

SCTMG 2020**International Scientific Conference «Social and Cultural Transformations in the
Context of Modern Globalism»****EMOTIVITY AND PSYCHOLOGISM IN LITERARY TEXTS
WRITTEN IN THE KABARDIAN LANGUAGE**

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Abstract

Emotive vocabulary is a relatively young branch of linguistics. It is the object of attention of linguists studying the ways of expression and functioning of emotions in a language. It is indisputable that a person with his thoughts and emotions represents the main subject of an artistic literary image. For this reason, the authors use the concept of “psychologism”. The authors of the article attempt to analyze the internal speech of characters, and other techniques in terms of the participation of emotives in them. Depending on what carries the main load of emotional expression of the state of a hero, the authors distinguish lexical and syntactic methods. The lexical method uses all the functions of emotive vocabulary – designation, description and expression, often in a combined form. Often the main emphasis for depicting the psychological state of the characters goes to syntactic tools, of which the most commonly used are interrogative and exclamatory sentences, repetition of words, unspoken phrases indicated in the text by omission, ellipsis. All the above mentioned tools serve to enhance the emotional state of characters. The syntactic method in Kabardian literature is characterized by the repetition of the part of stable expression in a separate sentence. In the application of an indirect form of psychological image, transmitting the inner world of a hero through external details, such functions of emotives as designation and description are revealed. In such cases, reflecting the psychological state of a character, emotives set the emotional tone of the entire work.

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Keywords: Emotive vocabulary, emotives, psychologism, inner speech, description, syntactic means.

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1. Introduction

Emotions are the subject of close scientific attention of various scientists (Goleman, 1997; Izard, 1993; Haris, 1993 and others), including linguists (Aitchison, 1995; Kryk-Kastovsky, 1997; Ortoni, Clour, & Collins, 1995; Osmond, 1997; Piotrovskaya, 2015; Shakhovsky, 1987 and etc.). As Lakoff and Johnson fairly nit, it is our feelings, along with the perception of beauty, moral actions, spiritual consciousness that are the most important in our lives (Lakoff & Johnson, 1980). The research on emotives, as well as on other linguistic phenomena, is conducted with the aim of more accurate expression and, accordingly, understanding of thoughts, facilitation of communicative process. Fiction, the instrument of influence of which is also the word, is in this regard as close to linguistics as possible.

All its genres are essentially unthinkable outside of emotions, because with their help the necessary effect is achieved, touching the hearts of readers. In the center of literary image, as a rule, there are people with their feelings. Some literary concepts, according to our observations are associated with emotiology in some extent.

Thus, the term “psychologism”, known in this science, which is a unity of style, a system of tools and techniques, is aimed at a complete, deep and detailed disclosure of the inner world of heroes (Yesin, 2006). The inner world is a complex combination of mental, moral and, of course, emotional qualities of a person. In our study, using the forms and techniques of psychologism, we consider the inner world from the perspective of emotions that fill an individual and live in him, manifesting himself differently in a given situation. We also analyze the ways of manifestation of emotive vocabulary in Kabardian fiction.

2. Problem Statement

The emotional vocabulary of the Kabardian language undeservedly remained far from scientific research for a long time. Nowadays, there are already separate studies on this topic (Bizhoev & Tokmakova, 2018), requiring further development. Taking into account that various aspects of human life, including the emotional-psychological sphere, are reflected in a language, the study of emotives becomes necessary and relevant, especially since they actively participate in semantic, derivational, syntactic and other processes, thereby occupying a specific place in linguistic system. Back in the 60s, in one of the first foreign works in this area, in the monograph by Charleston (1960) “the task was to identify various means of expressing emotions – prosodic, lexical, morphological, syntactic, graphic” (p. 95).

Later in his works, Shakhovsky (1987) noted the importance of studying emotive vocabulary at the text level, since it is here that “all the “floors” of emotive language and all channels of its language expression are represented” (p. 58). In relation to this, we started to study emotives in fiction, thus trying to contribute to the solution of one of the unexplored, topical problems in Kabardian linguistics. According to our opinion, the results of this work will be useful to literary scholars.

