

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Харківський національний педагогічний
університет імені Г. С. Сковороди
(кафедра теорії і практики англійської мови
та зарубіжної літератури імені професора Михайла Гетманця);
ДНУ «Інститут модернізації змісту освіти»;
Університет Палацького (Чехія);
Північно-Східний університет Бостона (США);
Університет Седерторн (Швеція);
Ягеллонський університет (Польща);
Університетський коледж Остфолда (Норвегія)

ЗБІРНИК МАТЕРІАЛІВ
VI Міжнародна науково-практична конференція
«ГОРИЗОНТИ СУЧАСНОЇ ФІЛОЛОГІЇ»

(Харків, Україна;
Оломоуц, Чехія)

17 КВІТНЯ 2026 року

Харків
2026

ДИДАКТИЧНИЙ ПОТЕНЦІАЛ ПРОЗИ ІРИНИ ЗЕЛЕНЕНЬКОЇ (НА МАТЕРІАЛІ ЗБІРКИ «ОЛЕШКО»)	393
TONENCHUK Tetiana POSITIVE CLASSROOM INTERACTION IN ESP TEACHING	397
ТУЧИНА Наталія НАВЧАННЯ МЕДПЕРСОНАЛУ ЕТИЧНОЇ КОМУНІКАЦІЇ З ПАЦІЄНТАМИ-ДІТЬМИ	402
ФІЛЬОВА Анна ТЕРМІНОСИСТЕМА ЕЛЕКТРОННОЇ КОМЕРЦІЇ: РОЗВИТОК І ТЕНДЕНЦІЇ	405
КНОМУШАК Охана THEORETICAL AND METHODOLOGICAL ASPECTS OF INTERCULTURALITY IN THE CONTEXT OF PROJECT-BASED LEARNING COURSE WITH THE ETWNNING/ERASMUS+ FOR INTERCULTURALITY	407
TSAPRO Galyna NARRATING EMOTION INDIRECTLY: A STUDY OF ENGLISH AND FRENCH WOMEN-CENTRED FICTION	412
ЧАЛА Марина, РАДЧУК Ольга ПРОБЛЕМА ДОМАШНЬОГО НАСИЛЬСТВА В СУЧАСНОМУ ПСИХОЛОГІЧНОМУ ТРИЛЕРІ	416
CHARUSHYN Volodymyr THE UKRAINIAN DACTYL ALPHABET AS A TOOL FOR SPEECH COMPETENCE DEVELOPMENT AND OVERCOMING COMMUNICATION BARRIERS FOR CHILDREN WITH HEARING IMPAIRMENTS IN INCLUSIVE EDUCATION	419
ЧЕПУРКО Яна, РАДЧУК Ольга ЯКУ ЦІНУ МИ ГОТОВІ ПЛАТИТИ ЗА СВОЇ МРІЇ	422
CHERNONKOV Yaroslav TERMINOLOGICAL FEATURES OF LEGAL ENGLISH IN MODERN PROFESSIONAL DISCOURSE	425
ЧЕРНЯВСЬКА Олена БОГДАН-ІГОР АНТОНІЧ ЯК ТВОРЕЦЬ ПОЕТИЧНОЇ РЕЛІГІЇ ПРИРОДИ	429
CHETVERYK Victor MICROLEARNING AS A STRATEGY FOR CLIL IMPLEMENTATION	434
ЧОРНОУС Оксана МОВНА КОМПЕТЕНТНІСТЬ ТА ЕФЕКТИВНІСТЬ КОМУНІКАЦІЇ	439
ШЕВЧЕНКО Мирослава ФУНКЦІЙНИЙ ПОТЕНЦІАЛ ПРИКМЕТНИКА ТА ЙОГО РЕАЛІЗАЦІЯ В НАВЧАННІ УКРАЇНСЬКОЇ МОВИ ЯК ІНОЗЕМНОЇ (A1-A2)	441
ЮРЧЕНКО Валерія РЕЛІГІЙНИЙ ТА ФІДЕІСТИЧНИЙ ДИСКУРС В ЛІТЕРАТУРНОМУ ТВОРІ (НА ПРИКЛАДІ ТВОРІВ СУЧАСНОЇ ФРАНКОМОВНОЇ ЛІТЕРАТУРИ)	445
ЯГОДЗІНСЬКА Валерія СЕМІОТИЧНА ІНТЕГРАЦІЯ ВЕРБАЛЬНИХ І НЕВЕРБАЛЬНИХ РЕСУРСІВ У КРИЗОВОМУ МЕДІАДИСКУРСІ: ПРАГМАТИЧНИЙ АСПЕКТ	450

**NARRATING EMOTION INDIRECTLY:
A STUDY OF ENGLISH AND FRENCH WOMEN-CENTRED FICTION**

Emotions have always been something of a mystery in literature. Writers try to capture them, readers try to recognise them, yet emotions rarely appear in fiction in their simplest form. In real life, people do not constantly announce what they feel, and literary characters behave in much the same way. A feeling may hide behind a gesture, a brief remark, or an ordinary everyday action. For this reason, the depiction of emotions in fiction often becomes less a matter of direct statement and more a subtle art of suggestion.

When we turn to women-centred prose, the question becomes even more intriguing. Such fiction is usually associated with emotional intensity, inner reflection, and the exploration of personal experience. Yet the emotions themselves are not always openly named. Many contemporary novels centred on women's lives reveal feelings indirectly. Through fragments of dialogue, small details of daily routine, or the quiet symbolism of familiar spaces. Almost between the lines, one can find emotional meanings of scenes which often emerge gradually, inviting the reader to interpret rather than simply observe.

