

# Characteristics of Expression of Basic Emotions in Italian Literary Texts of 20th Century

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The paper discusses the role of emotions in the process of communication. Expression of the emotions in the process of communication is not only a relevant organic reaction, but it also has a motivated effect, which leads and stimulates perception, cognitive process, and human behavior. Emotion is a complex phenomenon and combines two important components: emotional state and emotional reaction. Emotions are revealed in emotional states, which in turn have their analogues in emotional reactions. On the basis of comparing the results of analysis of 20th century Italian authors of literary works to the results of Experimental Psychology and Physiology, we managed to find the diversity of characteristics of expression of emotions in Italian literary discourse, which plays an important role in the effect of the literary works on the reader in terms of stylistic influence.

*Keywords:* basic emotion, emotional reaction, emotional state, literary text, drive

## Introduction

Emotions which can be conceived explicitly as well as implicitly are called basic emotions (James, 1993, p. 87; Izard, 1999, p. 54; Vezhbitskaya, 2001, p. 16). There are different types of classification of emotions. Some researchers identify three types of emotions, some five or 10. The longest list is made up of 11 emotions. The theory of basic emotions is based on five key theses: (1) Basic emotions constitute a motivational system for human existence; (2) Each basic emotion has a unique motivation and implies a specific form of emotional experience; (3) The forms of experiencing basic emotions varies; (4) Emotional processes interact with internal impulses (physiological requirements); and (5) Drives<sup>1</sup> affect emotional processes (Izard, 1999, p. 54).

It is known that basic emotions effect people, but there are cases where the emotion is more intensive than the situation demands, then it has a devastating effect. From the nine emotions identified by Izard, we have chosen to discuss the ones which are most often described in literary works. These are: joy, sadness/grief, anger/rage, fear/terror, shame/embarrassment, and surprise disgust/loathing. It should be noted that qualitatively different emotions may have the same emotional reaction.

## Findings and Discussions

It is commonly known that there are certain stereotypes of behaviour, caused by particular emotions and identified by corresponding expressions, which enable us to not only distinguish the emotional state of

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<sup>1</sup> Internal impulse, stimulus. The term was proposed by Izard.

communicants, but also reveal their relationship with each other.

Consider the reactions characteristic to basic emotions and compare the data of Experimental Physiology and Psychology with the linguistic expressions of emotions in literary discourse.

## Joy

Joy is one of the main positive human emotions. Some scientists believe that love, pleasure, admiration, happiness, and satisfaction can serve as equivalents of joy. We do not share this view, because if all the different emotions listed above were considered “close equivalents”, the idea of identifying some universal emotions... might seem pointless. (Vezhbitskaia, 2001, p. 17)

At the same time, according to Simonov (1966, p. 7):

Love can not be attributed to the category of emotions, as love is the most complex type of emotions, the formation of which is stipulated by a given community, social circle, ethics and world outlook. Under certain circumstances, love can give birth not only and not always to happiness, but very often to the emotions, such as: offense, grief, jealousy, frustration, etc.

Positive emotions cause muscle relaxation, dilation of small arteries, rise in blood pressure, resulting in reddened skin, and intensified blood circulation, which improves skin nutrition. Joy makes people more attractive, more confident and happier (Petrovskiy & Yaroshevskiy, 1998, p. 326). For example: “Efiz aveva un viso beato: le fitte rughe intorno ai suoi occhi vivaci sembravano raggi, ed egli non cercava di nascondere la sua gioia” (Deledda, 1995, p. 22)—“Efiz had a happy face, delight shone in his eyes and he did not try to hide his emotions”.

Izard considers the emotion of joy as the simplest emotion in terms of mimic/facial expression. Joy is expressed in a smile or a laugh, eyes slightly screwed up, tear gland secretion is stimulated, which makes the eyes shine. Fourteen mid-face muscles participate in forming the smile; hands and feet move as evidenced in children. Joy makes them jump, make noise, sing, shout, rejoice, clap their hands, and strike things together. For example: “-Guarda! -mi disse un'altra bambina -questa ti ha toccato le vesti! -Non fa nulla! -risposi io con cortesia -Allora posso toccarla anch'io! -esclamò l'altra con gioia, toccandomi” (Deledda, 1995, p. 68)—“Look!-The other girl said to me “-She touched your dress! -No problem! -I replied politely. -So, can I touch? -She shouted with joy, and touched me”.

