

**PHONETIC PECULIARITIES OF THE CONCEPT “*FEAR*”
MANIFESTATION IN PROSE (ON THE BASIS OF H. LOVECRAFT’S
SHORT STORIES)**

Havrylenko V.M.

*National Technical University “Igor Sikorsky Kyiv polytechnic university”
lera.aveo@gmail.com*

In this study we make an attempt to research the phonetic peculiarities of the lexical material, chosen for verbalization of the concept sphere in the prose works. The approach used is based on the idea that the choice of lexical units is based not only on the semantics but also on their phonetic specific traits, which provoke a certain image in the process of reading, thus stimulating the creation of a certain concept in the recipient’s psychic sphere.

Key words: concept, phonetic features, sound, cluster, fear.

In her concept of “evaluation”, E.M. Volf stated that emotional and rational sides within evaluation process show a dichotomous attitude of subject to object, and to their feelings and thoughts, in particular [2, с. 42]. According to her statement, natural languages can’t reflect the emotional evaluation only while the rational aspect is always present. But the ways of reflection of these two sides differ, thus showing which way – emotional or rational – is dominant in a chosen case [2, p. 40]. The confirmation of this statement is the psychological studies, which provide confirmatory evidence that language doesn’t possess a “direct” reflection; the only possible emotional evaluation is the one, which was felt and which is shown via linguistic means. Thus, G. Shingarov claims that in psychology the notion of emotion is used for the sphere of feelings, whilst the notion of emotiveness is used to denote psychological processes, connected with emotions, but not equaled to them [3, p. 91]. On these grounds the emotions are described in the language via linguistic means, i.e. they are not reflected directly (in the form of a signal), but indirectly – in the form of description of feelings-relations and feelings-states.

In our study we attempt to distinguish certain phonetic patterns of verbalization of “fear” concept, specifically – those sounds and clusters, which play a major role in evoking the image of fear. The basis for our research was a set of short stories by Howard Lovecraft, who is deemed as a founder of horror stories. With the view to analyzing the concept we have selected lexical units, which manifest the concept “fear”. For this purpose we have also divided the concept into several subframes. Subframe 1. Unknown: *terror, crumbling doorsteps, strange*

uneasiness, silent and furtive figures, dubious safety, one instinctively dislikes, tenebrous tunnel, strange forest, curious prophesies, babble dementedly, tremendous future, hill noises, strange books, strange influences, strange evil, barking and screaming, teratologically fabulous, suspect of knowing something, weirdness of the whole region, mysterious noises, sealed story, half-hidden murders, hideous screaming [4].

Humanity has always feared the unknown, because it makes them feel uncertain [1, с. 4]. Fear is realized as a reaction of a person, who predicts certain events that are out of their control.

Subframe 2. Repulsive: *crude bridges, massed mould and decay of centuries, foul odours, yellowish skin, animalistic lips, coarse crinkly hair, disproportioned arms, exceedingly ugly unattractive albino woman, dark goatish looking infant, bloodless-looking specimens, morbid community, faint malign odour, alarming size dark and goatish gargoyle, the monstrous being, oddly elongated ears, tomb's cold clamminess, hated and dreaded goatish face.*

Subframe 3. Horror: *one almost fears, one dreads to trust, season of horror, subject of fear, dreadful name, dawning look of evil, being afraid of him, dreaded volume, lurking terror, terrible part of the intruding horror, foetic and horrible, mortally afraid, abnormal degree of fear.*

Subframe 4. Supernatural: *doomed hills, cursed voices, unusual powers, magic, mania, black magic, half-human flesh and blood, monstrous unison, bent goatish giant, they bend the forest and crush the city, ancient nightmare, frightful tales of wizardry, souls of the dying, monstrous threats.*

Subframe 5. Forbidden: *forbidden things, forbidden shapes of shadow, forbidden books.*

Forbidden items and phenomena are always associated with something enigmatic and unknown. The principal, similar to Subframe 1, is dominant.

Subframe 6. Demonical: *Satan-worship, witch-blood, unhallowed presence of satan, black magick, divel, daemonic laughter, gittin' ready to ketch my soul, hideous necronomicon, black dominion.*

Subframe 7. Violence: *savage watchdog, wild fierce cries, greater violence, deeds of almost unnamable violence and perversity.*

In the process of analysis we have grouped phonetic patterns typical of the lexical units that realize the concept of “fear”. Thus, the sound /r/ and clusters, which comprise it, such as /gr-/ , /dr-/ , /br-/ , /pr-/ , /kr-/ , /rb-/ , /str-/ evoke a feeling of danger, uneasiness due to being associated with rumbling, unpleasant and unfamiliar noises. Similar patterns were observed with the sound /f/, for example

in such words as *fear*, *afraid*, *frightful*, *flesh* [5]. One of the major sounds, representing fear on a phonetic level, is the sound /t/ and clusters comprising it, for example, in such words and word combinations as *tenebrous future*, *teratologically fabulous*, *monstrous threats*, etc.

Thus our views rest on the assumption that this sphere might be a lucrative research field since nowadays there is a limited number of theses, dealing with the analysis of non-verbal concepts representation, i.e. not only with its lexico-semantic aspect, but also the phonetic one.

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