Artistic Representation of the State "fear" in the Written Text

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ABSTRACT

The purpose of this work is to explore the specificity of the emotional state "fear" artistic representation in the text, and to develop a methodology for analyzing the text emotive content. Using the methods of linguistic description and text complex analysis, the following statements were made: firstly, the artistic emotive text, representing a complex psychological phenomenon, is made up of elements, known as psychological situation elements; secondly, such distinct structure allows applying the simulation method for analyzing the text emotive content; thirdly, every model element is filled with content in accordance with the described emotion. The study expanded the conceptual essence of the term "complex analysis" used in philology by incorporating psychological and psycholinguistic approaches, as well as the philosophizing element, which is determined by the studied phenomenon specifics. A comprehensive methodology that can be used in further linguistic emotions representation studies is described.

Introduction

Introduce the Problem

Modern state of the humanities knowledge allows you to explore not only the obvious, explicit meanings, but also implicit, sometimes intuitively realised by the subjects of speech (Sheikh, Sarfraz & Khan, 2012; Davitz, 2013). Development intensification in terms of exploring the human existence conceptual sphere proves the necessity to consider the word and the concept as mere representation of cultural content.

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The text requires a systematic approach both to its structure and content, being, on the one hand, a simultaneous creativity of the subject, his communicative activities (Arutyunova, 2000), and on the other the result of such work or a speech (Myshkina, 1998). As the author of the text is a psycholinguistic subject, the text as a speech product incorporates rational, semantic content and emotional (rather emotive) semantic experience (Leutner, Leopold & Sumfleth, 2009). Therefore, text as a communicative unit with a dichotomous content (rational and emotional) requires a specific approach.

The text rational meaning and its interpretation is more or less clear, by the help of developed linguistic, literary and philological analyses scheme (Fairclough, 1992; Stubbs, 1996; Kusch, 2016), however, the emotive content is much more complicated, because we are dealing with the unconscious and the means of its representation in speech.

Explore Importance of the Problem

The issue is relevant for two reasons. Firstly, the studied phenomenon specificity – emotion – determines the specificity of emotive content textual representations, and thus, the approach to the text interpretation. Secondly, there is no technique for the emotive content analysis, which, in our opinion, should handle not only the linguistic terms and concepts, but also those related to philology, for example, psychological or psycholinguistic.

Describe Relevant Scholarship

Keen interest on man's emotional sphere on the part of linguists is justified, because this sphere determines the individual behavior in interaction with cognitive, perceptual, motor spheres (Zlatoustova, 2001).

Despite the fact that attempts are made to describe systematically the language units expressing or naming emotions, the authors put a very diverse meaning into the content of this concept. The reason for this is the nebulosity of the concept itself, belonging to a row of adjacent linguistic sciences (Shakhovsky, 1996). In linguistic studies on the emotions language, there has been a twofold statement referring to different forms of speech: oral and written (Lakoff, 2016).

Much attention is paid to the prosodic and intonation means of expressing emotions in different languages (Kalimullina, 2006; Myagkova, 2000; Zalewskaya, 1999); communicative or "neutral" and emotional tones are opposed. The problem of emotions reflection in written speech in modern linguistics and psycholinguistics is considered at the lexical structure level (Statsenko, 2011; Arutyunova, 2000; Zaliznyak, 2000) and statement syntactic constructions (Zeitlin, 1976; Volf, 1989).

State Hypotheses and Their Correspondence to Research Design

The proposed study is text-oriented as the text (in comparison with word and sentence) most fully reflects the emotional state of the subject and his heteronomy (Sarter, 2012). Within the text emotive meaning "increment" can be traced. Meaning "increment" is understood (unlike G.O. Vinocur (1991) as the ability of the nearest context or the entire text to expand and deepen the semantic content of the used emotive with the help of an emotional situation description.

