



## Ways of Verbalizing the Emotion of Fear in Literary Works

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### ABSTRACT

The relevance of this article is explained by the fact that, despite the constant interest of scientists, the emotion of fear has not yet received a complete linguistic description. Existing research in this area is rather fragmentary and focuses mainly on certain linguistic features of the expression of this emotion

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### Introduction.

At the present stage of development of linguistics as a science, the attention of scientists is increasingly attracted by various emotions, both from the point of view of their linguistic description in general, and from the point of view of the specifics of the linguistic expression of each of them. In this sense, fear is one of the basic emotions inherent in every living being.

In fiction, fear also occupies a central place, since it allows not only to attract the attention of the reader, but also to keep him for a long time, forcing him to read the book to the end.

### Main part.

The traditional approach in linguistics suggests that the rational and the emotional are phenomena that are completely opposed to each other in speech and language in general. The sequence of formation of thought and language is practically synchronous, while emotions integrate certain secondary connotative shades of the main meaning of a word [10, p. 136]. At the same time, within the framework of a literary text, the emotional factor plays a rather important role, because the emotionalization of the events presented in a literary text implements one of the fundamental functions of this text - we are talking about an influencing function. Based on this, we can say that the issue of determining the place and role of the emotional factor, which, in turn, predominantly dominates in a literary text, is quite extraordinary and ambiguous. Emotions are introduced into the language, and almost any problem related to the study of linguistic realities, indirectly or directly, brings the researcher to the emotive level. This explains the reason why some authors emphasize the independence, significance and importance of the emotive function inherent in language [16; 37].

Due to the fact that one of the main features of emotions is communication and generalization, the emotional layer includes not only experiences of an individual nature, but also those empathy that arise in the process of communication (passive, active and virtual). Based on this, we can conclude that linguists are

interested in studying emotions of completely different levels and nature. It is also important that in this case a special place is given to such a negative type of emotion as fear, which is the object of this study.

As noted in the previous paragraph, fear induces an individual to perform such acts and actions, the essence of which can be the most unpredictable and diverse: negative or positive, from a sudden paralyzing effect to a long-term experience of anxiety and anxiety [16, p. 72]. With this in mind, it is advisable to point out that the study of such an emotion as fear cannot be characterized as unilinear, monodirectional. This is due to the variety of shades of manifestation of this emotion, which entails the formation of various ways and means of representing this phenomenon in a literary text. Being one of the strongest negative emotions, fear can arise both in a real and in an imaginary situation of anxiety and danger by an individual [12, p. 26]. And it is worth recalling that the feeling of fear can be expressed at the physiological level in the form of physiological processes beyond the control of the subject (trembling in the voice, pallor of the face) or desires (desire to run away, hide, shrink, etc.), which, one way or another, entails motor, emotional activity and, as a result, speech activity.

With the help of linguistic analysis, we found that fear can be verbalized with the following symptomatic expressions:

The expressions that describe the observed physiological reactions of a person to the source or cause of fear [14, p. 73]:

Words and expressions to depict the emotion of fear in English: to blanch with terror, quake/tremble/shake with fear; to be startled beyond speech with fear; to freeze with fear; to scream with fright; to scream in horror; to shrivel up, cling fast (to) smth./be numb/shrivel up with fear in one's chair; to cry out for fear; to draw back in fear/horror; fear dismays features one's face; there was a flicker of a fear in one's eyes etc.

Due to the fact that it is possible to describe emotional states, to fix them at the language level, linguists have the opportunity to study the emotion "fear" in practice. However, due to the diversity of manifestations of the latter, the issue of nomination, which can be indirect or direct (descriptive or nominative), remains one of the most complex and interesting in text emotiology - a linguistic discipline that studies the representation of emotions in the text [6, p. 8].

Sufficient linguistic experience and our own linguistic analysis of the means and methods of presenting this phenomenon in a literary text through various parts of speech allows us to conclude that it is not easy to convey the emotion "fear", relying only on any specific part of speech (noun, adjective, adverb, verb) [17, p. 61]. The explanation lies in the brightness of the manifestation of this emotional state, often gravitating towards affect, which requires the mobilization of the physical, mental forces of the individual, and, consequently, the scrupulous selection of language means of emotionalization on the part of the author of the work representing this emotion.

At the same time, the expression of the emotion "fear" is quite acceptable and complete at the level of nomination through separate lexical units. The following piece of literary text confirms the thoughts expressed:

• Dick had settled down to his new life, which he was weak enough to consider nothing better than death [18, p. 70].

• It is hard to live alone in the dark, confusing the day and night.... When thinking ceased through sheer weariness, there poured into Dick's soul tide on tide of overwhelming, purposeless fear-dread of starvation always, terror lest the unseen ceiling should crush down upon him, fear of fire in the chambers and a louse's death in red flame, and agonies of fiercer horror that had nothing to do with any fear of death [6, p. 202].

## Conclusion.

Summing up the intermediate results, I would like to say that the above cases of the presentation of the emotion "fear" are, as a rule, an expression of an internal, sometimes inexplicable, fear close to a bad feeling. Such an irrational fear, to some extent, subject to the control of the human mind, has the character of a relatively moderate manifestation and can be translated not only into the language of facial expressions and gestures, but also words. Such transmission of fear through stable emotional constructions, when the words

"speak for themselves", does not require further specification, since it is a direct nomination of emotion. At the same time, an important role is given to emotive vocabulary, which calls the character's emotion in plain text.

The influencing power of the text directly depends on the density of emotives: the increase in the latter is proportional to the strengthening of the emotive pragmatics of the artistic text. Although lexicalization is not the only means of presenting the analyzed emotion in a literary text, it is emotive vocabulary that is able to express both emotion and its concept. It is this vocabulary that forms the basis of the author's communicative strategy, which is always aimed at stimulating artistic perception.

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