

FACTORS CAUSING THE EXPLICATION OF NEGATIVE EMOTIONS

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Abstract. The body of negative emotions is rather diverse and significantly exceeds both positive and neutral ones. The popularity of studying emotive characteristics of words and texts does not decrease over the years. The number of works affecting the problems of emotion and emotionality of a word has increased significantly. This article is also devoted to the concepts of emotions, particularly negative ones. Negative emotional states require certain efforts to resist them. Therefore, it is easier for a person to understand the roots of negative emotions and develop the strategies aimed at getting rid of unpleasant feelings by actualizing and verbalizing negative states. Explication of negative emotions can be caused by various factors. This research paper deals with the factors causing manifestation of negative emotions at the process of speech communication. The empirical data used in the article is presented by speech situations extracted from classical literature in the Russian and English languages.

Key words: Language, speech, bilingual, semantic, model, factors, manifestation of emotions, communication, negative emotions, explication, intensifier, interlocutor.

1. INTRODUCTION

Psychologists and linguists confirm significant predominance of negative emotions in comparison with positive and neutral ones. Expressing positive emotions is considered to be a norm for communication which explains a reasonable number of their explication cases in speech. Negative emotional states and feelings require certain efforts to resist them as most negative emotions may trigger adverse attitude in communication process.

Explicit expression of emotions is usually associated with certain pragmatic features (Leech, 1983). So, when manifesting emotional states, there rises a question of sincerity / insincerity of emotions experienced, about the goals and intentions for verbalizing emotions. This determines the purpose of the work, which consists in investigating pragmatic linguistic aspect of explicating negative emotions by the speaker at the moment of verbal communication in Russian and English. The current research is devoted to the factors that trigger explicit nomination of negative emotions in speech process.

2. METHODS

Almost any process of communication is penetrated with emotions affecting the character of speech behavior, choice of language tools and ways to achieve communicative goals. V. Shakhovskiy noted intractable character of emotions explaining this by a cluster way of their implementation, as well as ability of emotional states to rapid transformation and quick change of a dominant one during communication process (Shakhovskiy, 1987) (Shakhovskiy, 1991). So that to express emotions in speech communicants can use such linguistic means as synonyms differentiating the intensity of the emotion experienced, quantifiers, intensifiers, etc.

Speech situations taken from classical literary works of Russian and English authors of late XIX and early XX centuries served as factual material for the research (Dickens, 2004) (Chekhov, 1982). Dialogues in literary texts are a kind of model of real communication situations, which allows us to consider the factors that cause explication of emotions in real speech. Based on data obtained from dialogues taken from texts of Russian and English writers' literary works, we found a

different number of nominations in both languages: 43 in Russian and 56 in English.

3. RESULTS

It is difficult to name the exact number of negative emotions because of diversity and variety of their nominations. Analysis of the reasons for explicit expression of negative emotions allowed identifying seven factors causing their manifestation in speech process. These include the following:

- love;
- being anxious about close people;
- deviations from the norms of behavior;
- dangerous, unforeseen situations;
- life dramas;
- depressions or depression-like states;
- desire to possess something.

Love, being one of complex feelings, is the most common factor that causes manifestation of negative emotions. Love can entail almost all negative emotions, including *fear*, *anger*, *annoyance*, *anguish*, *hatred*, *resentment*, *despair*, *contempt*, *suffering*, *jealousy*, *depression*, etc. Moreover, one situation can induce several emotional states that demonstrate the complexity of the feelings experienced. Unrequited love, cooled feelings, betrayal or even too passionate love can also cause explication of negative emotions. One of the situations in Russian shows a communication partner who does not understand physical changes that occur to the addressee. This leads to the question about *suffering* and a request for disclosing the reason that caused it. The answer demonstrates a complex unity of feelings. So, the following situation shows manifestation of *fear* and *anguish* because the speaker is afraid of confessing love and of being rejected. In addition, the example demonstrates the possibility of simultaneous manifestation of both negative and positive feelings. The communicant not just nominates the emotions, but also uses other linguistic means, the purpose of which is to emphasize the effect of words. These include repetitions of emotive words and duplication of other verbs.

4. DISCUSSION

In this part we give examples of explication of negative emotions.

