

MEANS OF EXPRESSING EMOTIONS IN MODERN AND CLASSIC BRITISH LITERATURE: DIACHRONIC PERSPECTIVE

MEIOS DE EXPRESSAR EMOÇÕES NA LITERATURA BRITÂNICA MODERNA E CLÁSSICA: PERSPECTIVA DIACRÔNICA

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and grammatical means of expressing emotions with a great contrast in use of such means as vulgarisms and jargonisms, interrogative constructions and negation. The results may find implementation not only in translation studies, psycho- and sociolinguistics and cultural linguistics but in teaching English literature as well.

Keywords: English language. British literature. Emotions. Category of emotionality. Emotivity. Lexis of emotions.

Resumo: As emoções são parte integrante da vida humana. Sendo uma das áreas mais complexas do comportamento humano, a esfera emocional exige uma pesquisa minuciosa em muitos domínios, inclusive o linguístico. Não há diferença entre as emoções que as pessoas experimentam hoje e séculos atrás, mas as formas como elas as verbalizam estão mudando constantemente. É por isso que é particularmente importante rastrear possíveis mudanças nas formas de expressar emoções ao longo do tempo. O objetivo do estudo é destacar as formas de expressar emoções na língua inglesa pelo prisma da

diacronia. Neste artigo, comparamos as formas de expressar emoções nos níveis gramatical e lexical no material do romance clássico do século XIX e do romance moderno. O conjunto de dados com mais de 1.300 exemplos foi obtido em "Pride and Prejudice", de Jane Austen, e "Me before You", de Jojo Moyes. Uma característica da chamada "escrita feminina" é que o mundo é retratado por meio da percepção de uma mulher. Além disso, as escritoras prestam mais atenção à vida emocional das pessoas, seus sentimentos e pensamentos. A análise foi realizada com base no método de amostragem contínua usando a abordagem lexical e semântica, contextual e comparativa. Os resultados indicam que tanto J. Moyes quanto J. Austen, no âmbito da mesma cultura e idioma, mas sob diferentes circunstâncias históricas e sociais, empregam um amplo espectro de meios lexicais e gramaticais para expressar emoções, com um grande contraste no uso de meios como vulgarismos e jargões, construções interrogativas e negação. Os resultados podem ser implementados não apenas em estudos de tradução, psicolinguística e sociolinguística e linguística cultural, mas também no ensino de literatura inglesa.

Palavras-chave: Língua inglesa. Literatura britânica. Emoções. Categoria de emocionalidade. Emotividade. Léxico das emoções.

1. Introduction

Today the study of emotions and ways of expressing them is one of the most relevant research topics in various scientific disciplines. The category of emotionality is studied to a greater extent in psychology, as well as philosophy, ethnology, sociology, biology, physiology, linguistics and other sciences. The scholars point out that in everyday communication the same words are used to express a wide range of emotions. Therefore, the role of context in this case is essential for the correct interpretation of this or that language unit.

Modern psychologists see emotionality as a full scope of human's emotional experiences including mood, emotion as it is, feeling, affect, passion, in other words, the core of human's personality (Ionova, 2015, p. 20). Recently, one can note a great interest that has arisen in the study of emotions in various sciences. For example, in psychology, philosophy, culture studies and sociology, a lot of attention has been paid to the emotional sphere of a personality. Being one of the most complex areas, the emotional sphere requires a thorough research in many domains, including the linguistic one. Emotions studied by linguists possess certain characteristics. L. Alba-Juez and T. Larina (2018) highlight an interdisciplinary nature of the linguistics of emotion, since "it encompasses and goes through a number of paradigms of modern linguistics and science in general - communicative, cognitive, pragmatic, discursive, culturological" (p. 11). Besides, "emotion is an essential part of every kind of communication", and should be studied "in all types of text and discourse" (Ozyumenko and Larina, 2021, p. 747).

Emotions are of significant importance in human life, being its integral part. In personal interaction and public social life we express our attitude, feelings, emotions to various phenomena and they obviously are reflected in the language. When people talk about emotions

in general which they experience in certain situations, they “are emotionally involved, and this stimulates the use of expressive language” (Foolen, 2012, p. 359). Emotions are the result of mental and cognitive activities of a person. Emotional vocabulary is key in all human speech activity. Perception and proper interpretation of emotions, which are expressed by a word, are shaped in the light of national culture and traditions (Pushkina et al., 2020, p. 383).

The relevance of the research is determined, first of all, by the growing interest in the specificity of expression of emotions in a language, which play a significant role in the process of interpersonal communication. Furthermore, the motivation of the study is the need to discuss changes in ways of expressing emotions in the English language through the prism of the diachrony. Undoubtedly, changes in languages occur continuously, especially quickly in vocabulary, that is why it is of particular concern to track possible changes in ways of expressing emotions over time.

In terms of diachronic approach two novels written by women authors for women readers considering the gap of two centuries prove to be fruitful sources of the data to analyze. In the present work we will focus on lexical and grammatical ways of expressing the category of emotionality in the classic and modern English novel written by women authors on the example of Jane Austen’s “Pride and Prejudice” and Jojo Moyes’s “Me before You”. A characteristic feature of the so-called "female writing" is that the world is depicted through the perception of a woman. It is a kind of mirror that reflects the relationship between a man and a woman, social norms and morals as they are during a writer’s lifetime. It can be portrayed in a variety of forms - through actions, comparisons, remarks, special details, etc. What is more, women writers pay the closest attention to the emotional life of people, their feelings and thoughts.

