

6. Яцимирська М. Медіатекст як продукт журналістської творчості (психолінгвістичний аналіз логічного сприйняття та емоцій) : *Львівський національний університет ім. Івана Франка* / за голов. ред. М. Присяжний. Львів : ЛНУ ім. І. Франка, 2007. С. 267–276.
7. Allen S. The Media and Democracy: Using Democratic Theory in Journalistic Ethics : The Ethics of Journalism: Individual, Institutional and Cultural Influences / ed. W. N. Wyatt. London : IB Tauris. 2014. P. 185–203.
8. Fairclough N. Media Discourse. London : Edward Arnold, 1995. 214 p.
9. Kraidy M. Globalization of Culture Through the Media / Encyclopedia of Communication and Information / ed. J. R. Schement. New York : Macmillan, 2002. P. 359–363.
10. Leiss W. Social Communication in Advertising: Consumption in the Mediated Marketplace. New York : Routledge, 2005. 637 p.

UDC 811.111

DOI <https://doi.org/10.32782/tps2663-4880/2023.29.1.23>

VERBAL AND NON-VERBAL MARKERS OF EMOTIONAL INTELLIGENCE IN FICTION: CASE STUDY OF *THE BOOK THIEF* BY MARKUS ZUSAK

ВЕРБАЛЬНІ ТА НЕВЕРБАЛЬНІ МАРКЕРИ ЕМОЦІЙНОГО ІНТЕЛЕКТУ В ХУДОЖНІЙ ЛІТЕРАТУРІ: НА ПРИКЛАДІ РОМАНУ «КРАДІЙКА КНИЖОК» МАРКУСА ЗУЗАКА

Zhukovska A.V.,

orcid.org/0000-0001-6636-610X

Candidate of Philological Sciences,

*Associate Professor at the Department of Fundamental and Special Disciplines
Novovolynsk Educational and Scientific Institute of Economics and Management
of West Ukrainian National University*

The article deals with the linguistic description of verbal and non-verbal markers of emotional intelligence in fiction based on “The Books Thief” by Markus Zusak. The research relevance is determined by the fact that the interaction between verbal and non-verbal markers of emotional intelligence is a complex and nuanced process that plays a crucial role in effective communication, interpersonal relationships, and overall emotional understanding, and, in “The Books Thief”, the characters’ abilities to connect with one another, empathize, and navigate their emotions in the midst of a devastating war environment demonstrate the profound impact of emotional intelligence on their lives and the narrative as a whole. The aim of the article is to characterize the specifics of verbalizing emotional intelligence in fiction by describing its verbal and non-verbal markers in the novel “The Book Thief” by M. Zusak. The aim of the research is realized by fulfilling the following objectives: 1) to provide definition and basic characteristics of emotional intelligence as a psychologic phenomenon; 2) to describe certain verbal and non-verbal markers of emotional intelligence in the novel “The Book Thief” by M. Zusak; 3) to characterize the specifics of interaction of the verbal and non-verbal markers of emotional intelligence in this novel. The research reveals that emotional intelligence is an array of non-cognitive skills, capabilities and competencies that influence a person’s ability to cope with environmental demands and pressures encompassing self-awareness, empathy, emotional regulation, etc. In “The Book Thief” by M. Zusak, the basic verbal markers of emotional intelligence are: emotional and emotive vocabulary, emphatic constructions, interjections, offence words, and rhetorical questions; non-verbal markers are: body language, facial expressions, proxemics, haptics, and absence of verbal signs. Emotional intelligence combines these markers in communication, although discrepancies between verbal and non-verbal markers can result in mixed messages. Within the novel, characters in conversations generally synchronize their verbal and non-verbal means. However, totalitarian contexts might cause inconsistencies, where individuals conform verbally while non-verbally expressing opposing emotions.

Key words: emotional intelligence, verbal and non-verbal means of communication, verbal and non-verbal markers of emotional intelligence, “The Book Thief”, Markus Zusak.