“Chto s toboyu? – sprosil ya. – Ty stradayesh, ya davno eto vizhu. Skazhi, chto s toboyu?” – “Mne strashno...” – “Chto zhe s toboyu? – dopytyvalsya ya. – Radi boga, bud otkrovenna!” – “Ya budu, budu otkrovenna, ya skazhu tebe vsyu pravdu. Skryvat ot tebya – eto tak tyazhelo, tak muchitelno! Misail, ya lyublyu... – prodolzhal ona shepotom. – Ya lyublyu, ya lyublyu... Ya schastлива, no pochemu mne tak strashno!” (Chekhov, “Moya zhizn”).

The following example in English shows one of the communicants trying to convince the interlocutor that the love has not gone yet, but this statement just adds pressure to an already tense situation. One can see manifestation of *hatred* and *contempt* reflected by the communicant. Expression of such emotions is usually done through simple constructions in most cases containing a minimum number of subordinate parts of sentence. This may indicate a reluctance to continue communication:

“I hate you” – “Ah! There's no love lost between us, I assure you, – said Miss Price, tying her bonnet strings with a jerk. – You'll cry your eyes out, when I'm gone; you know you will”. – “I scorn your words” (Dickens, “The Life and Adventures of Nicholas Nickelby”).

Provided examples demonstrate functioning of the first factor. The most common feelings associated with love in Russian are *fear*, *pity*, *suffering*, *hatred*, *unhappiness*, and *torment*. English speech situations reflecting love trigger such emotions as *hatred*, *scorn*, *fear*, and *suffering*.

The second factor causing verbalization of negative emotions is being anxious about close people. Family relations play an important role in social life. In addition to relatives, this category also includes close friends. Thus, being anxious about the loved ones is a natural factor, causing such emotions as *fear*, *pity*, *grief*, *boredom*, *anxiety* and *shame*. An example when a character reports about his *torment* and explains it by being anxious about close people can serve as a confirmation of the relevance of this factor: *“Muchitelnoye sostoyaniye! Nikogda tak ne lyubish blizkikh, kak v to vremya, kogda riskuyesh poteryat ikh” (Chekhov, “Vragi”).*

The situations in Russian also reflect cases when speakers express negative emotions caused by anxiety about relatives. One of the examples shows a mother worrying about the health of her son. One and the same emotion is repeatedly named, indicating the depth of the expressed feelings. Natural reaction of a communication partner is to reveal compassion to the speaker:

“Ya boyus, Bobik nash sovsem nezdorov. Otchego on kholodnyy takoy? Vchera u nego byl zhar, a segodnya kholodnyy ves... Ya tak boyus!” – “Nichego, Natasha. Malchik zdorov”. – “No vse-taki luchshe puskay diyeta. Ya boyus” (Chekhov, “Tri sestry”).

The emotion of *fear* is often manifested while being anxious for the loved ones. We have also found similar examples in the dialogues taken from English sources. There is a situation where the daughter's painful look frightens the mother:

“My dear Kate, – said Mrs Nickleby, kissing her daughter affectionately. – How ill you looked a moment ago! You quite frightened me, I declare!” (Dickens, “The Life and Adventures of Nicholas Nickelby”).

There is also frequent explication of *suffering*. In the following example the speaker describing the feelings experienced during the illness of a close person uses *if only you knew* construction, which indicates rather a high degree of feelings. The construction is used intentionally to demonstrate affection:

“If you only knew the agony I suffered when you were ill! I don't know what I should have done if you'd died!” (Maugham “Theatre”).

The next factor is deviation from the norms of behavior. This group includes misdemeanors and negative qualities. The most frequent emotions caused by this factor are presented in the following list: *anger*, *shame*, *resentment*, *indignation*, *boredom*, *fear*, *insult*, *grief*, *suffering*.

