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Словесний опис суб'єктивного досвіду людини: лінгвокогнітивний
аспект (на матеріалі роману У. Стайрона “Darkness Visible:
A Memoir of Madness”)

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Master`s Qualification Paper

**Verbal Depiction of Human Qualia From a Cognitive Linguistic Perspective:
A Study of W. Styron`s “Darkness Visible: A Memoir of Madness”**

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INTRODUCTION

One of the tasks of cognitive science at the present stage of its development is probabilistic modeling of the processes of the origin and course of cognitive processes, carried out on the basis of language analysis. There is no doubt that there is a rigid logic between linguistic forms and cognitive structures. The discovery and description of this logic is the goal of linguistic reconstruction.

The need to consider linguistic phenomena in a wide cognitive context, to study the underlying processes that give impetus to the creation of meanings, caused the emergence of the task of creating new structures for representing knowledge. The development of the concept of “qualia” has become one of the most important interdisciplinary discoveries of modern cognitive science.

Appeal to the new apparatus of cognitive science, the use of various methods of conceptual analysis, access to such cognitive abilities of a person as inference, knowledge, leads to a deeper penetration into the mechanisms of brain functioning. From the point of view of cognitive semantics, the use of the qualia concept opens up new prospects for the implementation of cognitive-semantic modeling.

Nevertheless, despite the high demand for research on human qualia, today there is an acute shortage of such studies in the field of linguistics both at the level of Ukraine and in other countries. This necessitates a detailed study and systematization of data on human qualia as a whole, as well as an empirical study of the representation of such a concept in English.

The object of the paper is the modern English narrative discourse (W. Styron’s “Darkness Visible: A Memoir of Madness”).

The subject-matter of the present study is the structural and semantic aspects of verbal depiction of human qualia from a cognitive linguistic perspective in modern English narrative discourse.

The material of the study is *Darkness Visible: A Memoir of Madness* (84 pages) by the American writer William Clark Styron Jr. (1925–2006) who suffered from major depression.

The scientific novelty of the Master's Thesis lies in the fact that it is for the first time an attempt to clarify and systematize the knowledge about human qualia as an emotion experience, the subjective perception of objective reality in the context of cognitive linguistics, as well as the theoretical information on the verbal depiction of human qualia from a cognitive linguistic perspective.

The scientific and practical value of the paper. The conclusions made in the work can be included in the lecture course on the cognitive linguistics, general linguistics, or used in special courses on American literature, as well as for further research on the verbal depiction of human qualia from a cognitive linguistic perspective in modern English narrative discourse.

The aim of the investigation is to study the verbal depiction of human qualia from a cognitive linguistic perspective in modern English narrative discourse.

The aim of this study is achieved by the following **tasks**:

- to consider the subjective perception of objective reality in the context of cognitive linguistics;
- to find out the scientific approaches to the study of human qualia as an emotion experience in English prosaic texts;
- to clarify the methods of studying the human qualia in cognitive linguistics;
- to study the psychological aspects of human experiences and conditions, their classification;
- to identify the system of human qualia in modern English narrative discourse;
- to conduct the analysis of the linguistic means of creating a verbal depiction of human qualia from the piece of modern English narrative discourse (on the lexical, stylistic and syntactic levels).

The tasks of the research are solved using **the following scientific methods of research**: the description method; the method of systematization and

classification; the continuous sampling method; the comparative method; semantic analysis method; lexico-semantic analysis; component analysis method; stylistic analysis method.

The novelty of whole work is some attempt to clarify and systematize the knowledge about human qualia as an emotion experience, the subjective perception of objective reality and expression this experience through verbal depiction in the context of cognitive linguistic perspective.

The structure of the work is determined by its purpose and objectives. Compositionally, **the paper consists of** the introduction, two chapters, conclusions to each chapter and general conclusions to the whole paper, the list of references, the list of the illustrative material and Appendices.

The **Introduction** identifies the relevance of the paper, the purpose and objectives of the **Master's Thesis** the object and subject of study, the main research methods, theoretical and practical value of the work.

Chapter One clarifies the concept of human qualia, the scientific approaches and methods of the study of human qualia as an emotion experience in English prosaic texts from a cognitive linguistic perspective.

