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CONCEPTUAL SPACE OF NEGATIVE TONALITY IN MARGARET LAURENCE'S NOVEL "THE STONE ANGEL"

The article highlights the process of profiling the domain of negative tonality in the literary prose of Margaret Laurence. The conceptual sphere of the novel "The Stone Angel" reflects the author's cognitive system and adds to the understanding of the processes of individual authorial cognition. It has been revealed that the domain of negative tonality contains 11 emotional concepts (AFFLICTION, ANGER & INDIGNATION, DESPAIR & RESIGNATION, DISGUST, EMBARRASSMENT, ANXIOUSNESS & DISTRESS, FEARS & APPREHENSIONS, HATES, MELANCHOLY & SADNESS, NERVOUSNESS, SHAME) which correlate with basic negative emotions. In the text of the novel, these concepts are verbalized by a variety of linguistic means represented within reference fields which determine the general level of presentation of the context and are the basis for the process of verbalization.

An Automated Content Analysis allows for defining the degree of semantic proximity between reference fields representing negative emotions and those, verbalizing the rest of the conceptual space of the novel, as relative. This way psychological, physiological, and social reasons, sources, and consequences for the protagonist's affliction, anger, indignation, despair, disgust, embarrassment, distress, fear, hate, melancholy, nervousness, and shame are indicated.

The data show that language means verbalizing the domain of negative tonality in the text of the novel are represented by lexical units designating emotions and feelings which contribute to the pessimism of narration: anger, angry, fury, to rage, rage, enraged, to disgust, disgust, disgusting, anxious, to hurt, to worry, worry, apprehension, to fear, fear, afraid, panic, terror, to scare, scare, shame, to shame, ashamed, shameful, affliction, martyrdom, despair, dismay, chagrin, mortification, to embarrass, embarrassment, to humiliate, humiliation, to hate, sad, to sadden, to regret, regret, self-pity.

It has been proved that Margaret Laurence sees her main character as a person who is capable of experiencing a whole range of pessimistic feelings and emotions. Hagar Shipley's emotional picture of the world reflects the relationship between the emotional competence of the individual and social and physiological factors that determine the formation of the protagonist's emotional intelligence.

Key words: conceptual space, emotional concept, domain, negative tonality, reference field, content analysis, verbalization, lexical unit.

Introduction. The cognitive aspect of semantics of a piece of fiction reflects the multifaceted nature of the relationship between the author of a text and the reality presented in the narrative space of a literary text. Thus, the conceptual space of narration is a construct formed by the orderly combination and systematic interaction of all concepts that are explicated and/or implied in a certain piece of fiction and serve to realize the author's goals and intentions [Savchuk : 66].

In this aspect, the literary prose of Margaret Laurence, as the unity of the author's reflections, is of considerable interest for linguistic research. Taking into account the specificity of the writer's mode of thinking and the ways she comprehends human existence, the identification of basic concepts that form the conceptual sphere of her literary works is the basis for the reconstruction of the author's cognitive system, which is based on the features of the processes of individual authorial cognition.

The totality of a hierarchically ordered set of emotional concepts verbalized by lexical means creates the emotional conceptual sphere of language, which is a coherent cognitive formation of a high level of abstraction. The universally recognized division of all emotions into positive and negative determines the fact that this sphere is the basis for profiling the domains of positive and negative tonality, in the structure of which all verbally embodied conceptualizations of various emotions are presented [Borysov : 42].

Language means that verbalize positive emotional concepts in the text of the novel are not as numerous as those that serve to show negative emotions correlating with emotional concepts which form the domain of negative tonality of the emotional conceptual sphere of the novel. This is because negative emotions are characterized by a large number of means that describe them since a person has a greater desire to express negative feelings and emotions than positive ones [Bessonova : 110]. This is confirmed by the general classification of basic emotions proposed by C. E. Izard [Izard]. Seven of the ten basic emotions (anger, contempt, disgust, distress, fear, guilt, interest, joy, shame, and surprise) are negatively marked.

The purpose of this research is to identify the structure of the domain of negative tonality in the emotional conceptual sphere of Margaret Laurence's novel "The Stone Angel". The specific **research objectives** are as follows: 1) to distinguish the emotional concepts constituting the domain of negative tonality; 2) for each emotional concept to reveal the reference fields within which the process of verbalization is carried out; 3) to find out the peculiarities of semantic relations between reference fields in the text of the novel; 4) to establish lexical units that verbalize the emotional concepts of the domain of negative tonality in the text of the novel.