3. Research Questions

Psychologism in literary texts underwent different times. At the turn of the XIX–XX centuries it gained new strength in the development, having been significantly enriched due to anthropocentrization,

“there was a transfer of the center of gravity of the reproduction of reality from circumstances and the social sphere to the personality of the “reconstructed” nature (Proskurnin, 2008). The leading role in psychologism is played by the internal speech of characters. In order to implement their artistic intent and achieve the necessary impact on readers, writers carry out a huge work on the language of works. The creation of “living pictures or a live expression of human emotions, feelings, emotionally colored thoughts is possible only if a writer possesses all the richness of his national language” (Abramovich, 1970, p. 21). The analysis of internal speech, as well as various psychological techniques, helps to identify lexical and semantic, syntactic and other features of the functioning of emotives in literary texts.

Apart from verbal, there are non-verbal ways of expressing emotions. In the first case, we learn about the internal state of a character from his speech, monologue, etc., in the second case, the description of facial expressions, gestures, movements of a hero gives us an equally vivid idea of his feelings. After all, if we, restraining, can control our emotions in statements to some extent, then our facial expressions, gestures, involuntary movements and postures often reveal the feelings we have. There is a real science studying body language. “According to research, 55 % of messages are perceived through facial expressions, postures and gestures, and 38 % through intonation and modulation of voice. It follows that only 7 % remains to the words” (GCNMC, 2019), which are perceived at the moment of speaking, where the main role is given to the way we speak, and not to the spoken words.

A writer, portraying his characters, expresses his personality, while the choice of language tools is dictated by his skill, life experience, etc. By this individuality, we learn whose pen a work belongs to. However, besides personal distinction, there is also a national feature that unites writers and poets of the same culture. National literary traditions, according to Proskurnin (2008), leave their imprint on the structure of artistic psychologism, affect the character of the reproduction of the inner world of a hero, exposing their features. Ultimately, society and its culture become the “communicative basis on which any language practice is built” (Medvedev, 2018, p. 68).

4. Purpose of the Study

The purpose of this research is to show the meaning of emotive vocabulary in the creation of artistic images, namely, to analyze the connection of emotiology with psychologism, to reveal its features in the Kabardian language, demonstrating the ways of its manifestation in works of art.

5. Research Methods

The research of the motives of the Kabardian language requires a set of methods. Basically, the following linguistic methods are used in this work: descriptive method is used in order to collect and organize materials on the topic of the study; comparative is used in order to identify common and special in the Russian, English, Kabardian languages; analytical method is used for the selection and study of those words and phraseological units that indicate the emotional state of a person, etc.; the method of synthesis is used for the combination of the emotives functioning in a language with the forms and methods of psychologism in Kabardian literature.

6. Findings

The use of inner speech in literature is one of the methods that the authors use in order to discover the feelings experienced by the characters of a particular work. Probably, without this form of psychologism, there is not a single work dedicated to the fate of a person in whose life there is a place for love, friendship, enmity, etc. However, there are works the narration of which is told completely from the first person. Here we find ourselves involved in the inner world of the experiences of heroes to a greater extent, feeling the full force of the emotions they experience. This form of narration is very popular in Kabardian literature (Keshokov, 2006; Khakhov, 2008; Kokhova, 1963; Naloev, 1981 and others). The authors' preference for the first-person narrative is explained by the fact that, unlike other forms of presentation, it "creates a great illusion of the likelihood of a psychological picture" (Yesin, 2006, p. 236), thereby causing more sympathy, condemnation, etc. of readers.

The main topic of many works in Kabardian literature is unhappy love, a difficult childhood, etc. In such cases, negative emotions (resentment, anxiety etc.) become dominant. The difference between direct speech and inner speech is that much of the experience remains unspoken. It is inner speech that more fully expresses the emotions of heroes, exposing the most secret of feelings. According to what language means are used to convey the main task of inner experiences, we distinguish two main ways: lexical and syntactic. In the first case, the main emphasis for depicting the emotional and psychological state of a hero is in the functions of emotives – designation, expression and description. As a rule, these functions are found in combined form.