Статтю присвячено лінгвістичному опису вербальних і невербальних маркерів емоційного інтелекту в художній літературі на прикладі роману Маркуса Зузака «Крадійка книжок». Актуальність теми дослідження визначається тим фактом, що взаємодія між вербальними та невербальними маркерами емоційного інтелекту є складним процесом, який відіграє вирішальну роль в ефективній комунікації, міжособистісних стосунках та загальному емоційному розумінні, а в романі «Крадійка книжок», здатність персонажів спілкуватися один з одним, співпереживати та керувати своїми емоціями посеред руйнівного світу війни демонструє глибокий вплив емоційного інтелекту на їхні життя та натив загальною. Мета статті – охарактеризувати специфіку вербалізації емоційного інтелекту в художній

літературі шляхом опису його вербальних і невербальних маркерів у романі М. Зузака «Крадійка книжок». Мета дослідження реалізується шляхом вирішення наступних завдань: 1) подати визначення та основні характеристики емоційного інтелекту як психологічного феномену; 2) описати конкретні вербальні та невербальні маркери емоційного інтелекту в романі М. Зузака «Крадійка книжок»; 3) охарактеризувати специфіку взаємодії вербальних і невербальних маркерів емоційного інтелекту в цьому романі. Результати дослідження свідчать про те, що емоційний інтелект – це низка некогнітивних навичок, можливостей і компетенцій, які впливають на здатність людини справлятися з вимогами та тиском навколишнього середовища, включаючи самосвідомість, емпатію, емоційну регуляцію тощо. У романі М. Зузака «Крадійка книжок» основними вербальними маркерами емоційного інтелекту є: емоційно-емотивна лексика, емфатичні конструкції, вигуки, образливі слова, риторичні запитання; невербальними маркерами є: мова тіла, міміка, проксемика, гаптика та відсутність вербальних знаків. Емоційний інтелект поєднує ці маркери в спілкуванні, хоча розбіжності між вербальними та невербальними маркерами можуть призвести до «подвійних» повідомлень. У романі герої в розмовах, як правило, синхронізують свої вербальні та невербальні засоби спілкування, однак тоталітарний контекст може спричинити їх неузгодженість, коли люди погоджуються вербально, а невербально виражають протилежні емоції.

Ключові слова: емоційний інтелект, вербальні та невербальні засоби спілкування, вербальні та невербальні маркери емоційного інтелекту, «Крадійка книжок», Маркус Зузак.

Problem statement. The interaction between verbal and non-verbal markers of emotional intelligence is a complex and nuanced process that plays a crucial role in effective communication, interpersonal relationships, and overall emotional understanding. Emotional intelligence refers to the ability to recognize, understand, manage, and effectively use emotions in oneself and others. Verbal and non-verbal means work together to convey emotions, intentions, and attitudes, and their interaction can significantly influence the outcome of interpersonal interactions.

“The Book Thief” by M. Zusak is a historical novel set in Nazi Germany during World War II. It tells the story of Liesel Meminger, a young girl living with a foster family, and her experiences as she navigates the challenges and horrors of the war. Emotional intelligence is a recurring theme in the novel, being particularly explored through its characters’ relationships, experiences, and personal growth. The characters’ abilities to connect with one another, empathize, and navigate their emotions in the midst of a devastating war environment demonstrate the profound impact of emotional intelligence on their lives and the narrative as a whole.

Literature review. Each historical period in the development of science is characterized by its priority areas and problems, different levels of popularity of research objects. Today, there is a growing interest in the study of emotional intelligence in foreign and domestic psychology. The attention of researchers to the problem of emotional intelligence is caused by the fact that this construct is well consistent with the ideas of life psychology and expands scientific ideas about the diversity of human abilities, thereby enriching psychology and other human-related sciences.

The term “emotional intelligence” was first introduced in the scientific literature in 1990. Since then, the development of models of emotional

intelligence and research in this field has increased substantially [1, p. 7]. The concept of emotional intelligence reflects the idea of the unity of affective and intellectual processes. From the point of view of practice, this construct was developed in connection with the study of human success in various spheres of life and activity. The perspective and validity of the use of the concept of emotional intelligence are shown in many works performed within the framework of various fields of psychology. Thus, in the context of psychology, emotional intelligence was studied by H. Berezyuk [2], Y. V. Breus [3], D. Goleman [4], Y. Koval [5], etc.

Turning linguistic research to psychology and related sciences led to the need to study the linguistic realization of the emotional side of the personality. Y. V. Gniezdilova [6], U. V. Kemin [7], N. V. Romanova [8] and others dealt with this problem at different times. Nevertheless, the problem of linguistic realization of emotional intelligence remains new for domestic and even foreign linguistics.

The aim of the article is to characterize the specifics of verbalizing emotional intelligence in fiction by describing its verbal and non-verbal markers in the novel “The Book Thief” by M. Zusak. The aim of the research is realized by fulfilling the following objectives: 1) to provide definition and basic characteristics of emotional intelligence as a psychologic phenomenon; 2) to describe certain verbal and non-verbal markers of emotional intelligence in the novel “The Book Thief” by M. Zusak; 3) to characterize the specifics of interaction of the verbal and non-verbal markers of emotional intelligence in this novel.