An emotive text study allowed to introduce the concept of "the emotional situation text model" or "artistic emotive model" (the term "model" is used in a narrow, strictly grammatical sense). The sentence model considered by E.M. Volf (1989) became the basis for the text model selection. Elements of the psychological situation, which is the prototype for the artistic emotive model, represent in the text and become the "textuality" for the interpreter. The usage of "model" concept is caused by the fact that it adequately reflects a multifactorial phenomenon – the emotion.

Methodological Framework

There were a number of main methods and techniques of empirical analysis in accordance with the study purpose and objectives. The methods of linguistic description and complex analysis of text were leading and they were applied by direct observation on the texts containing the description of the emotional state "fear", and in the selection, analysis, systematization of the factual material in the aspect of set objectives.

In addition, the method of modelling the emotional situation based on its artistic representation in the text was used; the occurrence of modelling approach is proved in the monograph of N.L. Myshkina (1998), considering the textual space as a modelling object. The conceptual essence of the term "complex analysis" used in philology was expanded. Therefore, the elements of psychological, psycholinguistic approaches were included and even the element of philosophizing, which is determined by the studied phenomenon specifics.

Participant (Subject) Characteristics

The emotion of fear was chosen as a unit of analysis. Our choice is determined by the fact that it is one of the most intensive emotions. Therefore, the text representation of this emotional state is rich and it implements all the elements of the artistic emotive model. Stories by A.P. Chekhov (1985), Russian doctor and writer, were selected as the source of language material.

Sampling Procedures

The language material was selected by continuous sampling of required texts and fragments with the emotive content among the A.P. Chekhov (1985) collected edition issued in 12 volumes. A comparative analysis was conducted using the method of emotional situation modelling.

Results

Artistic representation of the subject emotional state in the text is not an end in itself, but it drives the composition. The possibility of modelling is related to this, which becomes the main method for analyzing the emotive content of a literary text.

The texts' typology from the position of the emotive content representation

Conducted analysis of the emotive content in the stories by A.P. Chekhov (1985) allows to divide them into two groups: stories in which the emotional state is a center of composition (the stories about fear), and stories in which the emotional state is a secondary line of composition, supplementing and deepening the main

line (emotion mentioned in the context of any events). The emotional situations model is realised in the first type texts, so they became the object of our study: "Fear", "Fears", "The night in a graveyard", "In the dark", etc.

Emotive model

Following E. M. Volf (1989), we note the same elements of the emotional situation model for the text that were specified for the sentence: emotional state causator, the emotion subject, the emotion itself, the emotional experience intensity, the emotion's external expression. These elements are distinguished by psychologists, analyzing the emotional situation.

However, M.P. Chekhov (1981) is not only a writer, but also a doctor. Reader's emotional perturbation is not included in the author's plans, therefore, in his stories we find another emotive model element – reducing the emotional tension. Each of these elements has a static location in the text, so there is a consequentiality that is related to the compositional story development. This allows speaking about the meaning of this model elements in the Russian classic's texts.

The observer presence. The addressee empathy

Observations have shown that the exegetic narrator may take emphatically external position towards the emotional state subject (the narrator). In this case, experienced emotions are described not only in themselves (by the narrator), but also through their symptoms, observable signs, etc.

In those stories where the emotion becomes the center of author's attention, the first-person narration is held. The authenticity expression in such stories is based on a personal plan. That is why A.P. Chekhov (1981) relies on himself experiencing such a strong feeling like fear, and uses it. Here the autobiographical nature is traced, particularly, autobiographical is one of the three thematic parts in the story "Fears": according to the memoirs of the writer's brother M.P. Chekhov (1981), the episode with the freight-car cut loose really took place and was associated with the impressions of A.P. Chekhov (1985) staying at the country seat of G. P. Kravtsov in the Ragozina Balka in 1877-1879, where the Donetsk railway was building. In those stories, where emotion is only a secondary composition line, the narrative is usually third-person, that is, the narrator acts as an observer.