Results and discussion. To identify the domain of negative tonality in the novel "The Stone Angel", an Automated Content Analysis (ACA) of its text was applied. To do this, *Tropes V8.4* software was used (it allows the analysis of large volumes of data by compressing the text into multiple content categories).

The analysis confirms that the domain of negative tonality contains the following emotional concepts: 1. AFFLICTION, 2. ANGER & INDIGNATION, 3. DESPAIR &RESIGNATION, 4. DISGUST, 5. EMBARRASSMENT, 6. ANXIOUSNESS & DISTRESS, 7. FEARS & APPREHENSIONS, 8. HATES, 9. MELANCHOLY & SADNESS, 10. NERVOUSNESS. 11. SHAME. In the text of the novel, these concepts are verbalized by a variety of linguistic means. Reference fields (RF), which determine the general level of presentation of the context, are the basis for the verbalization process.

Firstly, we will consider those emotional concepts from the domain of negative tonality, which correlate with the basic emotions of C. E. Izard. These are ANGER & INDIGNATION, DISGUST, ANXIOUSNESS & DISTRESS, FEARS & APPREHENSIONS, and SHAME.

The emotional concept of ANGER & INDIGNATION in the text of the novel is explicated by RF ANGER and RF FURY.

Nominative representation of the concept ANGER & INDIGNATION within the RF ANGER takes place due to the nominative units which indicate this emotion *anger, angry* (the total number of word usage – 19). For example: *"I could not speak for the salt that filled my throat, and for **anger** – not at anyone, at God, perhaps, for giving us eyes but almost never sight"; "I took some furniture and one or two rugs, although I hadn't much of a heart for this selection, being at the time too **angry** with Father either to mourn his death or want the stuff from his house"* [Laurence].

Fury, as a higher degree of the expression of anger, is represented by the RF FURY. Nominative units that verbalize the emotional concept of ANGER & INDIGNATION within this RF are *fury* and *to rage, rage,* and *enraged* (the total number of word usage is 12). For example: *"This made me **rage**, to hear her handing out advice to my son. But*

*John ignored her"; "Oh, I hate being helped." My voice is pettish and doesn't resemble at all the **fury** inside me. "I've always done things for myself"* [Laurence].

Negative tonality, identified by the researched concept, determines the essence of semantic relations between reference fields in the text of the novel. RF ANGER demonstrates partial semantic proximity to RF ENVIRONMENT, and relative semantic proximity to reference fields TIME, FATHER, WOMAN, and GOD. RF FURY is relatively semantically close to RF CHILD and RF BODY. In this way, the factors that cause the accumulation of anger and rage are determined: from dissatisfaction with the conditions of life, the rapid flow of time, and the behavior of family members to the inability to restrain negative feelings caused by the physiological processes of aging.

The negative emotion of disgust is the result of a mismatch between the normal and the ugly-imperfect, which occurs in the background of this normal. Disgust is evoked by both material objects and social actions, actions of other people. The emotional concept of DISGUST in the text of the novel is represented by RF DISGUST. The verbalization of the concept within this RF is carried out with the help of lexical units which denote disgust: *to disgust, disgust, disgusting* (total number of word usage – 18). For example: *"Pain swells and fills me. I'm distended with it, bloated and swollen like soft flesh held under by the sea. **Disgusting**. I hate this. I like things to be tidy. But even **disgust** won't last. It has to be relinquished, too"; "I spoke my **disgust** in no uncertain terms, not for the first time. It had gone on for years, but my words never altered him"* [Laurence]. The analysis of semantic relations between the reference fields showed that RF DISGUST is in the zone of relative semantic proximity to the RF MAN та RF UNCERTAINTY. It testifies to the fact that the disgust of the main character is caused by social factors.

Scholars define distress as a negatively marked clustered emotion or emotional state which is characterized by subject-object direction, combination with other discrete emotions and which, according to stimulation, can vary in intensity, duration, degree of influence on the body and behavior of a person [Verbytska : 33–34]. The interpretation of distress as a negative emotional state, which is caused by too long or excessively strong psychophysiological tension, indicates its negative markedness.