Ekman and Frijen distinguish three types of smile: genuine, fake, and bitter. A genuine smile lasts for two, three, or four seconds. A fake smile has two varieties, false, and seeming. A false smile expresses the desire of an individual to create the impression of being cheered. Through the seeming smile an individual seeks to prevent his/her negative emotions from being displayed in front of the people around. Ekman and Frijen describe a bitter smile as a smile, which complement facial expressions of negative emotions (Izard, 1999, p. 150). While expressing emotional state of joy, breathing becomes more frequent and tears often appear in eyes. For example: “Donna Ester piangeva di gioia” (Deledda, 1995, p. 51)—“Dona Esther was crying with joy”.

Expression of joy involves: forehead, eyebrows, eyelids, eyes, nose, mouth, face, cheeks, facial color, hands, and feet. It is accompanied by movement, tremor, changes in voice, and pace of breathing. We should mention that expression of joy in literary texts is varied. Literary texts describe neither movement of eyebrows, eyelids, nose, face, and cheek muscles, nor breathing related to the emotional state of joy. The description of an individual's eyes, mouth, and lips is much more modest than the description provided by physiologists and psychologists. At the same time, literary texts convey the expression of joy through describing movement, complexion, and voice, which is much more diverse and complete. Another interesting point is that tremor in

the emotional state of joy, is described only in literary discourse. It can be concluded that the description of the movements of hands and feet provided by physiologists and authors of literary works are basically similar. For example: “Giacinto! ... Giacinto! ... Nipote mio... Ma non è una visione? Sei tu? ...” (Deledda, 1995, p. 46)—“Giacinto, Giacinto, my nephew, am I dreaming or is that really you?”.

### **Sadness/Grief**

Sadness is a sentimental expression of a loss of a close person. The sense of grief implies that “something bad happened...” (Vezhbitskaya, 2001, p. 27).

A feeling of sadness is poignant and perturbing. However, it is known that at the time of feeling sad, people go through different stages: from shock and anxiety to restoring the balance. The reaction to sadness may be violent and cause stiffness. Sadness and grief cause weakening of muscles. People become more susceptible to cold, feel short of breath, and moan and remain in the same posture. Sadness is particularly well revealed in facial expressions. The face of an individual feeling grief is pale, muscles are weakened, and eyes turn lackluster and are usually downcast. These symptoms are described accurately in literary texts. For example: “Si chiamava Agata o Titina: con gli occhi costantemente pieni d’angoscia” (Pirandello, 1992, p. 60)—“Sometimes she was called Agata, sometimes Titina, but her eyes were full of grief”.

The eyebrows of an individual feeling grief turn upward from the inner ends and close to the nose root; he/she tries to refrain from crying; little wrinkles are formed on the forehead, the eyes are slightly narrowed, the upper eyelid muscles are contracted, and the mouth corners are turned downward (Ulich & Mayring, 1992, p. 26). Sometimes a slight tremor of the lower jaw might be noticed. The facial expression may be accompanied by crying or wailing. A literary text can depict a character covering face with his/her hands. For example: “E alla fine, trangosciata, non potendone più, scoprì il volto, proruppe in singhiozzi, gemendo: Per carità... per carità... non posso farne a meno, signora...” (Pirandello, 1990, p. 139)—“And finally, terribly strained, she covered her face with her hands and started sobbing: -For God’s sake... Signora, I can not stand it any more...”.

In the physiological studies, the expression of grief and sadness only lasts for a few seconds, but the feeling may remain for a very long period of time. Several stages of facial expression of grief are commonly identified. A lighter form-boredom is revealed in weakening of muscles, a tense gaze directed to an object, the mouth corners turned downward, mouth shut tightly, teeth held together, eyes drawn downward, eyebrows moved closer to the center, and chin muscles tense. The facial features of an individual feeling sadness are inactive, voice pitch changes; rising slowly and then falling, creating the intonation of crying (Morozov, 1983, p. 59). An individual feeling grief is reluctant to speak or does not speak much, the pace of speech is slow. Literary texts use interjections as the expressions of grief. For example: “Io non sono venuto per sfruttarla nè per vivere alle loro spalle. Ah, ma zia Noemi è terribile! -egli gemette a un tratto, nascondendosi il viso fra le mani. -Ah, Efix, sono così amareggiato!” (Deledda, 1995, p. 71)—“I have not come here to exploit them and live at their expense... Oh, my aunt Noemi is a really terrible person! He groaned suddenly and hiding his face with his hands continued. -Oh, Efix, I feel so bad, my heart aches...”.