The addressee empathy

In most analyzed stories by A.P. Chekhov (1985), an important element in the narrative is a dialogue: a permanent reference of the listener to a sensual experience, background knowledge, because everyone has experienced emotion, which the narrator describes. In other words, the narrator lots upon understanding, the empathy of the addressee: "This uncertain, but clear to you fear has not left me even when I climbed on the fourth floor of the Trupov house, unlocked the door and entered his room" (A night of terror, Vol. 2, p. 94). Alternatively, "And imagine my horror!" (Night at the graveyard, Vol. 4, p. 191). The maximum intensity is transmitted through the comparison of what happened to the narrator to anything experienced by listener: "If you are afraid to listen to nurses telling about the howling dead, what must it be to hear the howling!" (Night at the graveyard, Vol. 4, p. 191).

Text analysis using the method of emotional situation modeling

A text representation of the emotive art model first element – causator – differs in terms of meaning. The most frequent are reality-naming units. In this case, causator can be simple, that is, representing one thing, or complex, that is, combining the category of multiple subjects surrounding the subject. The most important feature of the fear in the analyzed stories is its nature, known or not known by the subject, and this is reflected in the semantic-syntactic aspect of speech. So, the context of "Stupid! – I said to myself. – This phenomenon is only terrible because it is not clear... All the strange is mysterious and, therefore, scary" (Fears, V. 5, p. 42) reveals a causal link between the causation subject and its mysterious essence.

The complex type of causator represents a group of nominative cases indicating the reasons for the emotional state "fear". Complex causator "silence" – "shadows" – "sounds" – "dog eyes" is presented in the following context: "I do not know whether under the influence of silence, forest shadows and sounds, or, perhaps, due to fatigue from the gaze of ordinary dog eyes I suddenly felt terribly" (Fears, V. 5, p. 45). The texts of the A.P. Chekhov (1985) stories not only contain the names of fear specific causes, but reflect imaginary causators for the examined emotions that rise in the subject consciousness particular image of the world, hostile and intimidating. Images arise based on complex impressions (Kharchenko, 1998). For example: "Someone walked slowly, but... they were not human steps... as for man, they were too quiet and shallow...<...> Finally, this mysterious "someone" approached me, touched my knee and sighed... Then I heard a howl... a howl was terrible, grave, pulling the soul <...> It seemed to me that if I open my eyes and dare to see the darkness, I will see pale yellow, bony face, rotten shroud <...> Sitting on the stove and listening to the tomb tenant howling, I suddenly heard new steps... Someone treading hard and rhythmically, walked right at me... Catching up with me, a new born from the grave sighed, and a minute later, a cold, bony hand fell on my shoulder..." (The night in the graveyard, Vol. 4, p. 191-192). As you can see, signs of the fear causes reveal the nature of the subject mental activity, that is, act as imaginary causators.

External expression of emotional state is transmitted through the subject motion predicates and a description of the emotions' physiological manifestations, and in this case, in the context, there is an "observation" frame or the "second order" frame (Volf, 1989). The most frequent outward manifestation of the researched emotions that are present in the texts of Anton Chekhov is the pallor, the statement, which allows the observer to make predictions about the subject seizing emotions. In the context: "You look pale, as if coming from a grave... <...> Oh, my God, you're terrible... <...> you don't look yourself!" (A night of terror, Vol. 2, p. 97). The fear outward manifestation can be presented metaphorically: "A thief!" – flashed in her mind and a deathly pallor flooded her face" (In the dark, Vol. 5, p. 119). This kind of metaphor ("soul bodily metaphors") is found in every story by A.P. Chekhov (Apresyan & Apresyan, 1993). Description of the subject internal state is presented along with its external manifestation in the context: "And in one moment her imagination painted a picture, which summer residents so afraid of: a thief creeps into the kitchen, from the kitchen to the dining room... the silver in the cupboard... then bedroom... the axe... the robber's face... golden things... Her knees buckled, and

goosebumps ran down her back" (In the dark, Vol. 5, p. 119). A purely physiological emotion manifestation is recorded in the following context: "in the middle of the room stood the eternity box. <...> My heart was beating terribly and breath was stolen" (A night of terror, Vol. 2, p. 94).