Within the analyzed text, the concept of ANXIOUSNESS & DISTRESS is verbalized by the RF ANXIOUSNESS and RF DISTRESS. Verbal representation of this emotional concept within these reference fields is characterized by certain heterogeneity (RF ANXIOUSNESS – the total number of word usage – 10; RF DISTRESS – the total number of word usage – 12). Verbal indicators of this concept within RF ANXIOUSNESS and RF DISTRESS are lexical units *anxious, to hurt, to worry,* and *worry*, which contribute to the negative tonality of the narration. For example: *"Speaking the words, I'm convinced, **anxious**, all on edge. Something threatens me, something unknown and in hiding, waiting to pounce, like the creature I believed to inhabit the unused closet in my room when I was a child, where no one ever went and the door was never opened"; "You haven't got a nickel between you," I said. "And, anyway, he's not the man for you. It **hurts** me more than I can say, to have to say it, but he drinks too much and, what's more, he's done so for years"; "But Bram took down the storm lantern, and lit it, and went out. He was away so long I was frantic with **worry**, both for him and for myself, wondering what I'd do if I were left alone here"* [Laurence].

Relative semantic proximity of the RF ANXIOUSNESS and RF DISTRESS to RF PEOPLE indicates the factors which cause the character's psychophysiological stress.

Fear is a natural universal basic emotion, which manifests itself in the form of a heightened perception of a threat to a person's life or well-being and also in an active or passive reaction to the adverse external environment [Borysov : 45]. The result of fear is a specific distortion of reality, which is reflected in its perception by the individual, his/her interpretation of events, and the choice of ways to overcome difficulties.

The emotional concept of FEARS & APPREHENSIONS in the text of the novel is explicated by the RF APPREHENSION, RF FEAR, RF PANIC, and RF SCARE. The verbalization of this concept within the above-mentioned reference fields is carried out with the help of lexical units designating fear, apprehension, panic *apprehension, to fear, fear, afraid, panic, terror, to scare, scare* (the total number of word usage – 27). For example: *"A subdued titter from the creamy-voiced nurse, and now my annoyance almost obliterates my **apprehension**. Isn't she the saucy piece?"; "I was **afraid** for*

*my heart. I always **feared** for it after I grew stout, thinking if I pulled too hard at it, it would be like a plug jerked from a sink and I'd gurgle and go out of life like wash-water. I stood aside and let John do it"; "I am unable to draw breath at all, and my quick **panic** is apart from me and almost seen, like the masks that leer out of the dark on Hallowe'en, stopping the young in their tracks and freezing their mouths in the "O" of a soundless wail"; "It beckons a second only. Then I'm **scared** out of my wits, nearly. Stupid old woman, Hagar, baggage, hulk, chambered nautilus are you? Shut up"* [Laurence].

The above-mentioned lexical units, functioning within the analyzed reference fields, support the general minor tonality of the narrative space of the novel. For a ninety-year-old Hagar Shipley, the result of experiencing fear and accompanying discrete emotions is the inability to concentrate, restlessness, discomfort, and dissatisfaction.

The results of semantic analysis prove that reference fields that explicate the emotional concept FEARS & APPREHENSIONS in the text of the novel can be found in the zone of relative semantic proximity to the reference fields which indicate the causes, ways, and results of experiencing these emotions. For RF APPREHENSION it is the RF РП DOUBT and RF PAIN, for RF FEAR – RF SOUND, for RF PANIC – RF WAY and RF FIRE, for RF SCARE – RF DEATH and RF NIGHT.

Shame is a negatively marked emotion, the cause of which are actions that contradict the requirements of morality, internal beliefs, and personal ideas about behavior and appearance. This emotion begins with a sudden, intense, and heightened awareness of one's self which dominates so much that cognitive processes slow down [Skrypchenko et al.]. Shame, by increasing a person's sensitivity to the thoughts and feelings of others, promotes social adaptation and social responsibility and plays a significant role in the development of self-control [Malimon et al.].

