Candidate of philological sciences, Olena Yemelyanova,
Yuliya Yurko
Sumy State University

Foregrounding of the category of emotiveness in the modern English publicistic discourse

Summary. This article deals ith the problem of peculiarities of emotiveness foregrounding in the modern English publicisticdiscourse. The issue of the differentia of notions emotiveness and emotivity is studied. The main principles of foregrounding of the category of emotiveness at different language levels: phonetic, morphological, lexical and semantic are characterized. The key role of emotiveness in the English publicist discourse is proved.

Key words: emotiveness, emotive, emotional, publicist discourse, language / speech category, linguistic level.

Emotiveness is an important direction of research in modern linguistics. The last twenty years, this issue has been studied with increased attention: domestic and foreign researchers attribute the problem of emotiveness to the primary tasks of anthropocentric linguistics. This issue was studied by V. I. Apresian, A. G. Baranov, V. I. Bolotov, E. M. Wolf, M. V. Malinovich, V. A. Maslov, V. I. Shakhovskyi and others.

Despite the recognition of the importance of emotional factors for the language study, this area of research remains one of the most complex and controversial.

Approaches to the problem of the relationship between rational and emotional aspects in language and speech, the ways of verbalization of emotions are rather contradictory. The contradictions are induced, on the one hand, by the difficulty of resolving the fundamental linguistic tasks and, on the other hand, they are the consequences of the absence of one psychological concept of emotions, upon which the linguistic research of emotiveness could be based.

A long time ago textology focused on the problem of emotions in text. The ability of text to excite, influence, experience the depths of the content, give pleasure was always recognized as their inherent quality. But emotiveness as the implementation of emotions in the language even today remains one of the most uncertain qualities of the text.

The aim of this research is to establish the unique specifications and ways of foregrounding of emotiveness in the modern English publicist discourse.

The object of the research is emotiveness as the leading feature of modern English publicist discourse.

The subject of the research is the peculiarities of foregrounding of emotiveness in modern English publicist discourse.

It is important to distinguish between two types of emotions for understanding of revealing of emotions in different cultures: emotions "as relatively short emotional stages with partly uncontrolled psychological components and with partly controlled expressive components" [2: 16]. In the first

case emotions have natural, unexpected character, they are open demonstration of feelings. In the second case demonstration of emotions has early-prepared character and it is a certain strategy of communicational behavior, they are used to predict and estimate the situation, and, of course, to influence the behavior of other participants of the communicative process. Such demonstration of emotions is offered to name emotiveness [6: 12]. For better understanding we can take the example with a smile, then we can define more exactly that English smile more often is emotive, while Russian smile − emotional.

Emotions as well as emotiveness are used for communicative purposes, but their direction and aims are different. Emotions are instinctive, unknown, unplanned demonstration of emotions, concentrated in the majority of cases on the object itself (they are emotions for itself). Emotiveness is understandable, planned demonstration of emotions directed to the addressee (they are emotions for others). Thus, emotiveness is language category, while emotions – speech category.

English publicist style includes mass media language, used during the discussion of public relationships: political, economic, cultural, religious, sport and others. While characterizing the texts of this style it is important to take into account genres in which they are foregrounded and also functional constituents: communicative situation, content of transferred information, speech functions and peculiarities of language structures usage.

English publicist texts can be referred to two types of discourse. To the first group may be referred newspaper texts, in which referential element has dominant place, while subjective opinion recedes into the background. The second group of discourse includes texts in which dominates obviously expressed attitude of the speaker to the referent and estimation of this facts is present in the text. In the first case, estimation is not dominant pragmatic function of the text, thus it has unobvious character (it is implicit). In the second case estimation is the main dominant function of the text, demonstrated obviously (explicitly) by the expressive means.

In the information society the function of influence is the basic function of mass media. A recipient is considered as a subject of influence in such situation. In the majority of cases influence depends on the usage of expressive and estimation language means. Especially vivid it appears in such genres as an analytical article and an interview. In such a way, the newspaper tries to influence on the readers' opinion as strong as it is possible. In such conditions, informative function becomes somewhat additional to influential function.

