordinary angle of understanding the emotional experience.

Authors use a range of rhetorical means to express emotions in a literary test including visual and auditory imagery, especially nonverbal cues, for example, body movements, facial expressions, description of prosodic features, etc. (Longo, 2019). However, fictional emotions have to be contextualized creating the structure of feelings (Longo, 2019). The human mind and emotions in a literary text become transparent due to the possibility of a character's inner world portrayal.

Keith M. Opdahl (2002) in her book "Emotion as Meaning: The Literary Case for How We Imagine" writes that "emotion is meaning because it represents first the significance of the object and then the qualities that create that significance

– which is to say, the object itself. Our anger refers back to what makes us angry and so represents that cause naturally, in a process important to the novelist".

Emotions belong to normal psychological well-being, allowing effective communication. They have multidimensional origin containing social, physical, psychological, and discourse aspects (Wesling, 2008). There is a large number of possible emotions and numerous possible combinations of them. As Wesling (2008) writes, "emotions have each their intention and adaptation" (p. 24). Methods that help to create meaningful mental imagery of the words in fiction are visual and auditory imagery, especially nonverbal signs, names of emotions, a human voice among others. Nussbaum (2003) classifies emotions into emotions toward characters, toward the implied author, and toward "one's own possibilities" as a spectator. Readers feel for characters and in such a way, it is possible to see the "cognitive content of the real-life emotions" (Wesling, 2008). Literature can evoke emotions not because readers are moved by struggles of fictional characters but because of our own feelings that the book has metaphorically denoted (Yanal, 1999).

In conclusion, works of literature provide ample material for examining emotional expression as it is embedded in language and can be studied from multiple sides. According to Opdahl (2002), emotion is not only expressive, communicating feelings, but also depictive and even symbolic, as it creates a bigger picture contributing to the formation of greater meaning.

**1.5.1 The Description of Emotions through Verbal Signals**. Being the main tool of human communication, language does not only provide information exchange but also reflects emotional states of fictional characters in literary texts as it happens with people in real-life conditions. It works with the help of a wide variety of language means.

Emotions and emotional states have a different reflection in various languages. For example, there are two separate words "jealousy" and "envy" in the English language to verbalize "a feeling of unhappiness and anger because someone has something or someone that you want" (Cambridge Dictionary, n.d.).

However, in Dutch, there is only one word "*jaloezie*" to refer to both a material possession and a person (Foolen, 2012, p. 351). This is one of the numerous examples of language differences. According to Foolen (2012), such distinctions influence how native speakers of different languages perceive and process their own emotions and feelings of other people. Colombetti (2009) assumes that markers and verbal images of emotions serve as means of their channelling and organizing (p. 20). This process is associated with the conceptualization of emotions.

Until the mid-1970s, the problem of linguistic conceptualization, as well as the verbalization of emotions, did not attract much attention of linguists. However, with the emergence of a new humanist linguistic paradigm, the sphere of emotions became widely investigated and discussed (Мац, 2003, p. 181). It concerns emotional vocabulary, emotionality at the syntactic level, emotionality of a text, and questions of the intercultural specificity of verbal and non-verbal manifestation of emotions.

The essence of the mechanism of emotion expression in speech functions because a person is able to reflect in a language not only the outside world but also his/her attitude. This process is regulated by emotions, they are mediators between the world and its reflection in language (Мац, 2003, p. 181). The emotional evaluation of reality is reflected in semantics of language through verbalization. It is encoded as a component that forms the emotivity of a word (Шаховский, 1983).

Emotivity happens at all language levels: phonological, morphological, lexical and syntactic (Мац, 2003). Each of them has its own system of expression. At the phonological level, there is a link between the occurrence of a particular sound and the formation of meaning. A sound can cause a certain meaning in mind, that is, substitute an object or action becoming their symbol (Li, Fang, & Dwang, 2011, p. 1199). Thus, there are symbolic meanings of sounds in general that evoke a range of associations.

The emotional component of meaning is often expressed via morphemes. The emotional suffixes of the English language include *-y, -ling, -let, -ster, -kin, -*

*ette, -ard* (Мац, 2003, p. 181). If an emotionally neutral root morpheme is combined with an emotional affix, the lexical unit becomes emotionally coloured: daddy, kiddy, girlie, mommy (Мац, 2003, p. 181).

Emotionality is most fully explored at the lexical level. There are different approaches to the allocation and description of the emotional lexical units. According to Shakhovsky's (2019) approach to emotion, there are three groups of vocabulary for the linguistic representation of emotions:

1) vocabulary that names emotions;

2) vocabulary that describes emotions;

3) vocabulary that expresses emotions (p. 182).

The vocabulary that names emotions is not emotional. Words such as *fright, anger, surprise* contain only the concept of certain emotions, while the semantics of emotions express the inner emotional state of a person, his consciousness and psyche (Мац, 2003, p. 182). The lexical description of emotions reproduces the atmosphere of emotional experiences causing the recipient to feel author's intentions (Li, Fang, & Dwang, 2011, p. 1199). This is due to the versatility of the expressive component and its decoding capability. The vocabulary of naming and describing emotions is neutral in its semantics (Шаховский, 2019).

The lexical fund of the actual emotional means of language is formed by special lexical units that express emotions. In their semantic structure, they necessarily contain an emotional component (Мац, 2003). Depending on the type of emotional semantics, all emotions are divided into affectives, in which the emotional semantics is the sole meaning of the semantics of the word (*Ah! Gee! Why!*), and connotatives, in which the emotional semantics accompanies the basic logical-substantive meaning: (*rascal, rogue, scamp*) (Мац, 2003). Both vocabulary groups belong to emotional vocabulary. Among vocabulary expressing emotions, a special place is occupied by exclamations. Shakhovsky (2019) states that emotional vocabulary has a conceptual component. Emotions express both the emotion and the concept associated with that emotion.

At the syntactic level, exclamatory, interrogative, elliptical, inverted sentences and insertion elements can be used to express emotions (Мац, 2003). The higher the degree of emotional tension, the higher the disorganization of syntactic structure. Interruptions, repetitions, the incompleteness of syntactic constructions are characteristic for high emotional level (Носенко, 1981). Antithesis, repetitions, parallel constructions, inversion, rhetorical questions are in constant interaction complementing each other and constructing emotivity of the text (Wesling, 2008). Although it is impossible to distinguish a set of syntactic structures used to express a particular emotion.

In conclusion, emotion is a multifaceted phenomenon and thus ways of their expression in language are also diverse. Their expression takes place at all four language levels. However, emotions are characterized by subjectivity and fluidity, which complicates their analysis and categorization.

**1.5.2 Nonverbal Signals as Markers of Emotional States.** Communication plays a crucial role in the lives of people as they are social creatures. People spend most of their life interacting with others. A great part of communication is led by decoding nonverbal cues. These are those messages people send without using words. Successful human communication stands on the ability to encode and decode those cues correctly (Burgoon, Guerrero, & Flloyd, 2016).  The nonverbal dimension is a major contributor to the success or failure of this process. Edward Sapir once described nonverbal behaviour as "an elaborate and secret code that is written nowhere, known by none, and understood by all" (Portch, 1982). Not only the field of communication studies is concerned with nonverbal cues of communication but also a wide range of disciplines, such as psychology, psychiatry, sociology, anthropology, linguistics, semiotics and biology.

What differs emotions from other psychological states is the active involvement of the whole body when a person experiences a certain emotion (Hwang & Matsumoto, 2019). These bodily movements form the expressive behaviour of people. Undoubtedly, people often use words to tell about their emotions, that is they express feelings verbally. However, even a greater

proportion of emotional information belongs to nonverbal channels of communication. The problem with emotional perception refers to the fact that nonverbal behaviour does not exclusively serve to express feelings. That is why a multitude of meanings arises and there might be interpretational issues involved (Portch, 1982). For example, eye contact may convey a range of completely opposite emotions from attraction and joy to confusion and hostility.

The way in which an author describes a certain bodily movement or facial expression and the language he/she uses does not only communicate ideas but also express the speaker's attitude and feelings about the message (Portch, 1982). Even the manner in which a person or, in the context of a literary work, a character does some instrumental actions such as walking or closing the door has additional information that unveils intentions and feelings.

Awareness of expressive behaviour does not necessarily involve control. Such cues as teeth chatter or knees trembling cannot be fully controlled, yet people are aware of it. Nonverbal behaviour becomes conscious or intentional only if a person tries to control it exaggerating or hiding nonverbal signals and, as a result, violating its natural occurring (Ekman & Friesen, 1969). Ekman (2003) underlines that it is not a "unitary phenomenon" but is an umbrella term for a number of actions with different nature, usage, and coding and is influenced by psychological and sociocultural factors. "Subliminal stimulation occurs below the threshold of perception and is inaccessible to awareness" according to Collier (1985). Thus, it is possible to talk about the veracity of nonverbal signs in their function of conveying emotions.

Emotions are different from other psychological states as they often involve physiological changes (Ekman & Friesen, 1969). For example, they can be manifested through flushing, trembling, pupil movements and numerous other signs that become visible to the public. Thoughts or dreams are always hidden but emotions have their direct expression through bodily movements (Hwang & Matsumoto, 2019).

The verbal component of communication may be misleading as it "implies the intentional manipulation of arbitrary signs" (Ekman, 2003). According to Collier (1985), nonverbal expressions are neither arbitrary nor grammatical, thus, many aspects of emotional expression can be considered innate.

According to Judee K. Burgoon and Thomas Saine (1978), "nonverbal messages are generally more powerful than verbal ones". What is more, they serve as signs of emotions in most cases. The nonverbal component of communication has a larger potential for conveying messages than the verbal one. These messages are perceived directly through sensory stimulation (Burgoon & Saine, 1978).

Paul Ekman provides a rigorous classification of nonverbal signals taking into account various facial and body movements and their basis and functions. The distinction among them is based on empirical and theoretical findings. He classifies all nonverbal signs into five categories: emblems, illustrators, manipulators, regulators, emotional expressions (Ekman, 2004, p. 39). Let us consider each of them in detail.

Bodily movements that have a definite meaning are called emblems (Ekman, 2004, p. 39). They are conventional and are understood by all members of a certain social group. They are "socially learned and thus, like language, culturally variable" (Ekman, 2004, p. 39). The cultural setting determines the functioning of emblems. Some of them can become multicultural through direct contact or mass media. Emblems can highlight a spoken message, replace or complement it. According to Paul Ekman (2004), emblems can be either iconic, when they resemble the message they relate to, or arbitrary. They are most often associated with hand movement but not limited to it. The performer of the emblems is always aware of using an emblem and he/she is aware of his/her verbal message. There are also "emblematic fragments" (Ekman, 2004, p. 39). These are the equivalents of the slips of the tongue. They may reveal hidden, subconscious information that a speaker tries to repress.

The term "illustrator" was introduced by Ekman and Friesen (1969) to call the movements that illustrate speech. Illustrators follow the speech usually

supporting the verbal message, although there are cases when they contradict. They are socially learned. Illustrators can accent or emphasize a particular word or phrase, point to an object of speech, depict a bodily action, spatial relationship, and rhythm or pacing of an event (Ekman & Friesen, 1969). Illustrators are not deprived of individual variations. When the speaker is particularly interested and actively involved in the conversation, he/she uses much more illustrators. Lack of involvement causes the opposite effect. This type of nonverbal signals is also considered to be an indicator of deception (Ekman, 2004, p. 42). When accompanying the verbal message, illustrators help to explain the thought.

The third type of nonverbal signals is called manipulators. These are stroking, pressing, scratching, licking, biting, sucking, etc. (Ekman, 2004, p. 43). The frequency of using manipulators increases when people experience some kind of discomfort, as well as when they are absolutely relaxed.

Regulators supervise and coordinate the conversation. They signalize the speaker to continue talking, repeat, elaborate, hurry up, give other people a chance to talk, etc. (Ekman & Friesen, 1969, p. 82). The realization of regulators on the nonverbal level varies. They may be expressed through nods, agreement-smiles, forward leans, raised eyebrows, etc. For example, a lowered eyebrow is a sign of puzzlement when a brow rise shows disbelief or surprise.

The fifth type is emotional expressions. These are uncontrolled cues that people transmit to others (Ekman, 2004, p. 44). They "have been selected and refined over the course of evolution for their role in social communication" (Ekman, 2004, p. 44). Emotional expressions are part of emotion as they show that a person experiences a certain emotion. People cannot learn them but it is possible to learn 'display rules' to manage expressions (Ekman & Friesen, 1969). These rules can slightly vary due to individual traits of a person as well as across cultures. They determine "who can show which emotion to whom and when" (Ekman, 2004, p. 45). It involves constraining, altering, masking and enhancing expressions.

Ekman's taxonomy of nonverbal signals shows how body movements perform an emotional function. It is based on semiotic, ethological and psychological evidence.

