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GENDER-SPECIFIC EMOTIVITY OF VICTORIAN FEMALE PROSE FROM A MULTIDIMENSIONAL PERSPECTIVE

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Abstract: This study presents the results of a multidimensional analysis of the novels by Charlotte and Emily Brontë, the famous English writers of the 19th century, at different levels – genre, textual, conceptual, and communicative in order to reveal gender specificity of Victorian female prose emotivity. The analysis proved some deviations of the male and female literary characters' communicative and speech behaviour in emotional states of joy, anger, surprise, disgust, and fear from gender stereotypes accepted in Victorian society.

Key words: emotivity, gender specificity, Victorian female prose, emotionally marked context, verbal means of emotion representation, emotion concept, communicative and speech behaviour of the literary characters

1. Introduction

Emotions as an integral part of human life have attracted scholars' attention since ancient times. Aristotle (Аристотель 1976), for instance, believed that emotions were an essential component of cognition. Philosophers (Аристотель 1976; Spinoza 2002) and psychologists (Изард 2000; Экман 2010; Huang et al. 2018; Lindquist et al. 2015) considered the phenomenon of emotional state (feelings, affects, mood, emotional stress) as the axiological orientation of a person, and studied the functions of emotions in the process of controlling human behaviour (Rowe 2005). The scholars developed

various classifications of emotions, distinguished primary (basic, universal) and secondary emotions, and defined their functions.

Linguists (Вежбицкая 2001; Шаховский 2008; Lindquist 2017) use the term "emotivity" for the expression of emotions through the system of linguistic means. As a category of linguistics, emotivity is closely connected with such interrelated semantic categories, as "expressiveness" (Цоллер 1996) and "evaluation" (Вольф 2006; Нагель 2007), since emotivity consists of evaluative linguistic content and expressive verbal manifestation. When a person, using a certain type of vocabulary, shows his / her positive / negative emotions, some expressiveness (strength) necessarily accompanies this manifestation of feelings. The evaluation is materially substantiated by the natural, cultural, and historical specificity of the native speakers, whose social attitude to the environment is rooted in their language. The evaluation is determined not only by the social and cultural context, in which the norms and ideals of society and personality are interpreted, but also by the emotions of the individual, the type of his / her thinking, mental state, desires, and needs.

In the context of modern linguistics, the study of emotivity is not limited to the study of the role of multilevel linguistic means (phonetic, lexical, morphological, and syntactic units of the language) in expressing emotions. Modern tendencies in the linguistics of emotions cause the expansion of the spectrum of analysis of the implementation of emotions in the language by studying the specificity of their functioning in the texts. Nowadays linguists' focus is on the text-specific realization of emotions, since emotivity pervades an individual's speech being fixed in the meanings of words as an evaluation of people's various emotional states.

However, despite the comprehensive study of the emotional component of the language system (Brooks et al. 2017; Lindquist 2017), the problem of emotivity still remains the subject of discussions in linguistics. The absence of a single psychological concept of

emotion that could serve as a theoretical basis for the linguistic research of emotivity accounts for the difficulties in solving the fundamental problems of linguistics associated with the verbalization of emotions.

The emotional sphere of an individual, as well as the ways of its manifestation, is characterized by gender differentiation. Scholars in modern gender linguistics (Горошко 2002; Мартинюк 2004; Eckert 2003; Romaine 2000; Wodak 2015) highlighted a problem of gender specific expression of emotions in language. The feelings and emotions inherent in any individual, characterize a particular vitality of the individual's connections with the objective reality, which reflect the individual's subjective relations with the world. These relationships imply different evaluative reactions of the individual in his / her states of pleasure, anger, and joy, which greatly depend upon the individual's sex (Brody & Hall 1993; Davydyuk & Panasenko 2016; Eckert 2003). Although men and women may feel the same emotions, there is still some difference between these emotional outbursts, the reason for which being the differences between their expected gender roles (Stepanyuk 2016). The idea of scholars in modern gender linguistics about gender-determined verbalization of an individual's emotional state opens up new perspectives for studying this phenomenon in linguistics.

In cognitive linguistics, scholars accumulated significant empirical material while studying the emotion concept (Красавский 2001; Фесенко 2004; Bormann-Kischkel & Hildebrand-Pascher 1990; Kövecses 1990). Current studies (Atzil & Gendron 2017; Borghi et al. 2018; Halych 2018; Hoemann & Feldman Barrett 2019; Kövecses 2018) suggest that the emotion concept is a mental entity, which is ethnically and culturally specific, structurally and semantically complex, lexically and / or phraseologically verbalized. The emotion concepts include, besides some notions, culturally valued images, which cause "a passionate attitude to the objects (in the broad sense) of the world in the process of a person's reflection and communication" (Красавский 2001: 49). The emotion concept represents a global mental unit, encoded in the human

mind by units of universal specific code, which is based on individual and universal (ethnic) sensory images (ibid.)

Maliarchuk (Малярчук 2014) argues that the emotion concepts are highly abstract mental units that perform the function of mental regulation. The emotion concepts reflect people's ethnic experience in their linguistic consciousness. Characterizing people, their customs, and traditions, emotion concepts are crucial for understanding different peoples' worldviews.

The emotion concept is viewed (Вежбицкая 2001) as a kind of cultural concept that represents the linguistic consciousness of a particular society. Regardless of cultural differences, every individual experiences the same emotions, and it makes people of different cultures related. However, the nations of the world differ concerning the types and intensity of their emotional outbursts. This difference, as Maslova (Маслова 2008: 244) stresses, causes the uniqueness of each person.