Emotiveness is inherent to all linguistic levels: phonetic, morphological, lexical and syntactical. Each has its own system of expressive means. There is an assumption that there is some relation between a specific sound of the word and its meaning. According to this assumption, the sound can cause in the speakers' minds a certain meaning, that is to substitute an object or effect, becoming their symbol.

At present stage of development it can be confirmed that phonemes contain mainly information of sensory and emotive nature. For example, the sound combination [*sl*] conveys unpleasant associations: *slack, slouch, slush, sludge,*

slime, slosh, slash, sloppy, slug, sluggard, slattern, slut, slang, sly, slither, slow, sloth, sleepy, sleet, slink, slip, slipshod, slope, slit, slay, sleek, slant, slovenly, slab, slap, slough, slum, slump, slobber, slaver, slur, slog, and slate.

For example: *Beef worker sues Diane Sawyer, Jamie Oliver over "pink <u>slime</u>"* [7].

Negative feelings have also sound combination [*kr*]: *crash, crack, crunch,* and others.

The emotional component of value is often expressed by morphemes. Emotive English suffixes include - *y, - ling, - let, - ster, - kin, - ette, - ard.*

For example: *Previous reports said the couple would be giving their child a moniker that begins with a "K," just like <u>mommy, daddy,</u> grandma Kris and aunties Kourtney and Khloe have* [9].

If emotive neutral root morpheme ties with emotive affixes, lexical unit gets emotional coloring: *daddy, <u>kiddy</u>, girlie, mommy*. In some cases, the same suffix foregrounds derivative polar emotiveness: *dafty, softy* and *daddy, birdy*. Such suffixes are potentially ambivalent.

For the expression of emotions at the syntactical level can be used exclamation, interrogative, elliptical, inverted sentences, additional elements. The higher the degree of emotional intensity is, the higher is the degree of disorganization of syntactic structures. Interruptions, repetitions, unconcluded syntactical constructions are specific for the high concentration of emotions. For example, expression of a surprise is usually introduced by interrogative, negative patterns, repetitions, interrupted and elliptical sentences.

Presentation of emotiveness on the lexical level draws attention of many linguists [1: 235]. Depending on the type of emotive semantics, all emotive word are divided into effectives in which emotive semantics constitutes unique content of words semantics (*Ah! Gee! Why!*), and connotatives in which emotive themes accompany basic logical and substantive meaning.

For example: *rascal, rogue, scamp*.

These two groups belong to emotive vocabulary both in language and in speech.

The main means of creation of emotive effect in the English-speaking journalistic discourse are stylistic, such as periphrasis. Periphrasis allows reflecting in the text the author's attitude to the fact described in the article most effectively.

For example: *The host of the show said that <u>the lady who hopes that at least her cell phone is bug-proof,</u> even from US intelligence services will be interviewed later...*[10]

In this case, the lady who hopes that at least her cell phone is bug-proof is Angela Merkel.

Epithets add to the language units beauty and richness or particular semantic nuance, and sometimes even change their meanings completely.

For example: *Not because she is the <u>most powerful female politician</u>, but because she is one of the <u>closest allies</u> the US has in Europe, <u>trusted friend</u>* [10].

In British journalistic discourse comparison makes an object which is described more visible, shows the writer's attitude to it:

For example*: She wouldn't endanger the Swift data exchange agreement and negotiations on a free trade zone between the European Union and the United States, just to demonstrate that she is a strong leader or to strengthen her position at home, which is <u>as stable as the stone</u> at the moment* [10].

An important differential feature of journalistic discourse is its tendency to the usage of simple syntactic forms – elliptical and simple sentences. The tendency to simplify the structure impacts the structure of complex sentences, resulting in eliptization.

For example: *On the 3rd of March, the captains got together and ... before leading their soldiers into battle* [8].

We observe the deliberate interruption of expression, which indicates that the thought is incomplete, but from the context, we can guess what the author wanted to say.