Applying nonverbal studies to the interpretation of a literary text it is possible to explore the dimension of emotional expression from a different perspective. The interpretation of the characters' actions, motives, relationships greatly depends on the description of their body language. Fernandez-Dols and Ruiz-Belda (1997) stated that "smiles, frowns, and other facial expressions of emotion do possess an artistic truth" (p. 255-256). Sometimes readers do not pay enough attention to the description of characters' gestures, facial expressions, use of space, etc. However, their description is never accidental. Henry James (1884) in his essay "The Art of Fiction" writes: "It is an incident for a woman to stand up with her hand resting on a table and look out at you in a certain way; or if it be not an incident, I think it will be hard to say what it is. At the same time, it is an expression of character".

Russell argues that emotions require context to be correctly interpreted and provides an example of the experiment by the Russian director Lev Kuleshov (1917), the same deadpan face in different settings was interpreted as expressing various emotions (Russell, 1997, p. 295). It happens due to the fact that there are natural physiological limits to the expressions and movements a human body can produce. As a result, one cue such as raising eyebrows or mouth corners can signalize completely different emotions (Konstan, 2006, p. 17). Thus, a smile does not always indicate happiness and tears are not necessarily a sign of sadness.

Considering the fact that nonverbal messages are often unintentional, they are received and perceived as genuine and honest. When verbal and nonverbal messages contradict each other, in most cases the verbal one is a lie. According to Portch (1982), "a character in fiction may speak deceptively while giving clues to this deception through various described body movements".

Expressive emotional behaviour of characters that imitates real-life situations contributes to overall plot development (Collier, 1985).

**1.5.3 Metaphorical Conceptualization of Emotions**. The theory of metaphor developed by Lakoff and Johnson and described in their book "Metaphors We Live By" (1980) suggests that metaphors are used not only in literature but also in everyday life. Metaphors form "speakers' mental lexicon" (Kövecses, 2000). Starting from the early 1980s, Conceptual Metaphor Theory (CMT) is widely applied in the field of cognitive studies.

CMT is used to explore the conceptualization of emotions and their representation in language. According to CMT, language is largely figurative and there are certain regularities in the way any domain is represented figuratively in language (Soriano Salinas, 2015, p. 206). According to Kövecses (2014), a conceptual metaphor is "a systemic set of correspondences between two domains". It is based on constant and fixed cross-domain mappings from the source domain to the target domain, from a concrete domain to an abstract domain (Soriano Salinas, 2015, p. 207). Conceptual metaphors are commonly understood by all members of a community, as a result, they eventually turn into linguistic conventions (Lakoff & Johnson, 1980).

As it was mentioned, metaphors do not only have linguistic characteristics but also a cognitive component. As a result, they have an influence on how people think about world structuring and constructing reality (Kövecses, 2000). For example, metaphor LIFE IS A JOURNEY shows how people see life. Thus, people use vocabulary related to journeys to talk about a much more abstract notion of life. This process is mainly based on the resemblance of two domains in generic-level structure (Kövecses, 2014, p. 23). Although when resemblance is not applicable, there can be "correlation in experience" as another basis for mapping, such as in the metaphor ANGER IS FIRE (Kövecses, 2000). This type of conceptual metaphors is called "primary metaphors" according to Lakoff and Johnson (Lakoff & Johnson, 1980).

Emotion representation in literature can be analysed from a cognitive perspective. Kövecses (2014) assumes that the concepts of emotions are metaphoric and metonymic in their essence (p. 15). In his work "Conceptualizing

emotions" he distinguishes nine the most common conceptual metaphors that can be applied to the emotional experience of a person:

1. EMOTION IS A FLUID IN A CONTAINER;
2. EMOTION IS HEAT/FIRE;
3. EMOTION IS A NATURAL FORCE;
4. EMOTION IS A PHYSICAL FORCE;
5. EMOTION IS A SOCIAL SUPERIOR;
6. EMOTION IS AN OPPONENT;
7. EMOTION IS A CAPTIVE ANIMAL;
8. EMOTION IS A FORCE DISLOCATING THE SELF;
9. EMOTION IS BURDEN (Kövecses, 2014, p.16-17).

These conceptual metaphors have a force-dynamic character as one entity (a cause or an emotion) has an effect on the other entity (self) producing a certain result (Kövecses, 2014).

Exploring conceptual metonymies, Kövecses (2014) identifies two common types:

1. CAUSE OF EMOTION FOR THE EMOTIONS;
2. EFFECT OF EMOTION FOR THE EMOTION:
   - BODY HEAT FOR ANGER;
   - DROP IN BODY TEMPERATURE FOR FEAR;
   - WAYS OF LOOKING FOR LOVE;
   - FACIAL EXPRESSION FOR SADNESS, etc. (p. 17).

These patterns of conceptual metonymies identified by Kövecses (2014) mostly refer to the nonverbal representation of emotions in all their forms.

Conventionally, feelings and emotions are often conceptualized as "locations" or "containers" which can be occupied, go to, abandon, be drained of, be full of, fill, fall into or out of (Soriano Salinas, 2015, p. 206). As a result, it is illustrated with the corresponding metaphorical expressions, such as "to be in love", "to be filled with energy", "to abandon hope", "to be occupied with anxiety", etc. The influence of these mappings is reflected in the way people interpret the surrounding world.

Kövecses (2000) introduced the notion of "semantic focus", which is a feature of emotion expressed with the help of a metaphor (p. 40). The scholar also assumes that metaphor includes a certain degree of evaluation imposed on a concept, for example, emotions that are conceptualized as ILLNESS usually have negative and unpleasant connotations and those associated with FORCE OF NATURE are violent and powerful (Kövecses, 2000). Another semantic focus includes the level of control over emotion and the extent to which emotion is apparent (Soriano Salinas, 2015, p. 210). For example, according to Soriano Salinas (2015), the emotion of anger is powerful, negative, dangerous, visible, and difficult to manage (p. 210). As a result, anger can be conceptualised as FIRE, INSANITY, ANIMAL, ILLNESS, WEAPON, NATURAL PHENOMENON, FLUID, etc. Such studies in cognitive linguistics are linked to findings in psychology by Russell, Cherry, Hwang and Matsumoto, and others (Hwang & Matsumoto, 2019; Lazarus, 2000; Cherry, 2019).

Metaphoric mapping can be actualized both verbally and nonverbally with the help of gestures providing even more detailed signals than lexical items (Cienki, 2008). As Cienki (2008) writes, gestures and words can have different expressive functions and realize different sources for the same target domains.

Conceptual metaphor is studied in various scholarly fields, in particular, it plays an important role in the interpretation of characters' emotions in literary texts. It provides the explanation of linguistic description of emotion and helps to analyse the correlation of cognition, language, body movements, culture, body with culture, and the brain.

**Conclusions to Chapter One**

1.    The sphere of emotions has become a subject of research in different disciplines including psychology, neuroscience, philosophy, linguistics, sociology and history (Konstan, 2006). It has been studied from multiple perspectives. Emotions always combine cognitive and affective components (Robinson, Watkins, & Harmon-Jones, 2013). They can grow into emotional states, such as mood, passion, affect, frustration, inspiration, and stress, depending on the mixture

of their duration, intensity, and speed. Emotional cognition includes the ability to identify and interpret emotions of other people noticing their facial expressions, gestures, movements, peculiarities of their intonation and use of space as well as the verbal manifestation of emotional experience.

2.     Emotions are generally divided into basic or primary and complex emotions with further classifications into numerous groups on the basis of their degree of awareness, regulation, generalization, prevalence, intensity, and dynamics. Each classification is grounded on some indicator such as the mechanisms of emotion appearance, the influence of emotions on people's actions, the causes of emotional responses, their intensity, stability, and duration.

3.     The functions of emotions include communicative, regulatory, evaluative, incentive, reinforcing, switching, and adaptive (Аверченко et al., 2000). The cerebral cortex enables the functioning of emotions (Прокопенко, 2013). What is more, they are interconnected with other systems of the human body. As a result, emotional experience is reflected with the help of various physiological symptoms, such as changes in the respiratory and cardiovascular systems.

4.     There are universal and culture-specific expressions of emotions. People share a number of universal emotional expressions (Sauter, Eisner, Ekman, & Scott, 2010). For example, facial expressions of anger, fear, disgust, happiness, sadness, and surprise are similar within different cultures, which proves their universality. On the other hand, language is an example of culture-specific behaviour (Ekman, Sorenson, & Friesen, 1969). Moreover, nonverbal behaviour is also impacted by norms elaborated in certain communities.

5.     Language is a particularly evidential source of material for the analysis of emotions. The direct nomination of emotions in literary texts happens with the help of emotional vocabulary as a means of expressing emotions includes the categories of evaluation, expressiveness, and imagery. It is composed of the words that denote emotions performing a nominative function and emotional vocabulary itself that has an expressive and pragmatic function (Галеева, 2015). Apart from lexical means, emotivity of a text is created with the help of phonological, morphological,

syntactic, and graphical tools. The description of nonverbal signs, as facial expressions, gestures, eye contact, tone of voice, touch, and use of space, facilitates the actualization of emotions in fiction. Conceptual metaphor theory is widely used to analyse the conceptualization of emotions and their representation in language. Among the concepts of abstract phenomena, an important place belongs to emotional concepts. They are metaphorical in their nature and can be conceptualized as A CONTAINER, FIRE, A NATURAL FORCE, A PHYSICAL FORCE, A SOCIAL SUPERIOR, AN OPPONENT, A CAPTIVE ANIMAL, A FORCE DISLOCATING THE SELF, and BURDEN (Kövecses, 2014, p.16-17). Thus, cognition serves as a medium between language and emotion.

# CHAPTER TWO
# CHARACTERS' EMOTIONS REFLECTION IN JOHN FOWLES'S "THE COLLECTOR"

Published in 1963, "The Collector" is the first novel written by John Fowles. It is a story about insane love of Frederick Clegg to a young artist Miranda Grey he is obsessed about. He kidnaps her and keeps in a cellar far from the outside world. Fowles raises a range of moral problems, such as social class differences, mental disorders, double reality, power, and art.

John Fowles creates a dark and intense emotional atmosphere in the novel with the help of various linguistic means. He presents profound insights into the psychological states of his two main characters. Their dialogues are divergent being kind and honest at one point and hostile and aggressive at other times. They are completely different in their world views and personalities, thus composing contrasting two-faceted narrative where destructive mentality is juxtaposed against creative mind.

The analysis of illustration materials has shown that four basic negative emotions, according to Robert Plutchik's (2002) classification, are dominant in the emotional colouring of "The Collector". Thus, the interpretation of emotions actualization in the text will be primarily focused on fear, anger, disgust, and sadness. These emotions are the idealized constructs that can be interpreted on the basis of linguistic evidence from the novel. According to Plutchik (2002), each basic emotion can exist in a variety of degrees of intensity and arousal. Thus, a thorough analysis of the four primary emotions provides ample material for emotional background of the novel.

Fear, anger, disgust, and sadness are the main indicators of psychological discomfort. They enable mechanisms in the human psyche that help people to cope with negative events (Adams, Brady, & Lohr, 2011, p. 65). While fear and sadness are considered passive emotions, anger and disgust evoke active and often aggressive response as it happens in the novel (Ильин, 2001).

The analysis mostly concerns Miranda's emotional state as her experience was the main object of description from both narrative perspectives. In addition, her experience in terms of emotions is vivid and diverse presenting wide illustration material for the research. On the contrary, Frederick is described as an emotionally illiterate person with a rather monotonous and uniform emotional state.

**2.1 Fear**

Fowles' character, Miranda, is kidnapped and imprisoned in a cellar by a man who loves her obsessively. It would be logical to start the interpretation of emotional states in the novel from the first and the most basic emotion – fear. It is a powerful emotion that gradually grows into dread at the beginning of the novel when Clegg captures and kidnaps Miranda and takes her to his house. The thoroughly portrayed location helps in building the emotional background of the novel.

According to Ekman, fear is a basic emotion (Ekman, Sorenson, & Friesen, 1969). It reflects the protective biological response of a person or animal when they experience a real or perceived danger to their health and well-being (Ильин, 2001, p. 147). In many cases, the mechanism of fear in humans is based on reflexes and instincts (Ильин, 2001). Fear activates all the system in a human body, which makes it possible for a person to protect oneself: "*...I caught her to me, I could smell the fumes, she **struggled like the dickens**, but she wasn't strong, smaller even than I'd thought*" (Fowles, 2004a, p. 28). However, fear does not last long for Miranda in the novel: "*Her **eyes seemed very big, they didn't seem frightened**, they seemed proud almost, as if she'd **decided not to be frightened**, not at any price*" (Fowles, 2004a, p. 29). Thus, fear turned into confusion and disorientation. It characterizes Miranda as a brave and strong-willed person.

The word "fear" being stylistically neutral conveys the meaning of the concept FEAR most generally and has a greater number of syntagmatic and paradigmatic relations in comparison with other lexical units that verbalize this concept. It is used most frequently throughout the novel: "*Don't look like that,*"

*she said. "What I **fear** in you is something you don't know is in you"* (Fowles, 2004a, p. 70), "*It was violence. It was all I hate and all I **fear**"* (Fowles, 2004a, p. 249).

