

FEAR, ANGER, SADNESS AS CORE CONCEPTS OF THE EMOTIONAL PICTURE OF THE WORLD IN ENGLISH PHRASEOLOGY

Koltsova Olena Serhiivna,

*Postgraduate Student at the Department
of Foreign Languages of Professional Communication
International Humanities University
Skameyka.hcc@gmail.com
orcid.org/0000-0002-0317-946X*

Purpose. The purpose of the article is to determine the specificity of the representation of the core emotional concepts of fear, anger, sadness of the emotional picture of the world in English phraseology. **Methods:** definitional analysis (to determine the specifics of the essence of “emotional concept”), continuous sampling method (to form the source base of the research – phraseological units representing the nuclear emotional concepts of fear, anger, sadness of the emotional picture of the English world), conceptual analysis (to study the features of the manifestation of the specified emotional concepts in English phraseology). **Results:** 1) the key qualifying features of the emotional concept as a phenomenon of language, speech, and communication are determined; 2) the method of studying emotions at the phraseological level of the English language is outlined; 3) the features of the representation of nuclear emotional concepts of fear (a state of excitement / anxiety / restlessness caused by the expectation of something unpleasant, undesirable for the individual), anger (a feeling of strong indignation; a state of intense nervous excitement and / or irritation of the individual), sadness (unhappy, a difficult mood caused by grief, failure, other unfavorable circumstances for the individual) on the material of English phraseology are characterized. **Conclusions.** It was determined that the emotional concept is a complex multidimensional formation of a mental-affective nature, the core of which is the actual emotion felt by the speaker at a certain moment of speech and is manifested in his verbal and non-verbal speech. It has been proven that the emotional concepts of fear, anger, sadness are the core of the emotional picture of the English world. It was found that the phraseological units that verbalize them describe various emotional shades experienced by the speaker at a certain moment of his existence: the feeling of fear that the individual experiences and the feeling of fear that the individual causes; feeling of lack of fear, courage, self-confidence; feelings of irritation and anger caused by other people or objective circumstances; additional feelings accompanying the main emotion of sadness; the physical sensations experienced by an upset person.

Key words: English language, emotional concept, phraseological unit, fundamental emotion.

СТРАХ, ГНІВ, СМУТОК ЯК ЯДЕРНІ КОНЦЕПТИ ЕМОЦІЙНОЇ КАРТИНИ СВІТУ В АНГЛІЙСЬКІЙ ФРАЗЕОЛОГІЇ

Кольцова Олена Сергіївна,

*аспірант кафедри іноземних мов
професійного спілкування
Міжнародного гуманітарного університету
Skameyka.hcc@gmail.com
orcid.org/0000-0002-0317-946X*

Мета статті – визначити специфіку репрезентації ядерних емоційних концептів страху, гніву, смутку емоційної картини світу в англійській фразеології. **Методи:** дефініційний аналіз (для визначення специфіки поняття «емоційний концепт»), метод суцільної вибірки (для формування джерельної бази дослідження – фразеологічних одиниць, що репрезентують ядерні емоційні концепти страху, гніву, смутку емоційної картини світу англійців), концептуальний аналіз (для опрацювання особливостей вияву зазначених емоційних концептів в англійській фразеології). **Результати:** 1) визначено ключові

кваліфікаційні ознаки емоційного концепту як явища мови, мовлення, комунікації; 2) окреслено методику вивчення емоцій на фразеологічному рівні англійської мови; 3) охарактеризовано особливості репрезентації ядерних емоційних концептів страху (стан хвилювання / тривоги / неспокою, спричинений очікуванням чого-небудь неприємного, небажаного для особистості), гніву (почуття сильного обурення; стан інтенсивного нервового збудження і/або роздратування особистості), смутку (невеселий, важкий настрій, спричинений горем, невдачею, іншими несприятливими для особистості обставинами) на матеріалі англійської фразеології. **Висновки.** Визначено, що емоційний концепт – складне багатовимірне утворення ментально-афективного характеру, ядром якого є власне емоція, що відчувається мовцем у певний момент мовлення а знаходить свій вияв у його вербаліці та невербаліці. Доведено, що ядром емоційної картини світу англійців виступають емоційні концепти страху, гніву, смутку. Виявлено, що фразеологічні одиниці, які їх вербалізують, описують різноманітні емоційні відтінки, що переживає мовець у певний момент свого існування: почуття страху, яке переживає особистість, та почуття страху, яке особистість викликає; почуття відсутності страху, сміливості, упевненості в собі; почуття роздратування та злості, спричинені іншими людьми або ж об'єктивними обставинами; додаткові почуття, що супроводжують основну емоцію смутку; фізичні відчуття, які переживає засмучена людина.

