Emotive utterances in American drama discourse: structure and pragmatics

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The article focuses on emotive utterances as the basic units of emotional dialogues of personages in American drama of the 20th century. Emotive utterance is defined as a specific pragmatic type of utterances employed by the speaker to express emotions as well as to produce an impact on the interlocutor. In dialogical exchanges emotive utterances function both as turn-opening and responsive acts, revealing some common and differential pragmatic features. The purpose of the research is to prove the interdependence between the structure and the pragmatics of the emotive utterances. In terms of syntax, emotive utterances are characterized by a considerable structural variety. They can be built on the basis of specifically emotive syntactic patterns as well as on the basis of emotionally neutral syntactic patterns, modified in speech as a result of emotive illocution. From the perspective of pragmatics, emotive utterances refer to polyillocutionary or hybrid type: they contain some features of representatives, interrogatives and directives. The combination of several illocutory forces enables them to perform double function in drama discourse: to claim and express emotions, to ask a question and express emotions, to give orders and express emotions. This gives us the grounds to group the examples of emotive utterances taken from American drama discourse into emotive representatives, emotive interrogatives and emotive directives. Emotive interrogatives and emotive directives are mostly associated with negative emotions which prevail in conflict interaction. The results of the research show that specificity of pragmatics of emotive utterances predetermines their structure and lexical content.

Keywords: *emotive utterance, emotional dialogue, drama discourse, emotional speech act, polyillocutionary speech act.*

1 Introduction

Recognition of the crucial role of the emotional factor in interpersonal and intercultural communication stimulated the formation of a separate research area of linguistic studies – emotion linguistics or emotiology. This research direction has united a whole set of theoretical approaches to the problem of the relationship between language and emotions, among which the main ones are linguocognitive (Kövecses 1996; Shakhovsky 2019), communicative and pragmatic (Zolotova 1982; Skachkova 2002; Sineokova 2003), linguocultural and linguo-ecological (Wierzbicka 1980; Shakhovsky 2008; Piotrovskaya 2015). It is the combination of all these approaches within the dominant anthropocentric paradigm that made it possible to enrich theoretical studies on the emotional sphere of a person in its close connection with the cognitive sphere, and also provided the keys to understanding emotions as a universal and culturally specific phenomenon (Shakhovsky 2008). At present, the linguistics of emotions addresses such complex topical interdisciplinary issues as conflict and uncontrolled aggression in interpersonal and online communication, sincerity and insincerity of emotions, humiliation and glorification through the use of linguistic means. Considerable attention is paid to the setting up of mechanisms for regulating the speech behaviour of native speakers, because the growing tendency to avoid using vulgarities has become a hallmark of our time (Karasik 2013).

Gradually, the linguistics of emotions expanded the limits of its subject matter, going beyond purely linguistic issues and acting as a methodological basis for solving important life problems: how to be communicatively successful, tolerant (Shakhovsky 2008).

In this regard it is important to analyze emotional linguistic units and classify them in discourses of different genres. This research is aimed at studying the typical structural and pragmatic characteristics of emotive utterances of the personages of the 20th century American drama.

Emotive utterances are defined as a specific class of units characterized by intention of the speaker to express his/her emotional state or attitude to the communicative situation as well as produce an effect on the interlocutor (Piotrovskaya 2019). Differential features of emotive utterances are lexical units that contain a connotative component of meaning (e.g., exclamations, slang words, vulgarisms, colloquial and spatial words, units with suffixes of emotional evaluation, emotional evaluation adjectives and nouns), as well as means of emotional syntax. The intonation structure plays an important role in the pragmatics of emotive utterances.

2 Theoretical background

The ability of a linguistic personality to take part in emotional communication is determined by the level of the emotional competence. Emotional competence is interpreted as a deliberate choice of emotional language units in various emotional communicative situations (Skachkova 2002). Based on emotional competence, interlocutors build emotional dialogic interaction, produce and perceive emotive utterances. The latter have a decisive role in the system of emotional speech units, because the utterance is the result of a complex interaction of lexical, syntactic and non-verbal means of expressing interlocutors' emotions (Michaelis & Lambrech 1996; Michaelis 2001; Piotrovskaya 2019). In addition, it is the utterance which in contrast to the sentence allows involving the context in the analysis. As V. Shakhovsky remarks, *verbal + non-verbal + situation* is the scheme of the utterance analysis, which allows making the expressed emotion clear for the observer and for the communication partner (Shakhovsky 2008: 131). The term 'emotive utterance' was introduced by the L. Piotrovskaya. She singled out emotive utterances into a separate type of utterances based on a specific syntactic organization and a fixed emotional meaning (Piotrovskaya 1994).

As a rule, specific syntactic models designed to express emotions are considered within the framework of emotional syntax. Some linguists (Zolotova 1982; Sineokova 2003; Saphonova 2013) analyze emotional structures as expressive communicative modifications of the basic models of emotionally neutral sentences. All modifications or deviations from the grammatical norm serve as a signal to search for the implicit meaning of the utterance, in this case to search for its emotional component. The latter acts as a potentially emotive meaning of the modified syntactic model, which is implemented in discourse (Ozyumenko 2015). Thus, the speaker faces the choice between an emotionally neutral and an emotionally marked model of the utterance structure.