Fear takes different forms. Depending on the nature of the threat, intensity, and specificity of the experience, fear is shown with a wide range of shades and can be divided by the degree of expression into the following types: anxiety, fright, scare, horror, and panic (Plutchik, 2002). These forms represent a gradual complication of a person's assessment of a hazardous situation (a situation that may threaten his/her biological, spiritual, and social existence).

To start with, anxiety is fear without a concrete object of discomfort (Мовчан, 2012, p. 201). Using it, Fowles shows Miranda's feeling of nervousness and worry about the future as she does not know what to wait from Clegg: "*It was a very **anxious** time, but I kept on"* (Fowles, 2004a, p. 25).

Fright is an emotional experience, short in duration, of a behavioural nature that expresses an immediate, negative assessment of the situation (Мовчан, 2012, p. 202). The quotation "*Then suddenly in the darkness I knew something was wrong with him. I couldn't see him, but I was suddenly **frightened**, I just knew he wanted to kiss me or something worse"* (Fowles, 2004a, p. 137) shows how Miranda is afraid of sudden and unexpected danger.

Scare is a sudden initial form of fear manifested in the hesitant assessment of a situation that may cause fear (Ильин, 2001). It can arise on any occasion and have various reasons. Clegg is scared of a new hunger strike Miranda can go on: "*She just turned, she wouldn't speak, and I was **dead scared** she'd go off on a hunger strike again, so I didn't insist"* (Fowles, 2004a, p. 72).

Horror goes beyond material objects. It is the fear of abyss that lies beyond any physical danger (Мовчан, 2012, p. 202). In a state of horror, material, physical danger can only be a symbol that expresses the metaphysical danger (Мовчан, 2012, p. 202): "*But suddenly it turned and galloped at the house and to my **horror** it leapt gigantically up and straight at me with bared teeth"* (Fowles, 2004a, p. 249).

Panic is a fear, confusion that suddenly takes over a person and grows blocking the ability to evaluate the situation rationally, control oneself and a situation (Мовчан, 2012, p. 203): "*I've been like that all day. A kind of endless **panic** in slow-motion*" (Fowles, 2004a, p. 236). The author uses a metaphor explaining an emotional experience of panic through a cinematographic technique thus emphasizing that Miranda is suffering from infinite and unbearable fear.

As it can be concluded, Fowles mostly uses direct nomination conveying the emotion of fear, which can be observed in a number of examples from the novel "The Collector": "*Deep down I get more and more **frightened**. It's only surface calm*" (Fowles, 2004a, p. 117). The highest degree of emotional tension emerges in Miranda's late notebook entries before her death: "*I'm so **frightened**. I don't know what will happen if I'm really ill*" (Fowles, 2004a, p. 256).

The physiological manifestation of intense fear was described by Darwin: a person's legs, arms, lower jaw tremble, his/her voice breaks, eyes are wide opened, the lower eyelid is tense, and the upper is slightly raised, eyebrows are almost straight and seem raised, there are horizontal wrinkles on the forehead, the mouth is opened, lips are tight and slightly stretched (Ильин, 2001, p. 155). These physiological nonverbal signs are reflected in Fowles' writing, for example, "*It was terrible, it made me feel sick and **trembling**, I wished I was on the other side of the world*" (Fowles, 2004a, p. 99), "*I laid a torch where it gave a bit of light and I could see. She was awake. Her **eyes seemed very big***" (Fowles, 2004a, p. 29), "*The idea makes me **feel weak at the knees***" (Fowles, 2004a, p. 135).

Under the influence of fear, the processes of perception are inhibited, it becomes narrower, focused on one object. Memory, attention, coordination become slower (Ильин, 2001, p. 156). A person experiences general stiffness in the body (Ekman, 2003). All this indicates a weakening of self-control. Fear may affect language, it becomes disorganized with pauses, repetitions, and incomplete sentences. In the novel, Miranda was unable to talk under the influence of fear, she could only make nonverbal signs: "*He asked me if I wanted to go round again. But*

*I shook my head. I was too **frightened***" (Fowles, 2004a, p. 138). Sometimes intense fear is even accompanied by loss of consciousness.

The autonomic nervous system under the influence of strong fear is actively involved, which is reflected is an increase in heartbeat, blood pressure, as well as a violation of the rhythm of breathing, dilated pupils (Ekman, 2003). Fowles conveys Miranda's horror describing her physiological reaction to a threatening situation: "*My **heart beat very fast** and I **felt sick***" (Fowles, 2004a, p. 17). The body temperature decreases, hands become cold (Ильин, 2001, p. 156). For example, "*The next thing was she went and stood by the fire. I didn't feel excited any more, I felt all **cold** inside*" (Fowles, 2004a, p. 99).

Fear is often associated with unpleasant physiological reactions and even loss of consciousness, thus the concept that represents fear in "The Collector" is FEAR IS AN ILLNESS. Its portrayal via linguistic means as follows: "*It was **terrible**, it made me **feel sick** and **trembling**, I wished I was on the other side of the world*" (Fowles, 2004a, p. 99).

Fear in the novel is also represented with a number of conceptual metonymies because a physiological aspect is compulsory when it comes to the description of emotions in literature (Kövecses, 2000, p. 23). The examples of such metonymies are:

1. INCREASE IN RATE OF HEARTBEAT STANDS FOR FEAR ("*My **heart beat very fast** and I felt sick*" (Fowles, 2004a, p. 17)).

2. CHANGE OF BODY TEMPERATURE STANDS FOR FEAR ("*I felt all **cold** inside*" (Fowles, 2004a, p. 99)).

3. PHYSICAL AGITATION STANDS FOR FEAR ("*It was terrible, it made me feel sick and **trembling**, I wished I was on the other side of the world*" (Fowles, 2004a, p. 99)).

To conclude, the emotion of fear is portrayed with the help of various linguistic means with direct nomination being the most common one. In addition, conceptual metonymies and the description of characters' nonverbal symptoms play a crucial role in conveying the emotion of fear of different intensity and

duration. Key findings concerning the manifestation of fear in "The Collector" with the help of verbal description of the emotion of fear and nonverbal signs associated with it are presented in the following table:

Table 2.1

**Verbal and nonverbal markers of fear**

| Verbal description | Nonverbal signals |
|---|---|
| <ul><li>Nouns that denote FEAR</li><li>Pronoun + Verb that denotes FEAR</li><li>Verb + Adjective that denotes FEAR</li></ul> | <ul><li>trembling</li><li>inability to speak</li><li>eyes wide open</li><li>weakness</li><li>increased heartbeat</li><li>decrease in body temperature</li></ul> |

### 2.2 Anger

Anger can be caused by personal insult, deception and other moral causes, especially if they are unexpected for a subject (Ильин, 2001, p. 165). Most often the cause of anger is frustration, an insurmountable obstacle to achieving any goal (Ekman, 2003). Lakoff and Kovecses (1987) identify five phases of anger: cause, existence of emotion, attempt to control it, loss of control, and retribution.

Anger is "a strong feeling of annoyance, displeasure, or hostility" (Cambridge Dictionary, n.d.). In "The Collector" it prevailed throughout the whole novel. John Fowles mostly uses direct nomination to describe anger in his characters: *"She looked at me with real **anger**, then back at the ducks"* (Fowles, 2004a, p. 53). To create an effect of emotional gradation, the author repeats the words "angry" and "anger" in close succession. *"He's **angry** with me. He's never been **angry** like this before. This isn't a pet. It's a deep suppressed **anger**"* (Fowles, 2004a, p. 244). What is more, from a cognitive perspective, this example illustrates a conceptual metaphor ANGER IS A WILD ANIMAL implying that anger is strong, intense, and wild. Another example of this metaphor is: "… *met him, and how they argued and **snarled** at each other, and we were all against G.P. for being so contemptuous about working-class people and working-class life"* (Fowles,

2004a, p. 144). The verb "to snarl" describes animal behaviour when they growl and show teeth. It comes from the metaphorical conceptualization of anger involving visual and auditory imagery. The lines "*She turned and scratched and **clawed** at me, still screaming, but I wasn't in the mood to be gentle, I beat down her arms and got my hand over her mouth.*" also represent a conceptual metaphor ANGER IS A WILD ANIMAL (Fowles, 2004a, p. 86). The verb "to claw" links an angry person to an angry animal that can scratch or tear.

One more source domain which represents anger is FIRE. ANGER IS FIRE entails the following mappings: ANGER IS FIRE, ANGRY PERSON IS A BURNING OBJECT, CAUSE OF ANGER IS A CAUSE OF FIRE, and INTENSITY OF ANGER IS INTENSITY OF FIRE (Kövecses, 2000, p. 21-23). Both fire and anger have strong destructive power and ability to demolish. In the novel, this metaphor appears in the following lines: "*But she turned round on me, she was crying all right, but her eyes were **blazing**, she stood up and walked towards me saying get out, get out, get out…*" (Fowles, 2004a, p. 90) and *"Yes?" Really **burning**, her eyes were"* (Fowles, 2004a, p. 105). What is more, Fowles uses stylistic inversion to emphasize Miranda's emotional state by making logical stress on the mentioned metaphor.

For a more intense feeling of anger, he uses synonyms, such as "rage", "fury", and "madness", which, according to Plutchik (2002), represent the basic emotion, anger, in different degrees of intensity and levels of arousal. It is possible to notice the following gradation in the novel:

> *"I have never felt such **rage** for M—even that day when she was drunk and hit me in front of that hateful boy Peter Catesby. I can remember standing there with her slap on my cheek and feeling ashamed, **outraged**, shocked, everything . . . "* (Fowles, 2004a, p. 153).
>
> *"It makes me **furious**"* (Fowles, 2004a, p. 244).
>
> *"I went **mad with rage**. I threw a bottle of ink at him"* (Fowles, 2004a, p. 254).

A set phrase "*mad with rage*" indicates a high degree of intensity of the experienced emotion and a lack of control over one's behaviour. According to

stages of anger identified by Lakoff and Kovecses' (1987), it shows Miranda's loss of control and retribution.

Miranda's behaviour from Clegg's point of view is portrayed in the following quotation: "*When she was angry she could **get right up on her high horse** and come it over me with the best of them*" (Fowles, 2004a, p. 41). An idiomatic expression "*get on your high horse*" means "to start talking angrily about something bad that someone else has done as if you feel you are better or more clever than they are" (Cambridge Dictionary, n.d.). First of all, it illustrates the emotional state of Miranda being extremely angry. Secondly, it shows her superiority in class and in the level of education over Frederick. This assumption is underpinned in other quotations, for example, "*He loves me desperately, he was very lonely, he knew I would always be "**above**" him*" (Fowles, 2004a, p. 122). They are based on the CMT and a metaphor GOOD IS UP in particular (Lakoff, 2014, p. 9). Miranda as an intelligent, well-educated, creative character is conceptualized as being "above" and superior while Frederick is "below" with his narrow-mindedness and cruelty. In addition, they belong to different social circles.

Being an intense emotion, anger has various apparent nonverbal manifestations. A person feels blushing, tension in muscles of the neck, face and hands, and clenching in fingers (Ильин, 2001). The forehead muscles move inward and downward frowning and making a threatening expression. The skin becomes pale: "*… and M was stabbing at the table top with her secateurs and I could see she was **white with rage**"* (Fowles, 2004a, p. 163). The nostrils expand, the wings of the nose rise. Some people have their eyes wide open and shining with dilated pupils (Ильин, 2001, p. 168). Fowles often describes his character's looks metaphorically as "cold", "icy", and "sharp":

"*She gave me a **fierce cold look**, then she turned away*" (Fowles, 2004a, p. 32).

"*She gave me a **sharp look**"* (Fowles, 2004a, p. 60).

"*I gave him an **icy look**"* (Fowles, 2004a, p. 223).

The sentence "*She struggled of course, she shook her head, she **looked daggers with her eyes**, as they say, she even tried to go all soft, but I kept at her*" (Fowles, 2004a, p. 110) illustrates the true nature of the personages' relationships applying idiomatic expression that makes the idea emphatic.

As for the other physiological symptoms of anger, breathing becomes quick and deep. The body is straight and tense (Ильин, 2001, p. 168). Gestures and movements are uncoordinated, trembling is observed: *"I've grown up among people who've always tried to hide passion. He was raw. Naked. **Trembling with rage**"* (Fowles, 2004a, p. 168).