The negatively marked emotional concept of SHAME is presented in the text of the novel by the RF SHAMEFULNESS. Lexical units denoting this emotion *shame, to shame, ashamed, shameful* (the total number of word usage – 23) contribute to the verbalization of this concept. For example: *"When he looked at me, his eyes were mild and milky, absent of expression. And I, more than anything, was dou-*

*bly **shamed** recalling how I'd thought of him at night these past years"; "Marv only meant – I only meant – " How **ashamed** I am, to play that worn old tune. And yet – I am not like Marvin. I do not have his urge to keep the peace. I am unreconciled to this question of the house, my house, mine"; "And then, just when I've gained this ground, I falter. My whole hulk shakes, the blubber prancing up and down upon my rib cage, and I betray myself in **shameful** tears"* [Laurence]. Lexical units denoting shame in the text of the novel indicate concern, dissatisfaction with oneself, condemnation of one's behavior, and regret.

RF LAUGHTER and RF TEARS, which are found in the zone of relative semantic proximity to the RF SHAMEFULNESS, contain lexical units designating respiratory and mimic non-verbal means of communication, indicating external expression of the emotion of shame.

Apart from the above-mentioned emotional concepts, which correlate with the fundamental basic negative emotions of C. E. Izard [Izard 1991], the domain of negative tonality of the emotional conceptual sphere of the novel "The Stone Angel" contains several concepts that reflect other negative discrete emotions arising on the basis of fundamental ones. These are emotional concepts AFFLICTION, DESPAIR & RESIGNATION, EMBARRASSMENT, HATES, MELANCHOLY & SADNESS, and NERVOUSNESS.

The emotional concept of AFFLICTION is explicated in the semantics of the novel by the cognominal RF. Nominative units *affliction* and *martyrdom* verbalize this emotional concept within this reference field (the total number of word usage – 14). For example: *"I am Job in reverse, and neither cascara nor syrup of figs nor milk of magnesia will prevail against my unspeakable **affliction**"; "She knocks on my door self-effacingly so she may say in her whispery whine to Marvin later – "I dasn't give a good loud rap these days or you know what she'll say." Oh, the secret joys of **martyrdom**"* [Laurence].

The analysis of the text confirms that RF AFFLICTION is relatively close to the RF JOY and the RF ENTITY. The opposition AFFLICTION :: JOY in the semantic space of the novel indicates the ambivalence of the human psyche, which can simultaneously experience opposite feelings – joy, and unhappiness.

The negatively marked emotional concept of DESPAIR & RESIGNATION in the text of the

novel is represented by the RF DESPAIR. Verbalization of the analyzed concept within the given reference field takes place with the help of lexical units *despair,* and *dismay* (the total number of word usage – 8). For example: *"I stayed and kept my father's accounts, played hostess for him, chatted diplomatically to guests, did all he expected of me, for I felt (sometimes with rancor, sometimes with **despair**) that I would reimburse him for what he'd spent, whatever it cost me"; "The marble angel lay toppled over on her face, among the peonies, and the black ants scurried through the white stone ringlets of her hair. Beside me, John laughed. "The old lady's taken quite a header." I turned to him in **dismay**. "Who could have done it?"* [Laurence]. Relevant semantic proximity of the RF DESPAIR to the RF AGE, MARRIAGE, and SON testifies to the fact there are a few reasons for the main character's despair. This is not only a reluctance to realize the realities of old age and accept them but also problems in marriage and relationships with children.

The emotional concept EMBARRASSMENT is represented by reference fields CHAGRIN, EMBARRASSMENT, and HUMILIATION in the semantic space of the novel. The verbalization of this concept within the RF CHAGRIN is carried out with the help of lexical units *chagrin* and *mortification* (the total number of word usage – 3). For example: *"There's no help for it, and I'm alone. I hear my gulping noisy breath and realize I'm crying, more in **chagrin** than pain. I hurt all over, but the worst is that I'm helpless"; "I put up a hand to straighten my hair. My fingers meet something brittle. I pinch it – it squashes and snaps under my nail and smells putrid. Then I recall the June bugs and could die with **mortification**"* [Laurence]. Feelings of annoyance, bitterness, and sadness verbally represented in the text, are confirmed by the results of the analysis of semantic proximity.

RF CHAGRIN is in the zone of relative semantic proximity to the RF DEARTH, FATHER, MONEY, and PAIN, which represent social and physiological reasons for the main character's emotional state.