Ключові слова: англійська мова, емоційний концепт, фразеологічна одиниця, фундаментальна емоція.

1. Introduction

The novelty of the article is due to the fact that the emotional concept is qualified as a component of the terminological apparatus of emotiology, and also the core concepts of the emotional picture of the world in English phraseology are considered.

In the 21'st century, the focus of linguists' attention is a person as a speaker of a language and a representative of a certain culture, which motivates the dominance of the anthropocentric paradigm. Human emotions and the language of emotions occupy an important place in it. The sphere of emotions is not available for direct observation. Linguistic fixation of symptomatic reactions and physical states associated with this or that emotion is the basis on which ideas about the essential characteristics of this emotion are formed in a naive picture of the world. Therefore, the research of the processes of verbalization of emotions, in particular by means of phraseology, is *relevant*.

The purpose of the article is to determine the specificity of the representation of the core emotional concepts of *fear, anger, sadness* of the emotional picture of the world in English phraseology. *Tasks:* 1) to determine the qualifying features of the emotional concept; 2) to outline the method of studying emotions at the phraseological level of the English language; 3) to characterize the features of the manifestation of the nuclear emotional concepts of *fear, anger, sadness* on the basis of English phraseology.

Methodology: definitional analysis (to determine the specifics of the concept of “emotional concept”), continuous sampling method (to form the source base of the research – phraseological units representing the nuclear emotional concepts of *fear, anger, sadness* of the emotional picture of the world), conceptual analysis (to study the features of the manifestation of the specified emotional concepts in English phraseology).

The study of a significant list of works of domestic and foreign linguistics of the 21'st century regarding the national and cultural specificity of the expression of emotions in the English language made it possible to identify the main problems:

1) concepts of emotions in the structure of the evaluative thesaurus of the English language with a focus on cognitive and gender aspects, namely on the peculiarities of the expression of evaluation in concepts that form a value picture of the world of English speakers (Бессонова, 2003);

2) the conceptual foundations of the semantics of units representing emotions in the modern English language in the cognitive aspect (Шамаева, 2004);

3) linguistic objectification of the emotional concept of *satisfaction*, based on a comparative analysis of the lexical means of verbalizing this concept in three languages with different structures – English,

Ukrainian and Modern Greek, which makes it possible to determine and describe the national and cultural specificity of its presentation in the linguistic culture of each of the ethnic groups (Сарбаш, 2012);

4) etymological and structural characteristics of the emotional concept of *happiness* in the Ukrainian and English languages with an update of the analysis of its nomination, description and expression (Малярчук, 2014);

5) verbalization and structure of the concept of *joy* in English linguistic culture by creating a cognitive definition using the method of Yezhy Bartminskyi (Ольхович-Новосадиук, 2017);

6) psycholinguistic features of the representation of emotions in the conceptual and linguistic world pictures of the Ukrainian and English population based on the emotional concept of *fear* as a complex nuclear-peripheral configuration of knowledge about prototypical and non-prototypical conceptual, figurative and value signs of the emergence, experience and elimination of the emotion of fear (Михальчук, Онуфрієва, 2020);

7) emotional and evaluative features of the formation and functioning of unofficial (surname) names of persons in the expression of the emotional concept of *happiness* in the English language (Ніколенко, 2020);

8) the nature and peculiarities of the multimodal actualization of the verbalized concepts of basic emotions in the discourse of the fantasy “The Witcher” using the methods of the functional-cognitive paradigm with an accentuation of the primary art dimensions of the phenomenon under study, in particular, color and sound emootologies as a tool for creating reality and quasi-reality (Шамаєва, 2020), etc.

2. The essence of the emotional concept

Analysis of the experience of studying emotions in English in domestic and foreign linguistics in the 21st century proves the relevance of studying emotions by modeling the emotional concept.

Yu. Shamaieva notes that the concept of emotion includes “comprehensive knowledge/feeling of emotional meaning by the experiencer and appears as a set of associations formed at the intersection of heterogeneous factors that characterize emotionally/emotiogenically interacting subjects as members of a certain linguistic and cultural community” (Шамаєва, 2020: 188).

O. Maliarchuk positions the emotional concept as a kind of cultural concept that retains all its features, but differs in additional emotional and value characteristics. It is based on evaluation as an ontological property of a person who cannot but evaluate the environment in his cognitive activity (Малярчук, 2014: 133).

