Emotional vocabulary and its functioning in story of Alexander Ivanovich Kuprin "Swamp"

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Vocabulario emocional y su funcionamiento en la historia de Alexander Ivanovich Kuprin "Pantano"

ABSTRACT

The article is devoted to the problem of using words of different parts of speech in a work of fiction, which call emotions in direct meaning. The method of structural and semantic analysis identified and described the emotive lexemes contained in the story of A.I. Kuprina "Swamp". The number of emotional units has been determined by facilities of the part of speech, as a result of which it was established that emotive adjectives (102 units) are the most common in the analyzed story. The contexts of the using of words are systematized, among which the most numerous were those where words with denotative seme "emotion" are combined with non-emotional lexemes. Attention is paid to the peculiarities of the individual author's use of complex emotive adjectives. The theoretical significance of the results obtained is to identify the emotionally colored words in the story of A.I. Kuprin and their systematization by facilities of the part of speech; in clarifying of the meaning of the words of emotive semantics on the basis of their functioning in the language of a separate a work of fiction and in Russian language as a whole; in the description of contexts containing emotive vocabulary. The practical significance of the considered material is the possibility of applying of the results obtained in the practice of teaching the modern Russian language to a non-Russian audience and philological analysis of a literary text in scientific researches of this kind.

KEYWORDS: emotive lexemes, non-emotional lexemes, philological analysis

RESUMEN

El artículo está dedicado al problema de usar palabras de diferentes partes del habla en una obra de ficción, que llaman emociones en un significado directo. El método de análisis estructural y semántico identificó y describió los lexemas emotivos contenidos en la historia de A.I. Kuprina "Pantano". El número de unidades emocionales ha sido determinado por las instalaciones de la parte del habla, como resultado de lo cual se estableció que los adjetivos emotivos (102 unidades) son los más comunes en la historia analizada. Los contextos del uso de las palabras están sistematizados, entre los cuales los más numerosos fueron aquellos en los que las palabras con seme "emoción" denotativa se combinan con lexemas no emocionales. Se presta atención a las peculiaridades del uso del autor individual de adjetivos emotivos complejos. El significado teórico de los resultados obtenidos es identificar las palabras emocionalmente coloreadas en la historia de A.I. Kuprin y su sistematización por facilidades de la parte del habla; al aclarar el significado de las palabras de semántica emotiva sobre la base de su funcionamiento en el lenguaje de una obra de ficción separada y en la lengua rusa en general; En la descripción de contextos que contienen vocabulario emotivo. El significado práctico del material considerado es la posibilidad de aplicar los resultados obtenidos en la práctica de la enseñanza del idioma ruso moderno a una audiencia no rusa y el análisis filológico de un texto literario en investigaciones científicas de este tipo.

PALABRAS CLAVE: lexemas emotivos, lexemas no emocionales, análisis filológico.

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his heroes, to describe the problems of each character as a separate human person, to reveal the souls of his heroes.

In the story "Swamp" 241 lexical units with the seme "emotion" are used. On the basis of facilities of the part of speech, the most numerous group are adjectives - 102 units, nouns and adverbs of 51 to one, verbs - 29, least of all participle - 8.

As a result of the analysis of emotionally-colored vocabulary used in the story of A.I. Kuprin "Swamp", we have three identified types of contexts with the described lexemes.

The first group includes phrases where an emotionally colored word is combined with a lexeme of non-emotional meaning. So, for example, in the phrase "The most painful thing for Zhmakin is that the consciousness of his own pitiful old age, rudeness, delusion and impotent, unjust anger" contains several lexemes with the denotative seme "emotion". In the word old age "the age of a person, coming after maturity, at which a gradual weakening of the organism's activity occurs" (Ozhegov, 2010), the meaning "causing pity" is connotatively actualized. The attributive component of the pitiful "arousing pity, unhappy, helpless" (Dictionary of the Russian language, 1981), reinforces this meaning. An abstract noun crestfallenness formed from an adjective crestfallen "humiliated, morally broken" [10, 896] complements the meaning of the lexeme of coarseness, motivated by the word coarse "insufficiently cultural, impolite, indelicate in dealing with someone" (Dictionary of the Russian language, 1981), and strengthens its connotation "low level of moral development". Epithets powerless "has no power, deprived of the opportunity to act, to influence" (Ozhegov, 2010)and unfair "without a sense of justice, contrary to justice and truth" (Ozhegov, 2010) in conjunction with the word anger "an evil, irritably hostile attitude" more clearly conveys the surveyor's emotional attitude towards the student: Zhmakin does not just feel angry, but understands that this feeling is groundless and meaningless (Matandare, 2018).

