

Graphic Realization of Phonetic Expressive Means of Emotivity (Based on the Works of Fiction of Modern French, English and German Authors)

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Abstract

In works of fictions emotional states and emotions can be shown with the help of different expressive means. This article focuses on graphic means of the emotivity expression in the works of fiction of modern French, English and German authors. It covers the following issues: the use of an exclamation mark in motive and emphatic sentences; emotional pauses communicated with the help of a dash or periods of ellipsis; a stylistic function of a full stop; italics as an important method of marking-out; the use of a hyphen; musical imagery (assonance and alliteration) and sound symbolism (onomatopoeia). This work touches upon a variety of emotions that can be communicated with the help of these means, it also analyses the use frequency of these means in the given languages. The conclusion can be drawn that more often the data of the English and German languages was different from the data of the French language, which allowed us to emphasize the influence of a language group on its emotivity expression. It is important to note, that phonetic and graphic means of emotivity do not always express emotions directly, but more often transmit special imagery and picturesqueness, reveal emotive coloration, create the general tone of a work of fiction, which helps the reader to understand better the emotional states of characters.

Keywords: *Phonetic stylistic means, emotivity expression, works of fiction, English, French, German.*

1. Introduction

Communication of author's emotions already becomes visible at the phonetic level of a language. Phonetic means comprise phonological sound changes, accented and tonal means, which can be expressed in texts with the help of their graphic realization.

For a better analysis and understanding, phonetic stylistic means can be conventionally divided into performing and author's stylistic means. Arnold (2002) argues that performing means are phonetic means which allow a variation, meaning that while converting a literary work from a written form into an oral one, some differences in its sound interpretation are possible, which naturally changes its notional interpretation.

Phonemic content of a text, its orchestration and poetic meter on the contrary depend on the author; these phonetic means can be called author's.

A performer initially influences so-called prosodic elements, i.e. changes and opposition of a pitch, duration of a recitation, loudness, acceleration and deceleration, speech rate in general, pauses in the pronunciation, using notional and emphatic accents (Arnold, 2002).

The form of an artwork differs from the form of a literary work by its approach to the material. As the perception of literary works mainly happens through reading and not through hearing, their graphic realization plays a very important role. What matters is not the format of a book or the readability of types, but the interaction of types, the division into paragraphs, the arrangement of lines, capital letters, and punctuation marks.

This article analyses in detail graphic means of the emotivity expression in the works of fiction of modern French,

English and German authors. It covers the following issues: the use of an exclamation mark in motive and emphatic sentences; emotional pauses communicated with the help of a dash or periods of ellipsis; a stylistic function of a full stop; italics as an important method of marking-out; the use of a hyphen; musical imagery (assonance and alliteration) and sound symbolism (onomatopoeia). This work touches upon a variety of emotions that can be communicated with the help of these means, it also analyses the use frequency of these means in the given languages.

To conduct this research we implemented general scientific hypothetico-deductive method and method of linguistic analysis. The methods of holistic-text analysis and contextual analysis were applied for establishing emotive themes and emotive structure of the text. The method of functional and stylistic analysis was used to study functional and stylistic features of textual emotivity. To study emotive linguistic means and their combinations we applied the method of distributional analysis and the method of emotive valence.

2. Graphic Means of the Emotivity Expression in the Works of Fiction of Modern French, English and German Authors

2.1 Exclamation mark

The function of an exclamation mark in motive and emphatic sentences has already been examined well enough, but while carrying out a stylistic analysis it is highly important to take into consideration special cases of divergences between traditional and situational signifier, when the exclamation mark is used after sentences that are not exclamatory in their form. In those sentences the exclamation mark indicates a particular, most often ironic attitude towards the content of the statement, and sometimes even indignation over the narrated:

- Mais enfin! Vous n'allez pas réveiller les petites maintenant quand même! La maison n'est même pas chauffée! Il n'y a rien là-bas! Il n'y a rien pour elles (Gavalda, 2002).

In the example given, the exclamation mark is being used to communicate a particular importance of the spoken words: the man is attaching great significance to his words, and he wants the principal heroine to understand this. That way, readers can sense the indignation over what the heroine is about to do – to wake up her children and bring them into the unheated house. The author uses negative sentences, adverbs “quand même”, “même”, “enfin”, an anaphora “Il n'y a rien là-bas! Il n'y a rien pour elles”. These linguistic means help to reveal the emotions experienced: worries and concerns of the grandfather about his granddaughters.