Main findings. Emotional intelligence is a type of social intelligence that involves the ability to monitor one’s own and others’ emotions, to discriminate among them, and to use the information to guide one’s thinking and actions [9, p. 433]. Emotional intelligence is defined as the capacity to recognize

and manage person's own feelings and to recognize and respond effectively to those of others [10, p. 1]. The most comprehensive definition of emotional intelligence was offered by M. N. Martinez who claimed that emotional intelligence is "an array of non-cognitive skills, capabilities and competencies that influence a person's ability to cope with environmental demands and pressures" [11, p. 74].

Within emotional intelligence, interpersonal and intrapersonal types of intelligence are distinguished, the content of which can be revealed with the help of the following five categories: 1) self-awareness (self-observation and identification of the experience at the moment of its manifestation); 2) organization of emotions (emotional response, adequate to the situation; awareness of what is at the root of the feeling experienced; finding ways to overcome horror, anxiety, anger); 3) empathy (ability to sympathize others, to understand the depth of their feelings); 4) establishment of friendly relations (ability to interpret emotional expressions of other people; social competence and social adaptability, tolerance); 5) self-motivation (directing emotions for achieving the final goal; emotional self-control; management of impulsive manifestations and tolerance for situations when the satisfaction of current needs must be postponed for the sake of a distant goal) [12, p. 8].

Emotional intelligence is a whole range of human abilities: nature, tact, subtlety of feelings, humanity. Emotional intelligence also includes emotional abilities, understanding others, respect, tolerance, ability to empathize, attentiveness, intuition, etc., all that "contributes to a person's personal success" [13, p. 235]. The scope of emotional intelligence includes the verbal and nonverbal appraisal and expression of emotion, the regulation of emotion in the self and others, and the utilization of emotional content in problem solving [9, p. 433].

Emotional intelligence can be expressed by verbal and non-verbal means of communication. Verbal communication refers to the use of sounds and language to relay a message. Verbal communication is simply the communication that is expressed through words. It serves as a vehicle for expressing desires, ideas and concepts and is vital to the processes of learning and teaching. In combination with nonverbal forms of communication, verbal communication acts as the primary tool for expression between two or more people. Signs and symbols are the major signals that make up verbal communication. Words act as symbols, and signs are secondary products of the underlying message and include things like tone of voice, blushing and facial expressions [14, URL].

Nonverbal communication is usually understood as the process of communication through sending and receiving wordless (mostly visual) messages between people. Messages can be communicated through gestures and touch, by body language or posture, by facial expression and eye contact. The nonverbal aspect of communication is easiest when the environment is right for all communicators involved, such as, when the environment is right or the moment is right. Nonverbal communication is an important aspect in any conversation skill people are practicing. Nonverbal communication will inhibit someone to be able to tell other person how they are really feeling without having to voice any opinions. People can interpret body signals better than they can talk most of the time.

Social psychologists think nonverbal communication makes up about two-thirds of all communication between two people or between one speaker and a group of listeners. Nonverbal communication can portray a message both verbally and with the correct body signals. Active gesticulation often reflects positive emotions, and is perceived as a manifestation of interest and friendliness; and smooth change of natural postures and gestures suggests calmness and inclusion consultant in touch [15, p. 5].

When communicating, nonverbal messages can interact with verbal messages in six ways: repeating, conflicting, complementing, substituting, regulating and accenting / moderating. In particular, conflicting verbal and nonverbal messages within the same interaction can sometimes send opposing or conflicting messages. A person verbally expressing a statement of truth while simultaneously fidgeting or avoiding eye contact may convey a mixed message to the receiver in the interaction. Conflicting messages may occur for a variety of reasons often stemming from feelings of uncertainty, ambivalence, or frustration [16, p. 28–29]. When mixed messages occur, nonverbal communication becomes the primary tool people use to attain additional information to clarify the situation; great attention is placed on bodily movements and positioning when people perceive mixed messages during interactions.

Accurate interpretation of messages is made easier when nonverbal and verbal communication complement each other. Nonverbal cues can be used to elaborate on verbal messages to reinforce the information sent when trying to achieve communicative goals; messages have been shown to be remembered better when nonverbal signals affirm the verbal exchange [17, p. 14].

Nonverbal behavior is sometimes used as the sole channel for communication of a message.