Chesnokov argues that the emotion concept reflects a behaviour pattern that can be realized in the process of people's social interaction (Чесноков 2008: 37). Since emotion concepts arrange a world perception of both an individual and a whole nation by reflecting the emotion-specific phenomena that the words name, the most challenging is the study of gender-specific verbalization of emotion concepts.

Thus, a review of theoretical sources on the problem of emotivity proves that scholars concentrate their attention on various aspects of this phenomenon. They differentiate types of emotional states, determine the role of linguistic means in expressing emotions, study emotivity as an essential component of cognition, and elucidate gender-specific expression of emotions in the language. However, a thorough study of various aspects of emotivity presents this phenomenon only fragmentarily, not as a complex whole. The idea to apply an integrated approach (genre, textual, conceptual,

and communicative) to the analysis of literary text emotivity in order to present it as a multidimensional phenomenon seems the most challenging. The relevance of such research is sure to be strengthened if literary text emotivity is viewed as the realization of axiological orientations of literary characters, which depends upon not only their sex but also the gender specificity of the author of the literary text. The solution to the problem of gender-specific Victorian literary text emotivity greatly depends upon the material under investigation. The novels by Charlotte and Emily Brontë as good examples of Victorian female prose are invaluable in this respect.

The **aim** of the paper is to reveal the gender specificity of Victorian female prose emotivity at different levels – genre, textual, conceptual, and communicative by using methods of linguistic culturology, linguistic poetics, and cognitive linguistics.

2. Material and methods

For this purpose, social female novels of the 19th century, namely, "Jane Eyre" and "Vilette" by Charlotte Brontë (1816-1855) and "Wuthering heights" by Emily Brontë (1818-1848), supply invaluable **material** for investigation. From the point of women's worldview, such novels reveal the main ideas of Victorian age, the development of social movements in England in 1840s, and the moral principles of that epoch.

The **units of analysis** are considered to be the verbal means, which manifest any literary character's emotional state. Among them, there are lexical means (nouns, verbs, adjectives, adverbs), expressive means (exclamations, rhetoric questions, repetitions), and stylistic devices (metaphors, similes, epithets). The total amount of the language material analysed is equal to **2979** verbal means of emotion representation obtained from **2280** pages of the Brontë sisters' novels.

The **hypothesis** of the research is as follows: the gender-specific emotivity of the Brontë sisters' novels is a multidimensional phenomenon, which is realized at different

levels of the literary texts – genre, textual, conceptual, and communicative. To reveal the gender specificity of Victorian female prose emotivity at every level, it is necessary to use methods of linguistic culturology, linguistic poetics, and cognitive linguistics. Such an integrated approach such as this requires a step-by-step analysis comprising three stages.

During the first stage, the summarizing of the results of the theoretical investigations in linguistic culturology (Колесникова 2010; Hall et al. 2000; Johnston 2001) made it possible to distinguish the specificity of the cultural, historical, literary, biographical, and purely linguistic contexts of Victorian age. During the same stage, the methods of linguistic poetics (*interpretive textual* and *contextual* analyses) were used to characterize the creative style of the English writers under study, as well as to establish the most typical features of the 19th century women's novels.

During the second stage, methods of linguistic analysis, *componential*, *descriptive*, and *linguistic stylistic* analyses in particular, were used to single out, describe, and systematize the verbal means of the literary characters' emotional outbursts in the novels by Charlotte and Emily Brontë as famous representatives of Victorian female prose.

During the third stage, methods of cognitive linguistics, namely, the *conceptual* analysis, turned out to be appropriate for the reconstruction of 38 emotion concepts (hereafter – EC). The method of *EC identification* takes into account the type of connections – either semantic, or associative – between the possible name of the EC and the means of its verbal representation in the literary texts (the procedures are illustrated in part 2). The procedures of *quantitative calculations* made it possible to establish a hierarchy of the reconstructed ECs and identify among them the five key ECs: JOY, ANGER, SURPRISE, DISGUST, and FEAR.

The method of *modelling the conceptual system* of female prose emotivity is aimed at the systematization of the 38 ECs on the basis of synonymic and antonymic relations between the names of the verbalized 38 ECs. This systematization resulted in presenting them as a **conceptual system**, i.e. a well-structured system of interrelated ECs. The further differentiation of the 38 ECs on the basis of hyper hyponymic relations between their names resulted in segmentation of the conceptual system of female prose emotivity into three conceptual domains as coherently organized segments of knowledge / human experience: "Positive emotions", "Negative emotions", and "Ambivalent emotions".

The method of *modelling the semantic associative fields* of the key ECs verbalization means aimed at presenting all the language material analysed as field structures with their nuclear zones, near and far peripheries. The differentiation of these structural components was based on the type of the verbal means of emotion representation. Means of direct lexical designation of the key emotional states made up the nuclear zones, means of indirect stylistic description formed the near peripheries, and the means of mediated lexical description represented the far peripheries. The analysis of the frequency parameters of the key ECs verbalization means demonstrated the gender specificity of the literary characters' communicative behaviour in the emotional states of joy, anger, surprise, disgust, and fear.

