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Vira SLIPETSKA,

orcid.org/0000-0002-2569-0197

*Candidate of Philological Sciences, Associate Professor,
Head of the English Language Practice and Methods of Teaching English Department
Drohobych Ivan Franko State Pedagogical University
(Drohobych, Lviv region, Ukraine) vslipetska@ukr.net*

“PHONETICS OF EMOTIONS”: MEANS OF VERBALIZATION OF EMOTIONS IN THE ENGLISH LANGUAGE

Undoubtedly, human emotions and feelings are uniquely reflected in language consciousness, conceptualized and, accordingly, verbalized and grammaticalized, accumulating emotional experience of a person, a collective life activity of people in general, which is reproduced in discursive practice of each linguistic culture and language in particular.

*Emotions permeate all spheres of a human life. Grammar and phonetics are "imbued" with emotional overtones. "Grammar of emotions" deals with the issues of "emotional syntax" and "emotional morphology" (affixation, grammatical forms of words in a text). "Phonetics of emotions" focuses on emotional intonation, which has not only communicative, but also emotional function. **The goal** of the research is to characterize phonetic means of verbalization of emotions. A phoneme – a minimal unit of a language, having no semantic content of its own, being included in speech, creates additional information of statements, additional content. It has been determined that repetition of a certain phoneme in an everyday speech, as a rule, indicates admiration or affection for a person, anger, hatred, rage, etc. Emotional expressions are always intonation marked by tempo of speech, decrease or increase in volume, appearance of pauses, word stress, emphasis, change of tone. Intonation can give the same sentence-utterance different emotional and modal focus, as well as change its communicative type. It can be an indicator of a mental state, age, gender, a social status of communicators, a stylistic colouring of conversation, determine a primary and secondary content of communication, as well as verbalize different emotions. Tempo of speech makes it possible to distinguish the emotional state of the interlocutors, indicates the social status, age, gender of the speaker. T*

Key words: *emotions, phoneme, phonetics of emotions, intonation, tempo of speech.*

Vira СЛІПЕЦЬКА,

orcid.org/0000-0002-2569-0197

*кандидат філологічних наук, доцент,
завідувач кафедри практики англійської мови і методики її навчання
Дрогобицького державного педагогічного університету імені Івана Франка
(Дрогобич, Львівська область, Україна) vslipetska@ukr.net*

«ФОНЕТИКА ЕМОЦІЙ»: ЗАСОБИ ВЕРБАЛІЗАЦІЇ ЕМОЦІЙ В АНГЛІЙСЬКІЙ МОВІ

*Емоції і почуття людини, безперечно, своєрідно відображаються в мовній свідомості, концептуалізуються й відповідно вербалізуються та граматикуєються, акумулюючи емоційний досвід мовної особистості, колективної життєдіяльності людей загалом, що відтворюється в дискурсивній практиці кожної лінгвокультури та мові зокрема. Емоції пронизують усі сфери життя людини. Граматика і фонетика «просякнуті» емоційним підтекстом. «Граматика емоцій» розробляє питання «емоційного синтаксису» та «емоційної морфології» (афіксація, граматичні форми слів у тексті). **Мета** статті – схарактеризувати фонетичні засоби вербалізації емоцій в англійській мові. «Фонетика емоцій» – це інтонаційна реалізація змісту мовлення. Загальновідомо, що ідентифікація будь-якої нації відбувається через мову та національні інтонації. Емоції є мотиваційною основою людської свідомості та мовної поведінки. «Фонетика емоцій» вивчає емоційну інтонацію, яка виконує не тільки комунікативну, а й емоційну функцію. Відомо, що інтонація відображає культуру, освіту, вихованість мовців. Інтонація виражає всі відтінки настрою та емоційних станів, є носієм комунікативних значень і засобом психологічного впливу на людину. Мінімальна одиниця мови як фонема, не маючи власного семантичного змісту, включаючись в мовлення, створює додаткову інформацію висловлювань, додатковий зміст. У статті схарактеризовано повторення певної фонемі в щоденному усному мовленні, як правило, свідчить про захоплення чи приязнь до людини, гнів, розлюченість, застерезення тощо. Алітерація – один із фонетичних засобів стилістики, який через неодноразове повторення однакових чи акустично подібних звуків та звукосполучень, створює надзвичайно реальну звукову характеристику різних предметів і явищ природи. Зазначимо, що інтонація також слугує засобом вербалізації емоції, може надавати тому самому реченню-висловлюванню різної емоційно-модальної спрямованості й насиченості, а також змінювати його комунікативний тип. Темп мовлення дає можливість розрізнати емоційний стан співрозмовників, вказує на соціальний статус, вік, стать мовця. Тип темпу є своєрідним індикатором пізнавальної та розумової діяльності індивіда.*