Currently there is a sustainable interest in the analysis of means of expressing emotions within the framework of the English classic and modern literary texts. Moreover, in spite of the numerous works devoted to the classic English literature the contemporary English literature of the last decade also deserves close study due to the new forms of communication such as social media and text-messages, which have influenced the ways of expressing emotions and are frequently used by modern writers.

It should be noted that both novels, Jane Austen’s “Pride and Prejudice” and Jojo Moyes’s “Me before You”, are translated into many languages including Russian and are on the best sellers list all over the globe. Successful screened versions of the novels are another proof of their popularity.

To achieve the goal of the research we had to do the following:

- 1) To determine the correlation between “emotionality” and “emotivity”.
- 2) To identify and analyze lexical and grammatical means of expressing emotions with a focus on the context.
- 3) To highlight the frequency of use of different means of expressing emotions on the lexical and grammatical levels.

“Pride and Prejudice” by Jane Austen is “the most discussed and analyzed novel”, and it has been comprehensively studied and interpreted by literary critics for two hundred years and is still read “by a wide public”, “not only by scholars” (Ortega Ramiro, 2014, p. 27). This novel “has attracted considerable attention” by readers and critics due to its “sensitive topic and theme” as well as complicated relationship among the characters and the development of their emotions is considered to be rather significant (Zhang, 2020, p. 88).

As for Jojo Moyes, she is considered to be the author who produced “emotional typhoon”, and disarmed the readers “with the normalcy of her voice” (Schillinger, 2013). In one of her interviews, Jojo Moyes underlined that emotions really matter. She says that if she doesn't cry “while writing a key emotional scene”, her “gut feeling is it's failed”. As it is crucial for the reader “to feel something while reading” and the author herself calls it her “litmus test” (BookBrowse, n.d.). Thus, employing certain linguistic means both authors encode their “personal emotional attitude towards the events and characters described”, which makes readers “experience the same feelings and emotions” (Korovina et al., 2020, p. 15).

2. Literature review

Psychologists study the nature of emotions, forms of their manifestation, their role in human's life, while linguists focus on the research of the ways how different emotions are expressed in a language. In Russian linguistics it was Shakhovskij (2008), who introduced the term “linguistics of emotions”. He differentiates emotionality in linguistics and emotionality in psychology. Linguistics of emotions studies how to verbalize, express and communicate emotions (Shakhovskij, 1995, p. 50). For this purpose, Shakhovskij (2008, p. 234), introduced the term “emotivity”. Consequently, the term “emotivity” which denotes one of the immanent feature of a language to express psychological state or experience of a person.

However, in modern linguistics there is no clear definition of these notions yet. Some scholars (Galperin, 1977; Solodub and Al'brekht 2003) believe the terms “emotionality” and “emotivity” are synonyms. Others differentiate them. At the same time the differentiation comes

along psychology vs linguistics. Thus, Shakhovskii (1995) emphasizes that emotivity as a linguistic category relates to “immanent properties of a language and expresses psychological (emotional) states and experience of an individual” (p. 6). Teliya (1986), on the other hand, argues that category of emotivity is connected with “emotional sphere of human mind and reflects all the spectrum of emotions” (p. 129), in this case emotivity is a psychological category.

In their turn, foreign experts such as Johnson-Laird and Oatley (1989) stick to the point that “there is a set of basic emotion modes” such as “happiness, sadness, anger, fear, disgust” (p. 85). Through the prism of psycho-linguistics they present three basic “entities”: “emotion”, “the concept of emotion” and “a description of the emotional experience”. According to the researchers “an emotion is what you feel”; the concept of the experienced emotion is “a “mental construct” that allows a person to classify his/her experience; “a description” is a way of verbalizing this emotional experience.

Peter Stockinger (2018) underlines that the problem around the so-called “set of basic emotions” is one of the most disputable issues among specialist as the very term (basic emotion) “has different meanings depending on whether it is used in language sciences, psychology or biology” (p. 3).

Thus, it was mentioned above, the main difference of linguistic aspect of emotions from psychological one is that psychologists study the nature of emotions (human’s emotionality itself), and linguists deals with the linguistic ways of expressing various emotions (emotivity). In this research paper emotionality (or emotivity) in linguistic aspect is defined as the combination of all ways of expressing human emotions but we focus our study on the lexical and grammatical ways of expressing emotions. Consequently, from the lexical aspect two terms - emotive lexis and emotion vocabulary - are to be differentiated. According to Shakhovskij (2012), specific group of lexical means of expressing emotions is emotive lexis, which comprises the combination of words with emotivity semantics in their meaning (affective words, which express emotional state of the speaker, - abusive language, interjections and interjection words: *wow, alas, darn it*) and their connotation (words which convey emotional attitude of the speaker to a certain object or its characteristics: *pathetic, wretched, sweetie, snake*). Thus, emotive lexis, as a rule, performs nominative function and objectifies emotions in a language. And emotion vocabulary usually performs expressive and pragmatic function. In other words, emotive lexis consists of lexemes which express a notion about emotions in its subject-logical meaning. And emotion vocabulary is represented by emotionally coloured words which contain a feelings-related component.