On the basis of analysis in the examples of Italian literature, we can conclude the followings: (1) Literary discourse does not give the description of forehead, eyebrows, and eyelids, which is the main difference between the description of changes in facial expressions caused by emotional state of sadness and grief given by psychologists and physiologist and the description given by authors of literary works; (2) The descriptions

of eyes, head, chin, posture, and breath in literary texts thoroughly coincide with the descriptions provided by physiologists; (3) Literary works give a more detailed description of movement of mouth and lips, which is not included in the descriptions provided by physiologists, for example: lip tremor, biting lower lip; (4) Giving facial description, physiologists speak about motionlessness, stiffness whereas in literary discourse a facial expression of a fit of nerves can be mentioned, which is neglected in the descriptions provided by physiologists; (5) Literary works, giving description of a face, use the nomination “face turned black”, in addition to the term “turned pale”; (6) In the emotional state the movement of hands is characterized by strong expressiveness. The people not only put their hands in the lap, but also their hands tremble, they tries to cover the face with their hands, put their hands on the head or even tear their hair, scratch their face. In the emotional state they not only stay motionless, but also can walk up and down and rub the hands together (a typical gesture in literary texts). They may rush out of the room with their hands covering the face, fall on the bed, and start sobbing; and (7) Describing the pitch of the voice, physiologists point to the fall of pitch or a slower pace of speech, whereas authors of literary works point to rise of pitch or even uttering a loud cry or cracking voice in the emotional state of sadness and grief.

### **Anger/Rage**

Anger is an active emotion, which engulfs the whole body. It is one of the basic emotions. Psychologists note that this emotion arises when people face an obstacle on their way towards achieving their objectives or when there is an external physical danger. The movement in the emotional state of anger becomes abrupt and breathing-heavy; voice contains the elements of an implicit threat of violence; anger disposes people to act instantly and impulsively. Anger can be directed toward an individual or an object, or may not even have a clear target. For example: “Basta? Ah, no, perdio! -scattò il dottor Fileno con un fremito d’indignazione per tutta la persona” (Pirandello, 1992, p. 185)—“Is it enough? No, no, damn it all! Doctor Fileno exclaimed in a rage and his body started trembling”.

In the emotional state of rage, an individual cannot control his/her own movements. Forehead muscles shrink and eyebrows move. Eyebrows tend to sink downward and forehead skin shrinks forming a small lump at the root of the nose. This contraction creates furrows between the eyebrows. Quite frequently people creak their teeth and press their lips against one another, with nostrils opened and enlarged. Psychologists found that the aforementioned facial expression is an universal expression of anger.

An interesting assumption was suggested by Ulich and Mayring (1992), according to which anger is expressed in changes to the upper part of the face (forehead, eyebrows, eyelids, eyes), whereas rage is expressed in changes to the lower part of the face (nose, mouth). This can be substantiated by an extract from the abovementioned literary work. For example: “Allibì dapprima, poi l’ira, lo sdegno le fecero un tale impeto nello spirito ch’ella, con le mani tra i capelli e gli occhi sbarrati e ferocemente fissi, si vide quasi impazzita nello specchio di quello stipetto” (Pirandello, 1990, p. 99)—“First her face turned pale, then she got obsessed with anger and wrath, so that she grabbed her hear. She stared at her own reflection in the mirror with her eyes wide open and full of mercilessness”.

