

EMOTIONAL FUNCTION OF ARTISTIC TEXT

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ABSTRACT. The article contains reflections on the emotive function of a literary text. Despite the apparent breadth of the topic, the author refers to its terminological and conceptual component, and this allows him to stay within the topic, considering the aspects inherent in expression with their manifestations on the artistic page. Based on the thesis that expression owns the reality that accompanies a person, the author of the article builds his reasoning on the specific qualities of an artistic product that reproduces emotion, both in linguistic and extralinguistic manifestations.

Key words: artistic text, author, emotion, feeling, state, person, character, language tool, non-language tool.

Any native speaker somehow experiences what accumulates in his reality and nearby. Most actively in the relevant scientific work, analyzing the ability of such tests, the concept of "emotion" is used, denoting the following. This is the body's response to the pathogen, which has a certain effect on the former through some kind of information. In such scientific works, the semantics of the concept of "feeling" parallel to emotion is used as a classic of Russian lexicography S.I. Ozhegov disposition "to realize, experience, understand something on the basis of sensations, impressions" [3, 789]. The state produced by emotion and feeling, covering a specific carrier that receives information, is indicated by the above-cited S.I. Ozhegov as follows: "physical well-being, as well as disposition of the spirit, mood" [3, 789]. In this case, a possible pathogen generates a physiologically determined reactive response to information containing any taste, smell, color, image, word or tactile sensation. disorder of his gastrointestinal functions. The terms we have singled out in the current paragraph ("emotion", "feeling", "state") are the three conceptual keys of this article, aimed at considering the theoretical essence of the emotive function inherent in linguistic means manifested in a literary text.

Fiction, in turn, as a secondary emotional stimulus (in addition to the information listed above), is a lexical resource containing words with emotive semantics, which may include the following units. They include words that reproduce personal feelings

that arise during layouts of a certain event content, in the process of some communication acts and in the field of interpersonal circumstances. Here, lexical resources are needed that facilitate communication paths, work presentatively for the subject, allow productive entry into the situation and safely leave it, that is, develop your own tactical individual package of behavioral moves on the fly. Expressiveness as a psychological formation already in the linguistic field is transformed into such a stylistic feature of the vocabulary as the emotiveness of the text, which is a peculiar qualitative ability of a literary word to reproduce feelings. In the event that the essence of individual-personal reality is attributed to an unceasing string of all kinds of sensual urges, then expressive motivation will actually capture the pivotal zone in a series of existential concepts. Accordingly, the verbally expressed existential presentation (representation) turns out to be an impressive share of a certain specific civilization at the world level of a particular time.

Let us further try to note the specific functional role of the linguistic means used in the work. In other words, if we call artistic production a reproduction of the surrounding reality, then we mean, as the modern linguo-culturologist V.I. Shakhovskiy in one of his textbooks of 2009 (Volgograd) such a function as “reflection through the emotional trend / index / deixis of the author’s psychology (Solzhenitsyn, Hemingway, E. Poe)” [6]. As you know, information in a literary text about the expressive content experienced by characters in all kinds of language-rich event situations is reproduced using a variety of tools. At the same time, it is necessary to emphasize such a scientific observation, which is being confirmed today, that the share of negatively colored vocabulary (ie, pejorative) in various modern languages significantly predominates compared to positively shaded ameliorative. With much greater difficulty, adjectives with a given positive tone come to the mind of a modern speaker of both Russian and English, as necessary. So, for example, if you need to give a number of adjectives, which are the designations of the qualities of a human character, negative lexical units are much more mobile and easier to remember. This is due to such a speech-application pattern: there are much more ways to reproduce something extra-ordinary, different from the daily norm, than ways to illustrate something standard, habitually routine. If you look at the works of world classical literature in such an emotionally colored context, it turns out that the expressive lexical models that are formed during the events of Hamlet and The Seven Commanders (Shakespeare, Aeschylus) begin to clearly approach negative reactive behavior. Often this, inherent in military leaders as central characters, manifests itself in pejorative flows, harsh abuse, swearing, which are by no means alien to field-written battles.