Most often in the texts of A.P. Chekhov (1985) the feelings representation is associated with the metaphors use: "my soul was filled with vague and inexplicable fear" (A night of terror, Vol. 2, p. 93). The text may not contain the emotives in this case, the conclusion about the subject emotional state is based on the description of emotions' external expression, that a vacant position is formed and can be filled out by the addressee according to his background knowledge. So we can speak about the presence of gaps in the text emotive content: "Catching up with me, Pogostov stopped and frantically grabbed my arm. He was pale, was breathing heavily, shaking. His eyes wandered erratically, chest heaving".

The fear subject in the A. Chekhov (1985) stories are, first, people (see above the examples); second, what is rarer, animals: "In the middle of the crowd, with front legs trembling all over, the hero of the scandal sits on the ground – white puppy with a sharp muzzle and a yellow patch on the back. Expression of anxiety and horror is in his teary eyes". In the second case, the conclusion about the emotional state is transmitted by the observer; in this case, the presence of the "observation" is necessary.

Reducing the emotional tension as an author's style specific element is implemented by A.P. Chekhov (1985) when describing negative emotions and becomes the game emotive element, when text is built on the change of emotional tension and its removal, which creates the final comic effect ("In the shadows", "Chameleon"). The psychological content of this model element in line with the emotion cognitive theory is noted in one of the analyzed texts: "A strange phenomenon was explained and his irreality disappeared. Fear was gone and I could continue on my way". Note that the emotional tension reducing is an element, designed for intratextual subject, intratextual listener and the addressee-reader. Reducing the emotional tension is a kind of A.P. Chekhov implementation of the text strategy: in this context, the specific property of causator (obscurity) loses the seme "mystery".

Discussions

The interest to A. Chekhov's works in regards to the discussed problem is supported by a large frequency use of an investigated emotional situation in his stories. In each of the surveyed texts emotional situation of "fear" is described from one to four times. Moreover, those situations are different in intensity: from timidity, fright or fear to terror. H. Sarter (2012) also considers different variants of the emotional states representation in his study.

The study of N. Bond and V. Ginsburgh (2016) confirms our assumption that the study of the text emotive component would imply the use of linguistic, literary and philological analyses.

Our observations showed that the Anton Chekhov stories, describing the emotional state, contain explicit narrator belonging to the text world, who commits some actions, has at least a minimal biography and has his own name. He acts as observer of the narrator emotional state expression, as in the story

"Fears", or exegetical (implicit) narrator, revealing himself only in the subjective expressions, and inserted narrator, for example, in the story "Fear". The same trends are noted in the E.V. Paducheva (1996) study.

Application of the modeling method for the literary text analysis may draw the fire, as it can give the impression that in this case, we "put" a living organism, which is the text, in some artificial frames.

Note that the proposed model is not artificial, because the allocation of its components is dictated by the psychological situation, in which intratextual entity gets.

Conclusion

Using the text complex analysis method enabled us to establish that the emotion in the stories by Anton Chekhov are presented in two ways: first, by using a number of emotives that are synonyms or derivatives from the lexeme "fear"; and secondly, absence of emotional state categories in the text, but the nominees presence of emotions' external expression, which leads to the conclusion about the subject emotional state.

An emotive text study allowed us introducing the concept of " the emotional situation text model" or "artistic emotive model" (the term "model" is used in a narrow, strictly grammatical sense).

Moreover, during the research it was found out that the art of emotive text is made up of components that can be defined as the psychological situation elements. Such structure allows applying the simulation method for analyzing the text emotive content. Each model element is filled with the content in accordance with the described emotion.

Disclosure statement

No potential conflict of interest was reported by the authors.

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