Notably, there is no unified classification of either emotive lexis or emotion vocabulary. The difficulty of distinguishing these groups is accounted by the fact that the category of emotionality is rarely labelled in lexicographical sources. Therefore, to differentiate them is only possible depending on the context. Political, public, national events contribute to emergence of new linguistic units defining human emotions (Stacenko, 2011, p. 5).

Chuprakova and Popovich (2014, p. 337) highlight four major linguistic means of expressing emotions: phonetic means, morphological means, lexical-semantic means, formal-syntactical means. Hence, there are linguistic and paralinguistic ways of expressing emotions, which makes the group of verbal ways. Besides verbal means, experts define non-verbal means in modern linguistics. Shakhovskij (2009), in his turn, speaks about two semiotic systems of emotions:

- 1) body language
- 2) verbal language.

Herewith, body language, i.e. non-verbal means of expression of emotions, surpasses the verbal language system in terms of speed, straightforwardness, credibility, sincerity of communicating emotions. In Kreidlin's theory of non-verbal semiotics non-verbal communication, which is part of non-verbal behavior, plays crucial role in people's interaction (Kreidlin, 2004, p. 6). It is important to highlight that in the framework of literary text any non-verbal behaviour is verbalized by the author.

Stockinger (2018) defines verbal and para-verbal signs that help to express emotions is "part of a whole emotional language, sometimes also called emotive language" (p. 13). He highlights that verbal or para-verbal signs can be traced in "all the constitutive layers of language and speech" such as "phonetic and prosodic layer" (intonation, repetition etc.), "lexico-semantic layer" (emotionally coloured words), "discursive and rhetorical layer" (frequent repetitions, interjections, and exclamations) (Stockinger, 2018, p. 14).

Speaking of grammatical layer of emotivity grammatical markers are understood as a set of morphological and syntactic units that are used in the language to express emotional assessments and experiences of a person. Ilinskaya (2006, p. 102) singles out certain grammatical markers of emotionality that are characteristic of modern English: exclamatory sentences with *how* and *what* intensifiers, sentences of quasi-subordinate structure, parceled, inverted and elliptical constructions, syntactic repetition (parallel constructions) and some others. As for syntactic repetition or parallel constructions they can be accompanied by lexical repetition. Though traditional linguistics defines parallelism as a stylistic device this phenomenon has a

number of defining characteristics from grammatical point of view: the structural homogeneity of the correlated fragments of the construction, the unity of grammatical forms and syntactic functions of the correlated words and word combinations along with semantic correlation of related construction fragments (Kalinin, 2021, p. 19). Syntax can be used for stylistic purposes because, on the one hand, there are syntactic ways that make the utterance more expressive, and on the other hand, there is a neutral syntactic norm that is not associated with the introduction of emotionally expressive content into the sentence (Lapshina, 2013, p. 206). In our work we concentrate on the emotional potential of syntactic repetition employed by women writers to convey emotional state of characters.

When referring to emotivity in a language it is critical to take into consideration the cultural aspect. Tsai (2023) claims that “there are obviously a multitude of other cultural contexts in which emotional differences likely exist”. According to Mokrova (2008, p. 561), in the English language adjectives and participles but not verbs like in the Russian language express emotions. So, in English passive emotional states are emphasized but not their active manifestation. Besides that, the British often talk about unrestrained expression of emotions in a descriptive way (for example, words: *emotional*, *demonstrative*, *effusive*, *excitable*, which express negative emotions). This peculiar descriptiveness of emotionality is not always clear to Russians. Indeed, cultural context cannot be ignored. “Cultures vary in the degree of emotional expressivity, verbally and non-verbally” (Foolen, 2012, p. 351). Conversely, in the English culture, demonstrative expression of emotions, especially of negative emotions is not approved since this kind of behaviour is considered to be the evidence of bad manners and immaturity of a person.

A. Wierzbicka and J. Harkins (2001) note that languages differ in terms of the spectrum of means of expressing emotions. Furthermore, such means express cultural world view and reflect cultural identity, that’s why it’s not always easy to find equivalents in the other language, which could express all the shades of meaning.

3. Materials and methods

We employed the method of continuous sampling to collect the data, we collected 127 examples in Moyes’s novel and 1196 ones in Austen’s novel, and we used the lexical and semantic, contextual and comparative analysis to study the data collected. In this paper we compared the ways of expressing emotions on the grammatical and lexical levels on the material of the classical romance novel of the XIX century and modern one written in the XXI century.

The novel “Me before You” was chosen for the research into the ways of expressing emotions in modern English, first and for most, because of its plot. The book narrates the complicated relationship between a girl, care-giver, and a young man left paralyzed from an accident, the questions of life and death, the desire to save the loved one and arouse the sense of life in him. It’s important to emphasize that the author doesn’t limit herself to only one way of expressing emotions, she employs a great variety of means to describe the feelings and emotions of her characters.

As for “Pride and Prejudice” Jane Austen portrays her characters’ behavior, relations, thoughts, feelings. The author often expresses her world view through the inner world of the main characters of the novel. In the middle of the XIX century novel as a genre underwent certain transformations, that is: psychological specificity became characteristic of dialogues between characters. Through dialogues the authors represent the personality, inner soul, emotions and impressions of the characters, revealing the true motives of their behaviour. Dialogic speech of narration dominates in the novel. It is critical to note that J. Austen does not comment on it and doesn’t express her attitude.