The first fit of anger is expressed in jaundiced eyes, which is accompanied by an extreme emotional disturbance; neck and chest muscles are strained. During the second fit the individual stamps his/her feet and creaks his/her teeth. The individual feels blood rush, his/her face turns red, muscles are strained, heart beats faster, sometimes he/she turns pale or even blue, and body begins to tremor vigorously. The individual clench

his/her hands into fists; his/her shoulders are raised and with the hands stretched forward, in a threatening manner, and made a step towards a person who has hurt his/her feelings. The stronger the anger, the higher the demand for physical activity, and the more strongly and vigorously the individual believes in his/her powers. In this state, the energy mobilization is so extensive that people think they will “explode” if they do not release their anger (Izard, 1999, p. 252). This is well depicted in Italian literature. For example: “La madre di Sidora sulla soglia si parò, fiera e tutta tremante di rabbia, e cominciò a gridare: -Andate via, malo cristiano! Avete il coraggio di ricomparirmi davanti? Via di qua! Via di qua! Assassino traditore, via di qua! Mi avete rovinato la figlia! Via di qua!” (Pirandello, 1990, p. 68)—“Sidora’s mother appeared in the threshold and all trembling with anger started shouting: get out of here, you godless! How dare you appear here? Get out of here! Get out! killer, back-stabber, get out! You’ve killed my daughter! Get out!”

The desire to hit is so strong that people keep throwing different objects on the floor. They begin stamping their feet, kicking objects with their feet, and turning things upside down. In a state of frenzy people tend to trample down anything that happens to come their way. In a state of extreme excitement, people also tend to grab something from other peoples hands. Generally, people find it difficult to relieve of the anger and the process is very unpleasant. In a state of anger not only is the whole muscular system strained, but also are the voice cords and respiratory apparatus, which is reflected in the process of uttering sounds and words. They also tend to dribble as a result of increased salivary secretion. The “color spectrum” expressed on the face of an individual in the state of anger is similarly diverse. These include: turning pale, red, color of a dead, black. We can cite examples from literary texts. For example: “Salvatore si oscurò in viso e si voltò adiratissimo: Non sono un fraticello minorita! Sono un monaco Sancti Benedicti! Merdre à toy, bogomilo di merda!” (Eco, 1995, p. 128)—“Salvatore’s face turned black with anger: -I am not a friar minor! I am a monk of St. Benedict!, You rotten filthy stinking animal!”.

Analysis in literary texts failed to find the nominations, indicating movement of the eyelids and the changes in the neck, whereas description of other expressive elements are subtler and more diverse than given in the theories of Experimental Psychology and Physiology. For example: (1) In a state of anger not only do the frown lines appear between the eyebrows, but eyebrows are also elevated; (2) In the emotional state of anger, eyes do not only dilate and contract, but they are fixed on the source of irritation; likewise in the emotional state of anger the eyes with the askance look can be directed towards someone, or eyeing them from head to toe, and so examining the object of hatred thoroughly; (3) The authors of literary works, describing mouth, lips, and teeth in the emotional state of anger, added the phrases other than those given in the works in Experimental Psychology and Physiology, which are: biting lips, creaking and chattering teeth, and malicious smile; (4) Description of the changes to skin color in literary texts are similar to those provided by psychologists and physiologist, though in the emotional state of anger and rage the skin can turn yellow or black; (5) Describing hand movements, the authors of literary works mention not only hands, but fists, fingers, and palms. The typical expressions are: swinging the fist, clapping hands, standing akimbo, and showing fig sign; and (6) Describing changes to the voice pitch in the emotional state of anger in literary texts includes not only the voice with vocal strength or a sinister voice, but also shouting, wailing, yelling, as well as a hysterical laughter and roar and also the drop in strength of voice down to whisper and sometimes becoming dumb as if “They have a frog in their throats”.

## Fear/Terror

Any emotional state activates all the systems of the human body. For example:

In order to experience fear, an individual has to (1) distinguish or imagine certain state of objects; (2) perceive it as perilous for him/her, or any other object, the result of which is the emotion itself; (3) experience an unpleasant feeling, which is caused by (1) or (2); (4) experience physiological bodily reaction, which fall beyond their control (turning pale, tremor, etc.); or (5) have a desire (to hide, to cramp), which falls under their control; (6) experience motor activity, or (7) speech activity. (Apresyan V. & Apresyan U., 1993, p. 31)

“Fear is the emotion, which arises from a stress factor, containing a certain type of threat and which clearly and unpleasantly violates the mental equilibrium. This spiritual imbalance is accompanied by the body’s response” (Ragozina, 1999, p. 281).