This raises a natural question of whether women-centred fiction focuses so strongly on emotional experience, whether it actually presents emotions directly. Or there are hints to them through narrative nuance and implication. The present study explores this question by examining how emotions are narrated indirectly in contemporary English- and French-language women-centred fiction. By looking at selected novels from both traditions, the paper considers how feelings may be suggested through narrative voice, everyday situations, and subtle textual signals that allow emotions to be felt rather than simply stated.

To explore this question more closely, the discussion turns to four contemporary novels – two written in English and two in French – that place women’s inner lives at the centre of their narratives: *Eleanor Oliphant Is Completely Fine* by Gail Honeyman (2017), *The Flatshare* by Beth O’Leary (2019), *Les Gratitude*s by Delphine de Vigan (2019), and *Les gens heureux lisent et boivent du café* by Agnès Martin-Lugand (2013). Although these works belong to different literary traditions, they share a similar attentiveness to the emotional texture of everyday life. Their protagonists rarely declare what they feel openly.

Instead, emotions appear through small narrative details. The reader follows a carefully structured routine, notices a hesitant remark in conversation, or visualises a written note left on a kitchen table. At times it is simply a silence that suddenly becomes meaningful.

Eleanor in Honeyman’s novel - her loneliness is not introduced through a direct emotional statement but through the rigid order of her weekly habits and the awkwardness of her social interactions. In *The Flatshare*, emotional closeness develops through the exchange of handwritten notes between two people who barely meet face to face. The French novels move in a similarly subtle direction. In *Les Gratitude*s, Michka slowly begins to lose the ability to find the right words. Paradoxically, the emotion of the story becomes even more visible in the pauses and fragments of speech that remain. Diane’s grief in Martin-Lugand’s novel is revealed differently, through everyday routines, changing landscapes, and small observations rather than through direct emotional statements.. In each of these texts, emotions seem to live slightly beneath the surface of narration, becoming perceptible through the reader’s interpretation of everyday details.

Seen together, these novels suggest several recurring ways in which emotions are narrated indirectly. One of them is the transformation of **everyday routine into emotional language**. Sometimes emotions become visible through the smallest details. Eleanor’s carefully ordered routines say a great deal about her inner world, even when she never speaks about it directly. Sometimes the emotional meaning of a scene appears in the smallest things. Eleanor’s life in *Eleanor Oliphant Is Completely Fine* follows a

carefully ordered routine. The reader senses her loneliness long before she speaks about it. In *The Flatshare*, feelings grow quietly through the notes Tiffy and Leon leave for one another in the apartment they share but rarely occupy at the same time.

The French novels move in a similar direction. In *Les Gratitude*s, Michka slowly begins to lose words. What remains are pauses and fragments of speech that carry an unexpected emotional weight. Diane in *Les gens heureux lisent et boivent du café* also rarely explains what she feels. Her grief is present in the rhythm of her days, in the places she visits, and in the small details she notices around her.

Moments like these remind us that emotions in fiction are often recognised rather than declared. The indirect character of emotional representation observed in these novels corresponds to broader theoretical discussions concerning the narrative organisation of emotions. Within affective narratology emotions are not treated simply as psychological states that can be explicitly named in the text but rather as experiences structured through narrative situations and interpreted by the reader. Patrick Colm Hogan (2011) emphasises that narratives organise emotional experience through events and relationships which allow readers to recognise emotional patterns emerging within the story. Monika Fludernik (2009) explores the nature of narrative experience; the author shows that readers understand characters' inner states not only through direct descriptions but also through the situations presented in the narrative. Sara Ahmed (2004) studies emotions from a cultural perspective; she emphasises that emotions do not exist only inside the individual but develop and circulate within social relations and everyday interactions.

These theoretical perspectives help explain what can be observed in the novels in question. Eleanor's emotional isolation in *Eleanor Oliphant Is Completely Fine* becomes visible in the rigid structure of her weekly routines, her solitary lunches and carefully organised evenings. In *The Flatshare*, the relationship between Tiffy and Leon develops through the handwritten notes they leave for one another in the apartment they share but rarely occupy at the same time. A similar indirectness can be seen in the French novels. In *Les Gratitude*s, Michka's struggle to find words gradually turns pauses and unfinished phrases into emotionally meaningful moments. In *Les gens*

heureux lisent et boivent du café, Diane's grief is revealed through her withdrawal from everyday life and the quiet routines of the Irish village where she attempts to rebuild her life.

Conveying emotions without naming them directly is the way emotions are depicted in the novels in question. Emotional meaning becomes visible through small narrative details: pauses in conversation, everyday routines, fragments of dialogue and seemingly ordinary situations that gradually reveal the characters' inner states. Although the English and French texts differ in tone and narrative atmosphere, they demonstrate a similar sensitivity to indirect emotional expression and invite the reader to recognise feelings within the unfolding of the story.

References:

1. Ahmed, S. (2004). *The cultural politics of emotion*. Edinburgh University Press.
2. De Vigan, D. (2019). *Les grâces*. Jean-Claude Lattès.
3. Fludernik, M. (2009). *An introduction to narratology*. Routledge.
4. Hogan, P. C. (2011). *Affective narratology: The emotional structure of stories*. University of Nebraska Press.
5. Honeyman, G. (2017). *Eleanor Oliphant is completely fine*. HarperCollins.
6. Martin-Lugand, A. (2013). *Les gens heureux lisent et boivent du café*. Michel Lafon.
7. O'Leary, B. (2019). *The flatshare*. Quercus.