“Mona, ist sie zurück? Ich hab' meine Schuhe vergessen!” (Boie, 2004).

A family man sets out in search of his missing aunt. Noticing the ambiguous glances of the passers-by in the street, he realizes that he left home in his house-shoes. At home he asks his daughter about the aunt and states the fact that he forgot to change his shoes. In the example given, the author shows us the absent-mindedness of the character, his dissatisfaction with himself and the self-condemnation for that. Graphically it is illustrated by using the exclamation mark at the end of the sentence.

“Only one can bathe in the Fountain! It will be hard enough to decide which of us it will be, without adding another!” (Rowling, 2008).

Three witches and a knight set out in search of a magical fountain that will solve their problems. Once they have found it, they realize that only one of them can bathe in the fountain. Due to the exclamation marks at the end of the sentences, readers can sense the indignation and the disappointment of the main characters because of the fact that they must make a difficult choice, as each of them wants to improve his/her life, and each of them considers exactly himself/herself to be the one deserving that, but to do so they have to step over their friendship. It is also shown lexically due to adverbs “only” and “enough”, and syntactically by using the future tense for the action happening in the present. The future simple tense highlights the indecisiveness of the main characters, the fact that they have their doubts and they have not reached the final decision.

To carry out our analysis we took two works of fiction of five authors in each of the examined languages (English, French and German), i.e. ten works of fiction in each language, thirty in all. The selection of the examined material was carried out by continuous sampling method. In each work of fiction 100,000 printed characters were analysed, i.e. 1,000,000 printed characters in each language and 3,000,000 printed characters in all, which allowed us to obtain the

following results: in the works of English authors there were 277 motive and emphatic sentences (motive – 92 and emphatic – 185); in the works of French authors – 590 sentences (motive – 100 and emphatic – 490); in the works of German authors – 663 (motive – 151 and emphatic – 512) (see diagram 1).

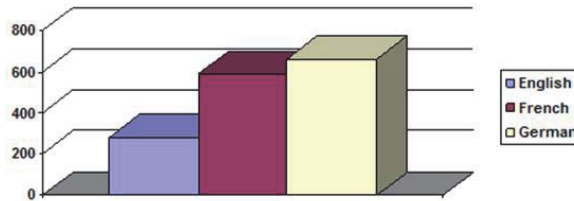


Diagram 1. Use of the exclamation mark in the works of fiction of French, English and German authors.

As it can be clearly seen, German authors show more preference for the use of motive and emphatic sentences than French and English authors do.

By analysing the frequency of the use of motive and emphatic sentences in the given languages, the following results were obtained (see diagram 2).

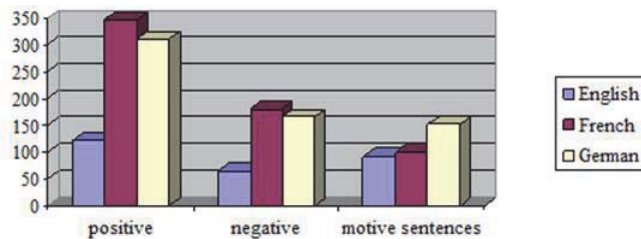


Diagram 2. Exclamation mark in exclamative and emphatic sentences.

As can be seen from the bar charts, for the emotivity expression French authors use exclamation marks more often than English and German authors do, and interestingly, in the three languages the authors express more positive emotions than negative ones.

2.2 Dash and periods of ellipsis

While analysing emotivity expression, it became clear that an important role here is also played by emotional pauses¹, transferred in a written form with the help of a dash and periods of ellipsis:

"Jedenfalls hat sie sich schön gemacht", sagt Mona. "Naja, schön – also, angemalt hat sie sich" (Boie, 2004).

The author expresses surprise and perplexity of the girl, who says that before leaving, her elderly aunt tidied herself up, even applied make-up. The author intensifies this emotional speech by using a dash that communicates intonational modulations and a pausation. The lexical units describing such emotion as surprise, the adverbs "jedenfalls" and "also", a particle "naja" and a repetition of the lexeme "schön" allow to sense the emotional state of the girl: she loses her train of thought, fumbling for the right words.

"I am cured!" she cried. "I have no need of the Fountain – let Altheda bathe" (Rowling, 2008)!