Models of emotional syntax can be treated as syntactic idioms (Melikyan 2001) on analogy with lexical idioms. By 'idioms' we understand language units, characterized by reproducibility in the ready-made form, fixed order of structural components, structural and semantic integrity (Kunin 1996). Syntactic idioms possess all the features mentioned above. For example, the syntactic model "How + Adj [Adv] + Pron [N] + to be [V finite,]!" is used

by communicants as a ready-made unit, it has a constant sequence of components, which does not allow variations, the model is assigned an abstract meaning of "extreme degree", which has no explicit expression in the formal organization (Nagaeva 2010).

From the standpoint of pragmalinguistics, emotive utterances are analyzed in the framework of the speech acts theory. For the first time, the English philosopher and logician J. Searle drew attention to the existence of expressive speech acts. He singled out the following classes of speech acts: representatives (speech acts of informing); directives (speech acts of motivation); commissions (speech acts of commitment, proposals); declarations (speech acts of instruction) and expressives "exclamative speech acts" (A. Wierzbicka's term) (speech acts that express the emotional state of the speaker) – (Searle 1986: 182-187). According to J. Searle, the illocutionary purpose of expressives is "to express the psychological state set by the condition of sincerity, in relation to the position of things, defined in the framework of propositional content" (Searle, 1986: 183).

The pragmatic type of utterances with the illocutionary purpose of expressing the psychological state of the speaker has been singled out and studied by a number of linguists, for example, Bach & Harnish 1979; Wunderlich 1980; Leech 1983; Fraser 1983; Rosengren 1997; Wolf 2002. The ambiguity of the performative representation of the illocutionary function of emotional utterances has made it difficult to establish a correspondence between them and a specific type of speech act, so this issue remains debatable. Some linguists believe that the distinguishing utterances of this type as a separate class of speech acts is not reasonable (Sander 2003) or they should be referred to ritual or etiquette speech acts – see e.g., Apresyan 1986; Wolf 2002.

3 Data and methodology

The material of the research includes a corpus of illustrative examples of emotional utterances extracted from 50 plays written by American dramatists in the 20th century (T. Williams, J. Feiffer, M. Guyer, B. Henley, W. Inge, D. Margulies and others). Drama provides good opportunities to study emotions. First, anthropocentrism is recognized as a distinctive feature of drama (Zaitseva 2007), that's why the reflection of the inner world of a person is the subject of playwrights' priority. Secondly, the characters' dialogue in the contemporary works of drama is a stylized analogue of oral speech, one of the characteristics of which is emotionality (Skrebnev 1985).

Though it is quite evident that spontaneous everyday speech differs from dialogues modeled by dramatists, yet everyday conversations are considered to be the resource the latter use to construct speech exchanges of the characters. V. Herman points out that principles, norms and conventions that underlie real-life conversations are exactly the same that playwrights exploit to construct their dialogues in plays (Herman 1995). That's why we believe that the data presented in this paper are valid for defining the range of structural types and pragmatics of emotional utterances used in real-life conversations.

The study of the structure and pragmatics of emotive utterances was conducted from the standpoint of communicative approach in linguistics. At the first stage of the research, lexical markers of emotionality were established using the method of componential analysis and syntactic ones – with the help of the transformational method. The markers of emotionality are understood as the formal signals of the presence of emotions in the text fragment.

Componential analysis showed a significant predominance of lexical markers of

negative emotions over positive ones, which determines the quantitative advantage of emotive utterances that express a negative emotional assessment.

Our research confirms the assumptions of linguists about the preference of linguistic expression of the semantics of "deviation from the norm". On the basis of transformational analysis, there were identified the syntactic characteristics of emotive utterances, which distinguish them from other communicative pragmatic speech units. The analysis made it possible to establish syntactic similarities and differences between emotive utterances, which constituted the basis for their structural classification. Contextual analysis was used in order to establish the specific nature of the emotional experience, which is verbalized in emotional utterances. Pragmasemantic analysis clarifies the place of emotive utterances in the speech act system.

To ensure the validity of the research results the authors adhered to the rules of selection of corpus of texts in accordance with the requirements of mathematical statistics. They are selection of the corpus according to the rules of making up a representative sample and statistical verification of the results of text analysis.

In terms of mathematical statistics, to ensure the representativeness of the sample from the totality of all texts of the 20th century American drama, the following has been done. The composition of the sample was determined by the probability sampling based on random and equally probable selections from all units of the general totality (Rasinger 2014: 34). In this case, the number of systematic errors decreases. Following this approach, the differences between the characteristics of the sample and the general totality are minimized. Sampling based on the principles of random selection is common in mass research in mathematical linguistics (Tambovtsev & Martindale 2007; Rasinger 2014; Baranov et al. 2015; Palacios-Martínez 2020), medicine, sociology and other sciences – see, e.g., Gubler & Genkin 1973; Myers & Well 2003. Conclusions on the statistical verification of the results of text analysis are presented below.