Terror is the highest expression of fear that has the tendency to be transformed into an extreme emotional disturbance. Some researchers of emotions think that the most accurate and reliable indicator of fear is the facial expression. Expression of fear is reflected in the eyebrows, forehead, and eyes; the full range of facial expression of fear includes: A person’s eyebrows raised and brought near the root of the nose; wrinkles formed on the forehead above the root of the nose; eyes dilated; all the facial muscles strained; face turned pale with a mask-like look, sweat drops appearing on the forehead. All of these characteristics are essential (Katzenstein & Sitte, 1989, p. 25). Expression of fear on the human face remains for as long as the situation is perceived as scary. For example: “E aveva la faccia sbiancata, torbita, terrea; gli occhi foschi e velati, in cui dietro la follia si scorgeva una paura quasi infantile, ancora cosciente, infinita” (Pirandello, 1990, p. 65)—“His face was pale, disturbed and ashen; eyes gloomy and dimmed, in which, behind the madness, almost childish, yet clean, immense fear could be distinguished”.

Discussing the external expression of fear, it should be noted that people are bereft of the power to speak; they can only be heard screaming in fear, which is followed by the state of stiffness. Expression of fear exists in two phases: stiffness and loss of self-control. As if an individual is paralyzed, unable to move, and may even faint away. Literary texts depict the symptoms in an impressive way. For example: “Dunque pare che tu sia stato l’ultimo a vedere Adelmo vivo, gli dissi. Berengario vacillò come stesse per cadere in deliquio: Io? domandò con un filo di voce” (Eco, 1995, p. 122)—“It turns out, you were the last person to see Adelmo alive -He said. Berengario staggered as if he had lost his consciousness. -I?—He uttered in the faint voice”.

The characteristic feature of the emotion is that the more the individual tries to suppress the unpleasant feeling of fear, hide it from those around him/her, the more tangible and visible it becomes. People feel short of breath as a result of which their nostrils and nose lobes become distended. One of the characteristic features of the emotion of fear is expressed on the skin getting goose pimples, which is the result of contraction of blood vessels. In this state, skin muscles tense up and hair on the skin stands on its end. The emotion of fear is accompanied by various types of violations: staggering, stuttering, sometimes complete loss of voice, eyes wandering from side to side. Fear is also characterized by a sharp change in the strength of voice, prolonged pauses, and tears. For example: “Hai paura! è un rospo! Perchè hai paura?—È un rospo!—gemette Maria-nunziata” (Calvino, 2011, p. 18)—“Scared... It is a toad-frog, isn’t it! What scared you? Oh, it’s a toad-frog! Whimpered Maria-nunziata”.

Comparing the data of Experimental Psychology and Physiology with the data received as a result of the analysis of literary texts shows that literary works do not mention the elements of expression of fear, such as in the forehead, eyebrows, temples, and nose. Other elements in literary texts are described more clearly and

diversely than they are in the works of Experimental Psychology and Physiology. For example: (1) In the emotional state of fear the eyes are not only dilated, shining, and moving from side to side, but eye are also closed, frequently featured by authors of literary texts; (2) It should also be noted that in the emotional state of fear, people can be smiling which indicates that the people are not yet aware of the danger; (3) Skin color/complexion is presented diversely in literary discourse. An individual can turn not only pale, but also blue, yellow, green, red, and gray; (4) Describing the movement of hands, authors of literary works mention not only the hands, but also fingers and palms. Clapping hands, rising hands, and covering face with hands are some of the typical gestures characteristic to the emotional state of fear; and (5) Describing changes to the voice pitch in the emotional state of fear in literary texts includes not only the drop in strength of voice, interruption of speech but also strengthening the voice, e.g., shouting, wailing, and yelling.

### **Shame/Embarrassment**

Shame is a phenomenon of public nature rather than of individual, and usually represents inner measurement of pleasant or unpleasant feelings. In the beginning shame represented an immediate reaction in a dialog, then it was moved to the sense category, which does not require the presence of a listener. People can experience the symptoms of shame even when they are alone. (Arutyunova, 1997, p. 63)

Ch. Darwin considered that eyes could expose shame. As a rule, eyes are cast down and “wandering from side to side”, the eyelids cover the eyes; sometimes eyes are completely closed to avoid any contact with the listener’s eyes. For example: “Maria-nunziata teneva gli occhi bassi” (Calvino, 2011, p. 22)—“Maria-nunziata had cast her eyes down”.