¹Emotional pauses are the pauses that accompany an emotional speech. They transmit the feelings overwhelming the speaker: worries, offense, love, delight, happiness etc. (Vvedenskaya 2001: 136).

In the example given, the author expresses the sense of relief and joy, which one of the witches feels, because now she does not have to fight with her friends for bathing in the fountain. She recovered from her illness, and due to the use of the dash, the author manages to dynamically show cause-and-effect relations without using a subordinative connection. At a syntactic level this emotional state of the heroine is shown by the use of the imperative mood "let Altheda bathe!"

Der zweite große Unterschied aber – und er war es, den die Menschen am meisten fürchteten – war das grässliche Maul, das ihre Gesichter spaltete wie eine klaffende Wunde (Meyer, 2001).

The dash is used here for a clarification, with its help the author indicates the effect of the reason – mermaids have an awful face, and that is why people are afraid of them. Due to this clarification, the author manages to communicate more accurately the ugliness and deformity of the mermaids. Lexically it is shown with the help of the use of superlative degree of the adverb "am meisten", an attribute "grässlich" and a comparison "wie eine klaffende Wunde".

Personne ne me connaissait de l'intérieur: personne ne savait que je n'étais pas à plaindre, sauf moi - et cela me suffisait (Nothomb, 1997).

The author communicates the emotional state of disappointment and resignation. Two anaphoric constructions are followed by a particular conclusion introduced with the help of the dash.

Emotional pauses are often shown with the help of periods of ellipsis. They help to communicate the emotional states of indecision, uncertainty, embarrassment, nervousness of characters:

"Non, non, c'est pas ça, c'est juste que...Je me sens perdue. Je suis complètement perdue...Je...vous avez raison, je vais appeler mon chef" (Gavalda, 2002).

After a divorce with her husband, the heroine is in the emotional state of confusion and indecision. She does not go to work, and she does not even know whether she should tell her boss about it or not. The use of periods of ellipsis, a repetition of the words «non, non», «perdue», «je, je», parallel constructions «Non, non, c'est pas ça, c'est juste que...» allow to express the felt emotions, to show the confusion, the despair of the heroine.

"Ja", sagte Merle schließlich, "mir geht's genauso. Ich finde, sie wirken immer ein wenig ... ich weiß nicht, irgendwie wehmütig. So als hätten sie etwas verloren, das ihnen viel bedeutet hat" (Meyer, 2001).

The girl is describing what she is hearing under the water. The behaviour of the mermaids seems strange to her, she is searching for the right words. The emotion of indecision and confusion of the girl is shown with the help of periods of ellipsis, an introductory part of the sentence «ich weiß nicht», a conjunction «irgendwie», a comparison introduced by a conjunction "als", and also the use of a subordinate clause of condition "als hätten sie etwas verloren".

But the *idea* of taking a trip like that...it was the kind of thing she'd always dreamed she'd do when she was a kid. See the world. Exotic locations...she quickly put the thought out of her mind (Bushnell, 2005).

In the example above, the author describes the inner world of the heroine, her childish dreams, connected with travelling, her hopes and her disappointment at the same time. In the first part of the sentence the word «*idea*», written in italic, stresses the importance of the happening events, «the *idea*» for the heroine. The periods of ellipsis separate the desirable from the reality – first she let herself enjoy her childish fantasies, remember her past, dream about the future, but then, abruptly, the heroine comes back into the real world.

The examples given clearly illustrate that the emotional pauses, graphically shown in a written form with the help of a dash and periods of ellipsis, introduce a wide range of emotions: hopes, disappointment, indecision, delight, confusion etc. The analysis of the illustrated material allowed us to obtain the following results (see diagram 3).

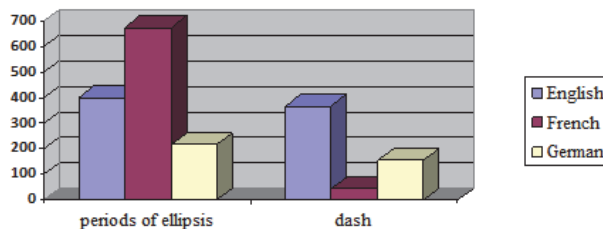


Diagram 3. The use of a dash and periods of ellipsis for expression of emotional pauses.

As it can be seen from the bar charts, to express the emotional pauses French authors prefer to use periods of ellipsis, while German and English authors use periods of ellipsis and a dash practically in equal proportions (attribute to the same language group).