Jane Austen’s dialogue carries psychological and emotional characteristics of its interlocutors. In the novel the author pays much attention to the dialogue of people who belong to different social groups and classes. It allows the reader to get the idea of the specificity and traditions of the society in those times.

The main reason why these two literary works have been chosen for this study is, considering the conventional topics, despite different plots, about love, romance, marriage, to detect and trace similarities and differences the female writers describe emotions in their novels. It is noteworthy that there is no difference between emotions people experience nowadays and centuries ago but the ways they verbalize them are constantly changing. It depends on a historical period, social status, culture. Moreover, the amount of words in both novels is approximately the same (“Me before you” – 111000 words (How Long to Read, n.d.), “Pride and Prejudice” – 122000 words (Capitalize My Title, 2021)), which makes the analysis equal.

4. Results and discussion

4.1. Means of expressing emotions

The collected means of expression of emotions were divided into two groups:

- Lexical means of expressing emotions

- Grammatical means of expressing emotions.

We underline that in the present research we did not take into consideration stylistic means of expressing emotions. It is necessary to note that there are also non-verbal ways of emotional representation in the novels. However, in the analyzed texts all the non-verbal ways of expressing emotions acquire verbal forms such as the description of various emotions of the characters.

(1) *I felt my **face flood with colour*** (Moyes, 2012, p. 27).

The category of emotionality is expressed in the given context from Jojo Moyes's novel non-verbally: the reddening of a person's skin indicates the feeling of shame that the heroine experiences from the fact that her skirt suddenly came apart at the seams during the job interview. However, in the text of the novel this non-verbal means of expressing emotions is verbalized metaphorically as the meaning of the verb "flood" is "to cause to fill or become covered with water, especially in a way that causes problems" (Cambridge Dictionary, n.d.-b).

Now let's look at a similar example from Jane Austen's novel:

(2) *Elizabeth hesitated, but her **knees trembled** under her...* (Austen, 1994, p. 211).

Here, Elizabeth's tremor indicates her emotional condition provoked by the shocking, dreadful news about her sister's elopement with Mr. Wickham.

According to the data collected, in the novel "Me before You" the emotions are most often expressed by lexical means – 115 examples along with Austen's novel – 856.

Grammatical means of expressing emotions and feelings of the characters are less frequent (only 12 examples in "Me before You" and 340 in "Pride and Prejudice"), nevertheless their emotional potential does matter.

4.2. Lexical means of expression of emotions

Lexical means of expressing emotions in "Me Before You" and "Pride and Prejudice" suggest the use of various lexical units and their combinations which have emotional component in their semantics. Taking into account the mentioned above theoretical tenets we subdivided the identified lexical means of expression of emotions into six groups.

1. Emotion vocabulary

Emotion vocabulary is the most frequently used means of expressing emotions in the novel "Me before You" (40,0%). This group comprises words and word combinations which indirectly name the emotion, though in their lexical meaning reflect the category of emotionality.

Emotion vocabulary can belong to different parts of speech: verbs (“pout” – emotion of dissatisfaction, annoyance), adjectives (“terrible” – emotion of fear, indignation), nouns (“cry” – emotion of disappointment, offence). For instance:

(3) “*Another drink?*” “*Vodka tonic. Slimline tonic,*” I said, as he **raised an eyebrow** (Moyes, 2012, p. 70).

This example illustrates non-verbal way of expressing emotions of surprise, which is verbalized in the text by the word combination “raise an eyebrow”. In this context, the character is surprised that the young girl has spirits.

Another example:

(4) *Best before: 19 March 2007* I stared at it. I half laughed, and then my eyes **filled with tears** (Moyes, 2012, p. 277).

The phrase and the date (*Best before: 19 March 2007*) conveys the idea of bitter irony of the young man who fixed the date of his own euthanasia and even wanted to have the date embroidered on the collar of his shirt. The phrase “fill with tears” expresses the feeling of despair and compassion of the heroine towards her ward, confined to a wheelchair.

In Jane Austen’s novel we also come across such examples (23,4%).

(5) *Elizabeth dared not lift up her eyes* (Austen, 1994, p. 258).

The example illustrates Elizabeth’s embarrassment and shame caused by her mother’s inappropriate behaviour who was boasting of her younger daughter’s marriage though the neighborhood considered it scandalous.

(6) ...Mrs. Bennet sat **quite still, and unable to utter a syllable** (Austen, 1994, p. 291).

The example shows rather exceptional conduct of the most talkative and fussy character of the novel. The very choice of the words indicates the level of her astonishment and bewilderment about Mr. Darcy and Elizabeth’s engagement.

2. Emotive lexis

Emotive lexis in the novel “Me Before You” is used less frequently than the previous group of lexical means of emotions expression (38,3%). This group consists of lexemes naming such emotions as triumph, surprise, shock, hate, hysteria, panic, relief, etc.

For example:

(7) *We descended in silence. I spent most of the short lift journey trying to stop my hands from shaking with rage* (Moyes, 2012, p. 192).

In the given example, the emotions are expressed by the lexeme “rage”, which indicates explicitly negative emotion of rage, and non-verbal way of expressing this emotion, which is verbalized by the phrase “to stop my hands from shaking”.