The special methods of linguistic culturology, linguistic poetics, and cognitive linguistics already mentioned were combined with general scientific methods (*observation, description, systematization, induction, and deduction*) and empirical methods (*analysis and synthesis*). Such an integrated approach to the problem of emotivity realization in the novels by Charlotte and Emily Brontë is similar to the analysis of the tragic in Shakespeare's plays (Hikohoba 2007).

3. Results

The multidimensional analysis of the Brontë sisters' novels made it possible to provide a valuable insight into emotivity at different levels of the literary texts under study – genre, textual, conceptual, and communicative. The results obtained revealed the gender-specific verbal representation of the literary characters' emotional states in the female novels analysed in this research, which is determined by cultural, historical, literary, and purely linguistic contexts of Victorian age.

3.1 Brontë sisters' female prose in the context of Victorian age

The result of the *cultural*, *historical*, and *linguistic* analyses was the systemic description of historical, social, and cultural contexts in which the Brontë sisters lived and created their novels (Колесникова 2010; Hall et al. 2000; Johnston 2001). The results of these analyses elucidated that economic collisions and class struggle, which marked the social development in most countries of the world (including England) in the middle of the 19th century, greatly influenced the writers' psychological and emotional sphere forming the axiological guidelines of the female novels' authors. The social situation in England at that time was characterized by the peculiar position of women who remained dependent upon men. Such dependence was determined by the moral norms accepted in family life and in society. All the rights were given to men, and women were engaged only in family affairs and had no rights or freedoms in the society (Hall et al. 2000). The problem of "woman and society" was complex and multifaceted, and it still causes numerous discussions. This problem is at issue in various spheres, namely, in social, political, scientific, philosophical, sociological, historical, cultural, and even in economic and juridical (Johnston 2001). In the 1840s, changes began to occur in all the spheres of life in England. These changes also affected the literary process, primarily fiction as the most fundamental genre, which performed an educational function by representing the complexity of and contradictions in the spiritual life of society.

The *interpretive textual* analysis resulted in the systematization of the features of the so-called "female novel" of the Victorian age (Gilbert & Gubar 2000). Victorian writers, namely, sisters Charlotte and Emily Brontë, George Eliott, Jane Austen, Elizabeth Gaskell felt the need to show the emergence of a "new woman" in the English society of the 19th century. The role of women was becoming different due to some changes that were taking place in various spheres of society, among them being cultural (in women's behaviour), institutional (in education, family life, work), interpersonal (in male and female relations). In their novels, Victorian writers sought to objectively reflect the lives of their women-contemporaries, the problems of women's emancipation, and the emergence of feminism. While scrutinizing the peculiarities of the women's world, their worldview, and values, studying the role of women in various fields of social life, Victorian writers were eager to show the development of new priorities and social values (Шаминна 2005), which allowed the consideration of their literary heritage as a kind of reaction to changes in the spiritual content of Victorian age.

The genre specificity of the Brontë sisters' female novels may be summarized as follows: 1) in the centre of a female novel is a woman; she is freedom-loving, independent, strong, determined, and daring; 2) the woman is ordinary, she does not stand out by having a bright appearance; being sometimes even plain-featured, she has a rich inner world; 3) the woman is not inferior to a man: she can do everything by herself without requiring anybody's help; 4) the woman is always polite, kind, well-educated, and honest; 5) the woman has her own point of view and always advocates it.

Thus, the Brontë sisters present a new woman, who is independent, freedom-loving, and is in no way inferior to a man. The heroines of the Brontë sisters' female novels are always polite and honest, and have a rich inner world.

3.2 Emotivity phenomenon textual realization in female prose

The result of the *contextual* analysis, which aimed at the investigation of the emotivity phenomenon textual realization in female prose (Stepanyuk 2016), was the extraction of **2307 emotionally marked contexts** (hereafter – EMC). These are the fragments of the literary texts, in which verbal means of emotion representation manifest any literary character's emotional state. Among such verbal means are nominative means (nouns, verbs, adjectives, adverbs), expressive means (exclamations, rhetoric questions, repetitions), and stylistic devices (metaphors, similes, epithets). The size of EMC can be equal to:

a) one sentence, in which a literary character's emotional state is expressed by one word or phrase, e.g.:

(1) *He gazed steadily. "Do you need her services?" "I could do with them. You know I'm **disgusted** with Madame Swini" (Ch. Brontë "Vilette");*

b) a context consisting of two or three sentences, which not only shows the type of the literary character's emotional state but also describes the way this emotion is expressed by him / her, as, for example, the emotion of rage is in the following EMC:

(2) *"I did not touch you, you lying creature!" cried she, her fingers tingling to repeat the act, and her ears red with **rage**. She never had the power to conceal her passion, it always set her whole complexion in a blaze (Ch. Brontë "Wuthering heights").*

The gender specificity of the EMCs manifests itself in such gender markers, as:

1) the name or surname of a literary character, e.g.:

(3) *"What?" Said **Mrs. Reed** under her breath: her cold gray eyes became troubled with a look like fear" (Ch. Brontë "Jane Eyre");*

2) a personal or possessive pronoun, denoting gender, e.g.:

(4) ***He** looked disturbed. "What?" what?" **he** said hastily* (Ch. Brontë "Jane Eyre");

3) a common noun, which denotes the gender of a literary character ("father", "mother", "nephew", "sister", etc.), e.g.:

(5) *"Farewell, then. It's time to go." "Now? – right now?" "Just now." She held up quivering lips. **Her father** sobbed, but she, I remarked, did not* (Ch. Brontë "Vilette");

4) contextual markers, for example, the personal pronoun "I" in Jane Eyre's speech is sure to refer to a female gender, e.g.:

(6) ***I** felt glad as the road was shortened before me: so glad that **I** stopped once to ask myself what that joy meant: and to remind the reason that it was not to my home **I** was going* (Ch. Brontë "Jane Eyre").

