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### **EMOTIONAL DISCOURSE AS AN AUTHOR'S PECULIARITY (ON THE BASIS OF TONI MORRISON'S NOVEL «BELOVED»)**

*The article focuses on the analysis of the distinctive features of emotional discourse as a peculiarity of a writer's speech, in order to express emotional state of the subject of speech, and also his emotional attitude to the phenomenon of reality.*

**Key words:** *emotional discourse, subject of speech, emotions, emotional meaning, emotional connotation, emotional potential.*

The relevance of discourse's research is one of the most important areas of modern linguistics. A number of native and foreign linguists examined discourse in various aspects, such as N. Arutyunov, C. Bally, J. Brown, B. Borbotko, I. Il'in, S. Aristov, V. Karasik, M. Makarov, I. Shevchenko, M. Plyuzhyn, C. Harris and others. Therefore, discourse is an integral concept which involves various types of speech work, and at the same time it is characterized by specific linguistic features and depends on the area of communication, its purpose and speakers [4]. According to the importance of emotional side of communication, an emotional discourse as a particular language it distinguished among the varieties of discourse, which intends to express an emotional state of the subject of speech.

The analysis of emotional discourse involves consideration of *linguistic and extralinguistic components* and provides both rational and emotional information, thus it is characterized by the complexity of the language, people and their emotions. An emotional vocabulary, phraseology, an emotive design refers to the key *linguistic components* of

emotional discourse. *Extralinguistic components* include a substantive emotional situation (including national and cultural component) and an emotional communicative situation [2].

**The relevance of the research** is conditioned by growing scientific interest to the category of emotiveness. Thus, the main goal of our article is to investigate the main methods of emotiveness and find out their meaning for literary discourse in general, based on the novel "Beloved" by Toni Morrison [6]. **The main task** is to determine the basic group of emotive vocabulary in the work of this writer.

According to general linguistic-cognitive characteristics of discourse [2: 33-37], we can define three types of cognitive information which forms the basis of emotional discourse: knowledge, which is closely related with common understanding of a communicator about emotions: define knowledge in the area of specific concepts of emotions - "anger", "surprise", "capture" etc.; knowledge about the types of verbal behavior, verbal strategies, the ways of building speech acts what reflects emotional sphere of human activity; linguistic knowledge implying the ownership of semantics and pragmatics of emotive language.

The analysis of emotional discourse is defined by emotional markers and it can be of three types: *signals of emotivity, emotive situations and emotive topics*. Emotivity markers are heterogeneous due to their semiotic, cognitive, semantic, formal and functional features. That is why they either stimulate readers' emotional reactions or influence their attitude towards either feelings to events, protagonists or phenomena described in emotional discourse. Signals of emotivity trigger readers' emotional reactions towards linguistic signs: *emotively charged lexicon, expressive means and stylistic devices as well as semantically or cognitively "alien" discourse elements*. The latter are recognizable in the discourse as a result of their norm-breaking shape or meaning. Emotive situations are textual fragments that shape readers' emotional attitude towards the textual world. Emotive situations can be identified in the process of comparing textual world with the real one, specifically considering its typical or unusual events that cause human emotions.

Emotive topics are key textual components that make the subjective (author's) point of view explicit reflecting a certain narrative perspective. Emotive topics create readers' feelings as a result of exteriorizing the in-depth meanings of the text. Thus, in terms of textual statics, emotionality markers can be viewed as emotively charged textual components embodying in a literary text knowledge of the language and in the language (signals of emotionality), of the real world (emotive situations) and textual reality (emotive topics).

As to emotive vocabulary, it is quite a versatile phenomenon [2]. It is known that in the area of emotive discourse, communicative intentions are different. They vary depending on the circumstances and the nature of the discourse. [5, p. 1-2]. G. Kuzenko in her article "Emotivity in the different linguistic levels," points out the ability of different words to have emotional and expressive values by which people can express their feelings and emotions. [3, p. 79]. Thus, scholars underline status emotional semantics:

1. *Emotional significance*. In this case emotivity acts as a "semantic component of the word which works for the expression of emotions", and is sometimes viewed as denotative (honey, terrific) [1, p. 143].

2. *Emotive connotation* which appears emotivity is a logical component of lexical meaning and therefore denotes a certain emotion. Words related to

this category always have a double semantic structure and specific neutral synonyms.

3. *Emotive potential*, spread of the specific word works for the expression of a certain speaker's emotions, has, as well as for "identity of new (emotional) valences" [1, p. 143].