For example: "ZHeshchyr huabzh'u hekluetu petmi, se kuedre zyzg"eklerah"ueu syhel"ashch, Iejue syzeguepyscherti syk"epshchIantIert, aby i uzh'ym shkhylenyry zytezdzryti syzegupsysri symyshchIezhu kuedre syhel"t ..." [Although it was late night, **I tossed and turned for a long time and was so indignant that I sweated, then I took off my blanket, and, not knowing what I was thinking about, lay there for a long time**] (Maksidov, 1959, p. 35). (hereinafter the translations of the authors of the article are presented) – in this case we see a combination of words designation and describing emotions.

"SHym i neps k"el"el"ekhyr sl"ag"ume, seri si gur k"yzefIone, syk"yshchiudu syg"ynu, shym sig"ek"unshe k"ysfIoshchl ..." [Looking at the pouring tears of a horse, **I am so upset that I am ready to burst into tears**, it seems to me that a horse is blaming me ...] (Keshokov, 2006, p. 31). – the functions of designation and expression are demonstrated here.

Taking into account that in the inner speech of characters, affectives, swearing and affectionate words are also used but in a much smaller amount than in dialogs, we can talk about the full use of all the functions of emotive vocabulary in depicting the psychological state of heroes in Kabardian literary texts.

According to the above mentioned examples, it is possible to see how often the Kabardian authors use phraseological units when portraying the psychological state of characters. However, the emotive vocabulary of the Kabardian language like the entire lexical-semantic system is distinguished by the fact that phraseological units occupy a significant place in it. This is the specificity of this language, reflecting the national identity of the Adyghe people (Tokmakova, 2018). The lack of separate words to denote emotions in the Kabardian language is often compensated by phraseological units. Moreover, in the expression of certain types of emotions (anger, resentment, fear, pity, etc.), their number is so great that they form long synonymous lines.

In the second way of depicting the hero's psychological state, the main burden of emotional expression goes to syntactic means, which does not exclude the presence of emotives in texts. The authors consider the most commonly used ones. Interrogative sentences existing in inner speech of characters drawn up in an internal dialogue, as a rule, express doubts, hesitations, etc. of characters. **For example, in** the work of Khakhov (2008) "Awaiting happiness", the author describes the anxious expectation of the main character of when she will get married.

For a short period of time described in the work, the girl manages to survive a whole range of negative emotions: from the anxious expectation of a lover's phone call, excitement, doubt, resentment, to pain from an unfulfilled dream, misfortune from loneliness, and even unwillingness to live.

Here is a small episode from the inner dialogue of a hero (a dispute with herself): *Сыт ну! Эһур? "K"etedzhu shchkh'e shchIemykIyzhre? ZHyler k"yshchIepl"ui? EmykIuk"e? K"yhuadekhhenuk"ym... Doguet, syt k"rashchIen k"yhuamydeu? K"eshkhydenshch. K"reshkhyde ..."* [What should I do? Why do not I get up and leave? In front of them all? Is not it a shame? They won't let her ... Wait a minute, what can they do to her, even if they are not satisfied? They will scold. Let them scold ...] (Khakhov, 2008, p. 10).

The repetition of words, as a rule, characteristic of exclamatory sentences, draws readers' attention to certain words, usually actions, gives an extreme excitement of characters, sometimes reaching maddening:

"Ile idzhy, dunej nekhu, k"ezu! K"ezu, si psem huede! K"ezui, h"ydzhebz lazh'enshem i lyr zyshkh zak"uenyg"em kle hue" [Come on now, honey, **call me!** **Call** my soul! **Call** and put an end to the loneliness of an innocent girl who eats her alive] (Khakhov, 2008, p. 17).

This also includes the division of the phraseological unit and the repetition of its part in another sentence, contributing to the strengthening of a certain psychological state:

"SHCHypel"huem nekh" gug"u irig"ekh'me, syt-Ie? Irekh', ekh'me" [What if the first child bearing **is** difficult, then what? If it **is** difficult, so let it **be**] (Khakhov, 2008, p. 21). In this case, the girl's decision is demonstrated.