4 Results and Discussion

4.1 Structure of emotive utterances

Anthropocentrism, explanativity and functionalism as the most characteristic features of the linguistics of the end of the 20th – the beginning of the 21st centuries (Kubryakova 2004) manifest themselves in modern practice of syntactic analysis. In vein of anthropocentric paradigm, any study of linguistic units should be conducted addressing the problem of speech behaviour of the speaker and the addressee in terms of complex interaction of their intentions. From this perspective, the study of the structure of the emotive utterance involves the investigation of its cognitive and communicative parameters. We claim that the syntactic features of the emotive utterance are determined by the intentions of the speaker to express the emotional state or attitude to the communicative situation. Relying on the emotive competence, the addressee decodes the interlocutor's intention and makes conclusions about emotional state of the latter.

Emotive utterances function in the dramatic discourse as components of dialogic interaction. Emotive utterances can be both turn-opening and responsive. The former, presented mainly by questions, are aimed at continuing the act of communication. Their specificity in the dramatic text is that the producer of such utterances does not always use them

to obtain information, but tries to enhance the pragmatic effect of his utterance.

The communicative task of responsive emotional utterances is an emotionally marked, often subjective reaction to the linguistic or non-linguistic components of the turn-opening utterance. Depending on the communicative situation, this utterance can act as a means of psychological relief of the speaker or manifest emotional impact on the interlocutor. Emotional utterances of the characters in the drama are generated by the emotional situation of communication, which is modeled by the playwright. The emotional situation is determined by the components of the communication, when the interlocutors "I" and "you" meet "here" and "now". This is due to the specifics of the phenomenon of emotions, namely their situationality and addressability. The pragmatic coordinates "I - You - Here - Now" are reflected in the grammatical and semantic structure of emotional utterances. As a rule, the personages of the drama direct emotions to themselves or the addressees, less often to the third person, which causes the predominant use of the pronouns of the first and second person (I and you) in the drama discourse emotional utterances, e.g.:

Big Mama: *You don't mean that!*
Big Daddy: *Oh, yes, I do, oh, yes, I do, I mean it!* (Williams, 1976c: 53)

The majority of emotive utterances contain present tense verbs, although the close connection between emotive utterances and the situation in which they are used results in the fact that formal expression of the category of tense in emotive utterances may be absent, e.g.:

Biff (pointing in the direction of the car offstage): *How's that, Pop, professional?*
Willy: *Terrific. Terrific job, boys* (Miller, 2000: 418).

Thus, the structural organisation of the utterance is a formal signal of a certain communicative intention of its producer. Hence, the structure of emotional utterances reflects the intention of the speaker to express emotional state, attitude, as well as to have an affective influence on the recipient. The latter, in turn, directs its cognitive efforts to adequately perceive and decode the emotional intention of the speaker, i.e., to reconstruct the psycho-emotional state of the latter.

The structural types of emotive utterances will be further considered in detail. The material of our research shows that emotive utterances in the discourse of American drama are built both on the basis of specific syntactic patterns as well as regular sentence patterns resulted from modifications caused by the emotive illocution.

The most common specific patterns of the emotive utterances used in American drama are as follows:

• structures with intensifiers *What* та *How*: *What + (Adj) + N/Pron) +V!, What + (Adj) + N!, How+ (Adj) + N /Pron+V!, How + Adj!* Emotive utterances of this type express a wide range of emotions: admiration, surprise, delight, annoyance, fury etc. Emotive and evaluative adjectives and nouns used in these utterances specify the modality of the emotion, for example:

Deborah*: What a strange boy you are! One would think you were ashamed of your success*
Simon: *Why should I be ashamed?* (O'Neill 1988a: 330)

The evaluative adjective *strange* together with the structure *What + Adj + N + Pron + V!* is used to convey Deborah's surprise that her son Simon is ashamed of his success in trade.

A. Wierzbicka, investigating semantics of the utterances based on these patterns, uses the term "exclamative speech acts". She explains the formal likeness of the exclamatives and interrogatives by the fact that the deep structure of the sentence "*How thin she is!*" presents a question. The speaker doesn't know or can't find proper words to express his/her feelings, since the word *thin* appears to be too weak to convey affective attitude (Wierzbicka 1980: 330). Referring to exclamatives as a separate class of emotive utterances, some linguists claim that alongside with strong positive or negative emotions, exclamatives are intended to convey deviation from the norm (Beijer 2002). Particularly this concerns cases when exclamatives contain emotionally neutral vocabulary, for example:

Deborah*: […] What a child you are! Fairy tales, indeed!*
Simon: (smiles pleasantly) *Yes, absurd, I admit.* (O'Neill 1988a: 445)

Deborah reproaches her son for acting like a child. The latter, a middle-aged man, keeps living in the world of illusions. The proper interpretation of the utterance is possible only in the given context.

Structures with intensifiers **What** та **How** are inherently evaluative even if they contain non-evaluative components. Positive evaluation of the addressee's actions, appearance, character traits is crucial for setting up the grounds for long-lasting and effective communication, for example:

Bess: *Oh, I wanna join in!*
Jack*: That's it! Wow! What a dancer!* (Henley 1993: 42)

Two couples are celebrating Christmas. Jack compliments his friend's wife. As the context indicates, his utterance does not only convey admiration for the addressee, but it contributes to the sense of solidarity among the interlocutors.