INTRODUCTION

In recent decades, linguists have shown an increased interest in the creative aspect of language functioning, which is based on the study of the using of language means in fiction. The language of fiction is an important component of national culture. Studying of the text of a literary work allows not only to convey the features of thinking of the speakers of a given language, but also to describe the world of artwork created by the authors. The word as the main unit of language plays a major role in art texts, since "it serves as the universal key to comprehending the deep implication of a literary work" (Lucian, 2015).

The object of our research is the emotional-evaluative vocabulary containing the seme "emotion". More V.V. Vinogradov emphasized the need "to study systems or chains of meanings of words belonging to one or several adjacent lexical-semantic spheres or grouped around one semantic category, one semantic line" (Vinogradov, 1978). The material for the study was the story of A.I. Kuprina "Swamp". In this work the writer ironically shows the difference between the noisy, optimistic speeches of a young, like puppy enthusiastic student Serdyukov about the deep wisdom and beauty of people's life and the reality that appeared before his eyes in the hut of the forester Stepan. The rotten evaporation of the swamp is the cause of the tragedy of this family: children of good-natured Stepan die one after another; his wife and beautiful daughter seriously get a fever. Serdyukov cannot reconcile with Stepan's senseless submissiveness before fate, nor with the indifferent bitterness of land surveyor Zhmakin. The using of emotional vocabulary helps to A.I. Kuprin to transfer all the nuances of the characters of

METHODS

In the phrase, the Surveyor contemptuously shrugged one shoulder, crookedly and caustically grinned, but kept silent the adverbial

adverb contemptuously motivated by the word of contempt "deeply dismissive attitude towards someone or something low, unworthy, vile", in combination with "one shoulder" emotionally colors the surveyor's actions, giving to this gesture a tinge of reluctance to speak. The predicate grinned, supplemented by the epithets crookedly and caustically, actualizes the meaning of negative emotion. As Yury Derenikovich Apresyan asserts, "a grin usually manifests ironic, sarcastic, suspicious, etc. relation of the subject to any object (addressee, message, fact, etc.). <...> Moreover, the subject usually feels a sense of intellectual superiority" (Lubensky, 2002). The word caustically formed from the adjective caustic "sardonic, seeking to annoy someone" (Ozhegov, 2010), actualizes Zhmakin's unkind grin, reinforcing the connotation "negative emotions". There are 66 such contexts in the story.

The second group includes contexts, in which all words of the homogeneous series are used in a direct emotional meaning.

In the sentence - And the fact that a student is so vivid, in a week he got accustomed to all the subtleties of astrolabe photography, excites jealous and insulting envy in Zhmakin, who failed three times while holding the exam for a private land surveyor - the structure excites jealous and insulting envy includes four lexemes expressing emotions in the true sense. But their unification in one context is far from accidental. The feeling of jealousy can be evoked by something, but the writer uses the verb excites, which is emotionally stronger. The word envy "a feeling of vexation caused by the well-being, success of another" is used with epithets jealous and offensive. The first adjective, motivated by the word jealousness 1 "painful doubts about someone's loyalty and love" (Ozhegov, 2010), complements the meaning of the word envy with the connotation "strong doubts about something, someone" (in this context - "in own professionalism"). The lexeme offensive, formed from offense – a noun from a verb give offense "hard to offend, extremely humiliate" (Ozhegov, 2010), concretizes the defined noun denoting a humiliating feeling for a land surveyor.

In the sentence And here, it seemed to Serdyukov, in this poor, narrow boring life, there was someone's evil and unjust deception combination of words evil and unjust deception contains lexemes with the seme "emotion". Cheating is usually not out of good intentions; besides, deception, moreover, is not fair (it is impossible to "deceive justly"). Kuprin, using epithets with pejorative meaning, reinforces the negative emotional characteristic of the defined noun, in a pointed manner actualizing the tragedy of the fate of the forester. There are 55 such contexts in the work.

RESULTS AND DISCUSSIONS

The third group consists of combinations of the described lexemes with words, containing the seme "emotion" in a figurative meaning.