Another important nonverbal cue is prosody. Intonation of an angry person is characterized by "falling" tone, higher pitch, and faster speech rate (Li, Fang, & Dang, 2011). When Miranda gets extremely angry, she can scream at Frederick. She explains it in her diary: "*Sometimes he **irritates** me so much that I could **scream** at him*" (Fowles, 2004a, p. 161). Miranda becomes spiteful, she tries to annoy and hurt Clegg showing how angry she is, which is conveyed through her intonation: "*...she turned as soon as I came in and said good morning. But in a funny tone. Full of **spite***" (Fowles, 2004a, p. 89). In this case, the tone of her voice provides information on negative implications to the common phrase "good morning". In addition, Fowles depicts Miranda's anger with the help of a metaphor that compares her voice to poison creating a powerful vivid impression: "*When I went to bring her coffee, she said "Don't come near me!" **Real poison** in her voice*" (Fowles, 2004a, p. 109). Her anger is also shown with the help of sarcastic tone: "*Thank you very much." **Sarcastic**, of course*" (Fowles, 2004a, p. 47). It represents Miranda's hostile and contemptuous attitude. Her being cynical and bitter in her words shows disrespect towards Clegg.

The evolutionary significance of anger lays in mobilizing energy for the active self-defence of an individual (Plutchik, 2002). It is accompanied by a surge of strength and energy due to the release of adrenaline into the blood, which helps mobilize energy sources of the body (Ильин, 2001). Being full of anger, Miranda made several attempts to escape, struggling, and fighting for her life and freedom.

Anger increases confidence and reduces fear in the presence of danger. A person becomes prone to impulsive actions, ready to attack the source of anger or to show aggression in verbal form, for example, it can be observed in the following lines from the novel: "*She almost shouted. "You're so stupid. Perverse*." (Fowles, 2004a, p. 76). In addition, scream is an apparent sign of intense anger: "*Get out! Get out!" It was a real scream*" (Fowles, 2004a, p. 107).

The description of verbal and nonverbal signs of anger are outlined in the following table:

Table 2.2

**Verbal and nonverbal markers of anger**

| **Verbal description** | **Nonverbal signals** |
|---|---|
| <ul><li>Nouns that denote ANGER</li><li>Pronoun + Verb that denotes ANGER</li><li>Verb + Adjective that denotes ANGER</li><li>Verb + Preposition + Noun that denotes ANGER</li><li>Verb + Noun that denotes ANGER</li><li>Adverbs that denote ANGER</li><li>Idiomatic expressions</li></ul> | <ul><li>trembling</li><li>staring</li><li>screaming</li><li>increase in body temperature</li></ul> |

The representation of anger with the help of direct nomination of emotions as well as a description of nonverbal signs allows unravelling emotional state of Fowles' characters.

### 2.3 Disgust

Disgust is a manifestation of deep hostility. It includes not only tastes, smells, visual images, sounds, but also actions and appearance of people or even their ideas (Ekman, 2003, p. 200-203). Disgust can vary in its intensity – from aversion that causes nausea and vomiting to moderate hostility causing a desire to avoid any contact with the object of antipathy (Adams, Brady, & Lohr, 2011, p. 63). In the case of moderate hostility, the impulses of repulsion or evasion may be

restrained but antipathy to the source of disgust will still be felt (Ekman, 2003, p. 200-203).

Analysing the representation of disgust in "The Collector", it is important to mention Rozin and Fallon's (1987) classification of disgust into two types. The first type is based purely on senses (unpleasant smell, taste, look, etc.). The second type involves cognition. Thus, the latter as a more complex emotion will be applied to the interpretation in this case. Miranda's attitude to Frederick is an example of interpersonal and moral disgust (Rozin et al., 2000).

According to Plutchik's wheel of emotions, the primary emotion of disgust has the following gradation in terms of its intensity: boredom – disgust – loathing (Plutchik, 2002). In the novel, there are a few instances of the direct nomination of these emotions with "disgust" being the most frequently used:

> *"After a time she got up and walked round the room, all restless. She kept on saying the word "**bored**"* (Fowles, 2004a, p. 73).
>
> *"I was furious, that first night. Mad with **disgust**"* (Fowles, 2004a, p. 221).
>
> *"She said, "You're **loathsome**. And you make me **loathsome**"* (Fowles, 2004a, p. 56)

Contempt is similar to disgust. Manifesting disapproval of people and their actions, a person usually feels superior, which is mentioned in the following quotation: *"I'm so **superior** to him"* (Fowles, 2004a, p. 130). Frederick was disgusting in Miranda's opinion but as she cannot stop seeing him, taunting becomes a form of expression of her contempt. She often makes fun of Frederick because of his low level of education and inability to express himself properly: *"She wasn't la-di-da, like many, but it was there all the same. You could see it when she got **sarcastic** and **impatient** with me because I couldn't explain myself or I did things wrong"* (Fowles, 2004a, p. 41). According to Ekman (2003), such kind of disgust usually contains a portion of caustic humour, which gives pleasure to the one who taunts, in this case, to Miranda and suffering to the object of ridicule that is to Frederick. For example, it is evident in Clegg's words: *"I felt she was **despising** me, I was a freak"* (Fowles, 2004a, p. 100). In addition, Miranda's

behaviour shows that she likes mocking and provoking Frederick as she enjoys watching his reaction feeling superior: "*All the time she was sitting on the chest of drawers, **watching me to see what effect** the things she said had*" (Fowles, 2004a, p. 39).

Allusions to William Shakespeare's "The Tempest" serve as a tool of showing Miranda's attitude as well. First of all, it illustrates the real nature of Frederick character. He insists on being called Ferdinand, who falls in love with Miranda in "The Tempest" (Shakespeare, 1999). Having a perverse world view, Frederick does not understand that he is completely different from kind, honest, and honourable Ferdinand. His self-image is distorted. In contrast, Miranda calls him Caliban who is insolent, immoral, uncivilized, and uneducated in the Shakespearian play. Fowles also uses a quotation from "The Tempest" when Miranda refers to Clegg: "***Come, thou tortoise!" she cried (a literary quotation, I think it was)*" (Fowles, 2004a, p. 74). Such allusions are ironical and revealing in terms of the characters' emotions and attitudes.

Ekman (2003), identified the following cues of disgust, his/her upper lip rises, while the lower lip can be raised or lowered, the nose is wrinkled, lower eyelids rise and eyebrows lower. The description of a look under eyebrows portrays intense disgust (p. 202): "*Is that all?" She gave me **a look under her eyebrows***" (Fowles, 2004a, p. 80).

According to Adams, Brady, and Lohr (2011), recent research has shown that the emotion of disgust goes beyond the categories of danger and safety and includes behaviour of mediation that controls relative proximity and distance to threats and the adverse effects associated with them. Often, disgust in people appears mixed with fear and anger as a response to an unpleasant situation. For Miranda, Clegg is disgusting and she is angry with him: "*She poured out the tea, but something had made her **angry**, you could see. She **wouldn't look at me***" (Fowles, 2004a, p. 56). Her desire to look away from the object of her disgust only

underpins this idea showing avoidance as a form of aversion. Such a reaction was described in the works of Ekman (2003) and Plutchik (2002).

Shunning as social rejection is often followed by loathing, contempt, and hatred (Adams, Brady, & Lohr, 2011, p. 73). Miranda writes about her emotions towards Frederick in her diary. There are cases of the direct nomination of emotion in her entries, for instance: "*I feel the deepest* **contempt** *and* **loathing** *for him, I can't stand this room, everybody will be wild with worry*" (Fowles, 2004a, p. 117). What is more, the emotion of contempt is also described with the help of the description of nonverbal signals, a kind of gaze in particular: "*She just gave me a big* **look of contempt**" (Fowles, 2004a, p. 45).

Disgust is generally manifested with the help of verbal signals, however, nonverbal markers are also present in Fowles' text:

Table 2.3

**Verbal and nonverbal markers of disgust**

| Verbal description | Nonverbal signals |
| --- | --- |
| <ul><li>Adjectives that denote DISGUST</li><li>Verb + Adjective + Preposition + Noun that denotes DISGUST</li><li>Verb + Adjective that denotes DISGUST</li><li>Verb + Pronoun + Adjective that denotes DISGUST</li><li>Verb + Noun that denotes DISGUST</li><li>Adverbs that denote DISGUST</li><li>Verb + Noun + Preposition + Noun that denotes DISGUST</li><li>Exclamatory sentences</li></ul> | <ul><li>look under the eyebrows</li><li>refusal to maintain eye contact</li></ul> |

The emotion of disgust in "The Collector" has an interpersonal and moral origin, thus it is directed at Clegg. It is often becomes combined with anger and hatred. Such a mix of intense emotions finds its representation in the novel

primarily through the description of nonverbal signs, the direct nomination of emotions, and intertextuality.

**2.4 Sadness**

Sadness is often caused by psychological isolation, a feeling of loneliness, disappointment, and unfulfilled hopes (Ильин, 2001, p. 170). Thus, the main and universal cause of sadness is the loss of something significant. In "The Collector" Miranda lost her freedom and any contact with the outside world. She feels lonely, hopeless, and depressed.

Sadness causes changes in the human body, such as inhibition of motility and narrowing of blood vessels (Ильин, 2001, p. 170). Miranda feels chills, lack of air, tightness, and heaviness in the chest. Her movements become slow, arms and head are often lowered. According to Ilyin (2001), when a person is sad, his/her voice is weak, speech becomes slow (p. 171). Such nonverbal signs find their reflection in the novel: "*I think she was pretending to cry a bit. Well in the end she said **in a very quiet voice**, "Please take me down"* (Fowles, 2004a, p. 102). In addition, sadness may be accompanied by crying or sobbing (Ekman, 2003, p. 92):

> "*Then she was **crying**. I could see her **shoulders moving**, I wanted to go up to her, I did near the bed but she turned so **sharp** I think she thought I was going to attack her. **Full of tears** her eyes were*" (Fowles, 2004a, p. 47).

Ekman (2003) states that sadness is manifested on the nonverbal level in the following way: the inner ends of the eyebrows are raised and reduced to the bridge of the nose, eyes are slightly narrowed, and corners of the mouth are lowered. Ilyin (2001) in his observations also mentions that the face looks faded, devoid of muscle tone, eyes seem dull. Fowles described Miranda being "*so pale*" and feeling "*ill, weak, all the time*" (Fowles, 2004a, p. 151).

Experiencing deep sadness, Miranda feels heaviness in her body. Perceiving the world around her, she sees only darkness and emptiness around as she is alone and isolated. Sadness slows down not only physical but also mental activity of a person. In "The Collector", an emotion of sadness underlies depression:

"*Depressed. I'm so far from everything. From normality. From light. From what I want to be*" (Fowles, 2004a, p. 131).

Miranda undergoes a traumatic event, which impacts her psyche. It affects both her physical and emotional safety. Bisson (2007) writes that such traumatic events as kidnaping are characterised by increased arousal in victims (p. 399). For example, Miranda experiences sleep difficulty ("*I feel depressed. **Sleepless**. I must, must, must escape*" (Fowles, 2004a, p. 151)), irritability, and outbursts of anger ("*"I went mad with rage. I threw a bottle of ink at him"* (Fowles, 2004a, p. 254)).

According to Gerson and Rappaport (2013), dissociation and detachment are the most common symptoms of traumatic stress disorder (p. 138). They are manifested in Miranda's flashbacks where she remembers her meetings with G.P. and friends. Writing her diary, she is trying to distract herself from being alone and isolated. She compares it to drugs allowing her to have an altered state of mind: "*I felt I was going mad last night, so I wrote and wrote and wrote myself into the other world*" (Fowles, 2004a, p. 157).

Serious traumas can also cause mood swings and disturbances of arousal and behaviour (Gerson & Rappaport, 2013, p. 137). The author illustrates her stuttering behaviour in the novel: "*When he was arranging my supper-things on the table, I had an irresistible desire to **giggle**. Awful. I wanted to **collapse** on the bed and **scream***" (Fowles, 2004a, p. 225). Fowles writes that Miranda is "*on edge*" (Fowles, 2004a, p. 129) with her emotions being "*all topsy-turvy, like frightened monkeys in a cage*" (Fowles, 2004a, p. 157). Such a comparison adds a powerful visual element explaining the character's emotional state as being uncontrolled and chaotic. Miranda's attitude towards Clegg is also changing and unstable. Sometimes she feels sympathetic, and at other times, she gets angry and spiteful.

Ilyin (2001) describes several stages in an emotional reaction that follows a traumatic event (p. 175). The initial response is shock, fear, and a sense of unreality as it has been mentioned above (Ильин, 2001, p. 175). Moreover, it is often accompanied by anger as it happens in the novel:

"*She **hardly spoke**, if she did it was always **sharp** and **sarcastic**, she was so **bad-tempered** there was no staying with her. If I was ever there more than a minute when it wasn't necessary she used to **spit** at me to get out. One day soon after, I brought in a plate of perfectly nice baked beans on toast and she just picked it up and **hurled** it straight at me*" (Fowles, 2004a, p. 89).