Polysyndeton is used to emphasize the simultaneity of the described actions, reveal a subjective attitude of the author towards statements in order to create a rhythmic effect.

For example: *We lived and laughted and loved and left* [4].

Graduation provides a gradual increase in the value, importance or emotional tension in the utterance.

For example: *"Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question"* [4].

Talking about the structural features of transmission emotiveness in modern English journalistic discourse it should be noted that among stylistic means, by which emotiveness is implemented, are the following: litotes, aposiopesis, inversion, and many others. The main function of these stylistic devices is to influence the reader in such a way as it was planned by the author, the reader must subconsciously absorb all the information exactly as the author wants.

During our research we found out that the main feature of the English journalistic discourse is the inseparable unity of informative and influential functions. This is what determines the priority of emotiveness in the content structure of such types of texts.

The desire to achieve maximum expressiveness becomes a main motif in the search of emotive means of language that can create an emotional effect and cause in the reader's mind an appropriate emotional response. This task the journalist can solve involving various expressive means of the language.

Emotiveness in contemporary English journalistic discourse is an effective means of speech influence and is presented by the selection and classification of facts and phenomena in their description at a certain angle, by the distribution of evaluation information, and by the ratio of negative and positive details in specific linguistic means.

The analysis of the research material indicates that emotiveness is inherent to all linguistic levels: phonetic, morphological, lexical and syntactical. Each has its own system of expressive means.

References

1. Арнольд И. В. Стилистика. Современный английский язык: [учеб. пособ.] / И. В. Арнольд. – [5е изд., испр. и доп.]. – М.: Флинта: Наука, 2002. – 384 с.

2. Гнезділова Я. В. Лексико-стилістичні особливості емоційного та емотивного дискурсів. Проблеми семантики слова, речення і тексту / Я. В. Гнезділова: зб. наук. пр. – К.: Вид. Центр КНЛУ. – Вип. 13. – 2005. – 18 с.

3. Літвінчук І. М. Прагматика емотивного тексту : автореф. дис. на здобуття ступ. канд. філолог. наук / І. М. Літвінчук. –К., 2000. – 231 с.

4. Цыбулевская А. В. Эмотивный арготический лексикон 10.02.19 – теория языка. Дисс. на соиск. уч. степ. канд. филол. наук. – Ставрополь, 2005 // Режим доступу: http ://orel 3.rsl.ru/dissert/EBD 834 cybulevskaya AV .pdf.

5. Шаховский В. И. Категоризация эмоций в лексико-симантической системе языка / В. И. Шаховский. – Воронеж: Изд-во Воронежск. гос. ун-та, 1987. – 192с.

6. Шаховский В. И. О лингвистике эмоций. Язык и эмоции. / В. И. Шаховский – Волгоград: Перемена. – 1995. – С. 3-15.

7. Former Beef Worker Sues Chef Jamie Oliver, ABC News & Diane Sawyer Ov er "Pink Slime" [Електронний ресурс] / Режим доступу: http://www.bbc.com/news/world-us-canada-20701981

8. Journal of American Studies. Warring in America: Encounters of Gender and Race. [Електронний ресурс] / Режим доступу:http://www.jstor.org/stable/27556967

9. Kanye West, Kim Kardashian choose baby name North West. Stop laughing. [Електронний ресурс] / Режим доступу: http://articles.latimes.com/ 2013/jun/21/entertainment/la-et-mg-kim-kardashian-baby-name-north-west-kanye-west-20130621

10. Merkel's indignation is genuine and right. [Електронний ресурс] / Режим доступу: http://www.ky3.com/news/nation/Merkel-s-indignation-is-genuine-and-right/-/21049024/22681096/-/r6n4ym/-/index.html

Yemelyanova, O., Yurko Yu. Foregrounding of the category of emotiveness in the modern English publicistic discourse / O.Yemelyanova, Yu. Yurko // Naukowa Prezestrzen Eurory – 2014 (7-15 April 2014). Volume 24. Filologiczne nauki. – Przemyśl. Nauka i studia, 2014. – P. 56-61.