In the following example the author introduces four lexemes indicating emotions: happiness, contentment, satisfaction, pleasure. Herewith, these lexemes do not reflect emotions which capture the main character, Louisa, at the moment. They are used by the author to show the heroine’s dream to make it possible to create some positive atmosphere for the young man to experience one of these emotions:

(8) *I would have to fill those little white rectangles with a lifetime of things that could generate **happiness, contentment, satisfaction or pleasure*** (Moyes, 2012, p. 177).

In Austen’s novel such words are used the most frequently (66,2%).

(9) *You take **delight** in vexing me. You have no **compassion** on my poor nerves* (Austen, 1994, p. 6).

(10) *The **astonishment** of the ladies was just what he wished;...when the first **tumult of joy** was over...* (Austen, 1994, p. 8).

3. Vulgarisms

Jojo Moyes uses vulgar words or obscene vocabulary (13%) quite often to express negative emotions of rage, fury, anger, annoyance. The most frequently used vulgarism expressing emotions in “Me Before You” is “bloody”, which is used “to express anger or to emphasize what you are saying in a slightly rude way” (Cambridge Dictionary, n.d.-a). In some contexts other vulgarisms or vulgar words are used.

(11) *“Can you imagine? If it wasn’t punishment enough ending up in a **ruddy** wheelchair, then you get our Lou turning up to keep you company”* (Moyes, 2012, p. 21).

The used vulgarism “ruddy” means “to avoid saying bloody to express anger” (Cambridge Dictionary, n.d.-c). And the meaning of “piss off” is “a rude way of telling someone to go away” (Cambridge Dictionary, n.d.-d):

(12) *“Just **piss off**, Treen. Okay? Just **piss off** and leave me alone”* (Moyes, 2012, p. 158-159).

At the same time vulgar or swear words are “judged to not be an applicable category to Jane Austen’s writing” (Zhang, 2020, p. 87).

It should be noted that we did not find any vulgar words in the novel. Nevertheless, considering the rules and norms of high society of the 19th century some inappropriate emotionally coloured words are registered in the text:

(13) ***Oh! Hang Kitty!*** (Austen, 1994, p. 265).

To illustrate Mrs. Bennet's irritation and nervousness Jane Austen employs the colloquial word *hang* in the meaning of letting/leaving somebody alone, forgetting about somebody. Taking into account the context the phrase "*Hang Kitty!*" acquires rather rude or even vulgar shade of meaning. Mrs. Bennet is annoyed by her other daughters, especially by Kitty, and focused only on Jane's dress and hairstyle before Mr. Bingley's arrival, her potential would-be son-in-law.

4. Interjections

A special lexical layer of the English language is presented by interjections which convey various emotional states. It should be underlined that in a written text the context plays a key role, and it is the context that helps to interpret this or that interjection. In "Me Before You" interjections are used as lexical means of expressing emotions 7 times (6,1%).

(14) **Oh God**, *I thought. I'm not up to this* (Moyes, 2012, p. 40).

Interjection "Oh God" can express various emotions: surprise, anger, shock etc. In this context, the interjection expresses the heroine's emotion of fear.

In the next example the emotion is expressed by "Jesus Christ". This interjection is polysemantic in terms of expressing emotions. Here it expresses Louisa's father's fake fear, an ironic remark about his daughter's new job.

(15) **Jesus Christ**, *said my father. <...> "Bernard!" my mother scolded* (Moyes, 2012, p. 21).

Jane Austen in her novel also uses interjections to express characters' emotions 64 times (7,4%).

(16) **Good heavens!** *cried Elizabeth* (Austen, 1994, p. 64).

The example above illustrates Elizabeth's astonishment and indignation concerning Mr. Darcy's decision. According to Mr. Wickham, Mr. Darcy disregarded his father's will and left Wickham penniless.

In the next example the interjection "*La!*" is used to show Kitty's surprise after having recognized "that tall proud man" who was not much welcomed at the Bennets.

(17) **La!** *replied Kitty* (Austen, 1994, p. 256).

5. Paralinguistic means

Paralinguistic means (1,7%) are specific non-lexical sounds, reflecting the category of emotionality in the English language.

(18) *"Who told you to start fixing them?" His stare was unflinching. Uh-oh, I thought. "I... I was just trying to help"* (Moyes, 2012, p. 73).

Paralinguistic or non-verbal means prove to be an effective tool to express emotions but not name them. In the example above, “*Uh-ob*” verbalizes Louisa’s embarrassment, caused by Will’s behaviour.

Regarding Austen’s novel it should be stressed that such paralinguistic means (2,8%) as intonation backed by exclamation mark expresses a wide range of emotions. Thus, interjection “*Oh!*” combined with proper intonation verbalizes characters’ emotional reactions to the events or remarks, etc, depending on the context. In the examples below “*Oh!*” expresses Mrs. Bennet’s delight and sorrow.

(19) “*Oh! My dear Mr. Bennet*”, as she entered the room, “*we have had almost delightful evening, a most excellent ball.*” (Austen, 1994, p. 12).

(20) “*Oh! My dear Lydia,*” she cried, “*when shall we meet again?*” (Austen, 1994, p. 253).

6. Jargonisms

In the novel “*Me Before You*” there is only one jargonism (0,9) % used to express emotions in a text message:

(21) *You have only been there an hour, you wuss! M & D really worried about money. Just get a grip. & think of hourly rate. X* (Moyes, 2012, p. 45).