Verbal expression of the emotional concept EMBARRASSMENT within the RF EMBARRASSMENT is possible due to lexical units *to embarrass* and *embarrassment* (the total number of word usage – 12). For example: *"**Embarrassed**, I explained. The voice gave a frightened giggle,*

*then gathered itself to speak ..."; "Paralyzed with **embarrassment**, I was forced to keep my unquiet peace and listen while they loved"* [Laurence]. ACA shows that the RF EMBARRASSMENT is relatively close to the RF PEOPLE and RF BODY, which contain lexical units that indicate the causes of the main character's confusion.

Humiliation experienced by Hagar Shipley is verbalized in the text of the novel by lexical units *to humiliate* and *humiliation*, which are constituents of the RF HUMILIATION (the total number of word usage – 6). For example: *"The fare, ma'am, please," he quietly says. I'm **humiliated**, flustered. I open my purse, and grope, and finally thrust it into his hands"; "Pain and **humiliation** have been only words to her. Suddenly I'm incensed at it, the unfairness"* [Laurence]. RF PAIN demonstrates relative semantic proximity to the analyzed reference field, pointing to pain as the main factor that causes and accompanies feelings of humiliation.

The negatively marked feeling of hatred is actualized with the help of the emotional concept HATES, which in the semantic space of the novel is represented by the RF HATE. The nominative unit *to hate* is the means of verbalization of this concept in the text of the novel (the total number of word usage – 12). For example: *"Oh, I **hate** being helped—" My voice is pettish and doesn't resemble at all the fury inside me. "I've always done things for myself"; "I've been wakened by the girl's voice, and now I can't get back to sleep again. How I **hate** the sound of a person crying. She moans, snuffles wetly, moans again"* [Laurence]. The protagonist's refusal to accept existential, social, and physiological aspects of life is shown by the relative semantic proximity of the RF HATE to the reference fields MARRIAGE, SOUND, COLOUR, and FOOD.

Being not prone to self-analysis and emotionally stable Hagar Shipley at certain points of her life experiences sadness and regret, which are conceptualized by the emotional concept of MELANCHOLY & SADNESS. At the general level of the context representation, this concept is actualized by the RF SADNESS and RF SORROW.

Within the RF SADNESS, the emotional concept MELANCHOLY & SADNESS is represented in the text of the novel by the lexical units *sad, to sadden* (the total number of word usage – 9). For example: *"Watching Auntie Doll slap and pat at the pastry or pare an apple all in one long*

curled ribbon of peeling, I used to think how **sad** to spend one's life in caring for the houses of others"; "Doris gasps. "Are you – are you sure you really want to, Mother?" Something in her eyes **saddens** me, makes me want to turn away" [Laurence]. The analysis of semantic relations between the reference fields proved that the RF SADNESS is in the zone of relative semantic proximity to the RF LIFE, RF CANADA, and RF HOUSE, which testifies to the influence of the existential factors on the protagonist's emotional state.

Lexical units *to regret, regret,* and *self-pity* are the means of verbalization of the negatively marked emotional concept MELANCHOLY & SADNESS within the RF SORROW (the total number of word usage – 11). For example: *"How bitterly I **regretted** that he'd left and had sired us here, the bald-headed prairie stretching out west of us with nothing to speak of except couchgrass or clans of chittering gophers or the gray-green poplar bluffs, and the town where no more than half a dozen decent brick houses stood, the rest being shacks and shanties, shaky frame and tarpaper, short-lived in the sweltering summers and the winters that froze the wells and the blood"; "Now I perceive, too late, how laden with **self-pity** my voice sounds, and how filled with reproach"* [Laurence]. Relative semantic proximity of the RF SORROW to the RF DESIRE, RF SOUND, and RF PEOPLE indicates the sources and causes of regret. Hagar Shipley's so-called "spiritual blindness" is a mask that hides a soul wounded by difficult life circumstances.

The above-mentioned is confirmed by the presence in the domain of negative tonality of the emotional concept NERVOUSNESS, which in the text of the novel is represented by the RF NERVOUSNESS. Verbal means, that explicate the concept are nominations designating the character's nervous state ((the total number of word usage – 12). For example: *"I can't lock my castle any more than I could my room at home. Well, this is a joke on me all right. I'll not anticipate. I'll meet it when it comes. But this is only brave prevarication, for I'm feeling **nervous**"; "The room is full of curious eyes. **Nervously,** I plunge back to the chair"* [Laurence]. ACA shows that the RF NERVOUSNESS demonstrates relative semantic proximity to the RF PEOPLE, RF BODY, and RF BEHAVIOUR.