In the study, the following are the relevant features of the emotional concept: the component of the emotional picture of the world; core – the emotion itself / the universal concept of emotion / evaluation; high degree of abstraction; universality (openness to human experience regardless of cultural parameters) + determinism by socio-cultural-psychological characteristics (traditions, customs, character, peculiarities of everyday life, stereotypes of thinking, behavior models (prototypical behavior model), communicative scenario, situation); multidimensional integrative cultural-heuristic mental-affective formation; complex dynamic structural-semantic construct: concept, image (based on association), cultural value; verbal / non-verbal semiotic explanation; structural and semantic lexical and / or phraseological verbalization; different nature of language conceptualization (can be named, described and expressed using language signs); coding with universal code units; implementation at the phonetic, morphological (grammatical), lexical and stylistic levels; performs the function of metapsychic regulation and reflects the centuries-old experience of ethnic introspection in the form of universal and culturally specific ideas about emotional experiences; preserves the experience of ethno-cultural, socio-cultural and individual character; typified synthesis of the results of the emotional and cognitive activity of the speaker (basic (macro)concepts) / subjective interpretation and regulation of the sensory experience of the individual (derived (micro)concepts).

3. Methodology of phraseology research as a means of representing emotional concepts

Phraseological units are positioned as a consequence of rethinking the environment. They represent some stereotypical and vivid features of any concept recorded in dictionaries, known to speakers of a certain language. The figurative basis of the phraseological unit is recognized as the quintessence of the cultural connotation associated with the worldview of the people, the keeper of national specificity, a reflection of accumulated experience.

Zh. Krasnobaieva-Chorna uses two methods of studying emotions at the phraseological level of the emotional picture of the world: the first using the method of thematic fields and the method of parametric analysis of the semantic structure of a phraseological unit (Краснобаєва-Чорна, 2018), the second by studying the psychophysiological pattern of emotions (Краснобаєва-Чорна, 2021).

The description of fundamental emotions in Ukrainian phraseology (Краснобаєва-Чорна, 2018) is carried out by the author using the method of parametric analysis of the semantic structure of a phraseological unit with an accentuation of the evaluative macrocomponent and the method of thematic fields, i.e. through phraseosemantic fields positioned in the study as a set of phraseological units united by one existing archetype in the phraseological meaning of all members of the group and reflects their common categorical properties and features. The author applies the classification of phraseological units according to the nature of evaluation, developed within the framework of axio-phrase pragmatics based on the three-digit evaluation system “positive – negative – situational” and adapted to the problems of studying, with a consistent separation into an emotional picture of the world: a) positively evaluated phraseological units – phraseological units, corresponding to the “good” zone; b) negative phraseological units – phraseological units of the “bad” zone of the rating scale; c) phraseological units with a diffuse evaluation – a type of phraseological units determined by the diffuseness of the evaluation (positive and negative clusters of emotions) and the dependence on the context. According to the observations of the linguist, the emotional picture of the world in Ukrainian phraseology is formed by 10 phraseo-semantic fields “Fear”, “Anger”, “Suffering”, “Shame”, “Disgust”, “Contempt”, “Surprise”, “Confusion”, “Joy”, “Interest”, which confirms the well-known thesis about the pejorative nature of phraseological assessment and the importance of negative experience for a person.

The second technique is based on processing the psychophysiological pattern of emotions (on the material of Ukrainian phraseology). The researcher positions the term “psychophysiological pattern of emotion” as “a set of stereotypical physiological, psychological, behavioral reactions or sequences of actions of the subject of the emotion” (Краснобаєва-Чорна, 2021), and considers the following to be the main stages of processing: 1) outline of qualifying features, classification parameters and functions of a certain emotion in psychology of emotions; 2) characterization of internal reactions (vegetatives) of a certain emotion in phraseology; 3) determination of external reactions (pantomime) of a certain emotion in phraseology; 4) establishing the range of intensity of a certain emotion in phraseology based on cross-cultural studies; 5) identification of universal and ethno-specific features (in particular, the verbal system of emotions of a certain language and the non-verbal sign system that is characteristic for the manifestation of emotions in a certain culture) by comparison.

In our study, we use the method of processing emotions of Zh. Krasnobaieva-Chorna, verbalized by means of phraseology, to study *fear*, *anger*, *sadness* in English phraseology, in particular we agree that these feelings are core to the emotional picture of the world not only of Ukrainians, but also of English people, and we also believe that the phraseological unit is the optimal means of emotional expression from the standpoint of expressing the assessment of the environment and ethno-specificity.

