A Study of the Use of Words to Objectify Astonishment Emotion in English Fiction

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Abstract

The feeling of surprise is frequently objectified in English fiction by employing a variety of linguistic devices. Personification, descriptive adjectives, and metaphorical language can all be examples of this. The description of a character's facial expression, such as "her eyebrows shot up in surprise" or "his eyes bulged with amazement," is an illustration of this. These lexical devices allow the reader to clearly picture the character's response to an unexpected circumstance. Furthermore, the author is able to provide the reader a more captivating and immersive reading experience by objectifying the sensation of amazement.

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Diverse lexical strategies let writers of English fiction portray emotions in a vivid and thorough way, which helps readers relate to and comprehend the character's psychological experiences. Astonishment is one such feeling that has been widely depicted in literature. This essay seeks to analyze the different vocabulary strategies used by writers in English literature to objectify the feeling of surprise.

The lexical representation of the semantic elements of the astonishment concept determined during the definitional analysis stage is intended to serve as the prism through which to analyze the lexical ways of objectification of the emotion of amazement in texts. The broad semantic potential of the emotion under investigation is composed of these elements [1;45]. By taking these into consideration, we will be able to examine the characteristics of how the emotion of surprise functions in greater detail. Lexemes that reflect the emotion being studied and that are found in the text analysis process need to be categorized according to how frequently specific speech components objectify the emotion of surprise. In parallel, the results obtained during the analysis of vocabulary and text material will be compared.

There are several ways of expressing astonishment by the means of parts of speech:

1. Adjectives: Descriptive language is a common tool used to convey astonishment. Adjectives like 'amazed,' 'astonished,' 'bewildered,' 'dumbfounded,' and 'flabbergasted' are employed to illustrate the intensity and nature of a character's emotional state.

For instance, Charles Dickens writes in "A Tale of Two Cities," "The rags of the squalid ballad-singer fluttered as she sank beneath their load, dead from hunger: so strong was her amazement." This sentence clearly depicts the intensity of her astonishment despite her dire circumstances.

2. Verbs: To accurately depict astonishment, writers often use verbs that embody actions or reactions indicative of this emotion like 'gasp,' 'stammer,' 'stare,' or 'gape.' In Jane Austen's "Pride and Prejudice," Ashton's astonishment at Elizabeth's refusal is demonstrated when he says, "You are determined to ruin him in the opinion of all his friends, and make him the contempt of the world." His accusatory tone conveys his disbelief and shock at her decision.

3. Figurative Language: The use of metaphors, similes, personification, and hyperbole can help intensify a character's astonishing experiences. For example, George Orwell's novel "1984" demonstrates Winston Smith's astonishment at discovering certain truths using metaphor: "It was as though the surface of the glass had been the arch of the sky, enclosing a tiny world with its atmosphere complete." This metaphor amplifies the reader's understanding of Winston's overwhelming astonishment.

4. Expressions and Idioms: The use of idiomatic expressions and colloquial phrases is another way authors convey astonishment. Expressions like 'blow one's mind,' 'pick one's jaw up off the floor,' or 'make one's eyes pop out of one's head' are often used to evoke a vivid image in the reader's mind,

highlighting the character's shocked reaction effectively.

5. Sentence Structure: By manipulating syntax, writers can stress and control the pacing of a narrative, thus emphasizing a character's astonishment. Short sentences and abrupt interruptions contribute to suspenseful or shocking moments, whereas long, winding sentences may convey confusion or bewilderment [1;98].

Consideration of lexical means of objectification of the emotion of astonishment involves several stages of analysis of textual material.

First, it is necessary to identify which semantic components of the astonishment concept can be implemented by lexical units of a particular part of speech. The analysis of the vocabulary material carried out in the second chapter of this work revealed a whole set of components modeling the semantic representation of astonishment. Among them, the nuclear ones are "unexpected character", the medium-series "causer", "result/emotional state" and "result/action". The elements "intensity" and "duration" belong to the periphery [2;67]. This stage of analysis will allow us to trace the implementation in the literary text of a two-level model of the astonishment concept, built during the definitional analysis of vocabulary material.

