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EMOTIONAL CONCEPT AND LEXICAL MEANS OF ITS EXPRESSION IN ENGLISH

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The paper considers the notion of an «emotional concept» and its peculiar features. The lexical expressive means of the concept in fiction are studied.

The Russian scientist A.S. Askoldov was one of the first who introduced the notion «concept» into the field of modern scientific knowledge. Today the term «concept» is widely used in humanities including linguistics. However, the development of the notion started as long as the Middle Ages. In the 15th century, an argument between nominalists and realists led to the idea of the «concept» as a name, which had a special «psychological structure» with a definite meaning. Today the typology of «concepts» based on cognitive characteristics is the most elaborate one. An «emotional» or «kaleidoscopic concept» is one of such types. It implies a number of scenarios connected to a person's feelings and states. [1, p. 83-85]

The importance of the subject is determined by the growing popularity of such notion as «emotional concept» and insufficient research into the lexical means of its expression.

The notion «concept» attracted a huge number of researchers, including A.G. Azimov, A.N. Shchukin, I.S. Stepanov, Z.D. Popova, I.A. Sternin and others. The notion «emotional concept» was identified by such scientists as T.V. Kutuzova, A.D. Sutulina, E.V. Nesterik and others. Among the scientists whose works are devoted to the study of the emotive vocabulary are E.V. Babaeva, G.N. Lenko, I.N. Ebzeeva and others.

The aim of the current paper is to define and systematize English lexical means, which can express an «emotional concept» in a literary work.

The object of the research are lexical means of the English language.

The subject of the paper is the English emotive vocabulary, which is used in a literary work to express an «emotional concept».

The methods of the research are contextual and semantic analyses.

Using the definitions by A.G. Azimov, A.N. Shchukin, K. Izard and S.L. Rubenshtein it is possible to interpret «emotion» as a psychophysical characteristic, which represents inner, subjective experience of mental and physiological states of a person. It also expresses a person's attitude towards an object, which is experienced as a feeling. This feeling guides, motivates and organizes perception, thought and actions. It is also based on human demands and has polarity. [2, p. 356] [3, p. 27] [4, p. 513].

The next element of the phrase emotional concept is «concept». The characteristics proposed by A.G. Azimov, A.N. Shchukin, I.S. Stepanov, Z.D. Popova and I.A. Sternin allow to define «concept» as a discrete mental formation and the basic unit of a person's intellectual code. The unit is a representation form of culture and is linguistically expressed with a word, phrase or sentence. It also carries complex, encyclopedic information about a reflected object or event and is not only a means through which the culture enters a person's mental world, but also an instrument to enter the culture and a means of influencing it. [2, p. 113] [5, p. 42] [6, p. 24]

Proceeding from the definitions, proposed by N.A. Krasavskii, T.V. Kutuzova, A.D. Sutulina and E.V. Nesterik it is possible to designate an «emotional concept» as an ethnically and culturally conditioned, structural and semantic, lexically and phraseologically verbalized abstract mental unit, which rests upon notional basis and reflects universal and culturally specific ideas about emotional experiences in a person's linguistic consciousness.

«Emotional concept» is reflected in language by means of emotive vocabulary. As this complex notion includes the characteristics of its components, namely «emotion» and «concept», it has the same category of emotivity as «emotion».

Since the lexical method of expressing emotions is the prevailing one, it is easier for a listener to express emotions or influence expressing emotions by selecting specific lexical units, emotive vocabulary.

In modern scientific literature, emotive vocabulary is understood as words, which express a strong manifestation of feelings and are characterized by emotivity.

Emotive vocabulary, which is referred to as a lexical way of expressing emotions, is traditionally divided into three groups. The words, in whose semantics there is assessment of facts, events or signs, and which

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characterize a certain object, belong to the first group. Thus, the emotion of *delight* is expressed by words *excellent*, *great*, and the emotion of *disapproval* can be expressed with such words as *nasty*, *disgusting* and others. As a rule, such words are not used in a figurative sense. The second group includes the words, which are used in a figurative sense and by this reason, they receive an emotional coloring. For example, if someone says that a person is a *beast* that might include an emotion of superiority or scorn, depending on the context. The third group includes the words, which convey a speaker's positive or negative shades of attitude to something or someone: *sweetheart*, *granny* (positive); *idiot*, *freak* (negative). While analyzing emotional words in fiction it is important to take into account the context of a sentence or the whole paragraph, because one and the same word may express different emotions. On the contrary, one and the same emotion can have a different lexical manifestation. [7, p. 27]

In addition, the category of emotivity can be revealed by synonyms, antonyms, phraseological units, stylistically coloured words, restricted vocabulary, borrowings and interjections.