● structures V_{link}/V_{aux} not+N/Pron+Adj/N/V! V_{link} not + N /Pron+Adj /N!, V_{aux} not + N/ Pron+ V! R. Quirk considers this utterance to be interrogative in terms of syntax but an exclamation in terms of pragmatics (Quirk et al. 1985). Its purpose is to intensify the speaker's emotional state resulting from evaluation of some aspect of extralinguistic situation, for example:

Mildred*: How the black smoke swirls back against the sky! Isn't it beautiful?*
Aunt (without looking up): *I dislike smoke of any kind* (O'Neill, 1988b: 564)

The semantics of the utterances of this type varies according to the lexical representation of the emotion. In this example the sentence *Isn't it beautiful?* implies that the interlocutors experience the same emotion of admiration. Common affective state sets the tone for their cooperative conversation and solidarity.

● one-member nominative structures *N!, That/Those + (Adj) +N!* Noun or noun phrases with explicit negative connotation constitute the nucleus of the model. The main purpose of utterances of this type is the negative emotional attitude of the speaker towards the interlocutor, another person or communicative situation. Demonstrative pronouns *that / those* change their inherent indexical function and acquire the status of emotive-deixis words (Piotrovskaya 2015:

322) or affective demonstratives (Davis & Potts 2009). The structure *That + N* implies that the referent is known to both speakers, but instead of pointing at it, the speaker, ascribing some negative qualitative characteristics to the referent, detaches himself/herself from it. As in the example:

> Willy*: Charley, I'm strapped. I'm strapped. I don't know what to do. I was just fired.*
> Charley*: Howard fired you?*
> Willy*: That snotnose! Imagine that?* (Miller 2000: 452)

Charley sympathizes with his brother Willy who is experiencing severe stress due to job loss. Not surprisingly, the latter is outraged and hates an employer who, after almost forty years of dedicated work, dismissed him. In the example, affective deictic *that* intensifies the meaning of vulgar slang Americanism *snotnose*.

• structure You +N! The typical characteristic of these sentences is the absence of a link verb, which accounts for different interpretations of them.

We stick to the opinion that such structures refer to a special type of two-member sentences with the simple nominal predicate. The communicative purpose of these utterances is to reveal the speaker's negative emotional reaction. The most frequent nouns functioning in this model in the discourse of American drama are *fool, louse, bastard, bitch*. These utterances are typical of vulgar familiar speech:

> Edna: *Why are you having pains in your chest?*
> Mel*: Because I don't have a job! Because I don't have a suit to wear! Because I'm having a nervous breakdown and they didn't even leave me with a pill to take! Bastards!... You dirty bastards!* (Simon 1987: 86)

The structure You + adj. + N! serves as an indicator of intense negative emotions of anger and resentment. It is under the influence of these emotions that the speaker resorts to a stream of invectives.

The second group of emotive utterances is based on emotionally neutral nuclear sentence patterns which undergo some structural transformations under the influence of the communicative intention to "express the speaker's emotional state". Emotional modifications become recurrent, which is due to the recurrence of referent situations in which the emotions of communicants are involved.

According to the main modifications of the emotionally neutral sentence, we distinguish the following structural types of emotive utterances: emotive utterances resulting from the expansion of the emotionally neutral nuclear sentence patterns, emotive utterances resulting from contraction of the emotionally neutral nuclear sentence pattern and emotive utterances resulting from the split of the utterance structure.

The first type of emotive utterances is characterized by introduction of formally redundant components: appellation elements, expletives, interjections into nuclear sentence patterns. Though optional syntactically, these components are communicatively meaningful. Interjections basically serve as emotive markers (Lockyer 2014).

Another example of utterances based on expansion of nuclear sentence patterns are those containing repetition. Repetition, being a typical feature of colloquial speech, is very common in emotive utterances of personages of American drama. Its primary purpose is to make an emotional impact on the addressee. For example,

Elsa: *Lucy, what is it has made you so bitter? I– honestly, I hardly know this time, you've changed so.*
Lucy: […] *I'm tired of pretending I don't mind, tired of really minding underneath, tired of pretending to myself* (O'Neill 1988c: 137)

In conversation with her close friend, Lucy confesses that she is depressed because of her husband cheating. Triple repetition of the word *tired* contributes to intensification of the emotional appeal of the utterance.

Theoretically, any element of the emotive utterance can be repeated. As a rule, the speaker emphathizes the key idea to make the utterance understandable to the addressee. Sometimes the repetition serves as an indicator of intense emotions when the speaker is in a difficulty to choose a proper word to vary the vocabulary.

It is worth mentioning the fact that repetitions of personal pronouns, in particular, *I* and *you* are most frequent in drama discourse. This results from specificity of emotional communicative situation which primarily presents a face-to-face interaction. Polarization of *I* and *you* and repetition of these pronouns indicate conflict interaction.