The interrelation of these reference fields is evidence of the main character's ability to quickly and emotionally react to external social and physical stimuli.

Conclusions and prospects for further research. To sum up, the domain of negative tonality in the structure of the emotional conceptual sphere of the novel "The Stone Angel" contains emotional concepts that correlate with the main negative emotions: anger, contempt, disgust, distress, fear, guilt, and shame. This testifies to the fact that Margaret Laurence sees her heroine as a person who, despite her external coldness, is capable of experiencing a whole range of pessimistic feelings and emotions. Hagar Shipley's emotional picture of the world is conceptualized by 11 emotional concepts constituting the domain of negative tonality (AFFLICTION, ANGER & INDIGNATION, DESPAIR & RESIGNATION, DISGUST, EMBARRASSMENT, ANXIOUSNESS & DISTRESS, FEARS & APPREHENSIONS, HATES, MELANCHOLY & SADNESS, NERVOUSNESS, SHAME). The peculiarities of verbalization of these concepts indicate the relationship between the emotional competence of the individual and social and physiological factors that determine the formation of the protagonist's emotional intelligence. With all the findings, the current study needs to be further developed. The prospects touch upon the investigation of the correlation between the domains of negative and positive tonality in Margaret Laurence's novels.

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КОНЦЕПТУАЛЬНИЙ ПРОСТІР НЕГАТИВНОЇ ТОНАЛЬНОСТІ У РОМАНІ МАРГАРЕТ ЛОРЕНС «КАМ'ЯНИЙ ЯНГОЛ»

У статті висвітлено процес профілювання домену негативної тональності в літературній прозі Маргарет Лоренс. Концептуальна сфера роману «Кам'яний янгол» відображає когнітивну систему автора та сприяє розумінню процесів індивідуально-авторського пізнання. Було виявлено, що домен негативної тональності емоційної концептосфери роману містить 11 емоційних концептів (AFFLICTION, ANGER & INDIGNATION, DESPAIR & RESIGNATION, DISGUST, EMBARRASSMENT, ANXIOUSNESS & DISTRESS, FEARS & APPREHENSIONS, HATES, MELANCHOLY & SADNESS, NERVOUSNESS, SHAME), які корелюють з основними негативними емоціями. У тексті роману ці концепти вербалізовані низкою мовних засобів, зосереджених у референційних полях, які визначають загальний рівень представлення контексту та є основою процесу вербалізації.

Автоматизований контент аналіз дозволяє визначити ступінь семантичної близькості між референційними полями, які профілюють негативні емоції, і тими, що вербалізують решту концептуального простору роману, як відносний. Таким чином виявлено психологічні, фізіологічні та соціальні причини, джерела та наслідки страждань, гніву, обурення, відчаю, огиди, збентеження, страху, ненависті, меланхолії, нервозності та сорому головної героїні роману.

Дані свідчать, що мовні засоби, які вербалізують домен негативної тональності в тексті роману, представлені лексичними одиницями, що позначають емоції та почуття, які вказують на песимізм авторського наративу: anger, angry, fury, to rage, rage, enraged, to disgust, disgust, disgusting, anxious, to hurt, to worry, worry, apprehension, to fear, fear, afraid, panic, terror, to scare, scare, shame, to shame, ashamed, shameful, affliction, martyrdom, despair, dismay, chagrin, mortification, to embarrass, embarrassment, to humiliate, humiliation, to hate, sad, to sadden, to regret, regret, self-pity.

Доведено, що Маргарет Лоренс бачить свою головну героїню людиною, яка здатна переживати цілий спектр песимістичних почуттів і емоцій. Емоційна картина світу Хагар Шиплі відображає взаємозв'язок між емоційною компетентністю особистості та соціальними і фізіологічними чинниками, які визначають формування емоційного інтелекту.

Ключові слова: концептуальний простір, емоційний концепт, домен, негативна тональність, референційне поле, контент аналіз, вербалізація, лексична одиниця.