During the next phase, people tend to cry. Then, they feel despair and depression (Ильин, 2001, p. 175). Some people also experience insomnia, loss of appetite, fatigue, and exhaustion (Bisson, 2007, p. 401). They lose interest in their usual activities and hobbies (Ильин, 2001, p. 175). For example, Miranda cannot paint being in her cellar even though art has been her passion. She tears her works and feels disappointed about them:

*"Give it to me." I handed it [picture] back and before I knew what, she was tearing it across.*

*Please don't, I said. She stopped, but it was torn half across.*

*"But it's bad, bad, bad." Then suddenly she sort of threw it at me"* (Fowles, 2004a, p. 60)

Being in the state of "*utter despair*" (Fowles, 2004a, p. 235), Miranda shows extreme responses such as hysterical scream and laugh giving vent to her feelings, for instance, "*I want to **scream** sometimes. Till my voice is raw. To death*" (Fowles, 2004a, p. 235) and "*It was **smiling**, and when he shut the door, I was **laughing**. I couldn't help it again. **Hysteria***" (Fowles, 2004a, p. 225).

Sadness is manifested with the smallest number of verbal and nonverbal markers, which might be attributed to its passivity in evoking a person's response (Ильин, 2001):

Table 2.4

**Verbal and nonverbal markers of sadness**

| Verbal description | Nonverbal signals |
|---|---|
| • Adjectives that denote SADNESS <br> • Nouns that denote SADNESS | • quiet voice <br> • crying |

To sum up, the basic emotion of sadness in "The Collector" gradually acquires new degrees of intensity. As a result, it ranges from pensiveness to despair. Through progressive gradation, the traumatic event makes Miranda experience anxiety and anger, insomnia and fatigue, dissociation and detachment. Eventually, she becomes hysterical and almost insane being depresses and isolated.

**Conclusions to Chapter Two**

1. John Fowles uses a range of rhetorical means to illustrate emotions of his characters including figurative language, imagery, expressive means and stylistic devices. Describing the emotion of fear he predominantly applies the description of nonverbal signals, such as trembling, inability to speak, eyes wide open, weakness, increased heartbeat, and decrease in body temperature. The combination of such markers defines the intensity and duration of emotional experience

2. Conveying the emotion of anger, the author focuses on the direct nomination of emotions. It is manifested mainly on lexical and morphological levels. In addition, idiomatic expression greatly contribute to the reflection of emotional colouring of the text.

3. Disgust often is depicted in combination with other emotions, such as anger and sadness, which contributes to its complexity. The portrayal of disgust in the novel reveals itself in the lexical units that denote emotions. It is based both on senses and cognition.

4. The manifestation of sadness largely depends on the description of nonverbal signals, such as trembling, crying, kind of gaze, and quiet voice. Each of the mentioned emotions varies in the degree of its intensity throughout the novel.

**CHAPTER THREE**

**WAYS OF CONVEYING CHARACTERS' EMOTIONAL STATES IN**

**JOHN FOWLES'S "THE MAGUS"**

"The Magus" is a story about the formation of personality. It is a metatheatre of life and a gallery of images. It is a story about a young teacher and poet Nicholas Urfe who accepts an offer to become a teacher at the Lord Bryon School in Greece. In the beginning, Nicholas' isolation on the island of Phraxos is his shelter from reality he is overwhelmed with. Such limited space makes the main character think critically, analyse himself and go into the depths of self-reflection. The novel shows an image of a man at a crossroads.

Nicholas is "a typical inauthentic man" as John Fowles himself characterized him (Vipond, 1999). Inspired by the ideas of the existentialists, he imagines himself a rebel against the system, but his philosophy of life is devoid of any meaning. Nicholas is a person who plays a series of roles because he does not know who he is.

Having accepted Maurice Conchis' invitation, he becomes involved in the mind games. At first, this "godgame" that reenacts Nazi occupation, bizarre playlets of Sade, and offbeat Greek myths seems fun to Nicholas, however, soon it becomes dangerous and insane. Analysing psychological complexity of "The Magus", Raper (1988) writes that the complexity of the character allows multiple readings and interpretations.

Being interested in psychology, John Fowles creates a profound picture of Nicholas' emotional state. He unravels layers of textual emotivity with the help of figurative language, conceptual metaphors, and the description of nonverbal cues. Naturally, there are numerous cases of the direct nomination of various basic and complex emotions.

The analysis of emotivity of "The Magus" will be based on pairs of emotions: pensiveness and boredom, surprise and joy, fear and interest, anger and sadness, and finally, a complex feeling of love and all emotions associated with it. Such an approach has been chosen due to the fact that the novel is characterised by

the elaborate emotional complexity and it is impossible to single out one dominant emotion. Plutchik's wheel of emotions provides theoretical basis for the interpretation and categorization of emotions (Plutchik, 2002). All of the mentioned emotions find their manifestation in the text in different degrees of awareness, regulation, intensity, and dynamics.

### 3.1 Pensiveness and Boredom

Nicholas is tired of his life, of monotony and predictability. He is lost and cannot find his place in the world and determine what he wants to do. The following quotation represents despair conceptualized as limited space, thus the conceptual metaphor is EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE (Kövecses, 2000, p. 41):

> *"I began to **feel desperate**. I saw myself **cornered**, **driven back in despair** to the dreaded Educational Supplement and those endless pale gray lists of endless pale gray jobs"* (Fowles, 2004b, p. 19).

"The Magus" is an emotional labyrinth, which starts at the party where Nicholas and Alison meet each other. Their relationship is complex as they both do not believe in love but subconsciously feel affection and attachment. They do not show much interest at first. She smiles "*but it was an effort*", his smile is "*wary*" (Fowles, 2004b, p. 24). They seem awkward and estranged. Even though sometimes Alison is a little crude, she is honest and compassionate. She is conscious of Nicholas' imperfections but she is ready to love him no matter what. They spend some time together and Alison sincerely tells him about her hurdles in life. Alison's emotions are manifested with the help of nonverbal signals: "*a small female boy with a **hurt face**, **staring** at me, **staring** at the bedcover, in **our silence***" (Fowles, 2004b, p. 30). Her lowered eyebrows reveal hidden sadness and sorrow about the fact that she is going to marry a man she does not love. The visual connection they make is highly emotional. Direct gaze is a trustworthy sign of good feeling between people (Givens, 2002, p. 291). The phrase "our silence" illustrates that Alison and Nicholas become very close.

However, Nicholas is not ready to accept his feeling and commitment to the other person. He compares his emotions to the way "*a sleepwalker must feel when he wakes up at the end of the roof parapet*" (Fowles, 2004b, p. 37). He is on edge where he can either come out of his comfort zone and start building genuine relationships or escape from reality to Greece. Nicholas realizes that Alison destroys his ideas about life. A previously unknown feeling of all-consuming love arises in him and he, frightened, decides to leave the country to break the ties connecting him with Alison. He suddenly realizes that he is one of many Englishman, however, he is trying to get rid of his national identity since it destroys his individualist philosophy. Their farewell was silent:

> "*There were **tears forming in her eyes**, and she opened her mouth to say something. But then she **leant forward**, desperately, **clumsily**, kissed me so swiftly that I hardly felt her mouth, and was gone*" (Fowles, 2004b, p. 47)

Tears welling up in Alison's eyes convey her heavy sorrow. In addition, clumsiness and slower coordination also indicate sadness (Ekman, 2003). On the contrary, Nicholas has an "*agreeable feeling of emotional triumph*" (Fowles, 2004b, p. 48). He considers it his victory that she loves him more than he loves her. Alison writes him about her feeling sincerely in her letters, however, he does not respond hurting her. Nicholas is a "collector" of girls, he enjoys the fact that they fall for him and then suffer from unrequited love. In this respect, Nicholas is similar to Frederick Clegg from "The Collector" as he is more interested in power and control than love.

He feels happy during his first days in Greece. Everything is alien and exciting for him: "*It was too real, too exactly as imagined, to be true. But I felt as gladly and expectantly disorientated, as happily and alertly alone, **as Alice in Wonderland***" (Fowles, 2004b, p. 50). In this case, intertextuality allows conveying his emotion in a vivid way. Nevertheless, his jubilation does not last long. His romantic illusions about this country disappear. Nicholas soon realizes that Greece is not what he imagined – the reality is nothing like his dreams. The new location does not change his personality. Again, he feels alone, isolated, and "*rootless*"

(Fowles, 2004b, p. 56). He cannot find friends. All his conversations are short and blank. Nicholas' nonverbal communication is scarce too. Generally, he makes shrugs and nods. The former is a prevalent sign of passivity, confusion, and conformity (Givens, 2002, p. 119). Nods show agreement or comprehension while listening, although in Nicholas' case it is also followed by a lack of interest in the topic of conversation. Nicholas fails to forget about Alison. He compares his feeling to madness which represents the conceptual metaphor LOVE IS INSANITY: "*Because I was so **mad with rage** and shame **that I loved you***" (Fowles, 2004b, p. 273). Nicholas realised he is a bad poet. The character is feeling miserable and dispirited: "*It was an effort not to **cry tears of self-pity**. My face set into **a stiff fierce mask**, like that of an acroterion. I walked for hours and I **was in hell**"* (Fowles, 2004b, p. 58). Having nothing to live for, he even thinks about committing suicide after his long self-reflection when he realizes that his whole life is sheer self-deception.

### 3.2 Surprise and Joy

Even though he has been warned to "beware of the waiting-room," he accepts Maurice Conchis' invitation to Bourani to experience something new and thus becomes involved in the mind games. Maurice Conchis shakes Nicholas' consciousness with his stories, lies, and tricks. At their first meeting, Maurice is described having "*a **small smile**, almost a **grimace**, on his face*" and very dark brown eyes "***staring**, with a simian penetration emphasized by the remarkably clear whites; eyes that seemed **not quite human**"* (Fowles, 2004b, p. 79). Such a description of his facial expression makes him animal-like as, according to Givens (2002), a grimace if typical for primates (p.514). Conchis keeps his "*ape-like eyes*" on Nicholas without looking away for a long time, which is not common for the Western culture (Fowles, 2004b, p. 80). Their first dialogue becomes tense when Nicholas mentions he knows about his predecessors. Conchis' discomfort is illustrated with the help of an "*accusing stare*", nods, wary smile, shrugs, grimaces, and hard breathing (Fowles, 2004b, p. 86). What is more, his answers have become short and dubious.

Communication with Conchis promises Nicholas many fascinating puzzles. Now, Nicholas lives from the weekend to the weekend that he spends at Bourani: "*I had also a return of that headlong, fabulous and ancient sense of having entered a legendary maze; of **being infinitely privil**eged*" (Fowles, 2004b, p. 210).

During their next meetings, Conchis showed interest in Nicholas asking him numerous questions. He shows positive body language, his "***smile was genuinely warm, almost radiant**, and I smiled back*" (Fowles, 2004b, p. 92). Thus, he is building rapport with Nicholas. They are talking about art and life, and Nicholas becomes more and more engaged in Conchis' stories.

Soon after meeting, Maurice tells Nicholas several stories from his life and directs their conversations according to his interests. Conchis unobtrusively focuses Nicholas' attention on certain topics and images and offers him books with images he will soon materialize in the real world. Nicholas falls into a maze of mysteries, completely filled with traps. He feels that "*something was trying to slip between me and reality*" (Fowles, 2004b, p. 120). It makes him experience a mix of different emotions. Conchis baffled Nicholas sometimes impressing, sometimes frightening him: "*But the thing that **sent a shiver up my back** was the thin, haunted piping of a recorder*" (Fowles, 2004b, p. 154).

Surprise is what makes Nicholas visit Conchis each time. The experience accompanying the emotion of surprise is usually positive according to Izard (1991). It is generated by a sharp change in stimulation. According to Kövecses (2000), a conceptual metaphor that represents surprise as a driving force is EMOTION IS AN ELECTRIC FORCE as in the example "*It gave me a shock*" (Fowles, 2004b, p. 103). Surprise is represented with the numerous cases of direct nomination in the text: "*To my **surprise** she followed the shore and went on to the forbidden promontory*" (Fowles, 2004b, p. 299). In addition, surprise in the novel is shown with the help of conceptual metaphor SURPRISE IS A PHYSICAL FORCE (Kövecses, 2000, p. 33): "*I clasped my heart, dropped my rifle, **staggered***" (Fowles, 2004b, p. 129).

One of the most common nonverbal cues that reveals surprise is raised eyebrows: "*He **raised his eyebrows** a fraction*" (Fowles, 2004b, p. 221). In a situation of surprise, people, as a rule, experience the same pleasure as feeling strong interest as the external cause of surprise is a sudden, unexpected event (Izard, 1991). Surprise prepares people for a new activity. It enables Nicholas to realize and analyse the unusual situations and stories and, therefore, orientates him in the knowledge of external reality.