Blanche: *Well, Stella – you're going to reproach me, I know that you're bound to reproach me –but before you do take into consideration – you left! [...]* (Williams 1976a: 126)
Blanche: *I, I, I took the blows in my face and my body. All of those deaths! [...] You didn't dream, but I saw! Saw! Saw! And now you sit there telling me with your eyes that I let the place go!* (Williams 1976a: 127)

Blanche dismisses her sister's accusations that she had let the creditors take over their family property Belle Reve. In her turn, she blames her sister Stella that after marriage she went away leaving her totally responsible for their sick elderly parents. Multiple repetition of the pronouns *I* and *you* shows nervous excitement of the character as well as enhances emotional impact of the utterance on the addressee. The emotional intensity grows with every remark, though close relationships between the interlocutors is an important factor which dampens further escalation of the conflict.

The next group of emotional utterances in American drama discourse is made up by utterances which result from contraction of utterance structure by eliminating or omitting some of its elements. The result of reducing the structure of a nuclear sentence is formation of elliptical and incomplete utterances.

Elliptical utterances are characterized by the omission of constructive elements without violating the propositional and intentional content of these utterances (Alexandrova 2007). Elliptization of utterances in colloquial speech is possible due to the context of the situation (information known to the participants about the events that preceded the communicative act), common apperceptive base (objects and actions that are in the field of perception of communicators) and widespread use of nonverbal communication (Zemskaya at al. 1983). Elimination of the elements of the utterance at the same time leads to an increase in its expressiveness: the more lexical elements are represented by zero forms, the more intense the emotional and evaluative attitude of the speaker is.

Although elliptical utterances are more characteristic of responsive utterances, they are also used in turn-opening ones. As a rule, the exchange of short emotionally charged utterances is characteristic of conflict-oriented communication in the family sphere, e.g.:

Louise*: I can give examples too, you know.*
Jake: *Not of that!*
Louise*: Of other things!*
Jake*: Fine!* (Feiffer 1988: 145)

During a family quarrel, the husband and wife resort to mutual accusations. Laconic emotive utterances of primitive syntactic organization testify to the state of high emotional tension of the personages and their mutual conflicting mood. The omission of structurally important elements does not make these utterances difficult for the reader / viewer to understand, but gives the character's speech tension and dynamism.

Elliptical emotional responsive utterances often reproduce one or more elements of the turn-opening ones. As a rule, the word or group of words that caused the emotional reaction is repeated. This reaction may be positive or negative. However, as the research material shows, situations when emotional elliptical utterances-repetitions convey a negative reaction of the speaker, such as irritation, dissatisfaction, indignation, unpleasant surprise, etc., are more regular, e.g.:

Jake*: All I'm saying is sometimes you need a little relief from other people.*
Jack*: Other people! Where you get off, Jake? I'm your father, I knew you even before you were a big shot. Where do you get off to call me "other people"?* (Feiffer 1988: 169)

Grandmother and grandfather came to visit their granddaughter who locked herself in the room and refused to go out to greet them. The girl's father tries to justify her rude behavior. His reasoning is that that everyone has the right to have a rest from others. Reference to the category of "other people" outrages the grandfather and creates a basis for the development of conflict. The utterance-repetition *other people*, thus, conveys the extremely negative emotional attitude of the speaker to the words of the interlocutor and points to the focus of contradictions between the positions of communicators.

The next subtype of emotive utterances is characterized by *incomplete syntactic structure*. As our study shows, there are three main discourse functions of the incomplete utterances in the dialogue of characters.

First, with the help of incomplete statements, playwrights seek to reproduce the excessive affectivity of the personages' speech, e.g.:

Simon*. I wish to be free, mother! To belong wholly to you or her is my one possible escape now. Or would you prefer I should go insane – and so be rid of me again?*
Deborah (shuddering)*: No! Oh, how can you say –! You must be insane already or you wouldn't* (O'Neill 1988a: 514)

A strong flow of emotions prevents the speaker from finishing the thought. Simon is on the verge of emotional breakdown. He says to his mother that he is no longer able to tolerate simultaneous interference in his personal sphere by her and his wife, so one of the women must

step down. The mother's awareness of the real threat of losing her son provokes an instant reaction of fear and panic. Incomplete emotive utterances (*Oh, how can you say – You must be insane already or you wouldn't –*) and the author's remark (*shuddering)* are markers of a high degree of intensity of these emotions.

Second, the speaker does not end the utterance, being interrupted by the addressee, which is typical of conflict discourse at the stage of increased emotional tension, when the addressee does not allow the speaker to implement the communicative intention. The syntactic structure of speech during the conflict escalation becomes primitive (Fadeeva 1998). The personages' exchange of short emotionally charged turns is typical of everyday communication situations, e.g.:

> Tom*: What in Christ's name am I–*
> Amanda*: Don't you use that–*
> Tom*: Supposed to do!*
> Amanda*: Expression! Not in my–*
> Tom*: Ohh!*
> Amanda*: Presence!* (Williams 1976b: 249)

During the argument, the mother and son are so overwhelmed by negative emotions that they are unable to wait for the communicative turns, hence almost all emotive utterances are incomplete. Violating the principle of politeness, which requires listening to the interlocutor to the end, communicators interrupt each other, demonstrating that they are unable to control emotions.