People learn to identify facial expressions, body movements, and body positioning as corresponding with specific feelings and intentions. Nonverbal signals can be used without verbal communication to convey messages; when nonverbal behavior does not effectively communicate a message, verbal methods are used to enhance understanding [17, p. 16].

In "The Book Thief" by M. Zusak, the verbal markers of emotional intelligence include:

1) emotional and emotive vocabulary: *I am in all truthfulness attempting to be **cheerful** about this whole topic, though most people find themselves hindered in believing me, no matter my protestations* [18, p. 8] (direct expression of the emotions);

2) emphatic constructions: *Good. Now come on. If we're any later, Mama will kill us, and we don't want that, **do we?** No more book stealing then, huh?* [18, p. 71] (the use of tag question as a means of increasing persuasive effect);

3) interjections: *"**Well**, what else do you want me to do?" The guards were tall and short. The tall one always spoke first, though he was not in charge. [...] "**Well**," was the response, "we can't just leave them like this, can we?"* [18, p. 8] (repetition of interjection *well* as a means of expressing lack of interest to the issue defending psyche from feeling tragic events);

4) offence words: *"Don't ask him for help", Mama pointed out. "That **Saukerl!**" Papa was staring out the window, as was often his habit* [18, p. 28] (in this book, offence actually function as the means of expressing family relations, so if formal offences continue, everything is fine in this family, in contrast to scary events that are not accompanied by such offences);

5) rhetorical questions: ***Where are my manners?** I could introduce myself properly, but it's not really necessary* [18, p. 8] (rhetorical question as a means of politeness).

On the nonverbal level, emotional intelligence is manifested in the use of the description of the characters' behavior non-verbal signs that allow indicating the mood of the interlocutor and his feelings. These are:

1) body language: *With the alphabet completed and studied a dozen times, Papa **leaned over** and said, "Enough for tonight?"* [18, p. 40] (leaning over here expresses the need in rest);

2) facial expressions: *At that moment, Hans Hubermann had just completed rolling a cigarette, having licked the paper and joined it all up. He **looked over at Liesel and winked**. She would have no trouble calling him Papa* [18, p. 23] (looking at the girl and winking express friendly attitude which allowed the characters to fast build good relationships);

3) proxemics: *Possibly the only good to come out of these nightmares was that it brought Hans Hubermann, her new papa, into the room, to soothe her, to love her. He came in every night and **sat with her*** [18, p. 23] (sitting with the child while she is sleeping manifests support);

4) haptics: *Hans Hubermann sat sleepy-eyed on the bed and Liesel would **cry into his sleeves and breathe him in*** [18, p. 23] (close body contact allows the characters to express their family ties);

5) absence of verbal signs: *There was one mother and her daughter. One corpse. The mother, the girl, and the corpse remained stubborn and **silent*** [18, p. 10] (being silent near the relative's grave makes people closer in their grief).

In "The Book Thief" by M. Zusak, the verbal and non-verbal means of emotional intelligence often closely interact, for example: *"And **remember, Liesel...**" She would **point to her mouth** and that was all. When Liesel **nodded**, she would say, "**Good girl, Saumensch. Now get going**"* [18, p. 115]. Here, the situation when half of communication is verbal, and half is non-verbal, is observed. The words are supplemented by gestures, and non-verbal signs function as an answer followed by verbal replica again.

The specifics of living in totalitarian state is manifested in situations where verbal and non-verbal means contradict, thus emotional intelligence is revealed in trying to match the government ideas at least verbally in fear of punishment: *"**Hitler takes Poland,**" he answered, and Hans Hubermann slumped into a chair: "**Deutschland über Alles**", he whispered, and **his voice was not remotely patriotic*** [18, p. 43].

Such a situation is most clearly manifested in the text fragment where Liesel's Mama pretends to punish her in order to actually report her good news: *"**He woke up, Liesel. He's awake**". From her pocket, she pulled out the toy soldier with the scratched exterior. "He said to give you this. It was his favorite". She **handed it over, held her arms tightly, and smiled**. Before Liesel had a chance to answer, **she finished it off**. "Well? Answer me! Do you have any other idea where you might have left it?"* [18, p. 187]. The conversation starts as a quarrel, however, feeling safe far from people, Mama tells Liesel that their guest is alive complementing the news with friendly behavior. However, steel needing to pretend angry mother, at the end of the conversation she turns to the verbal behavior of quarrel again.