### 3.3 Fear and Interest

Nicholas almost loses a sense of reality. Bourani is permeated with ambiguous metaphors, allusions, and mystical meanings. He hardly distinguishes truth from fiction but cannot stay out of this game. When the first actors visited him at night, he is at a loss "*not knowing whether to call out, to applaud, to be frightened, to laugh*" (Fowles, 2004b, p. 141). He is astonished so he stands motionless and stares. He feels "*a faint touch of fear*" but at the same time, he is "*intrigued and bewildered*" (Fowles, 2004b, p. 142-143). In the quotation mentioned above FEAR IS A NATURAL FORCE that can effect and interact with a person directly (Kövecses, 2000, p. 23). Surprise and interest, according to Ilyin (2001), belong to the so-called "intellectual emotions" (p.191). They include a conscious assessment of the links between objects. Izard (1991) calls them affective-cognitive complexes as they lack opposition pleasant-unpleasant, which is common for typical emotions.

Nicholas feels that Conchis can read his thoughts and he experiences "*a small chill run down my spine*" (Fowles, 2004b, p. 106). It is a physiological symptom of fear (NHS, 2018). In this case, THE PHYSIOLOGICAL RESPONSE OF AN EMOTION STANDS FOR THE EMOTION (Kövecses, 2000, p. 134). Often, conversations with Conchis make him feel anxious and confused. His answers become short and incomplete. He often shrugs not knowing what to answer:

> "*I was silent. I was thinking that I must make up my mind what course of action to take. I sensed a sort of inherent hostility to him in myself, which*

*rose from beyond anything that had passed between us; a subconscious resistance of water against oil*" (Fowles, 2004b, p. 106).

Izard defines hostility as a complex affective-cognitive trait or personality orientation (Izard, 1991). It arises from the negative experience in communication and interaction with people in conflict. The feeling of hostility manifests itself in an "aggressive mood" in the novel (Izard, 1991): "*I felt **angry**, trapped into this ridiculous either-or choice*" (Fowles, 2004b, p. 276).

Strong emotional arousal causes Nicholas nightmares he wakes up shivering from. In addition, he experiences difficulties concentrating. With the help of the powerful visual images of the play, Nicholas gets under their hypnotic influence. Conchis' stories are tantalizing and they make Nicholas' head "fuzzy". In their dialogues, Conchis often leans back and watches Nicholas' reaction. It makes Nicholas feel anxious, which can be expressed in confusion and panic (Izard, 1991). It is depicted with the following nonverbal signs: "*I felt myself wanting to swallow*" and "*I hesitated, shrugged*" (Fowles, 2004b, p. 126). According to Ekman (2004), shrugs are emblematic and can replace a verbal message. In addition, it is a sign of discomfort and anxiety. Conchis enjoys seeing Nicholas' confusion as it means that his plan is working: "*He had **hesitated**, then **glanced** at me with a gravity that did not quite hide the **smile** behind it*" (Fowles, 2004b, p. 139). At the same time, Nicholas "*had to **smile** and **look down***" (Fowles, 2004b, p. 139). Gaze-down is a universal emotion cue that shows a defeated and submissive attitude (Givens, 2002, p. 300). On the contrary, prolonged eye contact and face-to-face gaze is a sign of confidence, which is expressed by Conchis:

"*Conchis was absolutely motionless, **watching me**. ... I could not look at him. Perhaps fifteen seconds passed. Then I smiled, looked at him and shook my head. He reached out again, **his eyes still on me**, took the tooth beside me, put it in his mouth and bit it and swallowed the liquid. I went red. **Still watching me**, he reached out ...*" (Fowles, 2004b, p. 126).

In humans, such kind of stare is a sign of interpersonal dominance and control according to Dovidio and Ellyson (1985, p. 129). In the above-mentioned

quotation, Conchis' staring at Nicholas is a dominance signal while breaking eye contact or not looking is a sign of submission. In the novel, the visual behaviour of the characters is a linear set of nonverbal cues of thought, emotion, attitude, evaluation and influence in the form of visual actions and states, whose linguistic and speech nominations convey cognitive, emotional-evaluative, modal, and pragmatic significance in different communicative situations.

In the relations of these two characters, nonverbal means of communication contribute to the formation and facilitation of different ways of interpersonal influence, control, and manipulation, for example: "*He **searched my eyes**… **touched my shoulder parentally***" (Fowles, 2004b, p. 154). Being under the influence of Conchis' power and dominance, Nicholas often shows "tension leakages", such as gaze shifts blinking, nodding, and speech interruptions, for example, filled pauses, repetitions, incomplete and broken sentences (Exline, 1985, p. 186). Analysing an example from the novel, the emotional tension can be identified in the following conversation with the help of the above-mentioned syntactic means: "*I'm all right now, but… you know. I can't possibly…*" (Fowles, 2004b, p. 249).

Nicholas describes Conchis' smile as "*the smile of dramatic irony*", which means that Conchis is aware of some privileged information Nicholas knows nothing about (Fowles, 2004b, p. 147). It creates suspense and intensifies emotions partly revealing the role of Conchis in the "metatheatre". Even though Nicholas subconsciously has a hunch that Conchis is dangerous and manipulative, this perception of reality that is basically inaccessible to his awareness does not reach the threshold of consciousness: "*I thought once or twice that I saw a **touch of sardonic amusement in Conchis's eyes**, but I couldn't be sure*" (Fowles, 2004b, p. 169).

Conchis continues telling Nicholas about his life the German occupation. His story is different from what Nicholas hears about Conchis in the village. Several days later, Nicholas founds himself in one more scenes prepared by Conchis when men dressed as German soldiers surround him at Bourani. His anger

finds its verbal manifestation in the following phrases that, according to Shaknovsky (1983) belong to emotional vocabulary fulfilling expressive and pragmatic functions: "*What the bloody hell's the game?*" (Fowles, 2004b, p. 375) and "*Oh go to hell*" (Fowles, 2004b, p. 376).

The description of fear is made with the help of connotations: "*The whole thing had happened to me before, the same sensations, the same feeling that it could not be true and was true, of* **vertiginous shock** *and superficial calm*" (Fowles, 2004b, p. 396). To recount the emotional state of fear the author uses declarative sentences with descriptive lexical units: "*A felt* **fear** *as well, a* **sharp paranoia**" (Fowles, 2004b, p. 386). Being situationally defined, they represent conscious emotional manifestation:

"*At the same time,* **now that the first panic had subsided**, *my attitude changed. This scene was so well organized, so elaborate. I fell under the spell of Conchis the magician again.* **Frightened, but fascinated**; *not really wanting it not to have happened as it did; and then there were more footsteps*" (Fowles, 2004b, p. 376).

### 3.4 Anger and Sadness

Alison invites Nicholas to Athens for the weekend where Nicholas confesses his lie and tells her about Lily. It deeply hurts her. Resentment as an emotional reaction to an unfair attitude appears when a person's self-esteem is affected and when he/she recognizes that he/she is being humiliated (Ильин, 2001, p. 165). At first, her resentment was not explicitly expressed verbally, however, reflected in the description of Alison's nonverbal behaviour: "*But her face was averted*" (Fowles, 2004b, p. 270), "*She was staring at the ground, picking seeds off grassheads*" (Fowles, 2004b, p. 270), "*She buried her face in her arms*" (Fowles, 2004b, p. 271). Resentment causes strong mental pain. Often, it is experienced acutely, in the form of anger, and leads to aggressive actions. Alison's emotions resemble a mix of sadness and anger. As the analysis of the material shows, these emotions are represented in the text either as the direct expression in the speech of

the characters or the description of their emotional states portraying their body language and actions:

"*She **snorted***" (Fowles, 2004b, p. 271).

"*Her **face was terrible**; puffed and unforgiving; **nakedly hurt**" (Fowles, 2004b, p. 272).

"*Her **voice sharpened a pitch**" (Fowles, 2004b, p. 276).

"*Explosion of **sobs**, her **shoulders racked**" (Fowles, 2004b, p. 276).

Alison's anger varies in intensity finishing at the point of extreme rage. A part of it is the risk of losing control, which is shown with a "*nerve-splitting scream*" in this situation: "*I thought she would give in, she must give in, but suddenly she **screamed**, so* loud *that **it must have pierced all through the hotel and echoed over on the other side of the port**" (Fowles, 2004b, p. 276). Fowles uses exaggeration and overstatement as a literary technique to lay extra emphasis on the loudness and emotionality of the conversation.

Sadness is one of the most lasting emotions for Nicholas at the end of the novel as he finds out that Alison has committed suicide. After a period of protesting grief, humble sadness sets in, during which he feels completely hopeless. It is illustrated with the following metaphorical expression: "*An **emotional desert** lay in front of me, an inability ever to fall in love again that was compounded of the virtual death of Lily and the actual death of Alison*" (Fowles, 2004b, p. 553). According to Ekman (2003), some psychotherapists argue that prolonged sadness and grief arising as a reaction to loss is a consequence of inward anger ("*To my horror I **began to cry**" (Fowles, 2004b, p. 398)) and guilt ("*And a great cloud of **black guilt**, knowledge of my atrocious selfishness, settled on me*" (Fowles, 2004b, p. 399)). The quotation "*I felt guilty. It was as if at this moment, when I most wanted to be clean, I had **fallen into the deepest filth**; most free for the future, yet most chained to the past*" demonstrates Nicholas' despair (Fowles, 2004b, p. 399). The submetaphors of the EVENT STRUCTURE metaphor as identified by Lakoff (1990) include STATES ARE LOCATIONS and CHANGES ARE MOVEMENTS as Nicholas "falls into filth" feeling guilty for a death of the person he loves. The

perception of change is expressed as a physical movement into a location or container (Kövecses, 2000, p. 53).

Conchis makes Nicholas undergo a "*court of injustice*" (Fowles, 2004b, p. 498). He is kidnapped and taken to a secret chamber where he sees men in bizarre costumes and masks. It is "*an international group of psychologists*" in disguise (Fowles, 2004b, p. 506). Lily comes out to be Dr Vanessa Maxwell who reads a clinical diagnosis of Nicholas's psychological problems. At first, he is frightened as his physiological reaction shows: "*Then my **heart jolted***" (Fowles, 2004b, p. 499). Then, when he realizes what is happening, Nicholas becomes angry: "*I did not forgive, if anything **I felt more rage***" (Fowles, 2004b, p. 531), "*I **shook my head violently** from side to side*" (Fowles, 2004b, p. 531). Nicholas realizes that he is completely under control of Conchis and his theatre: "***I felt myself almost physically dwindling**; as one dwindles before certain works of art, certain truths, seeing one's smallness, narrow-mindedness, insufficiency in their dimension and value*" (Fowles, 2004b, p. 519). This metaphor shows that he feels humiliated.

## 3.5 Feeling of Love and Associated Emotions

Nicholas falls in love with alluring and elusive Julie/Lily who undergoes the greatest number of changes in her role in Conchis' theatre. Initially, he introduces her as a guise of a ghost of a deceased lover named Lily Montgomery. Then, she becomes his patient suffering from schizophrenia, whose name is Julie Holmes. As a result, Nicholas falls in love with the image of the imprisoned princess created specifically for him. The feeling of love is conceptualized as a PHYSICAL OBJECT, a net, the character falls into thus becoming A CAPTIVE ANIMAL: "*She looked away into the night. I was **netted***" (Fowles, 2004b, p. 172).

Verbalization of physiological, expressive, and behavioural responses of love can be regarded as metonymies (Kövecses, 2000, p. 123). Using such expression in the narration, the author indicates that Nicholas is in love with Lily: "*I realized then that the lamp had been put behind me so that it would light her entrance; and it was an entrance **to take the breath away***" (Fowles, 2004b, p. 167). The conceptual metonymy INABILITY TO BREATHE STANDS FOR LOVE appears

in the mentioned quotation (Kövecses, 2000, p. 124). In addition, there is another metonymy in the text – INCREASE IN HEART RATE STANDS FOR LOVE: "*My **heart was beating faster***" (Fowles, 2004b, p. 313) and "*Then I heard footsteps again on the gravel and my **heart leapt** because I thought it was Julie, that we had been waiting for her*" (Fowles, 2004b, p. 412).

Lily's role in the novel is covered in mystery from her first appearance:

"*Then she **looked swiftly, secretly with her large eyes** back to where Conchis must have been sitting at the harpsichord, and then again at me. She **raised the fluebrush to her lips, shook it**, forbidding me to move, to say anything, and **she smiled**. It was like some genre picture—The Secret. The Admonition. But her **smile was strange—as if she was sharing a secret with me**, that this was an illusion for us two, not the old man, to foster*" (Fowles, 2004b, p. 155)

Analysis of her nonverbal behaviour should necessarily include the context and history of their relations with Nicholas. They should also be considered when evaluating the signs of emotion in her voice, in the position of her body and in other conscious manifestations of deception. According to Ekman (2003), not all behavioural indicators of deception are purely emotional, they can be generated both by thinking (cognition) and feeling (emotions). In the case with Lily, the nonverbal signs she shows are based on cognition as she consciously lies to Nicholas and wants him to like her. She demonstrates the so-called positive body language: "*But she replied only with a **slight inclination**" (Fowles, 2004b, p. 168), "*She **reached her hand sideways and took mine and pressed it**" (Fowles, 2004b, p. 173), and "***Lowered eyes, submissive glance**" (Fowles, 2004b, p. 210).