Incomplete sentences are also actualised by the speaker in order to avoid open manifestation of negative emotions, assessment of the addressee or the third party:

> Emily*: I never felt so alone in my whole life. And George over there, looking so…! I hate him. I wish I were dead. Papa! Papa!*
> Mr Webb (leaving his seat in the pews and coming towards her anxiously)*: Emily! Emily! Now don't get upset…* (Wilder 1981: 53).

A few minutes before the wedding ceremony, the bride confesses to her father that she hates her future husband. Despite the stressful situation, the girl, however, refrains from a negative assessment of the groom. The speaker leaves the emotional utterance with the intensifier *so* incomplete, due to his desire to preserve his own face or positive image.

Thus, elliptical and incomplete utterances in the discourse of the drama implement various emotional intentions of the communicators, which are made clear by means of context and the author's remarks.

Parcelled syntactic structures represent the next type of emotive utterances. They are used in order to render the unpreparedness and ease of real conversational discourse, on the one hand, and to convey the excited emotional state of the personage, on the other hand. Under parceled constructions we understand those ones that have acquired an independent communicative status due to the splitting of a single sentence structure into synsemantic segments in the speech flow (Kopnina 2006: 279).

The phenomenon of parcelling reflects the process of gradual implementation of the speaker's communicative plan into the language structures (Skrebnev 1985: 143). The

emotional factor complicates this process, resulting in a weakening of the speaker's attention to the form of expression of the content of the utterance, e.g.:

> Man: *[…] I won! One thousand dollars!*
> Woman: *A thousand?!*
> Man: A thousand bucks! A thousand smackers! *[…]* We're gonna have that house. And that big car (Guyer 1995: 96).

The husband happily informs his wife that he has won a large sum of money in poker. Emotionally charged utterances of the personages are built on the basis of the dismemberment of syntactic models of a simple common sentence: "*I won! One thousand dollars!*", "*We're gonna have that house. And that big car*". Emotional excitement forces the male speaker to interrupt these statements, however, feeling the need to convey important information to the interlocutor, he adds the appropriate parcelled structures *("One thousand dollars!", "And that big car").*

The process of supplementing the content through connecting elements is characteristic of emotive utterances. Such structures are used in speech in order to enhance the semantic and emotional weight of individual components of the utterance. With the help of connecting structures, the speaker puts emphasis in the utterance, which helps to highlight his communicative intention:

> Dewis*: Halie, maybe this isn't the right time for a visit.*
> Halie*: I never should've left. I never, never should've left! Tilden could be anywhere by now! Anywhere!* (Shepard 1988: 446)

The female character feels remorse for leaving home, her sick husband and son. The repetition of the utterance *I never should've left* indicates the female personage's excitement, and singling out the adverb *anywhere* emphasises the dramatics of the situation.

In order to convey the high intensity of emotions, playwrights resort to the use of several modifications of neutral syntax simultaneously, e.g.:

> Margaret*: Oh, you weak people, you weak beautiful people! Who give up. What you want is someone to take hold of you. Gently, gently, with love! And I do love you, Brick, I do!* (Williams 1976c: 105)

The tension of the situation culminates in the final episode of the play. Margaret's despair and hopelessness are conveyed by a set of syntactic markers of emotions, including emphatic structures (*What you want is…And I do love you!*), parcelling (*Oh, you weak people, you weak beautiful people! Who give up; Gently, gently, with love*), expansion of sentence structure due to repetitions (*you weak people; gently; I do; love*).

The analysis of drama of the 20th century allowed developing a typology of emotional utterances based on structural and pragmatic parameters. Thus, the structural organisation of emotional utterances is due to their pragmatic purpose, namely the desire to convey emotions and influence the recipient of the message.

4.2 Statistical study of the representativeness of the corpus of texts selected as research material

When statistically verifying the results of the text analysis, the authors assumed that if there is confirmation of the belonging of the studied samples to general totalities with the same statistical distribution (or reference of studied samples to one general totality), then both samples are representative.

To carry out the research, the authors conducted time-independent random samples (see Table 1) from the bulk of texts of the 20th century American drama.

To statistically verify the fact that two samples belong to the same general totality, it was decided to use freely distributed methods of nonparametric statistics, in particular, Mann-Whitney-Wilcoxon rank-sum test (Gubler & Genkin 1973: 21). This approach was chosen because it is known that nonparametric statistical methods make it possible to process data from small samples containing quantities for which there is not enough information about the statistical distribution.

The Mann-Whitney-Wilcoxon rank-sum test was performed in Minitab© 17.1 Statistical Software at a 95% significance level. The calculations made it possible to conclude that, with a 95% probability, the differences in the statistical distribution of the two samples can be considered insignificant.

Thus, it can be argued that the sources of illustrative material sufficiently represent the texts corpus of 20th century American drama as a whole. It should be noted that the similarity of the sample distributions shown in Table 1 can be judged visually using a relative frequency bar chart in Figure 1.