An individual experiencing the feeling of shame is bent, as if trying to become smaller, hides the face, head hanging down or hidden in hands. Sometimes lips are crooked, or bitten by teeth (Mariauzouls, 1996, p. 27). For example: “Don Nuccio s’era addossato al muro presso la porta: non si reggeva più in piedi, e a ogni parola di don Bartolo pareva diventasse più piccolo” (Pirandello, 1992, p. 104)—“Don Nucho leaned against the wall next to the door: hardly standing on his feet, and seemed to be becoming smaller and smaller with every word uttered by Don Bartolo”.

From the physiological attributes of shame, a mysterious phenomenon of blushing should be noted, that, according to Ch. Darwin, is the most symptomatic and uniquely human expression of emotions, characteristic of all peoples. Darwin concluded that in the emotional state of shame the face, cheeks, ears, neck, chest, and upper part of the chest blush and the feeling can be spread throughout the body. Blushing starts from the neck and chin and moves to cheeks. For example: “Bencio taceva arrossendo, ma Guglielmo mi arrestò: -Adso, da qualche ora Bencio è passato dall’altra parte” (Eco, 1995, p. 398)—“Bentsius blushed, Williams stopped me, -Adso, Bentsius is in the other camp now”.

With age people tend to blush less, as blood vessels become less elastic and more rigid. Darwin developed two assumptions concerning the reason of why people blush. One reason may be that the face is exposed to the impact of wind, light, and temperature changes. He noted that the people who do not cover the upper part of their bodies tend to experience a blush on the whole upper part of their bodies. The second assumption relates to the fact that special attention is drawn to the human face not only by the individual himself/herself, but by those around him/her as well. The face more often than other parts of the body becomes the subject of scrutiny and persistent gaze. It defines “beauty and ugliness, and the face is what makes the body look perfect and prettier” (Izard, 1999, p. 344).

However, the emotion of shame is not always accompanied by blushing. Many people experience shame without blushing. The physiological symptoms of shame also include high pulse, sweating, and throat spasm; people experiencing embarrassment try to hide their feeling by distracting attention. Their eyes shine; they cough, blow the nose, make faces, or cover their mouth with their hands like children. For example: “-Per vergogna sono stato zitto, vi giuro! perchè ho avuto paura, sì, sì! paura, e sono scappato via a gambe levate!” (Pirandello, 1990, p. 10)—“I went dumb because of the shame I felt, I swear! Because I was scared, yes, yes! I was scared and I ran away”.

Comparing the data of Experimental Psychology and Physiology with the data received as a result of the analysis of literary texts, we can conclude the followings: (1) Descriptions of expressions of shame and embarrassment connected with eyes, complexion, voice and movement of hands, given in Experimental Psychology and Physiology and those given by authors of literary works practically coincide with each other; (2) Describing the expression of the emotional state of shame and embarrassment, literary works do not use the elements of expression such as eyelids, mouth, face, and posture; (3) However, literary works, while describing the expression of the emotional state of shame and embarrassment, use the elements such as: head, movement, and respiration, which is not known to Experimental Psychology and Physiology; (4) In the emotional state of shame and embarrassment, face can turn not only red, but also pale, as described by physiologists, as well as by authors of literary works; (5) Hands can be not only covering the face or mouth but also performing some non-communicative movements; (6) In the state of embarrassment, the individual starts not only coughing but their speech pattern also becomes hesitant, they stutter, mutter, go completely dumb, or become incapable of speaking for a few seconds.

### **Surprise**

I. Kant gives the following explanation to surprise: “Surprise (confusion on encountering something unknown and unexpected)—is provocation of a sense that at first hinders the natural flow of thoughts, thus may be unpleasant, but afterwards facilitates surge of ideas and unexpected images and thus becomes pleasant” (as cited in Vasil’ev, 1980, p. 10).