Secondly, it is necessary to determine the lexemes of which part of speech are most often represented among the representatives of astonishment. At the same time, among the lexemes of each part of speech, it is important to identify the most frequent

lexemes-representatives. This will make it possible to compile a partially differentiated list of lexemes representing the emotion of astonishment in the considered English-language texts and subsequently compare these data with dictionary data.

Thirdly, the data on the lexical composition of the means of objectification of the emotion of astonishment, its field differentiation, and correlation with various semantic components of the concept of astonishment, obtained during the consideration of English-language texts, must be compared with the results of the analysis of vocabulary material. This will make it possible to study the potential of dictionaries and literary text as types of material for research, to choose the most acceptable method of identifying lexical means of objectification of extra-linguistic phenomena, to identify the features of the representation of certain lexemes-representatives or their groups in the text [2;45].

In connection with the above, let us consider the lexical objectifications of the emotion of astonishment and its components in the order of frequency of representation of the lexemes of a particular part of speech that implement this emotion in the texts considered.

As the analysis shows, the most frequent part of speech representing the emotion of astonishment is the verb. Among the most frequent verbs representing astonishment (representative verbs) there are stare (44% of the uses of all representative verbs in the texts considered),

astonishment (10%), glare, stare, startle and jerk (8% each), stop (dead/ cold) (7%), freeze (5%), etc. In the considered text fragments, the verbs representing astonishment, as a rule, implement such semantic elements of the astonishment concept as "causer/action" and "result/ action". Let's consider examples (1) and (2) in which verbs objectify the specified semantic components.

(1) There was a second's pause when Mark stared at the hole in the wall, looking unsure what to do, then he suddenly said, "Enjoy Pingu", and bolted off down the stairs after the policemen. (Fielding 230)

The text fragment in question contains two verbs- representatives of astonishment stare and bolt off. One of them, stare, updates the semantic component "result/action". After a long absence, Mark Darcy shows up at Bridget's house, where he discovers significant changes. One of the walls is destroyed, and instead of it there is a huge hole (the hole in the wall). As a result of this unexpected event, Mark experiences an emotion of astonishment. He looks at the hole with his eyes open (stare). Another representative verb, bolt off, implements the "causer" element. The unexpected departure of Mark (bolt off) is surprising to Bridget.

Let's turn to another example:

(2). The jurors hang on every word. <. „> And then, the Stupid Letter. As Dot reads it to the jury, I watch their faces intently. Several are visibly stunned. Several blink in disbelief. Several glare at the defense table, where, oddly enough, all members of the defense team are staring down in deep meditation. When she finishes, the courtroom is silent. (Grisham, Rainmaker 468-469)

In the text fragment (2), the prosecutor at the trial unexpectedly asks the witness to read out a letter proving the defendant's guilt. This contributes to the formation of an emotion of astonishment among the representatives of the defense. They look at each other with their eyes open (glare and stare), and blink in disbelief (blink). All the representative verbs in this fragment objectify the semantic component of the astonishment concept "result/action".

As the analysis shows that objectification of astonishment emotion in English fiction is demonstrated through the use of various lexical means. This includes the use of interjections, adjectives, and adverbs, among others. One common way that authors depict astonishment is through the use of exclamation marks and interjections such as "Wow!" or "Amazing!" These words and symbols provide a clear indication of the characters' emotional state and convey the intensity of their reactions [4;78]. The analysis of lexical means of objectification of the Astonishment emotion in English fiction highlights the different ways authors use language to convey this emotion. Through examining a variety of literary works, it becomes clear that astonishment is often depicted through exaggerated adjectives, hyperbole, and vivid imagery. For example, an author may use the phrase "beyond belief" to communicate a sense of astonishment. Additionally, they may employ

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metaphors to help establish a vivid image in the reader's mind [5;67].

In conclusion, lexical means such as interjections, adjectives, and adverbs are highly effective in objectifying astonishment emotion in English fiction. By using these techniques, authors are able to convey the emotions of their characters in a vivid and expressive way, making their stories more engaging and immersive for readers.

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