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Emotional communication in literature pieces takes an important part in the plot and is the core of the book. The process of nucleation and the transformation of the emotional communication of emotion in speech acts receives such an explanation: the blind impulse turns into interest in the plan of action to the extent to which it sells stock to the value of experience. There is a process of transformation of energy pulses in the action infused with the idea, due to assimilation of the values of the background experience. The ordering of pulses and their incorporation into the system of inter-subject values lead to emotional communication.

Let's consider the set out thesis on the specific example - the episode, taken from a short story by F. O'Connor, "Revelation". This story describes the emergence and implementation of the emotions of rage at the girl-patient, Mary, to one of the other patients - farmer, Mrs. Turpin, waiting with her appointment. The object of emotion is this farmer – an arrogant racist, but the cause of the emotions of rage - her shameless talkativeness, which exposed the contradiction between the external respectability, honesty and arrogance, narcissism, and pious hypocrisy.

The subject of emotions of anger described in the story is Mary. Other patients, waiting for their turn to see a doctor, did not show any external response to ranting of Mrs. Turpin, so these people are not the subjects of the expressed emotion. The level of their emotional response to her talk was much higher than that of the patient, Mary. Directed and therefore subject the emotion of rage, Mary manifested verbally to the kinetically: with force she threw in the face of Mrs. Turpin a book which she tried to read in spite of listening to her rhetoric, and got into her eyes, then gave a wild cry, threw herself at her fingernails dug into her neck . Mary's eyes turned white with rage, his voice was muffled and low, when she called her, Mrs. Turpin, an old pig, and send her to hell. This confirms that emotions are

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oriented in nature, as addressed to a particular object, in this sense we can speak about the subject-object-oriented type of verbal emotional relationship.

Voice of the situation experienced by people emotionally, and this is reflected in their speech. In this example, this resulted in a verbal emotional fallout of Mary: "Go back to hell where you came from, you old wart hog!" (O'Connor, p. 188), and in the emotional reaction of Mrs. Turpin: "I'm not", she said tearfully, "a wart hog, from hell". The tears dried. Her eyes began to burn instead with wrath (O'Connor, p. 190). It is long and very rapidly experienced an insult during the night could not sleep on this public humiliation, in the morning she complained to their workers - blacks seeking their sympathy, and then even went to the pig farm to see how much she looked like an old pig "How am I a hog? Exactly how I as like them? " (O'Connor, p.196). It is clear from the story, this language of emotions, consisting of a set of lexical, structural and emotional prosodic elements, proved to be extremely pragmatic for Mrs. Turpin, she suffered from it by strong than that of physical pain: Mary knocked out her eyes, scratched its claws and tried to strangle her.

This is the case, emotions are the reason the person saw double-culprit / Mrs. Turpin / and the event-cause of her / talk / event-like stimulus and his face turned into a blame-the target emotion. The above episode illustrates all the stages of generation of verbal and emotive action and its emotional frame: subject and object of emotions, the genesis of motive, speaking in the role of intonation emotive expression, the formation of emotional intentions / stop chatter of Mrs. Turpin / verbal realization of the internal program, emotional phonation, prosody, and kinesics. It also reflects and heuristic search for the affective "old pig" during the transition from subjective to social semantics.

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Work Cited

O'Connor, F. *Everything that rises must converge*. New York: Farrar, Straus and Giroux, 1965.