

EMOTIONAL COMPLEX SENTENCES PECULIARITIES IN BRITISH AND AMERICAN SCRIPTS

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ABSTRACT

In this paper the authors deal with the peculiarities of emotional complex sentences functioning in script texts of British and American origin. The Emotional type of sentences has proved to be an integral component of every text structure, and script text too, since this very type is considered to be one of the most real like structures and true to life conversation. All possible kinds of constructions are represented in script texts: narrative, interrogative, exclamatory, imperative sentences. However, Exclamatory sentences have the highest level of vivid emotions and feeling, presented in the form of such sentence subdivision Emotional groups as exclamatory, interrogative-exclamatory, causative-exclamation. All these groups depict versatile shades of feelings: joy, sadness, surprise, regret, fear, anger, resentment, contempt, disgust.

Key words: Emotional complex sentences, script texts, exclamatory sentences, a dialogue, initiation, reaction

1. INTRODUCTION

The article presents the analyses of Emotional complex sentences functioning in British and American script texts. The study of a dialogue as a form of verbal communication remains relevant for many decades, as the existing classical works and numerous research works of recent years only fragmentary stress the mechanisms of interaction between several communicants [1, 2].

Within the brunch of dialogue communication research, there several areas have been developed, the main ones of this field are the following directions: system-structural, communicative, cognitive and active [3].

In the given work we analyze the text of the dialogue scripts from the part of systematic structural and communicative areas.

A typical script presents a coherent and complete text, which has all the criteria of artistic text, the key characteristics of which are cohesion, integrity, informative, modality [4]. The category of informativeness has a specific feature, expressed in its multi-channel character, providing further visual, auditory, tactile perception. The category of author's personal view point, which is a consequence of modality, is expressed in its multi-level nature: the primary version is the point of view of the script-writer, while the final text presents the text created by the group of people, that is vividly expressed in the final version of the script, displaying the personal ideas of the screenwriter, director, producer [5]. All these additions are reflected in the structure of the text of the screenplay, its constituents, style, volume and proportions of dialogues and author remarks.

Emotional complex sentences in script texts turned out to be one of the most bright structural utterance units, being able to show all variety of characters' feelings and emotions.

Script texts can not exist without exclamation sentences, since they are one of the most emotional parts of dialogue communication, capable of transmitting information about feelings, emotions, attitudes to the plot events [6].

2. METHODS

Methods of the analysis are defined by objectives, a theoretical and practical orientation of the research, character of an analyzed material. In the work various types of the analysis are implied: the conceptual analysis (structuring and the analysis of the semantic content of concepts for the purpose of their reconstruction on the basis of studying the representative specifics of the corresponding language units); the contextual analysis (studying features of the context); the functional and stylistic analysis (considering the ways of representation of expressional and emotional language units in script texts for the purpose of achievement of special stylistic effect) [7, 8].

3. MAIN PART

One of the key brunches of modern Linguistic today is the principles of the text organization, which leads to the need of the text identifying constituents. However, despite the rapid development of communicative linguistics, at this brunch of Linguistics there is no unified classification of communicative dialogue units [9].

Many Russian and foreign scientists made great contribution into the study of the problem devoted to the minimal and maximum units of dialogue communication (H. Garfinkel, M. Coulthard, B. Tehtmeier, G. Zifonun, S. Levinson, J. Mey, F. Ernst; S. Levinson, J. Meybauer, V.D. Devkin, G.G. Pocheptsov).

As the definition of dialogic communication parts the following terms have been offered: "phrase" (I.P. Raspolov), "offer" (V.A. Zvegintsev), "the proposal, saying" (D.I. Izarenkov, O. I. Moskalskaya), "okkursema" (M.J. Bloch), "dialogic unity" (I.P. Susov), "step", "move" (P.V. Zernetskiy), "communicative step" "communicative turn" (L.M. Mikhailov), "replica" (M.R. Lviv).

The Emotional type of sentences is distinguished by many linguists as an independent communicative type of sentences and is studied as an independent unit equally to such types of sentences as: affirmative, interrogative and

imperative (G.A. Penkova, L.I. Polianskaia, A.I. Sergeieva). Such constructions include the image of bright feelings, vivid emotions and reveal all spectra and shadows of characters' experiences [10].

In our research we pay attention to Emotional sentences functioning in texts of British and American scripts. Script texts are especially characterized by maximum similarity to real conversation as they show to the readers not only the thoughts and ideas of screenwriters', producers' and cameramen's (which are about 20% of all text potential of the usual script), but also different types of dialogues with the representation of true feeling of heroes (this part of the script includes from 50% up to 80% of the usual script length).

Script dialogues illustrate the real conversation happening between two or more characters in various life situations, that is why all of them depict multiple shades of human nature and experiences: joy, pain, sadness, grief, compassion, delight, loss [11]. All these emotions and feelings, of course, are illustrated in the heroes' speech initiations and reactions of the dialogue [12].