Ключові слова: *емоції, фонема, фонетика емоцій, інтонація, темп мовлення.*

Undoubtedly, human emotions and feelings are uniquely reflected in language consciousness, conceptualized and, accordingly, verbalized and grammaticalized, accumulating emotional experience of a linguistic personality, a collective life activity of people in general, which is reproduced in the discursive practice of each linguistic culture and language in particular.

Emotions permeate all spheres of a human life. Grammar and phonetics are "imbued" with emotional overtones. "Grammar of emotions" develops the issues of "emotional syntax" and "emotional morphology" (affixation, grammatical forms of words in the text) (Slipetska, 2017; Slipetska, 2022). Phonetics of emotions is intonation realization of a speech content. It is common knowledge that identification of any nation occurs through a language and national intonations. Emotions are the motivational basis of a human consciousness and linguistic behaviour.

"Phonetics of emotions" studies emotional intonation, which has not only a communicative, but also emotional function. It is known that intonation reflects the culture, education, upbringing of speakers. Intonation expresses all shades of mood and emotional states, is a carrier of communicative meanings and a means of psychological influence on a person.

The goal of the research is to characterize phonetic aspects as a means of verbalization of emotions.

Supporters of a special phonetic content (phonetic symbolism) put it in the same row as lexical and grammatical meanings (Вестерман, 1970; Кузенко, 2000). "First of all, the phonetic meaning cannot be characterized by indicating the denotation, since there is none in this case. The only possible way of describing sound symbols is a list of evaluation features. This is what almost all researchers of sound symbolism did, starting with Plato" (Кузенко, 2000).

According to D. Westerman, front vowels express the meaning of something thin, long, light, and back vowels – the meaning of huge, gloomy; a low tone denotes something dull, clumsy, slow, gloomy, pitiful, without taste, and a raised one, on the contrary, something big, bright, cheerful, (Вестерман, 1970).

Developing the phoneme theory, M. S. Trubetzkoy emphasized its functional significance in recognition, not in content creation (Trubetzkoy, 1960).

Aphoneme – a minimal unit of a language, having no semantic content of its own, being included in speech, creates additional information of statements, additional content. For example, the repetition of a certain phoneme in an everyday speech, as a rule, indicates:

a) admiration or affection for a person: *I can't measure the pleasure I have in viewing this treasure at leisure!*

Pretty Polly Perkins has a pair of pretty plaits.

Barbara is a beautiful blonde with bright blue eyes. (Kingdon, 1995);

b) anger, hatred, rage: *The trip by train took a tiresome twenty-two hours.*

Dennie's daughter Diana doesn't like darning.

Philip fought while Philipa thought. Fine fellows met at five on the first of February. "Philip", said Ferdinand, I fear we must fight. Then Philip and Ferdinand fought fairly for fifty-five minutes, after which they fell down in a faint, for the fight had been fearfully furious. When Philip came out of the faint, Ferdinand offered him a hand. "Fair's fair, said Philip, "and I think this affair shows neither of us fears to fight".

Arthur Smith, a thick-set, healthy athlete sees three thieves throw a thong round Thea's throat and threaten to throttle her. He throws one thug to earth with a thud that shakes his teeth. Both the other thieves run off with a filthy oath. Thea thanks Arthur for thrashing the three thugs (Kingdon, 1995).

c) warning: *Take care not to make many mistakes when you bake those cakes. If you go digging in the garden, don't forget to get your old grey gloves* (Kingdon, 1995).