2.3 Full stop

The full stop is used at the end of a declarative sentence both complete and incomplete. As the characteristics of a sentence that make it stand out from other units functioning in the language are not only predicativeness or a finite verb form, but also an intonation and a pause, a full stop is one of the main graphic means of emotivity expression. Stylistic function of a full stop can differ. While describing a whole picture or a quick change of events, a full stop is used to separate a text into short sentences, creating an impression of a unity and dynamism of the whole.

On me l'a dit cent fois. Mais pense à autre chose. La vie continue. Pense à tes filles. Tu n'as pas le droit de te laisser aller. Secoue-toi (Gavalda, 2002).

Due to the use of short, non-extensive sentences readers can realize what the feelings of the heroine who was left by her husband are. She repeats what others tell her, what is the simple truth, but it is strange to her, because she sees the reality in a different way. The author uses a dislocation, an ellipse, an imperative mood followed not by an exclamation mark but by a full stop. This way a mood of apathy and resignation can be shown.

Natürlich sind alle mitgegangen zur Polizei. Bis auf Mona. Die wartet zu Hause auf Elvis (Boie, 2004).

In the example above, the full stop illustrates an incoherent speech of the main character, his agitation. One thought is introduced here with the help of three sentences.

At once, Asha was able to stand. What was more, all symptoms of her dread malady had vanished (Rowling, 2008).

The author communicates a sense of surprise, a wonder that happened to one of the witches. A stylistic device of gradation is used here – she was not only able to stand, but all symptoms of her dread malady had vanished.

A contrary method is a relatively long text without full stops.

As the sun fell below the horizon, Sir Luckless emerged from the waters with the glory of his triumph upon him, and flung himself in his rusted armour at the feet of Amata, who was the kindest and most beautiful woman he had ever beheld. Flushed with success, he begged for her hand and her heart, and Amata, no less delighted, realized that she had found a man worthy of them (Rowling, 2008).

In the example above, the author shows a sense of joy, a happy solution to the main characters' problems.

By comparing the data of our analysis, the following results were obtained (see diagram 4).

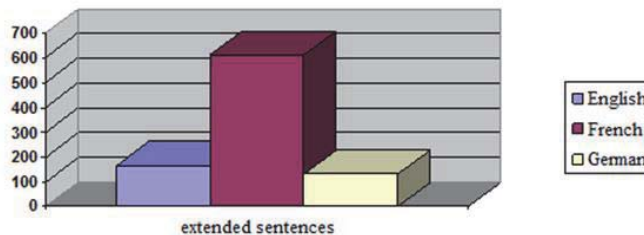


Diagram 4. The use of extended sentences without full stop.

As can be seen from the diagram, French authors use extended sentences without full stops more often than German and English authors do. Our analysis showed that the presence of short or extended sentences in the text does not reveal directly a particular emotion or emotional state, but creates a special mood, dynamics. It helps to communicate a certain degree of joy, horror, anxiety, sorrow, indifference etc.

2.4 Italics

An important method of marking-out is italics. It is used to mark out epigraphs, poetic insertions, prosaic texts, quotations, words of another language, used by code-switching, titles of the mentioned works, inter-textual elements and everything about this text that is foreign and "demands unusual emphasis (emphatic italics)" (Arnold, 1990).

Many connective words, auxiliary verbs, pronouns etc., written in italics, acquire particular importance in the text: in addition to the function of connective words they obtain a supplementary connotation or emphasize a logical accentuation.

- *Oui... Je vais dire acariâtre et impotent. Ça fait plus sérieux (Gavalda, 2002).*

The heroine mentions two principal qualities of her father-in-law. A conjunction «et» written in italics emphasizes a subjective complimentary nature of two adjectives.

“Sie ist deine Tante”, sagt Mama und zieht sich ungerührt ihren Mantel an (Boie, 2004).

«Your» in italics points out complicated relations in this family: indifference and disinterest. The aunt of the main character is missing, but his wife goes to work emphasizing that it is «not her aunt».

An Schlimmeres wollte sie gar nicht erst denken. Trotzdem stahlen sich die bösen Gedanken in ihr Hirn wie surrende kleine Stechmücken:

Es ist Nacht. Und dunkel. In den Kanälen sind schon viele Menschen verschwunden. Keiner würde sich um zwei Waisenmädchen scheren. Zwei Mäuler weniger, die es zu füttern gilt, nichts sonst (Meyer, 2001).