Lily uses a mask to hide her real feelings. In addition, a situation motivating a lie often requires not just hiding some feelings but also imitating others. A smile is a most commonly used mask because a positive behaviour, which involves hiding unpleasant feelings, is required in most social situations: "*She arranged herself in her chair, folded her hands, then **smiled faintly** at me*" (Fowles, 2004b, p. 168).

It is important to pay attention to microexpressions that appear during the conversation when they are in contrast with words, tone of voice, and gestures: "*Her eyes were still **downcast**, but she **bit her lips**. 'I have told you truths'*" (Fowles, 2004b, p. 205).

Another emotion that accompanies a lie is, according to Ekman (2003), the pleasure of cheating. It represents the sheer pleasure of control over another person. Contempt, excitement and pleasure are emotions that can be present in the pleasure of deception: "*She teased the words, giving them double meanings. Her **dry-sweet voice***" (Fowles, 2004b, p. 204).

At the end of the novel, Nicholas finds out that Alison's suicide is also a fake. He becomes nervous, which is manifested nonverbally with tension in his body: "*I felt my **neck get stiff***" (Fowles, 2004b, p. 638). A stiff neck indicates hyperalertness and vigilance (Navarro, 2018). He is staring at Alison shocked and "*unable to speak*" (Fowles, 2004b, p. 647). Staring tends to be more impersonal, distant, or confrontational, signalling that he finds her suspicious, alarming, or odd (Navarro, 2018). Her inability to maintain eye contact, "*her refusal to return my look*," indicate partially her guilt because of the faked suicide and partially because of her resentment (Fowles, 2004b, p. 647). She is disoriented and crushed: "*She would not look at me. But it was in her voice. I had a feeling of **trembling** too deep to show; as if the brain cells trembled. She spoke with her head turned away*" (Fowles, 2004b, p. 651). Alison's inability to look at Nicholas shows her negative emotions, worry, and pain: "*Her **hands stayed over the side of her face** and her **eyes were growing wet**, certainly with the **pain** and perhaps partly also with a sort of incredulity*" (Fowles, 2004b, p. 654). Moreover, an important role in the portrayal of her emotional state belongs to the description of her intonation: "*There was a little **shuddered outbreath** as she **tried to stifle the tears**; then **her voice, broken, hardly audible**, in despair, almost self-amazed*" (Fowles, 2004b, p. 655).

Even though the characters are deeply affected by negative emotions caused by the history of their relationships, they love each other. It can be determined with the help of the following conceptual metaphors:

1) LOVE IS RAPTURE: "*We stared widely at each other for a long moment, is a kind of terror: the world had disappeared and **we were falling through space***" (Fowles, 2004b, p. 654).

2) LOVE IS A UNITY OF PARTS: "*Still she waited face hidden in her hands. Like someone being told of a tragic loss. "You can't hate someone who's really on his knees. **Who'll never be more than half a human being without you**"* (Fowles, 2004b, p. 655).

Conchis creates the greatest play where the reality and fiction merge into one substance, thus constructing a "metatheatre", in which life is perceived as a theatrical performance. All actors in this large-scale play do not know their roles since they are constantly changing at will of its director – Conchis. He changes the plot in such a way that everything eventually ends at the point planned in advance, so Nicholas is forced to adapt to the changing rules of the game.

Conchis and Nicholas embody a connection between a teacher and his student. Nicholas' training is supposed to open his eyes to reality without the shade of individualist philosophy. Nicholas can be analysed as a typical mythological hero, as Odysseus, Theseus and Orpheus, opposing the almighty gods and terrible monsters. He takes his journey through Conchis' fake world.

Even though Conchis' manipulations are cruel and hardly humane, they guide Nicholas through his personal evolution and growth. In the end, he becomes a better man looking beyond his prejudices and fears and ready to love and be committed. After he returns to London, Nicholas tries to find at least some information about Conchis and his minions but soon realizes that this is impossible to find someone who does not exist. He is trying to return to reality and his ordinary life, but the experienced performance still holds him tight clouding his mind. Now, Nicholas must decide independently what to do with his future and relationships with Alison.

**Conclusions to Chapter Three**

1. John Fowles elaborates a profound portrayal of personages' emotional states. Being influenced by sophisticated psychological mind games, the character

experiences the whole range of emotions in an emotional labyrinth: pensiveness and boredom, surprise and joy, fear and interest, anger and sadness. Pensiveness and boredom are conceptualized as EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE. At a nonverbal level, these emotions are represented with stares, facial expressions, and physiological symptoms, for example, tears.

2.	Surprise and joy are dominant throughout the first half of the novel as Nicholas is excited about everything he experiences at Bourani. Surprise is conceptualized as ELECTRIC and PHYSICAL FORCE. It is the main stimulus that determined Nicholas' behaviour and his willingness to participate in mysterious events.

3.	The crucial role in the description of the Nicholas' fear belongs to the description of nonverbal signals. Nicholas is sometimes disoriented and frightened, thus, his gaze is directed down, he often shrugs, nods, and smiles wary. At the same time, he is interested and curious about the stories Conchis tells and about their recreation in real life.

4.	Sadness is one of the most dominant emotions at the end of the novel. It becomes combined with anger and such a mix lead to aggressive actions of the characters. The manifestation of these emotions is based on nonverbal symptoms, such as increased heartbeat, violent gestures, crying, etc.

5.	Fowles focuses attention on the feeling of love that is presented as a combination of various emotions, such as joy, happiness, anticipation, admiration, and vigilance. In the text, it is represented with conceptual metonymies: INABILITY TO BREATHE STANDS FOR LOVE and INCREASE IN HEART RATE STANDS FOR LOVE. In addition, there are numerous conceptual metaphors, such as LOVE IS RAPTURE and LOVE IS A UNITY OF PARTS. Numerous levels of textual emotivity are illustrated with the help of the direct nomination of basic and complex emotions and the detailed description of nonverbal signals applying figurative language.

# GENERAL CONCLUSIONS

Emotional experience as a complex reaction pattern always involves a cognitive component having evaluations as its trigger (Robinson, Watkins, & Harmon-Jones, 2013, p. 6). Language often becomes the main source of material for the interpretation of emotions as it reflects the way in which they are conceptualized at multiple levels.

Some emotions are basic and universal (Ekman, Sorenson, & Friesen, 1969), others are more complex and culture-specific (Russell, 1997). Emotions can be actualized in different levels of awareness, regulation, generalization, prevalence, intensity, and dynamics. Their expression in fiction largely depends on the use of special emotive vocabulary and syntax. It is also intensified with the help of graphic means, such as punctuation marks, special front, colour, intentional capitalization, and special layout.

Analysing emotions in literature, it is important to apply an interdisciplinary approach considering experiential, behavioural, physiological, and psychological aspects of emotional experience. Emotions are always followed by external physiological changes and nonverbal behaviour including facial expressions, gestures, eye contact, and proxemics. It is attributed to the interconnectedness of different systems thus resulting in the active involvement of the whole body. The peculiarity of emotion actualization in fiction is based on the interaction of the direct nomination of emotions and the description of nonverbal behaviour that is associated with certain emotions. They complement, repeat, accentuate, and sometimes even substitute each other. In such a way, emotions in fiction acquire symbolic nature contributing to the explanation of characters' actions, motivations, and drives. As a result, they reflect a greater picture of meaning in the process of fiction texts interpretation.

The analysis of emotions in "The Collector" is focused on four basic negative emotions (fear, anger, disgust, and sadness) in the variety of their intensity degrees. These four emotions are dominant throughout the novel and they determine its general emotional colouring. John Fowles uses a range of expressive

means and stylistic devices in the direct nomination of emotions and emotional states. The emotion of fear is portrayed with the help of various linguistic means with direct nomination being the most common approach. In addition, conceptual metonymies that reflect characters' nonverbal signals play an important role in conveying their emotions. The representation of anger with the help of the description of nonverbal signs allows portraying vividly emotional states of Fowles' characters. Disgust in "The Collector" is mostly based on interpersonal and moral relations. It is often mixed with other emotions, such as anger and fear, acquiring new degrees of intensity. Sadness ranges from pensiveness to despair in progressive gradation, which is illustrated with psychological and physiological changes of the main character.

Fowles creates an intricate emotional background in "The Magus" setting his character in the middle of the "godgame". As a result, the novel unravels the whole range of emotions: from the most basic to complex emotions and feelings including pensiveness, boredom, surprise, joy, fear, interest, anger, and sadness. It is impossible to single out one dominant emotion as they are always presented in complex and elaborate combinations. The main role in the actualization of characters' emotions belongs to the description of nonverbal signals, such as facial expressions, gestures, use of space, and various physiological symptoms, as they form characters' expressive behaviour that communicates ideas. They create the basis for the profound reflection of emotions. The accurate and symbolic system of emotion nomination combined with the detailed and meticulous description of nonverbal signals creates layers of textual emotivity in the novel. The analysis also includes a cognitive perspective that allows explaining metaphorical conceptualization of emotions in literature taking into account correlation of cognition, language, and behaviour.

In both novels "The Collector" and "The Magus" John Fowles constructs powerful emotional tension with the help of various linguistic means and provides profound insights into the emotional states of his characters.

# РЕЗЮМЕ

**Кривошлик Н.В. Лінгвальні засоби зображення емоційних станів персонажів у англомовному художньому тексті (на матеріалі романів Дж. Фаулза "The Collector" та "The Magus")**

Дипломна робота присвячена вивченню лінгвальних засобів вираження емоцій персонажів у художньому дискурсі. Взаємозв'язок мови та емоційної сфери людини детермінує сприйняття, категоризацію та конструювання реальності за допомогою лексичних, граматичних та синтаксичних засобів вираження емоцій. Дослідження будується на використанні та комбінуванні теоретичного матеріалу з психології, психолінгвістики, когнітивної лінгвістики, соціолінгвістики та стилістики, що забезпечує всебічне вивчення проблеми.

Завданням дипломної роботи є виявлення та систематизація засобів відображення емоційних станів персонажів у романах «Колекціонер» та «Маг» Джона Фаулза, використовуючи теоретичні здобутки у вивченні емоцій та емоційних станів з різних дисциплін.

У художній літературі емоційні переживання знаходять своє вираження у вербальній номінації емоційних станів та в описі автором невербальних сигналів. Лінгвальні засоби допомагають інтерпретувати психологічний та емоційний стан персонажів, мотивацію їх вчинків та характер взаємодії з оточенням, беручи до уваги низку психологічних, психолінгвістичних, соціолінгвістичних та когнітивних факторів. У своїх творах Джон Фаулз конструює потужне емоційне напруження за допомогою різноманітних мовних засобів, розкриваючи емоційних стан своїх персонажів.

**Ключові слова:** емоції, емоційний стан, художній дискурс, емоційні переживання персонажів, вербальні засоби, невербальні сигнали.

# LIST OF REFERENCES

Аверченко, Л. К., Андрюшина, Т. В., Булыгина, А. А., Журевич, Л. А., Залесов, Г. М., Звягинцев В. В., … Шибаева, С.С. (2000). *Психологія та педагогіка*. Москва: ІНФРА-М-НГАЭиУ.

Антошкіна, Л., Красовська, Г., Сигеда, П., & Сухомлинов О. (2007). *Соціолінгвістика: Навчальний посібник*. Донецьк: Юго-Восток.

Бондаренко, Е. И. (2016). Взаимосвязь между коммуникативной эмоциональностью, как функцией личности, и физиологической, как функцией организма. Взято з https://pglu.ru/upload/iblock/02c/vzaimosvyaz-mezhdu-kommunikativnoy-emotsionalnostyu_-kak-funktsiey-lichnosti_-i-fiziologicheskoy_-kak-funktsiey-organizma.pdf.

Бэрон, Р., Бирн, Д., & Джонсон, Б. (2003). *Социальная психология: Ключевые идеи.* Санкт-Петербург: Питер.

Виноградов, В. В. (1972). *Русский язык: Грамматическое учение о слове*. Москва: Высшая школа.

Вітенко, І. С. (2008). *Основи психології*. Вінниця: Нова книга.

Галеева, Е. В. (2015). Психолингвистические основы вербального обозначения эмоций. *Историческая и Социально-Образовательная Мысль*, *7*(4), 126-129.

Глущенко, А. (2012). Емоційність тексту та емоційна саморегуляція мовлення: лінгвопсихологічні аспекти. *Мовознавчий Вісник*, *14*, 303-307.

Говердовский, В. И. (1997). *Опыт функционально-типологического описания коннотации.* (Автореф. дис. канд. филол. наук). Харьковский национальный университет имени В.Н. Каразина, Харьков.

Джексон, Д. Х. (2016). *Избранные работы по афазии*. Санкт-Петербург: Нива.

Джемс, У. (1991). *Психология*. Москва: Педагогика.

Додонов Б. (1978). *Эмоция как ценность.* Москва: Политиздат.