Deviations from norms of behavior in the following example are expressed due to telling lies. The character lying to passers-by is begging alms calling himself either a student or a former village teacher who lacks food. A stranger is outraged by such behavior. Together with explication of the described feeling, the speaker uses a raised voice, which is reflected by exclamatory sentences in the text:

“Eto moshennichestvo! Ya vas v politsiyu otpravlyu, chert by vas vzyal! Vy bedny, golodny, no eto ne dayet vam pravo tak naglo, bessovestno lgat!” – “Ya... ya ne lgu-s..., – probormotal on. – Ya mogu dokumenty pokazat”. – “Kto vam poverit? – prodolzhal vozmushchatsya Skvortsov. – Eksploatirovat simpatii obshchestva k selskim uchitelyam i studentam – ved eto tak nizko, podlo, gryazno! Vozmutitelno!” (Chekhov, “Nishchiy”).

The analysis of this factor shows that deviations from the norms of behavior are condemned in most cases and cause negative emotions. Negative qualities and weaknesses can also serve as a cause for negative emotions. One of the speech situations shows a mother who rebukes her daughter due to the quality of her character (cowardice or diffidence) causing *shame*. But even with explication of a negative emotion evoked by the adverse quality of the interlocutor, the speaker uses a polite form of addressing (*my dear*) probably trying to minimize the negative impact of his intervention:

“Kate, my dear, – returned her mother, still holding back, – how can you be so foolish? I'm ashamed of you. How do you suppose you are ever to get through life, if you're such a coward as this?” (Dickens, “The Life and Adventures of Nicholas Nickelby”).

Examination of speech situations allows us to note wide prevalence of negative emotions in speech. Emotions in such situations are mostly aimed at the morals in order to change the negative aspects of one's own character or behavior.

Dangerous, unforeseen situations due to external circumstances serve as another factor causing *fear, fright, horror, despair, anxiety, grief* and *anger*. Danger can be both real and imaginary. Depending on its nature, quantitative and qualitative characteristics as well as duration of hazard can affect a person inducing discomfort, fatigue and nervous excitement up to a lethal outcome.

The next speech situation describes a trial. The defendant explicates *fear* through its synonyms in verbal form *ispuzhalsya* and *boyalsya*. This way the speaker grounds his actions to justify his own behavior. The use of synonyms is explained by the desire to demonstrate intensity of emotions and need for not guilty verdict:

“Podsudimiyi, – obratilsya predsedatel k Kharlamovu, – ne mozhet li vy obyasnit sudu, gde

vy nakhodilis v eti dva dnya posle ubiystva?” – “Po polyu khodil... Ne yevshi, ne pivshi...” – “Zachem zhe vy skrylis, yesli ne vy ubivali?” – “Ispuzhalsya... Boyalsya, chtob ne zasudili...” (Chekhov, “V sude”).

One of the communicants in the next speech situation is frightened by the actions of his interlocutor who throws a hat to the floor in anger and raises his voice. In addition to direct expression of emotion by means of phrase *you quite terrify me*, the speaker uses the interjection *gracious*. The use of interjections is an indicator of emotions:

“How is the old rough and tough monster of Golden Square? ... I don't mean how is he in health, but how is he going on: how is he behaving himself?” – “Damn him!” – cried Newman, dashing his cherished hat on the floor; – like a false hound». – “Gracious, Mr Noggs, you quite terrify me!” exclaimed Miss La Creevy, turning pale (Dickens, “The Life and Adventures of Nicholas Nickelby”).

Dangerous, unforeseen situations are often accompanied by *fear* and its synonyms. It is typical for such situations to use duplications of emotions through synonyms, exclamatory sentences and use of intensifiers.

Life dramas are often associated with losses or serious illnesses as well as with breakups, loneliness, material difficulties and misfortunes. The nature of the described factor leads to the explication *grief, anguish, fear, pity, shame, misfortune, sadness* and *suffering*.

The death of a loved one is undoubtedly a great loss and grief. In such cases, people surrender to memories, remember positive qualities or the difficulties the deceased person experienced. In one of the situations, a woman who lost her son, tells the interlocutor about her *grief*. The means of explication the emotion include direct nomination and description of her physical condition. The speaker shares the emotion so that to relieve suffering:

“Moy synochek ves den muchilsya, – skazala Lipa. – Glyadit svoimi glazochkami i molchit, khochet skazat, i ne mozhet. Gospodi batyushka, tsaritsa nebesnaya! Ya s gorya tak vse i padala na pol. Stoyu i upadu vozle krovati” (Chekhov, “V ovrage”).