In this work of fiction, all thoughts and ideas of the main characters are written in italics, which makes the reading process easier – having seen the italics, a reader realizes that it is an inner monologue of the hero, thus, he/she sets himself/herself up for a special reading and understanding of the extract.

In modern works of fiction the italics can be used in two cases:

- to emphasize an important thought (logical accentuation), to draw attention of the readers (emphatic italics);
- to mark out titles of print publications, companies, quotations (italics).

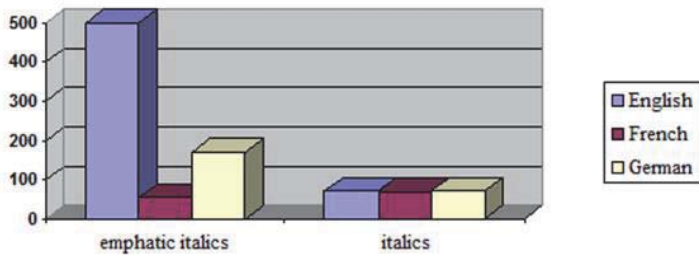


Diagram 5. The use of italics.

As it can be seen from diagram 5, emphatic italics is used more often in the works of fiction of English and German authors, and it is practically not used in the works of fiction of French authors.

2.5 Hyphen

Another interesting means of emotivity expression is the use of a hyphen.

Eine Maske der Freude, eine Maske der Trauer, eine Maske der Gleichgültigkeit.

Eine Maske aus Ihr-seht-mich-nicht (Meyer, 2001).

In the example above, the author describes the girl's facial expression; she sort of puts on a mask – of joy, sorrow, indifference. By enumerating all these qualities, the author uses a compound word – author's neologism – mask Ihr-seht-mich-nicht (you-do-not-see-me). The inner form of this word possesses special picturesqueness and expressiveness that help to imagine the girl's facial expression.

Despite her Little-Bo-Peep-goes-on-a-picnic purse, Jack felt like hugging her (Von Ziegesar, 2008).

The author's neologism (indication of the size of the bag) emphasizes a special ironic attitude towards the subject.

On n'a pas besoin d'être scientifique patenté pour savoir. Il suffit d'être libre, L-I-B-R-E (Werber, 2002).

With the help of capital letters, a hyphen and a repetition of the lexical unit «libre» the author communicates

confidence, persistence, rightness of his convictions, he places logical emphasis by this.

It can be noted, that this kind of emotivity expression is not used very often in modern literature. In the analysed works of fiction there were 32 cases of hyphen use in English works of fiction, 22 – in French works of fiction and only 15 – in German works of fiction.

2.6 Assonance, alliteration and onomatopoeia

Another method to express emotions is by using musical imagery. It is a stylistic device in literature connected with creation of sound images and based on the use of sound repetitions, which can imitate in a text sounds of the real world, and also provoke associations with feelings and thoughts. There are two main types of musical imagery: assonance and alliteration.

Assonance is a literary device used to emphasize the text expressiveness based on repetition of the same or similar vowel sounds, while alliteration is a literary device used to emphasize the text expressiveness based on repetition of the same or similar consonant sounds.

*Zauberspiegel
für gute und böse Stiefmütter,
für schöne und hässliche Hexen
und jederlei lauterer Zweck (Meyer, 2001).*

In the magic inscription above, the interchange of noise and breath consonants gives the inscription more mystery. "Scoozie?" Tyler said in a falsetto. "Scoozie me? Me scoozie? Jacuzzi?" They both laughed (Smith, 1991).

In the example given, the author communicates mockery, sarcasm by finding a rhyme to the word "Scoozie".

Pas de réponse et le bruit qui s'amplifiait avec en plus, scritch scritch, comme du scotch qu'on décolle (Gavalda, 1999).

With the help of the use of breath and hush consonants, the author manages to imitate the sound that the heroine is hearing («scritch»), and show the state of anxiety and mystery.

Onomatopoeia is a word which is a sound symbolism that appeared on the base of phonetic imitation of non-verbal sounds. Echoic words are the words that are directly connected with creatures and objects which are the source of the sound: for example, the verbs such as «ribbit», «miauw», «cock-a-doodle-doo», «chug» and the nouns derived from them.

Merlin ließ ein zustimmendes *Miauuu* hören, rührte sich aber nicht von der Stelle (Hohlbein, 1994).