Conclusions. Emotional intelligence involves recognizing and managing emotions within oneself and others, guiding thinking and actions. It encompasses self-awareness, empathy, emotional

regulation, etc. In “The Book Thief” by M. Zusak, the basic verbal markers of emotional intelligence are emotional and emotive vocabulary, emphatic constructions, interjections, offence words, and rhetorical questions. Non-verbal markers include body language, facial expressions, proxemics, haptics, and absence of verbal signs. Emotional intelligence integrates these cues for communication, though conflicts between verbal and non-verbal signals can lead to mixed messages. In the novel, the characters mostly harmonize verbal and non-verbal cues in conversation. However, totalitarian contexts might cause inconsistencies, where individuals conform verbally while non-verbally expressing

opposing emotions. Mixed messages arise from conflicting messages and are deciphered through non-verbal signals. In “The Book Thief”, characters adapt their communication using both verbal and non-verbal means to convey emotions and intentions.

The conducted research reveals that linguistic research of emotional intelligence is a prospective field for further studies. In particular, there is a need to complement the inventory of verbal and non-verbal markers of emotional intelligence in order to present their comprehensive classification. The issue of messages where verbal and non-verbal means of emotional intelligence are consistent or contradict each other, also need further in-depth research.

REFERENCES:

1. Fernández-Berrocal P., Extremera N. Emotional intelligence: A theoretical and empirical review of its first 15 years of history. *Psicothema*. 2006. Vol. 18 (Supl.). P. 7–12.
2. Березюк Г. Емоційний інтелект як детермінанта внутрішньої свободи особистості. *Психологічні студії Львівського ун-ту*. 2005. С. 20–23.
3. Бреус Ю. В. Емоційний інтелект як складова управлінського потенціалу особистості. URL: <http://core.kmi.open.ac.uk/download/pdf/11070460> (дата звернення: 22.08.2023).
4. Goleman D. Emotional Intelligence. Why it Can Matter More Than IQ. New York: Bloomsbury, 1996. 346 p.
5. Коваль Ю. Від інтелекту розумового типу до інтелекту емоційного: огляд вибраних теорій і понять. Педагогічний процес: теорія і практика. 2010. № 1. С. 186–192.
6. Гнезділова Я. В. Емоційність vs. Емотивність. *Вісник Київського національного лінгвістичного університету*. 2012. № 1. URL: http://archive.nbuv.gov.ua/portal/soc_gum/VKnlu/fil/2012_1/Gnezdilova.pdf (дата звернення: 22.08.2023).
7. Кемінь У. В. Фразеологізми як маркери категорії емотивності у контексті мовотворчості Марії Матіос. *Закарпатські філологічні студії*. 2022. № 21. Т. 1. С. 55–60.
8. Романова Н. В. Проблема емоційної і емотивної лексики. *Науковий вісник Волинського національного університету імені Лесі Українки*. 2011. № 3 (2). С. 174–178.
9. Mayer J. D., Salovey P. The Intelligence of Emotional Intelligence. *Intelligence*. 1993. Vol. 17. P. 433–442.
10. Ott C. What is Emotional Intelligence? URL: <https://ohio4h.org/sites/ohio4h/files/imce/Emotional%20Intelligence%20Background.pdf>
11. Martinez M. N. The Smarts that count. *Human Resource Magazine*. 1997. Vol. 42. P. 72–78.
12. Савченко В., Андрушина Л., Мельніченко А. Дослідження емоційного інтелекту студентів спортивного ВНЗ. *Спортивний вісник Придніпров'я*. 2005. № 3. С. 7–8.
13. Басюк Н. А. Емоційний інтелект: становлення та розвиток поняття в зарубіжних дослідженнях. *Вісник Житомирського державного університету імені Івана Франка. Серія: Педагогічні науки*. 2022. № 3 (110). С. 253–266.
14. Tracii H. What Is Verbal Communication? URL: <http://www.livestrong.com/article/150573-what-is-verbal-communication/> (accessed Aug 25, 2023).
15. Hogan K., Stubbs R. Can't get Through 8 Barriers to Communication. Grenta, LA: Pelican Publishing Company, 2003. 258 p.
16. Giannini A. J., Bowman R. K., Giannini G. D. Perception of nonverbal facial cues in chronic phencyclidine abusers. *PaMS*, 1999. 398 p.
17. Knapp M. L., Hall J. A. Nonverbal Communication in Human Interaction. Wadsworth: Thomas Learning, 2007. 365 p.
18. Zusak M. The Book Thief. New York: Alfred A. Knopf, 2006. 305 p.