Surprise is a brief emotional reaction, which appears suddenly and disappears suddenly as well. If an individual has time to think about upcoming events, then the expression of surprise does not take place. The intensity of expression of surprise depends on and the degree of unexpectedness and significance of the event. Surprise is characterized by the following facial expression: Eyebrows are raised, forming horizontal wrinkles on the forehead, eyes rounded and dilated, lower jaw dropped, and slightly open mouth takes an oval shape. For example: “Lo Scamozzi, il Borisi, il dottor Sandrocca, la moglie, Miss Green si voltarono a guardarlo a bocca aperta: -Veduto... che cosa?” (Pirandello, 1990, p. 9)—“Scamozzi, Borisi, Doctor Sandrocca and his wife Miss Green turned round and looked at him with their mouths open: -Saw... what did he see?”.

In the state of surprise, the characteristic feature of facial expression is that the muscles are not strained; the face has a calm expression. Psychologists distinguish three types of facial expression of surprise: (1) expressing question, (2) expressing amazement, and (3) expressing indifference. In the state of surprise expressing question, eyebrows are raised, forming horizontal wrinkles on the forehead, eyes dilated and lips compressed. Question is expressed in eyebrows (Pronnikov & Ladanov, 1998, p. 145). For example: “-Eh, per te, Didì mia, per te la faccenda è molto, ma molto più difficile! ... Didì aveva aggrottato le ciglia. -Che vuol dire?” (Pirandello, 1992, p. 62)—“As for you, Didi, of course, your case is more complicated... Didi frowned. -What do you mean?”.



In the state of surprise expressing amazement, airstream is thrown out of the lungs and the mouth is open. In the state of surprise expressing indifference, eyes do not show emotion and eyebrows and mouth are compressed, just like in the state of an usual surprise, eyes show signs of fatigue, or reluctance to react to the event. The state of surprise is characterized by a high degree of pleasure, which is in compliance with the common sense that most people identify the sense of surprise as a positive experience. In the state of relatively high degree of surprise, the facial expressions is complemented by a peculiar change in posture and a short cry of surprise, movement of hands and the head; if the individual is standing, his/her knees are slightly bent, the corpus is leaned forward.

Comparing the data of Experimental Psychology and Physiology with the data received as a result of the analysis of literary texts, we can conclude the followings: (1) Description of the elements of the expression provided by physiologists and psychologists do not always coincide with the descriptions provided in literary texts. For example, literary works do not pay particular attention to the forehead and movement of facial muscles, however, literary works provide the description of the movement of eyelids (winking of the eyes—*battere gli occhi*), complexion (going pale, turning red—*impallidire*, *sbiancare*, *allibire*, *faccia livida*, *arrossire*), the movement of the head (shaking the head, moving the head round—*crollare*, *dondolare la testa*, *scuotere la testa*), shoulders (shrugging shoulders—*scrollare le spalle*), and the movement of the corpus (stepping back, stepping aside, jumping—*indierteggiare*, *saltare*); and (2) The completeness of expressive elements in literary works is wider than that described in experimental studies; for example, in the emotional state of surprise, the eyes are not only rounded and dilated but they are also persistently directed towards the speaker, or looking skeptically at the subject or object provoking the emotion in the individual; in the emotional state of surprise, the individual not only stretches their hands, but may also scratch the back of the head or hit something with his/her palm.

Similarly, description of the voice pitch in literary discourse is much more diverse, for example: “outcry”, “whistle”, and “go silent” (Italian equivalents: “*asclamare*”, “*fischiare*”, and “*tacere*”). “Oh, Lei qua, illustrissimo signor professore?” (Pirandello, 1990, p. 6)—“Oh, here you are, your honour, professor?”. In this example, surprise is expressed by an interjection.

### **Disgust/Loathing**

According to the definition provided by Grapova (1991):

Disgust is a strong and intense emotional disposition and evaluative attitude with a negative spectrum, which appears only in relation to the people or events of particular importance to the individual, arising out of either violation of the basic moral and ethical standards in the field of interpersonal and social relations by an object (or society) in relation to the individual, or through realization by the individual that he/she has a superior position relative to the object, because the latter belongs to a less prestigious social stratum. (p. 68)

Disgust becomes apparent in facial expression: The eyebrows are sunk down and knit, eyes are strained, wrinkles are formed on the nose, the upper lip is slightly turned upward, the bottom lip is protruded, cheeks are raised, and wrinkles appear suddenly on both sides. The nose and mouth are twitching. The expression of disgust arises in response to something unpleasant. The facial expression of disgust caused by a respective feeling performs a communicative function. For example: “Ma questo nome fece come un vuoto pauroso attorno; ed Efix vide Noemi balzare convulsa, livida di collera e d’odio” (Deledda, 1965, p. 176)—“The mere fact of mentioning the name was entailed by terrible silence that lasted for just a second, Efix caught the

glimpse of Noemi stumbling, her face pale and full of disgust". In the act of expressing disgust, an individual becomes somehow taller and straightens up his/her back and his/her head bends slightly aside eyes the object of disgust from toes to head.