The use of the sound symbolism «Miau» immerses a reader in the mystery surrounding the main character. The author transmits the sounds imitating meowing of a cat.

In contemporary literature assonance, alliteration and onomatopoeia are rarely used and with the same frequency for three analysed languages (see diagram 6).

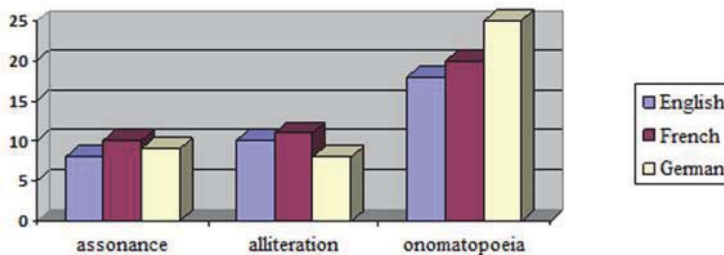


Diagram 6. The use of assonance, alliteration and onomatopoeia.

As can be seen from the graph, onomatopoeia is used more often than assonance and alliteration in all three languages. Interestingly, the use of these literary devices does not reveal an emotion directly, but creates special atmosphere, emotive coloration, which serves as a background for emotional states of the main characters.

2.7 Other expressive means

While carrying out our research, we uncovered special expressive means of emotivity expression which were not specific to any of analysed authors:

	English	French	German
The use of «!?:»: - Mais vous vous entendez? Vous entendez comme vous me parlez!? (Gavalda, 2002).	19	21	13
The increase in quantity of letters or signs: "Ich komme Sonntag wieder. Hast du Lust, am Montagabend zu mir zu kommen?" sagte Daniel. Jaaaaaaaaaaaaaaaaa! (Von Kürthy, 1999).	39	41	19
The use of different types of brackets: Every penny I made went into my microscopic college fund. (College was Plan B. I was still hoping for Plan A, but Edward was just so stubborn about leaving me human...) (Meyer, 2006).	32	104	31
The use of capital letters: "Bella!" it hissed. "Ouch! Damn it, open the window! OUCH!" (Meyer, 2006).	25	56	21

Obviously, the use of these special means depends on a particular author, his/her personal preferences in communicating an emotional state of the main character, in drawing attention of the readers to specific information. However, as can be clearly seen from the table, all these methods are used more often in the works of fiction of French than English and German authors.

3. Results

For carrying out the analysis of phonetic means of emotivity expression, the method of statistical analysis was used, which allowed us to illustrate the use frequency of phonetic and graphic literary devices of emotivity expression in the three given languages. The following results were obtained:

- By using an exclamation mark after sentences that are not exclamatory in their form, an author communicates a particular attitude towards the content of the statement. It was established that for emphatic purposes, French authors use an exclamation mark more often than German and English authors do. With the help of this method the authors communicate more positive emotions than negative ones.
- Emotional pauses transfer a variety of emotions, both positive and negative: surprise, indecision, uncertainty, happiness etc. For that purpose French authors prefer to use periods of ellipsis, while English and German authors use a dash and periods of ellipsis in equal proportions.
- A full stop is used to separate a text into short or extended sentences, creating an impression of a unity and dynamism on the whole. By analysing the use frequency of these sentences, the conclusion was drawn that French authors use extended sentences more often than English and German authors do.
- With the help of italics, an author emphasizes an important thought, draws attention of the readers to specific information. This method is widely used by English and German authors and practically not used by French authors.
- A hyphen is used to create an author's neologism but it is rarely used in the works of fiction of English, French and German authors.
- Musical imagery (assonance, alliteration) and sound symbolism (onomatopoeia) do not reveal an emotional state directly but they create special atmosphere, emotive coloration. It was established that English, German and French authors use onomatopoeia more often than assonance and alliteration. By comparing the use frequency of assonance and alliteration in the given languages, it can be noted that these literary devices are used more often by French authors than by English and German authors.

4. Concluding Remarks

The conclusion can be drawn that more often the data of the English and German languages was different from the data of the French language, which allowed us to emphasize the influence of a language group on its emotivity expression. It is important to note, that phonetic and graphic means of emotivity do not always express emotions directly, but more often transmit special imagery and picturesqueness, reveal emotive coloration, create the general tone of a work of fiction, which helps the reader to understand better the emotional states of characters.

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