Chapter Two presents the system of human qualia in modern English narrative discourse, as well as the results of the analysis of the linguistic means of creating a verbal depiction of human qualia from the piece of modern English narrative discourse (on the lexical, stylistic and syntactic levels).

The paper is crowned with the suggestion of other perspectives of research in the area.

CHAPTER ONE

VERBAL DEPICTION OF HUMAN QUALIA: A COGNITIVE LINGUISTIC PERSPECTIVE

This chapter clarifies the concept of human qualia, the scientific approaches and methods of the study of human qualia as an emotion experience in English prosaic texts from a cognitive linguistic perspective.

1.1. Human qualia: subjective perception of objective reality and its peculiarities

Modern linguistics considers language as a social phenomenon closely related to the culture and history of a nation. The focus is on the personality of the native speaker, which is revealed through the study of language, which reflects the spiritual essence, motivation and value hierarchy existing in the mind of the native speaker. It is believed that the human intellect, like the human him/herself, is not conceivable outside of language and language ability, as the ability to create and perceive speech. Language interferes with all mental processes, creates new mental spaces. Cognitive linguistics studies this effect of language on the human mind, as well as the human mind on language (Udovichenko 2014: 104).

Cognitive linguistics studies the mental processes that occur in the perception, comprehension, cognition of reality by consciousness, as well as the types and forms of their mental representations. It is part of cognitology – an integral science which studies the cognitive processes in human consciousness, providing operational thinking and cognition of the world (Kocherhan 2003: 24).

Cognitive sciences transform the traditional dualistic picture of reality (objective physical world and subjective mental reality), adding a third dimension:

- 1) the objective world;
- 2) the subjective image of the objective world;
- 3) the relationship between reality and its representation, which actually determine the result of human adaptation to the world, determine the degree of its adequacy (Chernikova 2011: 109).

Cognitive sciences study the structure of the subjective experience of a person not in the abstract form traditional for philosophy, but in a practical aspect (Baksanskyi 2006: 7).

The difference between cognitive linguistics and other cognitive sciences is the material under study. Cognitive linguistics explores consciousness on the material of language. Cognitive linguistics is a linguistic direction in which the functioning of language is considered as a kind of cognitive activity. Cognitive mechanisms and structures of human consciousness are studied through linguistic phenomena (Stepanov 1981a: 169).

One of the core issues of cognitive linguistics is the question of how a person perceives the world around and how this is reflected in the meaning of linguistic expressions. Human cognitive activity is aimed at the ability to navigate in the world with the help of previously acquired experience. This, in turn, necessitates the need to identify and compare objects, phenomena, events of objective reality.

Conceptualization is one of the most important aspects of cognitive semantics as a branch of cognitive linguistics. This term is most often used in the works of linguists (M. M. Boldyrev, O. S. Kubriakova, Z. D. Popova, K. V. Rakhlina, O. V. Rudakova, O. O. Selivanova, H. H. Slyshkin, I. A. Sternin and others).

O. O. Selivanova defines conceptualization as the comprehension of incoming information and the formation of certain ideas about the world in the form of concepts. The researcher believes that conceptualization is a key aspect of cognitive linguistics, because the fixation of a certain concept by a linguistic sign is the basis for the formation of the semantic space of language. Researchers believe that conceptualization is the result of the preverbal stage of human

development and the assimilation of reality acquires new forms during the formation of the language (Selivanova 2006: 258).

Z. D. Popova and I. A. Sternin define conceptualization as the selection in the human mind of a certain area of objective or subjective, i.e. mental activity, its understanding, the selection of differential features and its classification in a certain class (Popova and Sternin 2007: 121). Researchers consider the concept a result of conceptualization, as a mental reflection of the selected features of the area, which acts as a denotation of the concept, i.e. the real sphere, which found its mental reflection in the concept.

Conceptualization of denotation, according to researchers, is a long process in both ontogenesis and phylogenesis and continues constantly in society and in individual consciousness. The formation of concepts in ontogenesis goes from figurative, sensory to more abstract and rational.