When an individual hates someone, he/she feels his/her own superiority. Disgust is accompanied by an appreciation of the value and importance of his/her own "ego" while comparing it with other people's "egos" (Izard, 1999, p. 283). For example: "Mentre Salvatore parlava, il cellario lo guardava con odio, e a un certo punto non potè trattenersi dal gridargli: -Serpe, scimmia lasciva, ti sono stato sempre padre, amico, scudo, così mi ripaghi!" (Eco, 1995, p. 78)—"The storekeeper gazed down at Salvatore in disgust, at the end unable to hide all these feelings cried out: -You snake! Dirty monkey, I acted as your father and brother protecting you, and this is how you pay for all these?".

The results of the study prove that disgust unlike other emotions is characterized by relatively low levels of physiological excitement. Psychologists point out that disgust is the "coldest emotion". This means that the emotion of disgust may lack or be accompanied by insignificant changes in the heart rate, breathing rate, and other physiological parameters. It should be noted that the description of the emotional state of disgust in literary works appear far more rarely, and, in aggregate, it complements the descriptions given in Experimental Psychology and Physiology. Foremost, these are the hand movements: swinging the hand, or moving it in an attempt to repudiate the object of disgust, as well as voice pitch: snorting, responding bluntly, and laughing boisterously. For example: "- Cocò, mi fai schifo! Ecco: schifo! -gli aveva allora gridato Didi, tutta tremante, mostrandogli le pugna" (Pirandello, 1992, p. 61)—"Coco, you are a real scoundrel! A scoundrel and that's all! -Outcried Didi shivering with indignation and swung his fist at him".

The experimental analysis of the emotional state of disgust does not include the description of the expressions. As evidenced from the comparative analysis of expression of the emotions, authors of literary works, in an attempt to describe apparent expression of the emotional state, do not try to consider its scientific nature. In this regard, we can recall Labunskaya's view on the paradoxical nature of nonverbal communication in Experimental Psychology. She ignores the data of literary works and daily experience, that is why she failed to achieve a great success; sometimes the data seem more fragmented than the data given in literary works in respect to the description of emotional reactions (Labunskaya, 1999, p. 153).

### Conclusions

The emotional sphere of an individual regulates human behavior and simultaneously represents the source of acquiring knowledge and serves as a guide to human relations. Expression of the emotions in the process of communication is not only a relevant organic reaction, but it also has a motivated effect, which leads and stimulates perception, cognitive process, and human behavior. Emotion is a complex phenomenon and combines two important components: emotional state and emotional reaction. Emotions are revealed in emotional states, which in turn have their analogues in emotional reactions.

External expression of emotions—emotional reactions include any change in skin color-complexion, voice and motor symptoms, as well as phonation and paralinguistic communication and communicational and non-communicational kinemes. The expression of an emotional state involves individual, emotional feelings, which are unintentional, and only felt by the individual. Communication, which is a deliberate activity, involves a whole complex of external expression of human emotional state, from psychophysiological symptoms to communicational movement and phonation, and subject to paralinguistics. Paralinguistic

phenomena, including voice modulation and all kinds of Kinetic movement, which accompany or alter a speech, are directly involved in the process of communication.

The analysis shows that the expression of emotions by linguistic means is closely related to emotionality, which is divided into communicative and non-communicative emotions: Communicative emotion takes place when the individual (addresser) deliberately expresses his/her emotions to influence the addressee; non-communicative emotion is the expression of the emotional reaction of physiological nature.

As evidenced from comparative analysis of descriptions of emotional state, the authors of literary works, in particular cases, give a more convincing description of an individual's emotional life than psychologists, because they are primarily interested in the feelings and emotions of the characters in order to make the literary text more interesting and impressive.

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