In present example, the category of emotionality is expressed by lexeme “*wuss*”, which by its stylistic marking is a jargonism and has the following meanings: a coward disapproving (= person who is not brave) (Cambridge Dictionary, n.d.-e). In the context of text-message from the heroine’s sister this jargonism expresses disapproval of her decision.

In “*Pride and Prejudice*” no jargonisms were registered.

The table below presents the similarities and differences between the quantity of certain lexical means in the novels analyzed (see Table 1).

Table 1. Lexical means of expressing emotions in the novels “Me Before You” and “Pride and Prejudice”

Lexical means	The number of examples		Percentage	
	J. Moyes	J. Austen	J. Moyes	J. Austen
Emotion vocabulary	46	201	40 %	23,4%
Emotive lexis	44	567	38,3 %	66,2%
Vulgarisms	15	0	13 %	0%
Interjections	7	64	6,1 %	7,4%
Paralinguistic means	2	24	1,7 %	2,8%
Jargonisms	1	0	0,9 %	0%
Total	115	856	100 %	100%

4.3. Grammatical means of expression of emotions

Along with other layers of language, grammatical layer possesses considerable emotive potential. Having analyzed the data collected we conclude that all the grammatical means of expression of emotions found in the novels under study fall into six categories: exclamation, pause, interrogative construction, inserted construction, negation, parallelism.

1. Exclamation

One of the most frequent grammatical marker of emotions is exclamation (25%). Exclamation mark indicates a very strong feeling, even if the context is neutral or there are no emotionally colored words in the sentence.

For example:

(22) **“Will Traynor!”** she **scolds**. *“You must have some time when you can switch off”* (Moyes, 2012, p. 2).

In the example from the analyzed text there is a complex and multi-level expression of the emotions of fury and anger relating to the young man who doesn’t switch off his mobile even during a romantic supper. First, this emotion is expressed with the help of the exclamation mark, which indicates an emotion in a person’s statement. Second, in the sentence the very verb “scold” adds to her attitude towards the situation.

Similar examples can be found Jane Austen’s novel (67%).

(23) **“Mr. Darcy!”** repeated *Elizabeth*, **in utter amazement** (Austen, 1994, p. 245).

This example emphasizes Elizabeth's amazement and perplexity since she had not expected Mr. Darcy to save her sister and the family's reputation. Here, her exclamation followed by emotion vocabulary allows the reader to feel her emotional state to the full.

(24) ***Wretched, wretched mistake!*** (Austen, 1994, p. 212).

Here Mr. Darcy, always being reserved, emotionally expresses his deep regret not telling the Bennets about Mr. Wickham's wicked nature and evil intentions.

2. Pause

Another frequent grammatical means of expressing emotions in "Me Before You" is pause, which is relevant for the oral speech, but in writing it is expressed through dash or ellipses (25%). From the point of view of stylistics this method is called aposiopesis, i.e. sudden break-off of the statement.

(25) *He lifted his arm a couple of inches – the maximum he could manage. "Oh Jesus, **what the – ?** Come here, Clark"* (Moyes, 2012, p. 102).

In this example, grammatical means of expressing emotions also correlates with the other ways of portraying a character's emotional state. As a grammatical marker of emotions (in this case it is despair and the feeling of helplessness of the paralyzed man) there is a punctuation mark – dash, which indicates understatement, intermittent speech. In the context, dash replaces vulgarism, which would expressively verbalize emotional state of the characters in the novel. And interjection "Oh Jesus" contributes to the emotional colouring of the utterance.

Jane Austen also used such a method to portrait the characters' emotions (23%).

(26) *"I'm grieved indeed," cried Darcy; **grieved – shocked. But is it certain – absolutely certain?**"* (Austen, 1994, p. 212).

The author resorts to pauses to show the depth of the character's shock who can not even find words to verbalize the emotions he is experiencing. The pauses allows him to clarify his emotional state: he is not grieved, he is shocked, the fact in not just certain, but absolutely certain.

3. Interrogative construction

The research shows that Jojo Moyes quite often resorts to using interrogative constructions (17%) when emotionally-coloured questions mean distrust to a certain reply, but not the wish to get the answer.

(27) *"Terrible. Raining cats and dogs." Will stops. **"Really? Not weather for the bike?"*** (Moyes, 2012, p. 3).

Here, the emotion is expressed by the chain of interrogative sentences. The introduction of two elliptical questions in the text enables the writer to express distrust of the character first, then, his disappointment about the bad weather.

The succession of two elliptical questions in “Pride and Prejudice” (total 0,9%) is used to verbalize the character’s both surprise and disbelief regarding Lydia and Mr. Wickham’s marriage and any possibility to avoid rumors in the society.

(28) *But why all the secrecy? Why any fear of detection?* (Austen, 1994, p. 216).

4. Inserted construction

Inserted constructions (17%) are additional elements of the sentence, which serve to express extra message, related comment, detail, explaining all the sentence in general or its parts (Kardanova, 2012, p. 278). Yet, in some contexts, their aim is to express emotional state of the speaker.

(29) *And there, finally, joy of joys, were the lads in striped polo shirts* (Moyes, 2012, p. 195).

In the example above the inserted construction “joy of joys” is an emotional marker, which emphasizes positive emotion of the character, both semantically and syntactically.