According to the *contextual* analysis results, the number of masculine emotionally marked contexts (hereafter – MEMCs) is much smaller in comparison with feminine emotionally marked contexts (hereafter – FEMCs). Compare: in Ch. Brontë's novels, there are 757 MEMCs and 1346 FEMCs; in E. Brontë's novels – 62 MEMCs and 142 FEMCs. These results vividly prove that the female literary characters are shown in the female novels analysed to be more emotional than the male (see Table 1).

Table 1. Gender-specific emotionally marked contexts in the Brontë sisters' novels

Gender type	Emotionally marked contexts in Ch. Brontë's novels		Emotionally marked contexts in E. Brontë's novels		Emotionally marked contexts in the Brontë sisters' novels	
	Contexts' number	%	Contexts' number	%	Contexts' number	%
Masculine	757	36	62	30.4	819	35.5
Feminine	1346	64	142	69.6	1488	64.5
Total	2103	100	204	100	2307	100

3.3 Emotivity phenomenon verbal representation in female prose

The *component* analysis of the semantic structure (i.e. the semes given in vocabulary definitions) of nominative means of emotion representation made it possible to distinguish such semantic components that denote the type of a literary character's emotional state. For example, in FEMC (7) the noun *joy* denotes the emotion of "happiness", which is confirmed by the corresponding seme in the semantic structure of the word *joy* given in dictionary definitions: "joy, *n* – great happiness and pleasure" (LDCE); "joy, *n* – a feeling of great happiness" (MED); "joy, *n* – a feeling or state of contentment and happiness" (MWD).

(7) *How animated was Graham's face! How true, how warm, yet how retiring the joy it expressed!* (Ch. Brontë "Vilette").

The methods of *descriptive* and *linguistic stylistic* analyses were used to systematize the scope of the verbal means of emotion representation picked out from all the EMCs in order to distribute the lexical units into two groups:

(a) nominative means (nouns, verbs, adjectives, adverbs) that directly (in their semantic structures) refer to the type of emotional states, e.g.:

(8) *One day a letter was received of which the contents evidently caused Mrs. Bretton surprise and some **concern**. I thought at first it was from home, and trembled, expecting I know not what disastrous communication: to me, however, no reference was made, and the cloud seemed to pass* (Ch. Brontë "Vilette");

(b) expressive means (exclamations, rhetoric questions, repetitions) and stylistic devices (metaphors, similes, epithets) that indirectly show the type of the literary characters' emotional states, as, for example, the epithets *dirty* and *disagreeable* express the emotion of disgust in the FEMC:

(9) *I kept expecting that Miss Scatcherd would praise her attention; but, instead of that, she suddenly cried out – "You **dirty, disagreeable** girl! You have never cleaned your nails this morning!"* (Ch. Brontë "Jane Eyre").

Quantitative calculations clearly demonstrate that the literary characters' emotional states are most often represented in the EMCs by means of direct lexical designation (1783 representations, 59.8%), which directly refer to the emotional state type (10) or by means of an indirect lexical description (765 representations, 25.7%), which represent the literary characters' emotional states with the help of expressive means and stylistic devices, without naming them directly. Indirect lexical descriptions of the literary characters' emotional states make the narration more expressive and emotional, as, for example, do Mr. Rochester's exclamations of joy when he comes to know that Jane is ready to marry him (11):

(10) *One day a letter was received of which the contents evidently caused Mrs. Bretton **surprise** and some concern. I thought at first it was from home, and trembled, expecting I know not what disastrous communication: to me, however, no reference was made, and the cloud seemed to pass* (Ch. Brontë "Vilette").

(11) *"A poor blind man, whom you will have to lead about by the hand?"*

"Yes, sir."

"A crippled man, twenty years older than you, whom you will have to wait on?"

"Yes, sir."

"Truly, Jane?"

"Most truly, sir."

*"**Oh!** My darling! God bless you and reward you!"*

*"Mr. Rochester, if ever I did a good deed in my life – if ever I thought a good thought – if ever I prayed a sincere and blameless prayer – if ever I wished a righteous wish, – I am rewarded now. To be your wife is, for me, to be as **happy** as I can be on earth."*

"Because you delight in sacrifice" (Ch. Brontë "Jane Eyre").

3.4 Emotivity phenomenon conceptualization in female prose

To study the conceptualization of the literary characters' emotional states in the female novels the research concentrates on methods of cognitive linguistics, namely, the method of *emotion concepts identification*, which is similar to the method of *literary concepts identification* (HIKOHOBА 2012). The method of *emotion concepts identification* takes into account the type of connection between the possible name of the EC and the verbal means of its representation in the EMC. Such connections are revealed to be of two types: semantic and associative.

Semantic connections are defined to be **direct** if the emotion is expressed directly in the meaning of the verbal means of emotion representation, which belongs either to the same part of speech as the possible name of the EC, usually it is a noun, as, for example, the noun *sadness* to name the EC SADNESS (12), or to a different part of speech (a verb, an adverb, or an adjective) as, for example, the adjectives *angry* and *indignant* to name the ECs ANGER and INDIGNATION (13):

(12) *"Jane! Jane!" he said, in such an accent of bitter **sadness** it thrilled along every nerve I had; "you don't love me, then? It was only my station, and the rank of my wife, that you valued? Now that you think me disqualified to become your husband, you recoil from my touch as if I were some toad or ape"* (Ch. Brontë "Jane Eyre").