We also consider it necessary to emphasize such a feature of the expressive verbal mechanism as emotional-evaluative phrasal balance, built on such mutually dependent criteria as evaluativeness and expressiveness. At the same time, an open, detailed nomination of emotions builds a psychologically defined expressive space that absorbs and explains not only verbal, but also non-linguistic turns that contribute to the author's mission. The latter can be reckoned: pictures of wordless life, and transformed models of syntax, and other writing tools. Thus, since emotion certainly needs a constantly monitored, current assessment, the explicit expression of the corresponding balance (or imbalance) can act as an objective argument in the course of the perception of the work. Many literary genres are necessarily expressive, since the starting mission of this type of creativity is an aesthetic-cognitive presentation that cannot do without feelings. The manifestation and reproduction of the expression inherent in the characters is a core artistic feature that belongs to the text of the work and separates it from other textual types. "Cognitive comprehension of emotions is a complex mental process formed on the basis of empirical data (psycho-physiological factor) and socio-cultural parameters, the purpose of which is the formation and operation of certain structures that accumulate knowledge about a particular emotion" [5, 365], according to modern researcher Z.E. . Fomin. Reflecting on the words of Voltaire's hero in one of the Philosophical articles of the French classic, let's say this: "Look at the masterpiece of Rubens, who managed to convey on the face of Marie Medici birth pangs, exhaustion, joy, a smile, tenderness, and not in four colors, but with all the colors of nature" [1,471]. It is this multicoloredness that has been welcomed from time immemorial both in verbal and non-verbal creativity, which we will consider here as a conditional result of our paragraph division.

Based on the thesis proved above that emotion in a situational verbal presentation is predominantly linguistic-containing, we will take the liberty of listing individual strategies for the verbal presentation of emotions in an artistic narrative. This will be a specific specificity of the transfer of such language material. In general, a large number of linguistic means have a sensual nuance. It determines the preference for both syntax and vocabulary, the combination of which acts as a personal counter of the word creator. Moreover, this happens quite often in the literatures of different peoples and different times. So, for example, if you look at the modern prose of the Italian author of the end of the past - the beginning of the current century, Umberto Eco, the frequency of using emotive vocabulary is a little more than two units per page of text (sheet format - A4). This was revealed in twenty pages of one of the chapters of his novel (Foucault's Pendulum, 1988), containing a total of forty-five emotional words (or phrases). The writer is able to communicate the spiritual mood in which the

figure is located. It has the ability to present parallel gestural-mimic and behavioral frames. At the same time, penetrating into the essence of the writer's product, the recipient can find a certain primacy in the perception of the body in comparison with the word. It turns out that facial expressions and movements are much more expressive and true than sometimes false phrases. Moreover, the writer is able to immerse himself in this sphere and reproduce it both on behalf of the narrator (first person) and on behalf of the hero (third person). The literary text thus demonstrates to the whole world the following: both the feelings of the narrator and the feelings of the character are reproduced by no means in a direct way, this happens through specific symbolic manifestations that manage to come into direct contact with the mind of the reader. The writer is able to construct the word of the hero, taking into circulation those qualities of speech production that are inherent in an individual who, in his circumstances, finds himself in a powerful expressive stream.

At the same time, it should be taken into account that the final perception of the symbol of emotion can also be formed by means of translation style, which will also have a tangible impact on the manner of presentation. Often the translator in this case, who tries to reproduce the author's style of presentation in his product, tries to save the available speech tactics and techniques, through which the course of emotions of the characters of the text is narrated in the work. In particular, when the author's presentation flows in the first person, a similar form of narration will also be preserved in a qualitative translation. When the author prefers non-linguistic reproduction of character experiences as an emotionally acting tool, it is about their movements and facial expressions, the translator will also deal with the description of non-linguistic components of the text. However, according to the specialist of modern linguistics from Nizhny Novgorod M.Yu. Rodionova, "Often, in translation, attempts are made to reproduce the features of speech production, which testify to the features of speech-cogitative activity in the presence of a different type of emotional state" [4, 84]. At the same time, it is required to consistently and logically sustained, both in a linguistic text in general and in a particular literary text, to separate the spaces that carry thematically directed structural and linguistic lines. The work of art produced by the author in its textual manifestation is, in fact, the embodiment of the linguistic civilizational path. At the same time, such ethnic production can also be perceived as a structural mechanism that owns all the possibilities of this linguistic civilizational path. And therefore, the significance of its constituent components can only be considered in such a two-sided perspective. The symbolic manifestations required for the reproduction of emotive lexical units are clearly transformed into the nomination of emotions for their textual

carriers, as well as into symbols responsible for the presentation of the emotional syllable generated by the body.

In general, we all experience expression when looking at the reality that accompanies us. This indicates that the expressive being (including the non-linguistic environment) is much more saturated in comparison with the verbal baggage of mankind. The sensory sphere manifests an essential functional mission on human existence, since it provides tangible support to the individual in the course of comprehending and reproducing reality. In fact, lexical baggage is by no means entirely capable of covering the existing emotional stock of individuals of humanity.

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