Table 1: *The ratio of the main structural types of emotional utterances in the discourse of 20th century American drama*

Code	Structural types	Sample 1		Sample 2	
		The number of units	frequency, %	The number of units	frequency, %
A1	Structures with intensifiers *What* and *How* (turn-opening utterances)	20	1.29	30	0.91
A2	Structures with repetitions, exclamation and appellation elements (turn-opening utterances)	183	11.76	378	11.13
A3	Incomplete and elliptical structures (turn-opening utterances)	67	4.31	122	3.60
A4	Parceled structures (turn-opening utterances)	88	5.66	198	5.85
A5	Structures V_{link}/V_{aux} *not* + N/Pron+Adj/N/V	40	2.57	129	3.80

|					
A6	Structures with intensifiers *What* та *How* (responsive utterances)	105	6.75	138	4.09
A7	Structures with repetitions, exclamation and appellation elements (responsive utterances)	281	18.06	821	24.18
A8	Incomplete and elliptical structures (responsive utterances)	439	28.21	834	24.55
A9	Parceled structures (responsive utterances)	158	10.15	467	13.77
A10	One-member nominative structures	105	6.75	131	3.86
A11	Structure You+N!	70	4.50	144	4.26
	Total	**1556**	**100**	**3392**	**100**
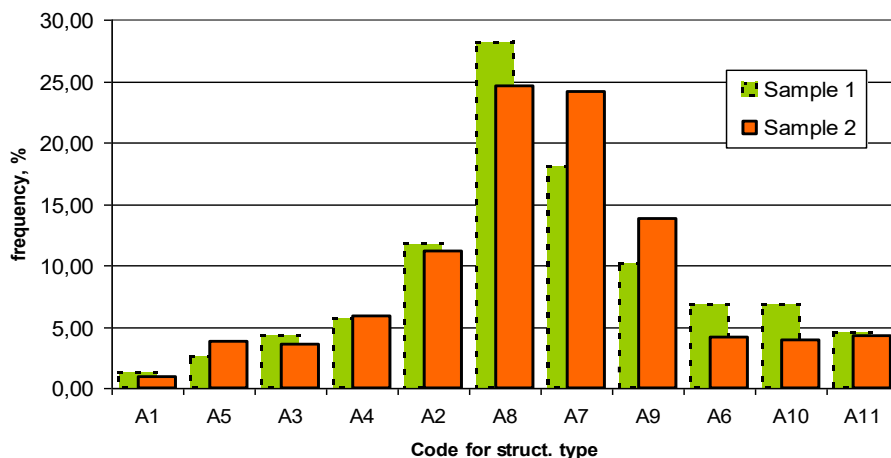
Figure 1. *Statistical distribution of the main structural types of emotional utterances in the discourse of 20th century American drama*

4.3 Pragmatics of emotive utterances

Here we are to take a closer look at the pragmatic aspect of emotional utterances and consider their connection to speech acts (SA). In our study we use the classification of speech acts of J. Searle, but with some changes. First, J. Searle also includes interrogatives (speech acts, the purpose of which is to request information) in the directive type of SA (Searle 1986: 183), based on the fact that when the speaker asks a question, he encourages the recipient to respond to it in a certain way. Following G. Pocheptsov (Pocheptsov 1981) and J. Leech (Leech 1983), it seems appropriate to distinguish the interrogative type of SA ("rogative" according to

J. Leech), or quesitives (in terms of G. Pocheptsov), because it allows taking into account the structural difference between the organisation of directive and interrogative types of SA.

Secondly, since the object of our study is limited only to emotional utterances and does not include etiquette expressions of gratitude, greetings, apologies (which were expressed by J. Searle), instead of the traditionally accepted term "expressive SA", following N. Formanovskaya (Formanovskaya 2005), we use the term "emotional SA" as more specific and one that clearly outlines the focus of our attention. Thus, emotional utterances based on the illocution of the expression of emotions belong to the emotional subtype of expressive SA.

The illocution of the expression of emotions tends to be combined with the illocution of SA of other types, resulting in complex or hybrid speech acts (R. Conrad's term). Although it is theoretically possible to combine the illocution of emotional SA with each of the illocutionary forces of the other four types of SA identified by J. Searle, the study of examples shows that the most typical interaction of the illocutionary force of emotional SA with the illocutionary force of the representative, interrogative, and directive ones. As a result of this interaction, we distinguish the following types of emotional hybrid SA:

1. Emotive-representative type of SA, e.g.:

Drunk (Subsides into a melancholy soliloquy)*: I'm a failure, a poor failure. […] My students used to joke about my hangovers. […] "You are a very learned man, "I was told by the powers that be. "But we consider you unfit and unable to continue in your profession"*
Old lady 1: *I do wish he'd keep quiet.*

Old lady 2: *A college professor! That's the kind of man we have teaching the youth* (Inge 1994: 34)

A former professor at Harvard University who could not find mutual love and was fired because of alcohol abuse is in a deep mental crisis. He shares his problems with visitors in a small restaurant. The statement *I'm a failure, a poor failure* is a combination of emotional and representative SA, i.e., it is an emotional utterance. The presence of emotional illocution is indicated by the structural organisation of the statement, in particular repetition, and the author's remark.

2. Emotive-directive type of SA, e.g.:

Brick*: You are, you are all balled up!*
Big Daddy*: Don't tell me what I am, you drunken whelp!* (Williams 1976c: 69)

In a situation of quarrel between an adult son abusing alcohol and a sick father, the emotional-directive SA combines the intentional significance of the speaker's order to terminate the interlocutor's action and the emotional reaction of indignation, dissatisfaction, and hostility to the communication partner. The marker of emotionality is the structure *You + N!* and the invective *whelp*, the offensive effect of which is enhanced by the adjective *drunken*.