In fiction emotivity is realized by combination of discourse components: emotionally coloured words, phrases, sentences, etc.. Such lexical units may directly or indirectly determine the nature of the author's emotional ideas, expressed explicitly or implicitly measured in the discourse. Emotive vocabulary, the main part of which is the spoken language, acts as a kind of indicators of the interpersonal relationships between communicants [5]. The nature of the use of emotive vocabulary is to create a portrait of the speaker as a linguistic identity.

So, we will try to determine the most specific and particular methods of emotive expressions in the novel "Beloved" by Toni Morrison. We'll try to prove that the language of the novel is very expressive, as a major role in achieving this effect appeals play and exclamations, what is characteristic to colloquial style of speech. Our particular interest is the use of conversational style in fiction, as it is the method for achieving realistic effect.

Analyzing the novel, we have found out that the author often uses specific forms of address that express:

1. positive attitude to the addressee - love, baby, dear, charming, sweet. *For example: "Garner, baby."* [6, p. 6], *"Here she is my Denver. This is Paul D, honey, from Sweet Home."* [6, p. 6], *"Got her daddy's sweet face."* [6, p. 7], *"Honey, honey."* [6, p. 8], *"Is that Halle's daddy?"* [6, p. 79].
2. negative attitude to the addressee. This group refers coarse language and lexical items that have similar meaning to "fool" - idiot, stupid, fool, freak, moron, dumbbell, dummy. *For example: "Devil's confusion!"* [6, p. 4], *"Leave the place alone! Get the hell out!"* [6, p. 10], *"Is that damn dog lost his mind?"* [6, p. 53], *"Devil of a time keeping her off the stairs."* [6, p. 80].

Another way to create emotiveness Toni Morrison's novel are emphatic words and phrases such as exclamations and reinforcing words, as they communicative aspect plays a leading role. Exclamations are linked with the emotional side of life, and therefore belong to emotional vocabulary. Their specific meaning is to express and the highest peaks of the speaker's emotiveness and combine emotional and rational. Parenthesis occupies a special place in the discourse of the novel and they are expressed with the help of the meaningful words or phrases. Let's study some examples:

1. Words and phrases closely related to the various names of God: God - Oh, God; good God; my God; in God's name; thank God, God helps); Lord - Oh, Lord; my Lord; Jesus - great Jesus; My and Have mercy and others. *For example: "Good God."* [6, p. 5], *"God bless her."* [6, p. 5], *"Aw, Lord, girl."* [6, p. 10], *"God damn it! Hush up!"* [6, p. 10], *"Them the feet you running on? My Jesus my."* [6, p. 10], *"Wonder what God had in mind."* [6, p. 41], *"Pray God it ain't turned bad," said Baby. "And when you through, call me."* [6, p. 48], *"Jesus Christ Himself didn't"* [6, p. 96], *"Jesus."* [6, p. 121].

2. Words and expressions that contain the versatile nature, this type of vocabulary used to describe emotional state of hero's mind. *For example: "Dead!"* [6, p.4], *"Aw no. When?"* [6, p.4], *"No, ma'am."* [6, p. 14], *"Mmmmm."* [6, p. 17], *"Oh, yes. Oh, yes, yes, yes."* [6, p. 19], *"Hush! You make tracks."* [6, p. 23].

Speech act and its natural sound expression are closely related with the speaker. Therefore, through the consumption of emphatic words and phrases in the speech, we can see the manifestation of a logical-cognitive nature of the speaker and his emotional,

psychological state and his level of culture and education.

Thus, emotionality in Toni Morrison's novel "Beloved" is one of the ways of creating stylistically-linguistic aspect of the discourse. The examples from the novel "Beloved", we have tried to show that the form of address as emphatic expressions of their "character" can be divided into two groups - with positive and negative connotation. We have seen that the choice of one or other emotive phrases (exclamation, address) in the emotional speech of the character is determined by his time of his existence, presumed at the time of broadcast, as well as his social status, level of education, relationship to the recipient and, of course, gender.

Therefore, these emotively charged textual components help to figure out the emotional value of a literary text and trace its possible emotional effect on its readers. The prospect of further studies of this question is that analyzing the phenomenon of emotivity and ways of its realization in the works of Toni Morrison, we contribute to the study of linguistic and stylistic characteristics in general. Thus, emotive discourse is a multifaceted phenomenon, with definite communicative intentions, which are embodied in the speaker's emotive discourse, characterized by its diversity depending on the nature and occurrence of specific circumstances.

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