Parting with close ones is a drama for the people in love. So, there is a situation when one of the speakers acknowledges that she cannot even think about parting without sorrow and notes how hard it must be to say good-bye for those who are in love:

“Oh, not a word, – replied Kate. – I can’t think of parting from her without sorrow; and surely, Nicholas, YOU don’t wish it!” – “No, Kate, no, I do not. I might strive to disguise my real feelings from anybody but you; but I will tell you that briefly and plainly, Kate that I love her” (Dickens, “The Life and Adventures of Nicholas Nickleby”).

So, *sadness* or *sorrow* is typical of the situations connected with life dramas. This emotional state was not found in previous factors in any of the situations taken from both languages.

The next factor determining explication of negative emotions is depression or depression-like states. They are viewed as mental disorders characterized by deterioration in mood, loss of ability to experience positive feelings, disorders of thinking and awareness of reality. Such conditions can cause decreases in self-esteem. This factor triggers *boredom*, *depression*, *suffering*, *fear*, *sadness*, *sorrow*, *resentment* and *despair*.

It is typical for a person under depression to enumerate negative qualities and call for empathy. So, in the following example a person thinks that other people’s life is more interesting:

“Moya zhizn skuchna, tyazhela, odnoobrazna, potomu chto ya khudozhnik, ya strannyi chelovek, ya izdergan s yunykh dney zavistyu, nedovolstvom soboy, neveriyem v svoye delo, ya vseгда beden, ya brodyaga, no vy-to, vy, zdorovyi, normalnyi chelovek, pomeshchik, barin, – otchego vy zhivete tak neinteresno, tak malo berete ot zhizni?” (Chekhov, “Dom s mezoninom”).

Fatigue and exhaustion can also lead to depression. The structures of the sentences used are distinguished by monotony.

“You are quite right. I’m tired out. I feel low and miserable. I feel all empty inside. The only thing is to go away” (Maugham, “Theatre”).

The last factor is the desire to possess something. This reason usually triggers verbalization of *envy*, *resentment*, *annoyance* and *pity*. Such feelings are related to those who have something valuable or possess the desired qualities. Emotion of *envy* is

not normally approved by society and is often concealed. This explains low frequency of its direct explication. In the following example, the speaker shows *envy* so that to praise the partner of communication. The person duplicates nomination of *envy* and demonstrates the intensity of the feeling with the help of an adverb *strashno* (*terribly*):

“Vy ochen khoroshiy chelovek, Nikolay Stepanych, – govorit ona. – Vy redkiy ekzemplyar, i net takogo aktera, kotoryy sumel by sygrat vas. Menya ili, naprimer, Mikhaila Fedorycha sygrayet dazhe plokhoy akter, a vas nikto. I ya vam zaviduyu, strashno zaviduyu! Ved chto ya izobrazhayu iz sebya? Chto?” (Chekhov, “Skuchnaya istoriya”).

Expression of *envy* in English is frequently encountered through questions inquiring about the presence of this feeling. Thus, the number of examples describing *envy* is very low. Below is an example when the speaker declines the invitation explaining the decision by unwillingness to see the *happiness* of the communication partner:

“You’ll come and see me again, won’t you?” – she asked. – “No”, – he said, shaking his head. “It would make me too envious to see you happy” (Maugham, “Of Human Bondage”).

5. SUMMARY

It is necessary to note that the choice of emotion in every particular situation is conditioned by national or cultural background, specific situation, proposition, disposition or some other factors like upbringing. It is also highlighted in V. Kulikov and A. Kovalev’s work: “Emotional patterns are first of all connected with natural features expressed in temperament and depend on upbringing and general culture” (Kulikov & Kovalev, 1997, p. 50).

6. CONCLUSIONS

The number of factors causing the explication of negative emotions comes to seven in both languages. In English there are more diverse forms of nominating emotions, but the explication is not as frequent as in Russian. This could be explained by a more restrained character of the English. Speaking about the diversity of explication forms in English, one can note a more scrupulous approach to the choice of language tools that nominate emotional state of a speaker. This may indicate a more meticulous differentiation of emotions by the native English.

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