4. Specificity of emotional concepts of fear, anger, sadness in English phraseology

The concept of *fear* appears to be the most representative among the studied emotional concepts, describing the feeling of fear that an individual experiences and the feeling of fear that an individual causes; feeling of lack of fear, courage: *a warning shot across the bows* “a statement or gesture

intended to frighten someone into changing their course of action”, **be frightened (or scared) out of your wits** “be extremely frightened”, **be frightened of your own shadow** “be unreasonably timid or nervous”, **be frightened to death** “be made very alarmed and fearful”, **be scared (or bored) shitless** “be extremely frightened (or bored)”, **beware (or fear) the Greeks bearing gifts** “if rivals or enemies show apparent generosity or kindness, you should be suspicious of their motives”, **bite the bullet** “face up to doing something difficult or unpleasant; stoically avoid showing fear or distress”, **fools rush in where angels fear to tread** “people without good sense or judgement will have no hesitation in tackling a situation that even the wisest would avoid”, **frighten (or scare) the living daylights out of** “give someone a very severe fright”, **frighten the life out of** “terrify”, **give someone a fit** “greatly shock, frighten, or anger someone”, **give someone the creeps** “induce a feeling of fear or revulsion in someone”, **go hot and cold** “experience sudden feelings of fear, embarrassment, or shock”, **have nerves of steel** “not be easily upset or frightened”, **lay a (or the) ghost** “get rid of a distressing, frightening, or worrying memory or thought”, **lay something to rest** “soothe and dispel fear, anxiety, grief, and similar unpleasant emotions”, **look someone in the eye (or face)** “look directly at someone without showing embarrassment, fear, or shame”, **make someone’s flesh creep (or crawl)** “cause someone to feel fear, horror, or disgust”, **nothing daunted** “without having been made fearful or apprehensive”, **on thorns** “continuously uneasy, especially in fear of being detected”, **put (or have) the wind up** “alarm or frighten (or be alarmed or frightened)”, **put the fear of God in (or into) someone** “cause someone to be very frightened”, **run a mile** “used to show that someone is frightened by or very unwilling to do something”, **scare the bejesus out of someone** “frighten someone very much”, **shake (or tremble) like a leaf** “tremble greatly, especially from fear”, **take your courage in both hands** “nerve yourself to do something that frightens you”, **whistle in the dark** “pretend to be confident or unafraid”, **without fear or favour** “not influenced by any consideration of the people involved in a situation; impartially”, etc.

The concept of *anger* is also presented quite broadly, describing the process of experiencing feelings of irritation and anger, as well as the circumstances that provoke them and the persons who are their direct carriers: **(like) a red rag to a bull** “an object, utterance, or act which is certain to provoke or anger someone”, **a bit rich** “used to refer to something that causes ironic amusement or indignation”, **a burr under (or in) your saddle** “a persistent source of irritation”, **a fly in the ointment** “a minor irritation or other factor that spoils the success or enjoyment of something”, **a storm in a teacup** “great excitement or anger about a trivial matter”, **angry young man** “a young man who feels and expresses anger at the conventional values of the society around him”, **beside yourself** “overcome with worry, grief, or anger; distraught”, **don’t get mad, get even** “used to advise in favour of revenge rather than fruitless rage”, **flip someone the bird** “stick your middle finger up at someone as a sign of contempt or anger”, **for crying out loud** “used to express your irritation or impatience”, **give someone a fit** “greatly shock, frighten, or anger someone”, **give someone the screaming abdabs** “induce an attack of extreme anxiety or irritation in someone”, **gnash your teeth** “feel or express anger or fury”, **go ballistic** “fly into a rage”, **go off (or go in off) the deep end** “give way immediately to anger or emotion”, **go suck an egg** “go away (used as an expression of anger or scorn)”, **hell hath no fury like a woman scorned** “a woman who has been rejected by a man can be ferociously angry and vindictive”, **into orbit** “into a state of heightened activity, performance, anger, or excitement”, **knock someone’s block off** “hit someone very hard in anger”, **more in sorrow than in anger** “with regret or sadness rather than with anger”, **set someone’s teeth on edge** “cause someone to feel intense discomfort or irritation”, **slow burn** “a state of slowly mounting anger or annoyance”, **take a hike** “go away (used as an expression of irritation or annoyance)”, **the fat is in the fire** “something has been said or done that is about to cause trouble or anger”, **vent your spleen** “give free expression to your anger or displeasure”, etc.