So, in the sentence The land surveyor is an old, lonely, suspicious and callous person the adjectives old, lonely, suspicious and callous included in a single row of homogeneous members, express a pejorative assessment, which is growing stronger by the end of the series. Seme "emotion" is contained only in the word suspicious in the meanings of "suggestive suspicion, fearful, distrustful" and "mistrustful, spleeny, overly cautious" (Dictionary of the Russian language, 1981). This adjective, which implements its second lexical-semantic variant in the above context, affects the semantics of the remaining words of the homogeneous series: the lexeme stale realizes the figurative meaning "devoid of spiritual sensitivity, cordiality, spiritual warmth; unresponsive, insensitive" (Ozhegov, 2010), and the words old and lonely manifest the connotative seme "negative emotion" under the influence of the environment. The author makes an emotional vocabulary at the end of the sentence, putting a logical emphasis on it, emphasizing the unsociable character of Zhmakin.

The sentence Immediately with penetrating, sick clarity, he suddenly understood and felt in himself everywhere the pettiness, limitation and aimless grudge, which filled the meager and lonely soul of this loser includes the lexeme clarity in the meaning of "logic, harmony, clarity, distinctiveness", which has positive semantics: "that facilitates the understanding of the essence of objects and phenomena" (Sokolova, 2017). However, this word in combination with the epithet sick in figurative meaning loses a direct connotation

of semantics. The adjective sick prepares the reader to perceive the negative evaluative meaning of the following words and combination of words that convey the character traits of the surveyor. The word grudge "malevolent attitude" (Dictionary of the Russian language, 1981), expresses a negative emotional attitude towards someone to something. But in context with the epithet aimless "without a definite, guiding thought" (Ozhegov, 2010), it loses the meaning of the relationship and closes the emotions on the subject itself. An abstract noun limitation, included in the same row with the word pettiness, acquires the meaning of an emotional state, realizing the second lexical-semantic version of the initial adjective limited "having small knowledges, narrow outlook, narrow interests" (Ozhegov, 2010). This group has 18 examples.

In the story, there were also mixed contexts: And in the soft distinct twilight of the late evening the student saw such a boring, heavy and angry disgust for life on this face, that his heart ached with painful pity the word disgust "an extremely unpleasant feeling caused by someone, something" (Ozhegov, 2010) is characterized by epithets that usually describe a person: dull, angry. These words as though to enliven the emotional state designated by the noun, endow it with the qualities of a living being, and also slightly weaken the degree of demonstration of the emotions contained in a given word. Disgust seemed to bore Zhmakin and angered him. At the same time, the lexeme heavy is used in the figurative meaning of "woeful, painfully unpleasant" (Ozhegov, 2010),actualizing the emotional meaning. Closest to the word disgust in this series of homogeneous members is an adjective angry that indirectly refers to Zhmakin himself, who is dissatisfied with himself and with his mood. In the combination of words painful pity the noun together with the meaning of the emotional state of compassion, sadness, regret actualizes seme "throe, torment", which is connotative. The story revealed 9 such examples.

Kuprin characterizes his characters and environment also by individually authoring complex adjectives that reinforce the emotional tone of the story: harmoniously sad sound, painfully blissful state, powerless and caustic grudge, painful blissful dreams, petty-irritable Zhmakin.

Speaking about the functional approach to the analysis of a literary text, T.V. Gamaley notes that "the approach to the linguistic material from the standpoint of functional semantic syntax makes it possible to reduce all the variety of specific sentences ... to a foreseeable list of models" (Gamaley, 2017). In our analysis, models are understood as types of contexts in which emotionally-colored words function. The literature notes that an understanding of the mechanisms of compression of the estimated "meaning in a literary text allows more adequately perceive its content" (Golovanova & Kovaleva, 2017; Mirzoeva, 2012).

CONCLUSIONS

Thus, in the literary work the communicative function of the language is complemented by the artistic and pictorial one, therefore emotional vocabulary is relevant and even necessary, as it contributes to a bright, colorful depiction of the characters and the situation. Emotional vocabulary plays a particularly important role in the descriptive author's speech. A.I. Kuprin needs its, since, acquainting the reader with the characters, their way of life, he seeks to convey that state of joy or sadness, anger or pleasure that they feel while in certain conditions and circumstances. Analysis of the contexts of the use of emotional vocabulary by A.I. Kuprin testifies about the skill of the writer: the exact selection of lexemes allowed creating emotionally rich pictures. A descriptive, component and structural-semantic analysis of the text suggests that emotional adjectives are used more often in the story (102 units); among contexts, combinations of words in which lexical units with the seme "emotion" are combined with words without emotional coloring (66 contexts) were the most commonly used. For A.I. Kuprina is characterized by the use of complex emotional adjectives in order to more faithfully and connotatively saturated transmission of feelings and moods of the characters. The above analysis shows that a complex study of the word in the space of a work of fiction allows not only to reveal the peculiarities of the writer's language, but also to better understand the nature of the characters and the peculiarities of the life of people of a certain period.

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