If the person starts the conversation, his remark is supposed to be the *initiation* of the dialogue; when the character is thought to answer the question having been asked previously or to share his or her ideas on the information discussed before, then his remark is the *reaction*. Many researchers, studying dialogic unity, base on the units, developed by L.M. Mikhailov, where the main components of dialogic unity are: communicative turn and communicative move.

Following his ideas we use to differentiate some step positions in the dialogue: *communicative turn* and *communicative move*, both of which can have the position of *initiation* and *reaction* [13].

Emotional sentences, depending on the principle of a particular classification according to the Russian linguists (S.G. Agapova, G.G. Matveieva, L.M. Mikhailov, U.S. Stepanova, V.I. Shakhovski) can be of different typologies:

- according to the purpose of the statement: declarative, interrogative, exclamatory, imperative sentences;
- according to the emotions of the speaker, beginning the conversation: positive, negative, emotions of mixed type (combining both types: positive and negative emotions);
- based on the principle of the inserted and connected structures: structures with accost, interjections, parcelation [14].

In our research work we analyzed Emotional sentences in script texts based on the criteria of the statement purpose: declarative, interrogative, exclamatory, imperative sentences, on the question of their structure and syntactic modeling.

British and American scripts have all variations of sentence types in their texts, but, of course, exclamatory sentences are of the greatest emotional degree, as they are capable of transmitting emotions of special intensity.

The most typical communicative surrounding for the Emotional sentence realization in text scripts is the initiative position of the communicative turn, what has been found in 67% of all examples:

DAVID: *And now, you will do something, even if you have nowhere to live and there is nobody to help!*

SIMON: *The life I had is gone and I am feeling so sorry* [As Good as it Gets].

In this dialogue the *initiation* is represented by the Emotional complex sentence (*And now, you will do something, even if you have nowhere to live and there is nobody to help!*). The character named David exclaims that his friend Simon must change his life for the best, he behaves very emotionally stressing he is able to do nearly everything, despite all difficulties, exactly the fact that he has nowhere to live and no one to wait the help from.

In the position of *reaction* Emotional complex statements have been found in the script text in the 37% of all exclamatory sentences, for example:

ALABAMA: *You see Michael has never left his town.*

DELIA: *It's absolutely impossible and my mom says he has just come back from Ohio!* [Beach].

The following dialogue represents the utterance unit, combining the initiation and the reaction; the Emotional complex sentence takes the position of the *reaction*. The heroine named Della strongly disagrees with her friend's saying and stresses in the emotional way that Michael, their neighbour, couldn't be a citizen living all his life just in one town, but has just come back from Ohio. Delia expresses his disagreement on a high emotional level, exclaiming that this can not be true (It's absolutely impossible).

We must mention, script texts of British and American scriptwriters possess all possible variations of exclamatory complex sentences: interrogative, narrative, exclamation-narrative, causative-exclamatory. The most productive group is narrative and exclamatory complex sentences which make up 68% of all types of exclamatory sentences, for example:

LORA: *But it cannot be true, cause I saw him yesterday and he was with her!*

BOB: *Not today, he's free now* [As Good as it Gets].

The analyzed utterance unit is based on the union of a complex sentence in the *initiation* and a simple sentence in the *reaction*. The heroine Laura doesn't believe that her colleague had left his girlfriend, and she said indignantly to Bob that *it can not be true*, because the day before she had seen them together.

The analyses of the Emotional complex sentences shows Interrogative- exclamatory sentences do not have the true function of interrogative sentences, their main purpose is to give the idea of emotions of all spectra: surprise, anger, irritation; such Emotional complex sentences make up nearly 22% of all types of exclamation complex sentences, for example:

ALEX: *Is that you, uncle Edmund?*

EDMUND: *Well, I haven't seen you since you were 5 and have you grown so much?!* [Stepmom].

This example taken from the American script "Stepmom" is the combination of a simple sentence in the initiative part of the dialogue and the Emotional complex sentence in the reaction.

The analyzed interrogative-exclamatory sentence shows us the episode where uncle Alex meets his nephew Edmund, whom he had not seen since the moment he was a child. Edmund reacts rather emotionally and comments their meeting, saying he couldn't believe his eyes how matured Alex had grown up. Such constructions often illustrate such emotions as surprise, interest, anger, frustration.

Incentive-exclamatory sentences are a less productive group of exclamation types of sentences in script texts, their frequency in the texts reaches up to 10%. Such sentences express joy, sympathy, anxiety, despair, fear, hostility, hatred and other feelings, for example:

EDMUND: *You alright there Philip?*

PHILIP: *I'm not as young as I used to be but don't say I'm old for all this high peaks journey!*

[The Chronicles of Narnia].

This Emotional complex sentence in the position of the *reaction* shows a strong desire of an elderly gentleman to continue travelling: on the one hand, he must understand the youth is gone, but on the other hand, he is eager to conquer

the mountain peaks, despite his age. All these conflicting emotions and feelings are transferred in one Emotional complex construction of an Incentive-exclamatory type.

