SOUND IMAGE OF THE EMOTION EMERGENCE: COGNITIVE PERSPECTIVE

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The study into cognitive background of emotional speech production and recognition has proven that emotional experience of the speaker and its communicative expertise find their reflection on each level of the language system, including suprasegmental one. Emotion is viewed as a part of linguistic context that is mirrored not only in speaker's behavior, routine activity, attitude to other people, mimics, but in his intonation either [15, p. 28–29]. Besides, the analysis of the communicative

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functions, pertaining to suprasegmental units, proves that the latter mark a considerable set of discourse categories, such as: logical knots of an utterance (theme/rhema, modus/dictum, comparison/contrast); modality; connotation; rhetoric questions; expressive and iconic meanings. Notwithstanding this fact, assays of emotional speech in the framework of theoretical and applied linguistics [1, p. 25–34; 2, 6; 5; 8; 9] testify that prosodic structures are vital to communicate emotionally-charged and modal meanings in the discourse.

Emotional background of the speaker as well as its communicative proficiency are implemented in the prosodic structure of the utterance that reflects the main principles of information acquisition, processing, synthesis and storage in the cognitive system of the speaker. Thus, units of segmental and suprasegmental levels of the language system contribute coding and decoding of the utterance emotional potential via sound identification and differentiation of its content components [11, p. 500–630; 16, p. 2012–2015; 14, p. 255–274].

If we approach the emergence of the emotion sound image from the perspective envisaged above, it is worthwhile mentioning that certain cognitive operations are involved in creating the emotion sound image, namely:

− sound image is formed by processing acoustic clues in the cognitive system of the speaker;

− the set of sound images emerges as the result of transformation that involves cognitive processing of differential features characteristic of a certain sound message;

− study into structural peculiarities of the sound images throws much light on the intricacy of their formation in the cognitive system of the speaker.

Keeping in mind these key issues of sound information processing in the cognitive system of the speaker, we view sound image of the emotion as a certain mental structure that reflects synergy of acoustic clues being formed in the process of communication. We believe that sound images

emerge in the cognitive system of the speaker undergoing a number of stages that are schematically presented in Figure 1.

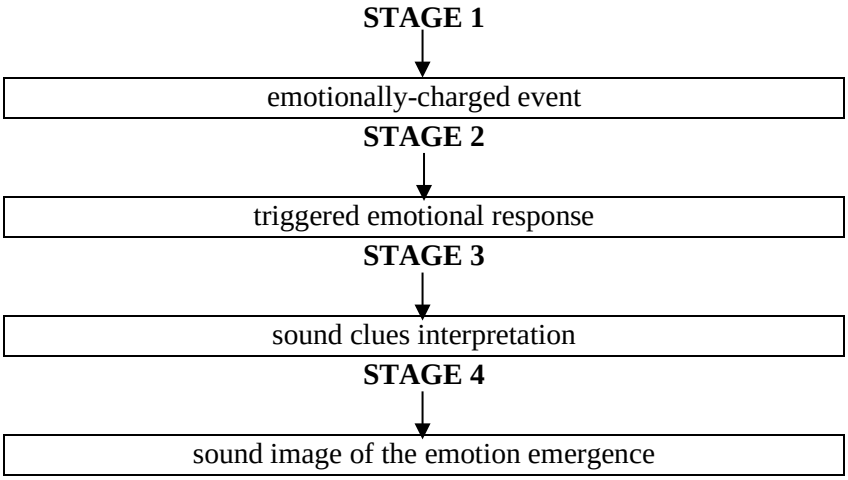

Figure 1. Sound image of the emotion emergence: stages

Emotionally-charged action being decoded by the listener triggers certain reaction and boosts realization of a certain emotion in response. Besides, an emotional response in comparison with a rational one is more complex and varied as emotional assessment can be positive, negative, extreme and neutral, while rational reaction can be only positive or negative [4, p. 48]. Further on, evaluation or interpretation of the emotionally-charged action in the cognitive system of the speaker activates in-depth cognitive operations of analysis, synthesis and sound information storage in the mind of the speaker. As a result of this complicated cognitive transformation sound information embeds in the mind of the speaker in the form of prototypical sound representations. Thus, we believe that to give insight into in-depth cognitive tools of sound information processing, it is essential to view sound image of the emotion as a cognitive representation of certain universal intonation

parameters that are modified under a communicative situation [3; 10; 15; 17].

Summing up, sound image of the emotion is a cognitive process that is based on the mental operations involved in the process of acquiring, decoding and processing sound and emotionally-charged information. Sound images of emotions being realized in communication indicate the dominance of static or dynamic emotional axis in the cognitive system of the speaker. The current findings suggest that further research into evaluation and coding of emotional messages will throw limelight on a number of in-depth cognitive mechanisms engaged in speech production and recognition.

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