Not finished phrases are indicated in the text by the omission of words, dots, expressing, as a rule, strong excitement. For example, the hero of the story S.G. Khakhov "Winter Strawberry":

"Pshchedyk"ym a shchyzg"esheshkem dez h si «pioner cIyklur» zy dyh'eshkhykIekle k"yzeryl"el"yrti, aby uedeIuen k"udej shchkh'ekIe, gug"u uekh'mi, mahue k"es uk"akIue h"unt... ZHypIekIe aphuedeu h'elemet h"urk"ym... IefIt ar, IefI!" [When I put my "little pioneer" on my shoulders, she scattered with such a laugh that only to hear it, even if it was hard, I could come here every day ... When I tell about it, it doesn't seem so interesting ... It was sweet, sweet!] (Khakhov, 2008, p. 34).

Often in literary texts, such psychological tool as a description of the environment, landscape, things, etc., is used to depict the character's emotional state. This creates background, necessary and consonant with the mood of heroes or, in contrast, opposed to them.

For example, in the poem written by Shogentsukov (1961) "Winter Night", the description of the night reflects the state of a desperate mother, whose child dies from hunger and cold:

"ZHeshch gubzh'ashchi, zh'y zepihum «Badze» huzh'yr k"yrekh'ekI, K"uakIi tafi k"imyg"aneu Dzhebyn huzh'yr k"yreshekl" [The night **got angry**; the wind carries white "flies", leaving neither ravines,

nor steppes. **It covers everything with a white blanket]** (p. 25). In this manner, the poem begins: the hostile state of nature and the signs of death – the white blanket. All this sets up a tragic story, allows feeling the pain and grief experienced by the hero of this work. Here, the night, ruthless to the destinies of people, the grief of the poor woman, becomes an expression of anger.

Dyg'e napekhu zh'erazh'em inemyschIa psori a mahuem neshchkh"ejt. K"urshkheri, mezkheri, taferi – psori neshchkh"ejt... K"uazhem ya ueredyr psori g"ybze huedeu th'ekIumem k"oIue. Myr sytu g"eshchIeg"uen... Dunej psor neshchkh"ejue shchkh'e k"ysfleshchIre, h'emere psyhem ya daushchym edeIuenym, bzuhem ya use dahekhem huegufflenym se sahuemyfashcheu ara?... [Apart from the white-faced flaming sun, everything on this day was **sad** ... And the mountains, and forests, and the plain – everything was **sad** ... All the songs that came from the village sounded like **crying for the deceased**. How amazing it was ... Why does the whole world seem **sad** to me, or to hear the murmur of a river, to enjoy beautiful bird poems, Am I not worthy?..] (Shogentsukov, 1961, p. 29).

This was the beginning of the story by Shogentsukov (1961) “The Only Pound of Flour” that conveys the mood of the protagonist, which can be described by often repeated word neshchkh'ej “sad”, preparing us for a sad story.

As it can be seen, in such a psychological tool as the image of the environment surrounding characters, the key role is played by the emotive, designation and describing emotions. In this case, they express not only the psychological state of heroes, but also become a common emotion for the entire work, its main topic.

7. Conclusion

One of the means to achieve the necessary psychological effect in literary texts is emotive vocabulary. The main functions of emotives (designation, description, expression of emotions) are manifested in various methods and forms of psychologism, whether it is the inner speech of characters, inner dialogue, or external details (portrait, landscape, things, etc.), representing an indirect form of psychologism, etc. Each of the listed forms and techniques has its own characteristics.

According to the prevailing emotional load performed in a text, we distinguish two ways of depicting the psychological state of a hero: lexical, using designation, description and expression of emotions, and syntactic. The most commonly used syntactic means in Kabardian literary texts turned out to be interrogative and exclamatory sentences, repetition of words, division of a phraseological unit and repetition of its part in another sentence, not finished phrases indicated in a text by omission, ellipsis. All these tools serve to enhance the emotional state. A distinctive feature of emotive vocabulary in the Kabardian language is that an important place in it is occupied by phraseological units, with the help of which the greatest expressiveness is achieved.

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