Taking into consideration the typology of additional words and sentences among Emotional complex constructions, we should mention, the most typical additional elements used in script texts are *interjections* and *addressing*.

The *addressing* has two main types of emotional intentions: *the emotional influence* and *the expression of emotions*. It is supposed that the emotional influence is realized in the statements, the illocutionary goal of which is to provoke the certain emotions to the recipient, and the expression of the emotions - in statements, the illocutionary goal of which is to express the emotional state of the speaker.

The frequency of Emotional complex sentences in texts of screenplays with the *addressing* additional words complex comes to 26% of all emotional structures, for example:

KEVIN: *Hey, you, I'm looking for Philippe Moyez, cause he's a good lawyer and maybe you recognize him!*

DRIVER: *Never saw him* [Devil's Advocate].

The given Emotional complex sentence in the position of the *initiation* represents an emotional construction, which includes such *addressing* to the driver: *Hey, you*. In this case, the intention of the speaker is the emotional influence on the speaker: the character named Kevin can not find a person (the lawyer) and, in desperation, turns for help to the driver of the car, showing him the photo of the needed man (*Hey, you, I'm looking for Philippe Moyez...*).

Such additional structures as *interjections* are a very Productive phenomenon typical for Emotional complex sentences in both positions: *initiating* and *reacting*. *Interjections* can express a variety of shades of feelings: joy, sadness, surprise, regret, fear, anger, resentment, contempt, disgust, and so on.

The productivity of Emotional complex sentences, including *interjections*, in dialogues of screenplays is up to 69% of all Emotional complex sentences, for example:

1. GIDEON: *Oh, he's dead, and I wouldn't worry so much about that awful murderer if I were you!*

KAREN (alarmed): *Why?* [Blade].

2. KAREN: *Why in God's name are you so afraid?*

BLADE: *Wow, you still don't understand that they're vampires and if they're loyal, if they prove themselves, then their will be no place for us all!* [Blade 2].

The first example is taken from the script "Blade", where the Emotional complex sentence stays in the position of *initiation*. This sentence includes an *interjection* *Oh*, which occupies the initiative position and displays the compassion and empathy of the hero to his girlfriend. Gideon asks Karen not worry so much, because the man who tried to kill her, had already been dead.

One of the components of the Emotional complex sentence from the second example is the *reactive* position of an *interjection* *Wow*, which shows the emotional state of the hero Blade, who cannot understand how his girlfriend Karen can be so naive.

In the question of giving all shadows of deep emotional coloring to sentences many researchers are paying particular attention today to such stylistic device as *repetition* which can express positive or negative valuation to epy current events (S. Agapov, S. Ionov, G. Matveev, N. Orlov).

The group of Emotional complex sentences with *repetitions* are haven't been proved to be quite typical phenomenon, they belong a small group, counting 5% of examples of all Emotional complex sentences, for example:

CARROL: *Try again, I'm sure everything's going to be fine.*

SIMON: *The fact is, I cannot create with the right hand, and the fact is, my left hand is broken and bandaged and the real thing is, I have no desire to paint!* [As Good as it Gets].

In the analyzed Emotional complex sentence, which takes reactive position, the artist Simon, driven to despair because of life difficulties, react very emotionally not to be able to overcome his problems. He stresses all his troubles: his left arm broken and he is not able to draw the right hand. Furthermore, the hero exclaims that the most important shock to him is the lack of inspiration. The example uses the repetition of such a structure as *the fact is* that is to create the shadows of an extremely bright emotional coloring of the sentence: a hero is in despair trying to describe all the miserable details of his feelings.

All kinds of repetition performed in the text create a special emotionally-expressive function, not adding any subject-logical information and referring a wide range of emotions.

To sum up, the Emotional complex sentences are a necessary part for the construction of the script texts, their productivity makes up 22% of the total complex sentences. In most cases, Emotional complex sentences take initiating position (63%). Out of all varieties of exclamatory sentences, responsible for expressing the most vivid emotions, the most productive are narrative, exclamatory (68%) and interrogative-exclamatory sentences (22%); causative-exclamation sentences are a less productive group (10%).

4. CONCLUSION

Thus, the analysis of British and American script texts allows to conclude that Emotional complex sentences turned out to be productive constructions, forming the text of screenplays. All possible variations of exclamatory complex sentences (interrogative, narrative, exclamation-narrative, causative-exclamatory) are productive groups of sentences. Exclamatory sentences are of the greatest emotional degree, as they are capable of transmitting emotions of special intensity: express joy, sympathy, anxiety, despair, fear, hostility, hatred and other feelings. Interrogative-exclamatory sentences do not have the true function of interrogative sentences in script texts, their main purpose is to give the idea of emotions of all spectra: surprise, anger, irritation.

5. RESULTS

To summarize, Emotional complex sentences are characterized by high level of expressing feelings and emotions of script characters, correspondingly to main characteristics connected with the specific features of natural communication.

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