The use of synonyms as a means of expressing emotivity is rather common. With the help of synonyms, it is possible to make a thought more precise and convey its different shades of meaning, express the author's attitude towards a subject or event and show the intensity of the displayed feature, reveal a character more deeply. For example, «*Lyne tried not to look angry, being a billionaire and all, but she could tell he was slightly pissed off*». [9, p. 132] Using *pissed off* (the level of intensity is emphasized by the adverb *slightly*) as a synonym to the word *angry* the author conveys an emotional state of anger, disapproval and rage which seized the character. Trying not to seem angry, he achieved the opposite effect.

Antonyms are also very widespread in expressing emotivity. Very often, they are used with an aim to make a thought more precise, colour it and make it profound, fully characterize an event and express the author's attitude. Antonyms can figuratively convey emotional states of characters. «*Seymour thought it should be secret, but Nico disagreed*». [9, c. 159] Here, the word *agree* with the prefix *dis-* acquires negative meaning and by this shows flatness of the choice and unwillingness of the character to compromise with her husband. «*It felt so fragile and vulnerable in her grasp – despite the fact that Katrina was an excellent horsewoman, and was able to control huge animals with those little-girl fingers*». [9, p. 295] In this example the author uses the antonyms *huge – little*, which helps to contrast *little fingers* of the girl to the *huge animals*, which she controls and to show the emotional influence of this ride on the experienced horsewoman.

Phraseological units in fiction strengthen visualization and figurativeness of a text. Phraseological units can also express attitude towards the text message and convey the author's feelings and judgment. «*Mr. Dursley stood rooted to the spot*» [10, p. 5]. The author uses *rooted to the spot* to express astonishment and shock, which seized the character.

Stylistically coloured vocabulary as a means of expressing emotions may colour the text with the shades of loftiness or poorness. It can create the images of characters through their speech and express the author's emotions and attitudes. Restricted vocabulary makes the text more figurative and is used for expressing the colouring of an age, time or some specific place. In addition, it can add some speech features to the characters, express the author's attitude and be used to achieve irony. «*A lemon drop. They're a kind of Muggle sweet I'm rather fond of*» [9, p. 7]. In this example, the neologism *Muggle*, by which mages call people without any magical abilities.

As far as emotivity is concerned, borrowings are more often used for making a situation more authentic, for describing a character's feelings towards the situation and for making a statement more figurative and expressive, especially in direct speech. «*But the coup de grâce, she thought smugly, was that moment in Cipriani*» [9, p. 129]. The author uses the French phrase *coup de grâce* with the article *the*, showing that this expression has fully assimilated in the language of a certain group of English speakers and that it may be related to the language of glamour.

By their semantic, functions interjections are divided into three groups; interjections, which serve the sphere of emotions and emotional attitudes; desires interjections; etiquette interjections. The first group is most often used to intensify an emotional state and emotional shade of a statement. [8, p. 142 - 150] «*Help? Oh. Right. Except she'd never cooked anything but boiled ziti with jarred Ragu in her life*» [11, p. 5]. Here the interjection *Oh* makes the phrase a bit more sarcastic.

In such a way, «emotional concept» is a complicated collective notion, which comprises all the characteristics of its components, «emotion» and «concept». Emotivity is one of those characteristics. The category of emotivity is typical of the emotional concept and in fiction, it is expressed by means of emotive vocabulary and

in particular by synonyms, antonyms, phraseological units, stylistically colored vocabulary and restricted vocabulary, by borrowings and interjections.

Further research in this direction may involve the analysis of a particular literary work based on the obtained theoretical data on emotivity.

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