Ильин, Е. П. (2001). *Эмоции и чувства*. Санкт-Петербург: Питер.

Кабановская, Е. Ю. (2004). Психолингвистические механизмы выражения эмоций в картине мира личности. (Дис. канд. псих. Наук). ЧитГУ, Чита.

Ковшиков, В. А., & Глухов, В.П. (2007). *Психолингвистика. Теория речевой деятельности*. Москва: АСТ.

Красавский, Н. А. (2001). *Эмоциональные концепты в немецкой и русской лингвокультурах*. Волгоград : Перемена.

Максименко, С. Д. (Ред.). (2004). *Загальна психологія* (2-ге вид.). Вінниця: Нова Книга.

Мац, І. (2003).Різновиди емоцій та способи їх вербалізації (на матеріалі англійської мови). *Вісник Житомирського Державного Університету Імені Івана Франка*, *11*, 181–183.

Мовчан, М. (2012). Феномен страху: Його класифікація і рівні. *Наукові Записки*, *10*, 197–204.

Никитин, М. В. (2004). Развернутые тезисы о концептах. *Вопросы Когнитивной Лингвистики*, *1*, 53-64.

Носенко, Э. Л. (1981). *Эмоциональное состояние и речь*. Киев: Высшая школа.

Павелків, Р.В. (2009). *Загальна психологія*. Київ: Кондор.

Попович, Т. (2010). Когнітивна структура поняття страху. *Філологічні Трактати, 2*, 32–36.

Прокопенко, І. (2013). *Психологія: Підручник для студентів вищих навчальних закладів*. Харків: Фоліо.

Стадній, А. С. (2010). Психолінгвістичний аспект емоційно-оцінної лексики. *Вісник Дніпропетровського Університету*, *16*(11), 321–325.

Туренко, О. (2006). *Страх: Спроба філософського осмислення феномена*. Київ: ПАРАПАН.

Шаховский, В. И. (1983). *Эмотивный компонент значения и методы его описания: Учебное пособие к спецкурсу*. Волгоград: ВГПИ.

Шаховский, В. И. (2019) *Категоризация эмоций в лексико-семантической системе языка*. Москва: URSS.

Швейцер, А. Д. (1977). *Современная социолингвистика*. Москва: Наука.

Adams, T.G., Brady, R.E., & Lohr, J.M. (2011). The nature and function of disgust in coping and control. In R. Trnka, K. Balcar, & M. Kuška (Eds.), *Reconstructing emotional spaces: From experience to regulation* (pp. 63-76). Prague: Prague College of Psychosocial Studies Press.

Besemeres, M. (2004). Different languages, different emotions? Perspectives from autobiographical literature. *Journal of Multilingual and Multicultural Development, 25*, 140–158.

Bisson, J. I. (2007). Post-traumatic stress disorder. *Occupational Medicine*, *57*(6), 399–403.

Burgoon, J., & Saine, T. (1978). *The unspoken dialogue: An introduction to nonverbal communication*. Boston, MA: Houghton Mifflin School.

Burgoon, J., Guerrero, L., & Floyd, K. (2016). *Nonverbal communication*. London: Routledge.

Cambridge Dictionary. (n.d.). Retrieved from https://dictionary.cambridge.org/

Cherry, K. (2019). The Schachter-Singer two-factor theory of emotion. Retrieved from https://www.verywellmind.com/the-two-factor-theory-of-emotion-2795718

Cienki, A. (2008). Why study metaphor and gesture? In A. Cienki and C. Müller, (Eds.), *Metaphor and gesture* (pp. 5-25). Amsterdam: John Benjamins Publishing Company.

Collier, G. (1985). *Emotional expression*. London: Psychology Press.

Colombetti, G. (2009). What language does to feeling. *Journal of Consciousness Studies*, *16*, 4–26.

Currie, G. (1990). *The nature of fiction*. Cambridge: Cambridge University Press.

Damásio, A. (1994). *Descartes' error: Emotion, reason, and the human brain*. New York, NY: Avon Books.

Ekman, P. (2003). *Emotions revealed: Recognizing faces and feelings to improve communication and emotional life*. New York, NY: Times Books/Henry Holt and Co.

Ekman, P. (2004). Emotional and conversational nonverbal signals. In J. M. Larrazabal & L. A. Pérez Miranda (Eds.), *Language, knowledge, and representation: Proceedings of the sixth international colloquium on cognitive science* (pp. 39-50). Dordrecht: Kluwer Academic Publishers.

Ekman, P., & Friesen, W. (1969). The repertoire of nonverbal behavior: Categories, origins, usage, and coding. *Semiotica*, *1*, 49–98.

Ekman, P., Sorenson, E., & Friesen, W. (1969). Pancultural elements in facial displays of emotion. *Science*, *164*, 86–88.

Ellyson, S. L., & Dovidio, J. R. (1985). Patterns of visual dominance behavior in humans. In S. L. Ellyson, & J.R. Dovidio, (Eds.), *Power, dominance, and nonverbal behaviour* (pp. 129-150). New York, NY: Springer-Verlag.

Exline, R. V. (1985). Multichannel transmission of nonverbal behavior and the perception of powerful men: The presidential debates of 1976. In S. L. Ellyson, & J.R. Dovidio, (Eds.), *Power, dominance, and nonverbal behaviour* (pp. 183-206). New York, NY: Springer-Verlag.

Fernandez-Dols, J. M., & Ruiz-Belda, M. A. (1997). Spontaneous facial behavior during intense emotional episodes:  Artistic truth and optical truth. In J. A. Russell & J. M. Fernandez-Dols (Eds.), *The psychology of facial expression* (pp. 255–274). New York, NY: Cambridge University Press.

Foolen, A. (2012). The relevance of emotion for language and linguistics. In  A. Foolen, U. M. Lüdtke, T. P. Racine, & J. Zlatev (Eds.), *Moving ourselves, moving others: Motion and emotion in intersubjectivity, consciousness and language* (pp. 349–368). Philadelphia, PA: John Benjamins Publishing.

Gerson, R., & Rappaport, N. (2013). Traumatic stress and posttraumatic stress disorder in youth: Recent research findings on clinical impact, assessment, and treatment. *Journal of Adolescent Health*, *52*(2), 137-143.

Givens, D. B. (2002). *The nonverbal dictionary of gestures, signs & body language cues*. Spokane, WA: Center for Nonverbal Studies Press.

Hall, E. (1963). A system for the notation of proxemic behaviors. *American Anthropologist, 65*, 1003–1026.

Hall, E. (1973). *The silent language*. New York, NY: Anchor.

Hwang, H., & Matsumoto, D. (2019). Functions of emotions. Retrieved from https://nobaproject.com/modules/functions-of-emotions

International Cognitive Linguistics Association. (n.d.) About cognitive linguistics. Retrieved from https://www.cognitivelinguistics.org/en/about-cognitive-linguistics

Irvine, J. T. (1995). A sociolinguistic approach to emotion concepts in a Senegalese community. *Everyday Conceptions of Emotion, 81*, 251–265.

Izard, C. E. (1992). Basic emotions, relations among emotions, and emotion-cognition relations. *Psychological Review*, *99*(3), 561-565.

Izard, C. E. (2009). Emotion theory and research: Highlights, unanswered questions, and emerging issues. *Annual Review of Psychology*, *60*, 1–25. doi:10.1146/annurev.psych.60.110707.163539

James, H. (1884). The art of fiction. *Longman's Magazine*. Retrieved from https://public.wsu.edu/~campbelld/amlit/artfiction.html

Kant, I. (1981). *Observations on the feeling of the beautiful and sublime*. Berkeley, CA: University of California Press.

Konstan, D. (2006). *The emotions of the ancient Greeks: Studies in Aristotle and classical literature*. Toronto: University of Toronto Press.

Kövecses, Z. (2000). *Metaphor and emotion. Language, culture and body in human feeling*. Cambridge: Cambridge University Press.

Kövecses, Z. (2014). Conceptualizing emotions. A revised cognitive linguistic perspective. *Poznan Studies in Contemporary Linguistics, 50*(1), 15–28.

Lakoff, G. (1990). The invariance hypothesis: Is abstract reason based on image schemas? *Cognitive Linguistics*, 1(1), 39–74.

Lakoff, G. (2014). Mapping the brain's metaphor circuitry: metaphorical thought in everyday reason. *Frontiers in Human Neuroscience*, 8, 958. doi:10.3389/fnhum.2014.00958

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago, IL: The University of Chicago Press.

Lakoff, G., & Kövecses, Z. (1987). The cognitive model of anger inherent in American English. In D. Holland, & N. Quinn (Eds.), *Cultural models in language and thought* (pp. 195-221). Cambridge, Cambridge University Press.

Lazarus, R. S. (2000). Cognitive-motivational-relational theory of emotion. In Y. L. Hanin (Ed.), *Emotions in sport* (pp. 39-63). Champaign, IL: Human Kinetics.

Li, A. & Fang, Q. & Dang, J. (2011). Emotional intonation in a tone language: Experimental evidence from Chinese. *ICPhS XVII Regular Session Hong Kong*, *17*, 1198-1201.

Lindquist, K. A., Feldman Barrett, L., Bliss-Moreau, E., & Russell, J. A. (2006). Language and the perception of emotion. *Emotion*, *6*(1), 125–138.

Little, T. (2014). *Sociolinguistic factors affecting patterns of emotional language use among multilingual speakers in the Western Cape.* (Doctoral dissertation). Stellenbosch University, Stellenbosch.

Longo, M. (2019). *Emotions through literature: Fictional narratives, society and the emotional self: Classical and contemporary social theory*. London: Routledge.

Matravers, D. (2017). *Fiction and narrative*. Oxford: Oxford University Press.

Matsumoto, D. (2006). Culture and nonverbal behaviour. In V. Manusov & M. L. Patterson (Eds.), *The SAGE handbook of nonverbal communication* (pp. 219-235). Thousand Oaks, CA: SAGE Publications.

Navarro, J. (2018). *The dictionary of body language*. New York, NY: HarperCollins Publishers.

NHS. (2018). Phobias. Symptoms. Retrieved from https://www.nhs.uk/conditions/phobias/symptoms/

Nussbaum, M. C. (2003). *Upheavals of thought: The intelligence of emotions*. Cambridge: Cambridge University Press.

Opdahl, K. M. (2002). *Emotion as meaning: The literary case for how we imagine*. Lewisburg, PA: Bucknell University Press.

Plutchik, R. (2002). *Emotions and life: Perspectives from psychology, biology, and evolution*. Washington, DC: American Psychological Association.

Portch, S. R. (1982). Writing without words: A nonverbal approach to reading fiction. *The Journal of General Education, 34*, 84–101.

Raper, J. R. (1988). John Fowles: The psychological complexity of "The Magus". *American Imago*, *45*(1), 61-83.

Robinson, M., Watkins, E., & Harmon-Jones, E. (2013). *Handbook of cognition and emotion*. New York, NY: The Guilford Press.

Rozin, P., & Fallon, A. E. (1987). A perspective on disgust. *Psychological Review, 94*, 32-41.

Rozin, P., Haidt, J., & McCauley, C. R. (2000). Disgust. In M. Lewis, & J. M. Haviland, (Eds.), *Handbook of Emotion* (pp. 637-653). New York, NY: Guilford Press.

Russell, J. A. (1997). Reading emotions from and into faces: Resurrecting a dimensional-contextual perspective. In J. A. Russell & J. M. Fernández-Dols (Eds.), *Studies in emotion and social interaction, 2nd series. The psychology of facial expression* (pp. 295-320). New York, NY: Cambridge University Press.

Sauter, D., Eisner, F., Ekman, P., & Scott. S. (2010). Cross-cultural recognition of basic emotions through nonverbal emotional vocalizations. *PNAS*, *107*, 2408–2412.

Shakespeare, W. (1999). *The tempest.* P. Holland (Ed.). New York, NY: Penguin.

Soriano Salinas, C. (2015). Emotion and conceptual metaphor. In H. Flam & J. Kleres (Eds.), *Methods of exploring emotions* (pp. 206-214). New York, NY: Routledge.

VandenBos, G.R. (Ed.). (2015). *APA dictionary of psychology*. Washington, DC: American Psychological Association.

Vipond, D. L. (Ed.). (1999). *Conversations with John Fowles*. Jackson, MS: University Press of Mississippi.

Wesling, D. (2008). *Joys and sorrows of imaginary persons: On literary emotions*. Amsterdam: Brill/Rodopi.

White, D. (2018). Cognitive appraisal: Theory, model & definition. Retrieved from https://study.com/academy/lesson/cognitive-appraisal-theory-model-definition.html

Yanal, R. (1999). *Paradoxes of emotion and fiction*. University Park, PA: Penn State University Press.

# LIST OF ILLUSTRATION MATERIALS

Fowles, J. (2004a). *The Collector*. London: Vintage Books.

Fowles, J. (2004b). *The Magus*. London: Vintage Books.