There should be also mentioned alliteration – one of the phonetic means of stylistics, which, through the repeated repetition of the same or acoustically similar sounds and sound combinations, creates an extremely real sound characteristic of various objects and natural phenomena. For example: *crackle, crackle, tick-tock, tick-tock.*

Thus, considering the system of emotional elements and emotional means at the phonetic level, it should be noted that this is additional information that is expressed by intonation, tempo, melody, timbre, word stress, emphasis, phoneme combinations, various types of pauses, rhythms, as well as doubling or rhyming combinations type: *bow-wow, chit-chat, cluck-cluck, croak-croak, moo-moo, oink-oink, razzle-dazzle, fuzzy-wuzzy helter-skelter, fuddy-duddy, ping-pong, walkie-talkie* (Kingdon, 1995).

Emotional expressions are always intonation marked by tempo, decrease or increase in volume, appearance of pauses, emphasis, change of tone. Interacting with lexical and grammatical composition of the statement, they introduce additional semantic nuances into its meaning.

It should be noted that intonation can give the same sentence-utterance different emotional and modal focus, as well as change its communicative type. It can be an indicator of a mental state, age, gender, a social status of communicators, a stylistic

colouring of conversation, determine a primary and secondary content of communication, as well as verbalize different emotions.

Tempo of speech makes it possible to distinguish the emotional state of the interlocutors, indicates the social status, age, gender of the speaker. The type of tempo is a kind of indicator of cognitive and mental activity of an individual. An accelerated pace is characteristic of individuals with an easily excitable psyche. Accelerated tempo can indicate a joyful, excited state of the speaker, emotional speech characteristic of middle-aged and older people; low social status of the individual. A fast tempo of speech, for example, is associated with verbalization of a negative emotion of *anger*, for example:

a) *Where is 'hammer? What did you do with 'hammer? II*

б) *Great 'Heaven! I 'Seven of you, I gaping 'round there, I and 'don't know what I 'did with the 'hammer! II* (Jerome K. Jerome. "Three Men in a Boat").

A slow tempo can indicate *doubt, accusation* of a speaker, a depressed state, for example:

a) *Mrs. Warren (passionately): "What's the use of going to bed? Do you think I could sleep?" II*
Voice: "Why not? I shall". II

Mrs. Warren: You! II You have no 'heart. (B. Shaw. "Mrs. Warren Profession").

б) *So they sat I by the firelight, I in silence, I one on each side of the hearth. II (*

A slow tempo of speech contains many pauses indicating *doubt, hesitation, uncertainty* caused by various emotions, forgetfulness, etc. The general laws of functioning of pauses in speech are usually

considered to be as follows: pauses reflect a speaker's emotional state of dissatisfaction (*insult, anger, fear, despair*), for example:

What a shame I poor darling; I look her, I'll I er I see if I can buy another pair for you. II (Kingdon, 1995).

In English, when in doubt, hesitation pauses can be filled with the so-called hesitation fillers, for example: *you see, you know, I mean, I mean to say, so to speak, well, um – ah – eh – erm – er, let me see, etc.* (Kingdon, 1995).

Suppressed negative emotions are actualized by means of a low descending head; positive strong unrestrained emotions are expressed on the basis of the interaction of a high register, a wide range of descending, ascending-descending head, a sliding or descending scandent head.

Thus, it can be argued that the types of heads are quite strongly correlated with the emotional state: *dissatisfaction, irritation* – the ascending head, for example: *There's 'no 'need to 'lose your ,temper!* (Low Rise); *'When is he 'coming down a ,gain?* (Low Rise); *anger, hatred* – (Low Fall): *'Why are you so 'angry with him?* (High Fall); *'Never been 'known to 'fail!* (High Fall); *I've 'told you 'more than 'once to 'stop ,smoking!* (Low Fall); *I 'hate 'doing ,nothing!* *'Stop 'making that 'dreadful ,thing!* (Low Fall) (Kingdon, 1995).

Thus, analyzing considering the system of emotional elements and emotional means at the phonetic level, it should be noted that this is additional information that is expressed by intonation, tempo of speech, phoneme combinations, various types of pauses, types of heads.

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