3. Emotive-interrogative type of SA, e.g.:

Stella: *Your face and your fingers are distingly greasy.Go and wash up and then help me clear the table […]*
Stanley: *That's how I'll clear the table! [He seizes her arm]. […] What do you think you are? A pair of queens? [Stella begins to cry weakly]* (Williams 1976a: 195)

During the family conflict, the husband is outraged that his wife asked him to help her clean the table. Emotive-interrogative SAs reflect the dissatisfaction and irony of the character.

Emotional-directive and emotional-interrogative SAs are used in situations of conflicting speech interaction, which cause and are accompanied by negative emotions. The producers of these SAs are mostly communicators who have a higher social role than the addressee and dominate in communication. In this way, they regulate verbal and nonverbal activities of the interlocutor: they give an emotional assessment of the latter's behavior or demand to stop the unwanted action. In order to reduce categoricalness and avoid conflict, a direct SA can be replaced by an indirect one, e.g.:

Deborah: *[…] We know – you have been hoping –*
Sara: *[…] Ah, God forgive me!*
Simon*: […] Why can't you stop? Why won't you make peace between you?* (O'Neill, 1988a: 320)

Simon addresses his wife and mother, begging them to stop the constant quarrels. Direct emotional-directive SA is replaced by emotional-interrogative, which in this case sounds less authoritarian. The purpose of using indirect emotional speech acts may be to enhance the pragmatic effect of the message.

Amanda*: What right have you got to jeopardize your job? Jeopardize the security of us all? How do you think we'd manage if you were–*
Tom: *Listen! You think I'm crazy about the warehouse? [He bends fiercely toward her slight figure]. You think I'm in love with the Continental Shoemakers? […]* (Williams 1976b: 251)

In this example, the mother is unhappy that her son risks losing his job due to his extravagant lifestyle, which makes her and his sister suffer. Amanda replaces direct emotional-representative SA with indirect emotional-interrogative, trying to increase the impact on the recipient and cause emotional discomfort to the latter. The perlocutionary component of an emotional speech act consists in exercising an emotional influence on the addressee, changing the psychological state, behavior, etc. The success or failure of perlocution can be judged by a broad context, or responsive remark.

Jonathan*: What do you know with your sneaky comments?*
Greete*: I beg your pardon (Margulies 1993: 367)*

The above example depicts a fragment of a verbal exchange between journalist Greta and artist Jonathan Waxman, who is being interviewed.

By form the SA *What do you know with your sneaky comments?* is emotive-interrogative, but the above question does not provide an answer, its purpose is to make an emotional impact on the recipient, to force the latter to admit guilt. Therefore, we refer it to the indirect emotive-representative SA. The fact that the interlocutor apologised gives grounds to consider this speech act successful.

5 Conclusions

Dialogue is the most important component of the dramatic discourse, due to this an adequate approach to its organisation helps the author reflect the intention to fullest. Emotive utterances help reveal the inner world of drama personages. Such utterances are considered to be minimal units for analysing the emotional communication of the characters. Emotive utterances, depending on the communicative situation, can act as a means of psychological relief of the speaker, expressing the emotional state, or can have an emotional effect on the interlocutor. Their interpretation is possible only with reference to context. In dialogue, they can function both as turn-opening as well as responsive utterances.

According to the results of the study, the emotive utterances of the American drama discourse in the structural aspect can be divided into two groups. The first group includes emotive utterances, which are formed on the basis of specific models of emotional syntax. Such syntactic units of language are distinguished by a special grammatical organisation and inherent generalized meaning of emotional evaluation. Specifically emotional structures include ones with *What* and *How* intensifiers, with V_{link} ***not*** та V_{aux} ***not***, with a simple nominal predicate *You + N!*. The second group of emotive utterances is formed by speech units, the syntactic basis of which are made up by models of emotionally neutral syntax, which have undergone structural and semantic modifications in accordance with the communicative purpose of expressing emotions. Regular emotive modifications of a nuclear sentence include expansion and contraction of its structure and parcelling.

The study of emotive utterances from the perspective of the speech acts theory enabled their consideration as emotional speech acts, which together with etiquette ones belong to the pragmatic class of expressives. The vast majority of emotive utterances are of polyillocutionary type, which means the interaction of the illocution of the expression of emotions with the illocution of the statement, question, and stimulus. As a result of this interaction, emotive representatives, emotive interrogatives and emotive directives are formed, respectively. The perlocutionary effect of emotional speech acts is to make an emotional impact on the recipient in order to change his/her psychological state, behavior and so on. The results of the study indicate a certain correlation of emotions with the pragmatic type of emotive utterances. Emotive interrogatives and emotive directives, as a rule, express negative emotions of communicants: dissatisfaction, indignation and anger.

The analysis of emotional dialogues in the article opens up prospects for further research related to expressive speech acts, including their polyintentionality, establishment of dominant, direct and indirect intentions, typical means of verbal and nonverbal expression, connection with status role characteristics of communicators.

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