Jane Austen uses inserted constructions thirteen times (3,8%). In the following example from “Pride and Prejudice” Mr. Collins in his letter with the help of the clarifying construction expresses his utter satisfaction with the fact that his proposal to Elizabeth had failed in due time.

(30) *“And this consideration leads me moreover to reflect, with augmented satisfaction, on a certain event of Last November* (Austen, 1994, p. 227).

5. Negation

Negation as an emotional marker is used only once in “Me Before You” (8,3%). Yet, it indicates indirectly the emotions of the speaker grammatically and syntactically.

(31) *“Nope. We’re celebrating.” He lowered his voice, as if it were some kind of secret. “I got a job.” “You didn’t!”* (Moyes, 2012, p. 294).

Based on the context the negation “You didn’t” doesn’t represent negation as such. Conversely, the use of negation means incredulity here. In other words, being formally negative, the negation is absolutely positive semantically, reflecting the emotion of surprise, amazement, disbelief. The parents are very happy with the fact that their daughter got a well-paid job and they were not going to have financial problems any longer.

In Austen’s novel such means as negations were not registered.

6. Parallelism

Parallel constructions are phrases or sentences with the same grammatical structure. The use of such constructions makes the utterance more powerful and emotional. Herewith, parallelism can carry out different functions. But, in the example below it reflects the emotion of rage and anger of the character (8%).

(32) *I was angry with her and angry with Will. Angry with them for letting me engage in a facade. I was angry for all the times I had sat and thought about how to make things better for him, how to make him comfortable, or happy* (Moyes, 2012, p. 145).

In these sentences of the novel “Me Before You”, threefold repetition of the adjective “angry” along with in the framework of the parallel construction of the sentences indicates the highest degree of Louisa’s rage caused by Will’s mother being passive.

Then, Jane Austen used a parallel construction to illustrate Elizabeth’s uncle’s indignation caused by Mr. Wickham’s misconduct:

(33) *Could he expect that her friends would not step forward? Could he expect to be noticed again by the regiment, ...?* (Austen, 1994, p. 215).

The table below presents the similarities and differences of the number of certain lexical means in the novels analyzed (see Table 2).

Table 2. Grammatical means of expressing emotions in the novels “Me Before You” and “Pride and Prejudice”

Grammatical means	The number of examples		Percentage	
	J. Moyes	J. Austen	J. Moyes	J. Austen
Exclamation	3	229	25%	67%
Pause	3	77	25%	23%
Interrogative constructions	2	3	17%	0,9%
Inserted constructions	2	13	17%	3,8%
Negation	1	0	8%	0%
Parallelism	1	18	8%	5,3%
Total	12	340	100%	100%

The current study revealed a remarkable percentage difference in use of lexical and grammatical means of expressing emotions in the two women’s novels (see Figure 1, Figure 2).

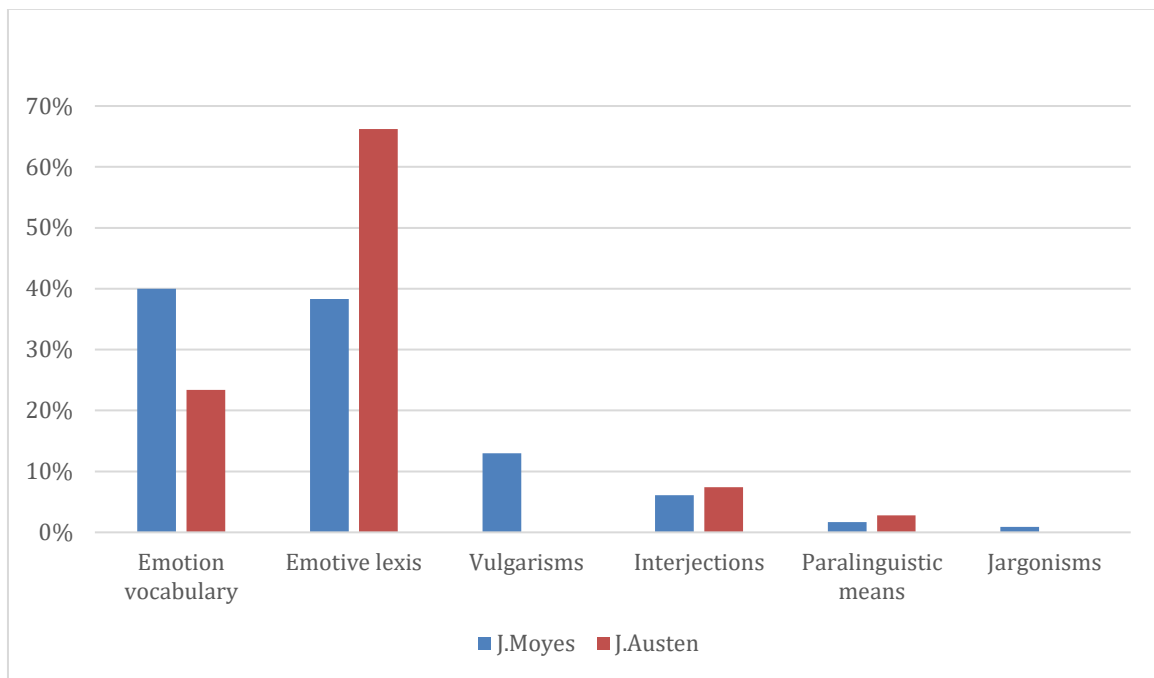


Figure 1. Lexical means of expressing emotions in the novels “Me Before You” and “Pride and Prejudice”