(13) *"You are **angry** just now, heated and **indignant**; you will think and feel differently to-morrow"* (Ch. Brontë "Vilette").

Indirect semantic connections are distinguished in the EMCs between the possible names of the ECs and the verbal means of emotion representation if the emotion is

denoted figuratively in the transferred meanings of the verbal means of emotion representation, which are usually expressive means and stylistic devices, e.g.:

(14) *"What can you mean by talking in this way to me!" **thundered** Heathcliff with **savage vehemence**. "How – how dare you, under my roof – God! He's mad to speak so!" And he struck his forehead with rage (Ch. Brontë "Wuthering heights").*

The combination of stylistic devices (the metaphor *thundered Heathcliff* and the epithet *savage* in *savage vehemence*) with syntactic expressive means (repetition *how – how* and the three exclamatory sentences – *What can you mean by talking in this way to me! God! he's mad to speak so! he's mad to speak so!*) represents the highest degree of Heathcliff's anger and makes it possible to identify the EC ANGER.

Associative connections between the possible name of the EC and of the verbal means of emotion representation are revealed in the EMCs if the emotion is expressed by the whole EMC, i.e. mediated lexical description of a literary character's emotional state, e.g.:

(15) *"Then why does he follow you so with his eyes, and get you so frequently alone with him, and keep you so continually at his side? Mary and I had both concluded he wished you to marry him."*

"He does – he has asked me to be his wife."

Diana clapped her hands. "That is just what we hoped and thought! And you will marry him, Jane, won't you? And then he will stay in England" (Ch. Brontë "Jane Eyre").

There are no lexical means (either direct or indirect) or expressive means (exclamations, repetitions, rhetoric questions) or stylistic devices (metaphors, similes, epithets) to denote a literary character's emotional state. But the behaviour of the literary character, John's in particular, who *follows Jane with his eyes* and *keeps her so continually at his side*, and Diana's: she *clapped her hands* when she found out that

John had *asked Jane to be his wife*, vividly testifies, as our life experience suggests, to John's love and Diana's pleasure. Hence, the mediated lexical description of the literary characters' emotional states makes it possible to identify the ECs LOVE and PLEASURE.

After establishing semantic (direct and indirect) and associative connections between the possible names of the ECs and the verbal means of emotion representation in the EMCs, 38 ECs were reconstructed and identified. Emotion concepts were not a mere collection or a hierarchical list of concepts. The method of *modelling the conceptual system* of female prose emotivity was used to present ECs as a well-structured conceptual system, segmented into three conceptual domains: "Positive emotions", "Negative emotions", and "Ambivalent emotions".

The method of *modelling semantic associative fields* (Бойко 2015) of the verbal means of the ECs JOY, ANGER, SURPRISE, DISGUST, and FEAR representation, which by *quantitative calculations* of these means were identified as the key ECs in the analysed female novels, made it possible to identify the gender-specific textual representation of such literary characters' emotional states, as joy, anger, surprise, disgust, and fear.

4. Discussion

The results obtained from the analysis provide the necessary basis for interpretation and evaluation of their theoretical and practical consequences.

4.1 Gender-specific emotivity textual realization in female prose

The results of the analyses of **emotivity textual realization** in the gender-specific EMCs in the female novels reveal the following.

A great variety of manifestations of the literary characters' emotional states (from positive to negative emotional states, with negative prevailing for both the men and women, see Table 2) is proved to be influenced by both the female prose genre

specificity and the stylistic manner of the Brontë sisters as bright representatives of the women's prose of Victorian age.

Table 2. Gender-specific emotionally marked contexts in the Brontë sisters' novels

Emotion type	Context type	Contexts' number	Total contexts' number	%
Negative emotions	Masculine emotionally marked contexts	607	1225	52.1
	Feminine emotionally marked contexts	618		
Positive emotions	Masculine emotionally marked contexts	332	785	33.3
	Feminine emotionally marked contexts	453		
Ambivalent emotions	Masculine emotionally marked contexts	155	345	14.6
	Feminine emotionally marked contexts	190		
Total		2355	2355	100

Although men and women may feel the same emotions, there is still a difference between these emotions, caused by the differences between their expected gender roles. The influence of the gender specificity of a literary character himself / herself, i.e. a literary character's sex – male or female, is manifested in the emotion designation type in MEMCs and FEMCs – either directly / indirectly in a character's speech, or directly / indirectly in the author's / narrator's commentary.

4.2 Gender-specific emotivity verbal representation in female prose

The results of the analyses of **emotivity verbal representation** in the gender-specific EMCs reveal the following.