The concept of *sadness* is presented to a lesser extent than the previous two, but it is also characterized by a variety of embodied semantic shades (circumstances that cause suffering; other

feelings that accompany the emotion of sadness; physical sensations experienced by a sad person): **a ghost (or spectre) at the feast** “someone or something that brings gloom or sadness to an otherwise pleasant or celebratory occasion”, **a lump in the throat** “a feeling of tightness or dryness in the throat caused by strong emotion, especially grief”, **beside yourself** “overcome with worry, grief, or anger; distraught”, **doom and gloom** “a general feeling of pessimism or despondency”, **drown your sorrows** “forget your problems by getting drunk”, **lay something to rest** “soothe and dispel fear, anxiety, grief, and similar unpleasant emotions”, **more in sorrow than in anger** “with regret or sadness rather than with anger”, **shed (or weep) crocodile tears** “put on a display of insincere grief”, **twist (or turn) the knife** “deliberately make someone’s grief or problems worse”, **vale of tears** “the world regarded as a scene of trouble or sorrow”, **wormwood and gall** “a source of bitter mortification and grief”, **your heart sinks into your boots** “used to express a feeling of sudden sadness or dismay”, etc.

5. Conclusions

An emotional concept is a complex multidimensional formation of a mental-affective nature, the core of which is the actual emotion that the speaker feels at a certain moment of speech and finds its expression in his verbal and non-verbal speech. The emotional concepts of *fear*, *anger*, *sadness* is the core of the emotional picture of the English world. The analyzed phraseological units that verbalize them describe various emotional shades experienced by the speaker at a certain moment of his existence: the feeling of fear that the individual experiences and the feeling of fear that the individual causes; feeling of lack of fear, courage, self-confidence; feelings of irritation and anger caused by other people or objective circumstances; additional feelings accompanying the main emotion of sadness; the physical sensations experienced by an upset person.

In the future, we plan to explore the periphery of the emotional picture of the English world, which is manifested in their phraseology (emotions of disgust, contempt, interest, surprise, embarrassment, etc.).

Bibliography:

1. Бессонова О. Концепты эмоций в структуре оценочного тезауруса английского языка. *Лінгвістичні студії*. 2003. Вип. 2. Ч. 1. С. 256–265.
2. Краснобаева-Чорна Ж. До питання про лінгвістичну актуалізацію емоцій. *Матеріали наукової конференції професорсько-викладацького складу, наукових працівників і здобувачів наукового ступеня за підсумками науково-дослідної роботи за період 2019–2020 рр., квітень – травень 2021 р.* 2021. С. 126–128.
3. Краснобаева-Чорна Ж. Емотивна картина світу в українській фраземіці: аксіологічний вимір фундаментальних емоцій людини. *Studia Slavica Hung.* 2018. Vol. 63/2. P. 321–332.
4. Мальячук О. Емоційний концепт ЩАСТЯ: етимологічні та структурні характеристики. *Вісник Житомирського державного університету. Серія «Філологічні науки»*. 2014. Вип. 2 (74). С. 132–138.
5. Михальчук Н., Онуфрієва Л. Психолінгвістичні особливості репрезентації емоцій за допомогою концепту «страх». *Проблеми сучасної психології*. 2020. № 48. С. 206–227.
6. Ніколенко О. Емоційний концепт HAPPINESS в англійських прізвиських номінаціях. *Науковий журнал Львівського державного університету безпеки життєдіяльності «Львівський філологічний часопис»*. 2020. № 8. С. 126–130.
7. Ольхович-Новосадюк М. Емоційний концепт РАДІСТЬ в англійській лінгвокультурі. *Лінгвістичні студії / Linguistic Studies*. 2017. Вип. 34. С. 118–123.
8. Сарбаш О. Лексична репрезентація концепту задоволення в англійській, українській та новогрецькій мовах. *Лінгвістичні студії*. 2012. Вип. 25. С. 158–162.
9. Шамаєва Ю. Когнітивна структура концепту «радість» (на матеріалі англійської мови) : автореф. дис. ... к. філол. наук : 10.02.04. Харків, 2004. 20 с.
10. Шамаєва Ю. Методологічні засади дослідження вербалізованих концептів емоцій. *Вісник Житомирського державного університету. Серія «Філологічні науки»*. 2011. Вип. 56. С. 187–191.
11. Шамаєва Ю. Мультиmodalність концептів базових емоцій в англійському фентезійному дискурсі А. Сапковського «Відьмак». *Вісник Харківського національного університету імені В.Н. Каразіна. Серія «Іноземна філологія. Методика викладання іноземних мов»*. 2020. № 92. С. 59–65.