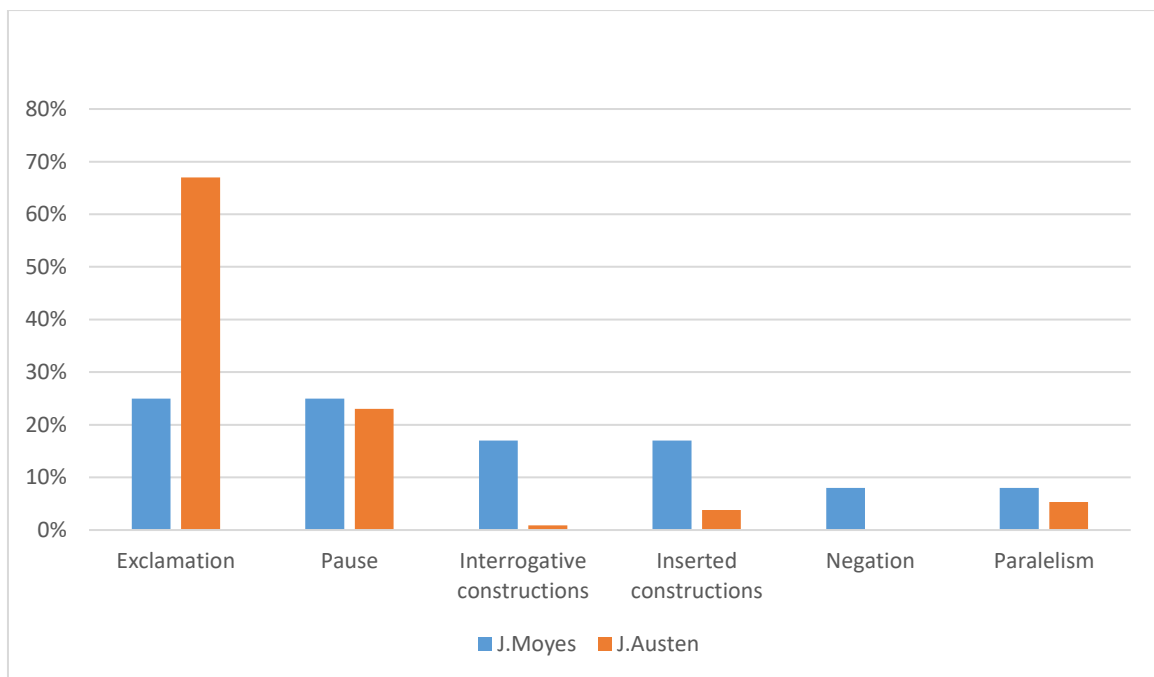


Figure 2. Grammatical means of expressing emotions in the novels “Me Before You” and “Pride and Prejudice”

Having conducted the analysis of the literary texts under study, we found out that both J. Moyes and J. Austen employ a wide spectrum of the lexical and grammatical means of expressing

emotions. The most frequent means used by J. Moyes are *emotion vocabulary* and *emotive lexis*, *exclamation* and *pause* whereas J. Austen used *emotive lexis* and *exclamations* most frequently. We point out that we focused not on the emotions proper but the ways the women authors convey these emotions in the literary text and how the ways have changed over time.

As language is in constant change, in each period at all levels of language (phonetics, grammar, vocabulary) there are elements that are dying, lost and elements that are emerging. Gradually, some phenomena in the language disappear, others appear. That is why the diachronic approach is applied. The study of emotivity in synchrony, that is, when it is considered in a certain period of its development, has become impossible without taking into account the historical background against which it appears and evolves.

The study of the development of emotivity in diachrony allows us to consider the literary text not in isolation, but as part of the literary tradition in the framework of the same culture and language. Thus, taking into consideration the background of British modern society and the one of the 19th century we can see a great contrast in use of such means of expressing emotions as *vulgarisms* and *jargonisms*, *interrogative constructions* and *negation*. It is evident that the usage of *vulgarisms* and *jargonisms* was not acceptable for the then British high society when more sophisticated, decent and delicate ways of expressing emotions were considered appropriate. At the same time, nowadays as digital technologies become more and more popular, language changes are becoming more and more obvious: new colloquial abbreviations, lexical units have assimilated into the spoken language and informal correspondence, which speeds up the process of interaction and information exchange (Komar'kova, 2021, p. 153) and it is natural that all these tendencies and changes are fixed in modern literary texts.

5. Conclusion

In this paper we have illustrated that the notions of emotionality and emotivity prove not to be the same. It is expedient to distinguish these notions since emotionality deals with human emotions and experiencing strong feelings while emotivity is verbal ways of expressing emotionality in a language. We have identified linguistic and paralinguistic ways of expression of emotions. They both refer to verbal manifestation of emotions, which can be traced on the lexical, grammatical language levels. Our data suggest that English, like any other language, is constantly undergoing lexical, grammatical and structural changes that involve simplification of

language use. The driving force of language changes are caused by the desire to communicate by applying minimal efforts.

It is important to note that the study of the means of expressing emotion in literary texts through the prism of diachrony has interdisciplinary character and is of particular concern not only for the English language and literature experts but for those who specialize in psycho- and sociolinguistics, cultural linguistics and linguo-ecology.

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