The specificity of the verbal representation of the literary characters' emotional states is manifested at all levels of the literary texts, namely, on the textual level – in the structural and semantic specificity of the EMCs (see 3.2); on the linguistic level – in the multi-level means of the emotional state designation, which may be:

- language units (i.e. direct lexical designation: 1783 cases; 59.8%), for example, a noun and an adverb in the FEMC, e.g.:

(16) *Miss Linton considered her sister-in-law with **indignation**. "For shame! For shame!" She repeated **angrily**. "You are worse than twenty foes, you poisonous friend!"* (Ch. Brontë "Jane Eyre");

- speech units (i.e. indirect stylistic description: 765 cases; 25.7%), e.g.:

(17) *"Hold her arms, Miss Abbot: she's like a mad cat"* (Ch. Brontë "Wuthering heights");

- textual fragments (i.e. mediated lexical description: 431 cases; 14.5%), e.g.:

(18) *Graham forgot his impatience the same evening, and would have accosted her as usual when his friends were gone, but she wrenched herself from his hand; her eye is quite flashed; she would not bid him good-night; she would not look in his face. The next day he treated her with indifference, and she grew like a bit of marble. The day after, he teased her to know what was the matter; her lips would not unclose. Of course he could not feel real anger on his side: the match was too unequal in every way; he tried soothing and coaxing. "Why was she so angry? What had he done?" By-and-by tears answered him; he petted her, and they were friends. But she was the one on whom such incidents were not lost: I remarked that never after this rebuff did she seek him, or follow him, or in any way solicit his notice* (Ch. Brontë "Vilette").

The role of the multi-level means of the representation of the literary characters' emotional states is different:

- means of direct lexical designation (nouns, adjectives, adverbs, verbs) denote emotions in their direct meanings or, without naming the type of emotion, directly

express (by exclamations, interjections, rhetoric questions) a character's emotional state in his / her speech;

- means of indirect stylistic description either describe a character's positive / negative emotions figuratively (by lexical stylistic devices, such as metaphors, similes, epithets), or intensify the expressiveness and emotional colouring of a character's speech who is in a certain emotional state (by syntactic stylistic devices, such as repetitions, exclamations, and graphic expressive means, such as capitalization and hyphenation);
- means of mediated lexical description (i.e. textual fragments, which have no lexical or stylistic verbalisers of the literary characters' emotional states in their composition) describe emotionally charged situations that cause certain manifestations of emotional states.

4.3 Gender-specific emotivity conceptual system in female prose

The verbal representation of the literary characters' emotional states is conditioned by the nature of the Victorian writers' cognitive orientation embodied in the literary texts under study. The specificity of the female writers' consciousness determines the specifics of the conceptual system of Victorian prose emotivity. The results of **modelling the conceptual system** of female prose emotivity reveal the following.

In the conceptual system of female prose emotivity, the ECs coherently organized in the conceptual domain "Negative emotions" (1225 EMCs; 52.1%) are more numerous than in the other two conceptual domains, namely, "Positive emotions" (785 EMCs; 33.3%) and "Ambivalent emotions" (345 EMCs; 14.6%), combined (see Table 2).

Approximately the same number of MEMCs (607 cases) and FEMCs (618 cases), in which negative emotions are verbalised, proves that both men and women show negative emotions equally frequently. The significant predominance of FEMCs (453 cases) over MEMCs (332 cases), in which positive emotions are verbalised,

demonstrate the greater positivity of the female literary characters in the novels analysed as compared with the male ones. Ambivalent emotions of surprise and excitement are more often expressed by the women than the men in the novels analysed, as proved by a significant difference in the number of contextual actualisations of the ECs SURPRISE and EXCITEMENT – 155 MEMCs and 190 FEMCs, in which bipolar emotional states are implemented.

The specificity of the structural components of the **semantic associative fields** of the verbal means of the key ECs JOY, ANGER, SURPRISE, DISGUST, and FEAR representation (their nuclear zones, near and far peripheries) distinguished on the basis of either semantic or associative relations between the names of the key ECs and their verbalization means, as well as their frequency parameters reflects the specificity of female prose emotivity.

Gender specificity appears not only in the frequency of emotional outbursts by both men and women (as proved by the number of MEMCs (631 cases) and FEMCs (736 cases)), but also in the type of the emotions themselves. Although both the men and women are more likely to show emotions of joy and anger than other emotions, as proved by the contextual actualizations of the relevant ECs – JOY (16.9% FEMCs and 12.1% MEMCs) and ANGER (15.1% MEMCs and 12.6% FEMCs), the predominance of these emotions for each sex is different. Thus, the most characteristic type of the women's emotional state turned out to be joy – 231 (16.9%) FEMCs of EC JOY actualization, while the most representative for the men was the emotional state of anger – 206 (15.1%) MEMCs of EC ANGER actualization.

The analyses of the verbal means of ECs JOY and ANGER representation show that the women express emotion of joy with their actions (they kiss, hug, jump, run, etc.), while the men are more restrained (joy can be seen only in their eyes or on the face). MEMC (19) describes that Jane, who was very afraid of Rochester's having disappeared

forever, and she would never see him again in her life, did not tame her emotions and jumped for joy when Rochester came back or in MEMC (20) it is shown that Graham was more restrained while expressing his joy when he saw his beloved Polly, e.g.:

(19) *I obeyed: **joy** made me agile: I sprang up before him. A hearty kissing I got for a welcome, and some boastful triumph, which I swallowed as well as I could. He checked himself in his exultation to ask, "But is there anything the matter, Janet, that you come to meet me at such an hour? Is there anything wrong?" "No, but I thought you would never come. I could not bear to wait in the house for you, especially with this rain and wind" (Ch. Brontë "Jane Eyre").*

(20) *How animated was Graham's face! How true, how warm, yet how is retiring the **joy** it expressed! This was a state of things, <...> at once to attract and enchain, to subdue and excite Dr. John (Ch. Brontë "Vilette").*

The comparison of the verbal means of ECs SURPRISE, DISGUST, and FEAR representations in FEMCs and MEMCs showed the quantitative prevalence of the feminine representations of the corresponding emotional states over the masculine ones, which confirms the greater emotionality of the women as compared with the men.