References:

1. Bessonova, O.L. (2003). Koncepty emocij v strukture ocenocnogo tezaurusu anglijskogo azyka [Concepts of emotions in the structure of the evaluative thesaurus of the English language], *Linhvistychni studii*, Vyp. 2, Ch. 1, 256–265 [in Russian].
2. Krasnobaieva-Chorna, Zh. (2021). Do pytannia pro linhvistychnu aktualizatsiiu emotsii [To the question of linguistic actualization of emotions]. *Materialy naukovoï konferentsii profesorsko-vykladatskoho skladu, naukovykh pratsivnykiv i zdobuvachiv naukovoho stupenia za pidsumkamy naukovo-doslidnoi roboty za period 2019–2020 rr. (kviten – traven 2021 r.)*, 126–128 [in Ukrainian].
3. Krasnobaieva-Chorna, Zh.V. (2018). Emotyvna kartyna svitu v ukrainskii frazemitsi: aksiolohichni vymir fundamentalnykh emotsii liudyny [An emotional picture of the world in Ukrainian phrasemics: an axiological dimension of fundamental human emotions], *Studia Slavica Hung*, Vol. 63/2, 321–332 [in Ukrainian].
4. Maliarchuk, O.V. (2014). Emotsiinyi kontsept SHCHASTIA: etymolohichni ta strukturni kharakterystyky [The emotional concept of HAPPINESS: etymological and structural characteristics], *Visnyk Zhytomyrskoho derzhavnoho universytetu. Filolohichni nauky*, Vyp. 2 (74), 132–138 [in Ukrainian].
5. Mykhalchuk, N., Onufrieva, L. (2020). Psykholinhvistychni osoblyvosti reprezentatsii emotsii za dopomohoiu kontseptu “strakh” [Psycholinguistic features of the representation of emotions using the concept of “fear”], *Problemy suchasnoi psykholohii*, № 48, 206–227 [in Ukrainian].
6. Nikolenko, O.V. (2020). Emotsiinyi kontsept HAPPINESS v anhliiskykh prizvysnykh nominatsiiakh [The emotional concept of HAPPINESS in the English nickname nominations], *Naukovyi zhurnal Lvivskoho derzhavnoho universytetu bezpeky zhyttiediialnosti “Lvivskiy filolohichniy chasopys”*, № 8, 126–130 [in Ukrainian].
7. Olkhovych-Novosadiuk, M. (2017). Emotsiinyi kontsept RADIST v anhliiskii linhvokulturi [The emotional concept of JOY in English linguistic culture], *Linhvistychni studii / Linguistic Studies*, Vyp. 34, 118–123 [in Ukrainian].
8. Sarbash, O.S. (2012). Leksychna reprezentatsiia kontseptu *zadovolennia* v anhliiskii, ukrainskii ta novohretskii movakh [Lexical representation of the concept of *pleasure* in English, Ukrainian and modern Greek languages], *Linhvistychni studii*, Vyp. 25, 158–162 [in Ukrainian].
9. Shamaieva, Yu.Iu. (2004). Kohnityvna struktura kontseptu “radist” (na materialy anhliiskoi movy) [Cognitive structure of the concept “joy” (on the material of the English language)]: avtoref. dys. ... k. filol. n. : 10.02.04. Kharkiv. 20 s. [in Ukrainian].
10. Shamaieva, Yu.Iu. (2011). Metodolohichni zasady doslidzhennia verbalizovanykh kontseptiv emotsii [Methodological principles of the research of verbalized concepts of emotions], *Visnyk Zhytomyrskoho derzhavnoho universytetu. Filolohichni nauky*, Vyp. 56, 187–191 [in Ukrainian].
11. Shamaieva, Yu.Iu. (2020). Multymodalnist kontseptiv bazovykh emotsii v anhlo-movnomu fenteziinomu diskursi A. Sapkovskoho “Vidmak” [Multimodality of concepts of basic emotions in the English-language fantasy discourse of A. Sapkowski “The Witcher”], *Visnyk Kharkivskoho natsionalnoho universytetu imeni V.N. Karazina. Seriya “Inozemna filolohiia. Metodyka vykladannia inozemnykh mov”*, № 92, 59–65 [in Ukrainian].

Стаття надійшла до редакції 03.04.2023
The article was received 3 April 2023