4.4 Gender-specific emotional speech behaviour in female prose

The analysis of the literary characters' **gender-specific speech behaviour** in such emotional states, as joy, anger, surprise, disgust, and fear reveals the correlation between a literary character's gender specificity and the type of his / her speech behaviour. Such specificity of the literary characters' speech behaviour in the novels analysed manifests itself in the frequency of certain emotional outbursts by the men and women, in the type of the emotions themselves that are basic to each gender (for example, the basic male emotion is anger, and the basic female emotion is joy), as well as in the ways of emotional expressions by the men and women.

The emotion of joy is not shown openly in the men's direct speech, though it is expressed directly in the women's direct speech, which indicates their high emotionality, e.g.:

(21) "**Bessie! Bessie! Bessie!**" *That was all I said; whereas she half laughed, half cried* (Ch. Brontë "Jane Eyre").

The emotion of anger also differentiates the men's and women's speech behaviour: the men often use emotionally coloured vocabulary in their direct speech, namely, such quarrelsome words, as "rat", "monster", "monkey", etc. The women in a state of anger rarely use quarrelsome words, often replacing them with evaluative adjectives and comparisons, as, for example, does Jane in response to John's humiliation and insults:

(22) "**Wicked and cruel boy!**" *I said. "You are **like a murderer** – you are **like a slave-driver** – you are **like the Roman emperors!**"* (Ch. Brontë "Jane Eyre").

The emotions of disgust and fear are expressed by the women in their direct speech by means of exclamations (23) or interjections (24), e.g.:

(23) "**Disgusting!** *The porridge is burnt again!*" (Ch. Brontë "Jane Eyre").

(24) "*I never cried for such a thing in my life: I hate going out in the carriage. I cry because I am miserable.*" "**Oh fie, Miss!**" *said Bessie* (Ch. Brontë "Jane Eyre").

The men's emotional states of disgust and fear are not realized in their direct speech but described in the authors' commentaries, e.g.:

(25) *Mr. Edgar seldom mustered courage to visit Wuthering Heights openly. He had a **terror** of Earnshaw's reputation, and shrunk from encountering him* (Ch. Brontë "Wuthering heights").

The emotion of surprise does not affect the literary characters' speech behaviour. The men and women similarly express their surprise in their direct speech by means of exclamations, interjections, repetitions, or questions. The difference between the male and female literary characters in their expressing surprise is determined by the reasons (positive or negative) that cause this emotional state. The research proves that the women are surprised by the positive moments of life, good deeds, and good attitude to them, as Jane was pleasantly surprised that Rochester offered to marry her, e.g.:

(26) *"Are you in earnest? Do you truly love me? Do you sincerely wish me to be your wife?" "I do; and if an oath is necessary to satisfy you, I swear it." "Then, sir, I will marry you"* (Ch. Brontë "Jane Eyre").

The men's surprise has a negative colouring, because it is often caused by someone's bad deeds, someone's bad behaviour. The men's surprise even borders on the state of anger, for example, Linton's surprise with Catherine's behaviour:

(27) *"Catherine, love! Catherine!" interposed Linton, greatly **shocked** at the double fault of falsehood and violence which his idol had committed* (Ch. Brontë "Jane Eyre").

4.5 Gender-specific emotional communicative behaviour in female prose

The analysis of the literary characters' **communicative behaviour** in such emotional states, as joy, anger, surprise, disgust, and fear revealed the specificity of the female prose genre, namely, that the literary characters' communicative behaviour is determined not only by their gender, but also by the gender of the female prose authors of the Victorian age.

The men's communicative behaviour in the emotional states of joy, anger, disgust, surprise, and fear characterized by restraining, concealing, or disguising their emotions mainly coincides with the generally accepted gender stereotype of an Englishman, a true gentleman of Victorian England, who is known to be well-conditioned, well-bred, and gentlemanly. For example, it was only Mr. Rochester's face that revealed his disgust and fear, which he tamed while responding calmly, without manifesting any emotion:

(28) *I saw Mr. Rochester **shudder**: a singularly marked expression of disgust, horror, hatred, warped his countenance almost to distortion; but he only said – "Come, be silent, Richard, and never mind her gibberish: don't repeat it" (Ch. Brontë "Jane Eyre").*

However, in the female novels, the male literary characters seem to be not as impeccable as it was expected in Victorian society of that time. In the novels analysed, the men often behave like women – emotionally, verbosely, and uncontrollably, as, for example, Rochester does while proposing that Jane marry him:

(29) *"Gratitude!" he ejaculated; and added **wildly**. – "Jane accept me quickly. Say, Edward – give me my name – Edward – I will marry you" (Ch. Brontë "Jane Eyre").*

In the Brontë sisters' novels, the female literary characters in the emotional states of joy, anger, disgust, surprise, and fear are usually characterized by self-restraint, composure, disguise of emotions, and self-control, especially in the presence of the men. Yet such behaviour does not coincide with the generally accepted gender stereotype of women's communicative behaviour in such emotional states, according to which women are supposed to be highly emotional, nearly hysterical, often inclined to show their feelings, e.g.:

(30) *"Do you never laugh, Miss Eyre? Don't trouble yourself to answer – I see you laugh rarely; but you can laugh very merrily; believe me, you are not naturally austere, <...>. The Lowood constraint still clings to you somewhat; controlling your features, muffling your voice, and restricting your limbs; and you fear in the presence of a man and a brother – or father, or master"* (Ch. Brontë "Jane Eyre").

In the Brontë sisters' novels, which are vivid examples of Victorian female prose, there are already new trends in representing a woman who is emancipated, strong-willed, brave, and independent. In anger, the women, as described in the novels, are capable of unexpected and courageous actions. They are not afraid of anything and can bravely defend their position, e.g.:

(31) *"I grieve to say I could not quite carry out this resolution. For some time the abuse of England and the English found and left me stolid: I bore it some fifteen minutes stoically enough; but this hissing cockatrice was determined to sting, and he said such things at last – fastening not only upon our women, but upon our greatest names and best men; sullyng, the shield of Britannia, and dabbling the union jack in mud – that I was stung. With vicious relish he brought up the most spicy current continental historical falsehoods – than which nothing can be conceived more offensive. Zelie, and the whole class, became one grin of vindictive delight; for it is curious to discover how these clowns of Labasseccour secretly hate England. At last, I struck a sharp stroke on my desk, opened my lips, and let loose this cry: – "Vive l'Angleterre, l'Histoire et les Heros! A bas la France, la Fiction et les Faquins!" The class was struck of a heap. I suppose they thought me mad"* (Ch. Brontë "Vilette").

In his speech, Paul quite sharply expressed his attitude towards England and the women who lived there. Lucy became very angry, and her communicative behaviour was quite unexpected to all the people present because it violated the behavioural norms accepted in the society of that time. Lucy got up, banged on the table and courageously shouted:

"Long live England!" This exclamatory sentence as the means of the indirect lexical description of Lucy's indignation caused a real shock to the public.

5. Conclusion

The multifacetedness of the human emotional sphere causes the diversity of the phenomenon of literary text emotivity. The complexity of the phenomenon of Victorian female prose emotivity instantiated in Ch. Brontë's and E. Brontë's novels is due to the following reasons: 1) *extralingual* (the socio-historical and cultural contexts of Victorian England in the 1840s), 2) *genre* (genre specificity of female prose and the authors' individual style), 3) *textual* (the specificity of the contextual embodiment of the literary characters' emotional states in the emotionally marked contexts), 4) *lingual* (the variety of the verbal means of the representation of the literary characters' emotional states), 5) *lingual cognitive* (the specificity of the emotion concepts, which reveals the cognitive nature of the literary texts emotivity), 6) *gender* (gender-specificity of the emotion concepts determined by the gender differences in the literary characters' speech and communicative behaviour in the emotional states analysed).

In E. Brontë's and Ch. Brontë's female prose analysed, the predominant emotional states of the male and female literary characters appeared to be joy, anger, surprise, disgust, and fear. In these emotional states, the gender specificity of the male and female literary characters displayed itself in the differences of the literary characters' speech behaviour. The gender specificity of the male and female literary characters' speech behaviour manifested itself in the frequency of certain emotional outbursts by the men and women, in the type of the emotions themselves, which are basic to each gender, as well as in the ways these emotions are expressed.

The gender-specific communicative behaviour of the literary characters in the emotional states analysed, namely, the women's self-restraint, composure, disguise of

emotions, and their self-control, deviates from the gender stereotypes accepted in Victorian society.

The communicative behaviour of the literary characters in the emotional states analysed is likely to be determined by the personalities of the female prose authors. The gender-specific communicative behaviour of the literary characters is revealed in various deviations from the behaviour norms accepted in Victorian society. Such deviations are manifested, for example, in the loss of self-control by the men in a state of anger, which was considered inappropriate for a real gentleman. Quite different from the expected restraint and obedience of male-dependent women is the communicative behaviour of the emancipated women who, in a state of anger, were capable of courageous actions in defending their rights.

List of abbreviations

EC – emotion concept

EMC – emotionally marked contexts

FEMC – feminine emotionally marked contexts

LDCE – Longman dictionary of contemporary English

MED – Macmillan English dictionary

MEMC – masculine emotionally marked contexts

MWD – Merriam-Webster dictionary

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Résumé

The complexity of the problem under study determined by cultural, historical, literary, and purely linguistic contexts of Victorian age requires a multidimensional approach, which unites methods of linguistic culturology, linguistic poetics, and cognitive linguistics. Genre specificity of female prose emotivity is determined by the axiological guidelines of the female prose authors' psychological and emotional sphere. Textual representation of Victorian female prose emotivity discovers the influence of a literary character's gender specificity on the type and frequency, as well as the ways the emotions are expressed by the male and female literary characters. The gender-specificity of the conceptual system of female prose emotivity is manifested in the key emotion concepts JOY, ANGER, SURPRISE, DISGUST, and FEAR and the verbal means of

their contextual representation. The frequency of the verbal means of the key emotion concepts representation, which are organized as the structural components of the semantic associative fields, discovers the gender specificity of the communicative and speech behaviour of the literary characters in the emotional states analysed. In the Brontë sisters' novels, the female literary characters' self-restraint, composure, disguise of emotions, and their self-control, deviate from the gender stereotypes accepted in Victorian society.

Key words: emotivity, gender specificity, Victorian female prose, emotionally marked context, verbal means of emotion representation, emotion concept, communicative and speech behaviour of the literary characters

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