Scientists identify several ways of forming concepts in the human mind. The most important source of concept formation is direct sensory experience, i.e. the perception of reality by the senses.

According to O. Kubriakova, a concept is a unit of consciousness and information structure that reflects human experience, as well as “an operational unit of memory, the whole picture of the world, a quantum of knowledge” (Kubriakova 1996b: 90-93).

Concepts are ideal and are encoded in the mind by units of universal subject code, which have a subject-image, i.e. sensory nature, and its universality is due to the fact that it is present in all native speakers, although it is different for each individual, as it reflects the subjective sensory human experience, personally gained in life through the senses.

The concept in the human mind arises as a result of activity, experiential knowledge of the world, socialization and has its components (Udovichenko 2014: 105):

- sensory experience;

- mental operations with concepts already existing in mind;
- subject activity of the person;
- speech knowledge;
- conscious cognition of speech units.

Concepts form a holistic picture of the world in the human mind. The concept of “language picture of the world” was actively studied by Y. Apresian, H. Kolshanskyi, O. Kubriakova, L. Lysychenko, V. Postovalova, B. Serebrennikov and others. This concept is based on human ideas about the world: the picture of the world is understood as the global image of the world, which is the basis of human worldview, represents the essential properties of the world in human understanding and is the result of all spiritual activity of human being. In this interpretation, the picture of the world appears as a subjective image of objective reality and belongs, respectively, to the class of the ideal, which, without ceasing to be an image of reality, is objectified in symbolic forms, not fully reflected in any of them (Serebrennikov et al. 1988: 21).

Considering the issue of displaying of the subjective personal experience of a person in the language, we should also turn to the term “qualia”, which is more often found in studies of foreign scientists. In philosophy and certain models of psychology, qualia (singular form: “quale”) are defined as individual instances of subjective, conscious experience. The term “qualia” derives from the Latin neuter plural form (“qualia”) of the Latin adjective “*quālis*” meaning “of what sort” or “of what kind” in a specific instance, such as “what it is like to taste a specific apple, this particular apple now”.

This term was introduced by the American philosopher and logician C. I. Lewis in 1929. As Clarence Irving Lewis used the term, qualia were properties of sense-data themselves (Lewis 1929). In contemporary usage, the term has been broadened to refer more generally to properties of experience.

Paradigm examples of experiences with qualia are perceptual experiences (including nonveridical perceptual experiences like hallucinations) and bodily

sensations (such as pain, hunger, and itching). Emotions (like anger, envy, or fear) and moods (like euphoria, ennui, or anxiety) are also usually taken to have qualitative aspects.

According to an American philosopher, writer, and cognitive scientist Daniel Clement Dennett, qualia is “an unfamiliar term for something that could not be more familiar to each of us: the ways things seem to us” (Dennett 1988). They can be defined as qualities or sensations, such as redness or pain, and are considered separately from their impact on behavior, as well as from any physical conditions that may have caused them. In more precise philosophical terms, qualia are a property of sensory experience.

Qualia are the subjective or qualitative properties of experiences. What it feels like, experientially, to see a red rose is different from what it feels like to see a yellow rose. Likewise, for hearing a musical note played by a piano and hearing the same musical note played by a tuba. The qualia of these experiences are what give each of them its characteristic “feel” and also what distinguish them from one another. Qualia have traditionally been thought to be intrinsic qualities of experience that are directly available to introspection. However, some philosophers offer theories of qualia that deny one or both of those features (IEP 1995).

The study of qualia is an ambiguous field in the field of cognitive sciences. Many scientists consider such a concept inappropriate. Discussion of this question is sometimes limited to the mention of qualia as philosophically open. However, some scientists in the cognitive science community believe that these topics are relevant and promote the importance of studying them (Griffith and Byrne 1996).

The development of the concept of “qualia” has become one of the most important interdisciplinary discoveries. From the point of view of cognitive semantics, the use of the qualia structure opens up new prospects for the implementation of cognitive-semantic modeling.

1.2. Psychological aspects of human qualia

The connection between perception and mental abilities is manifested in the fact that through perception a person receives information, on the basis of which a person acquires knowledge and experience. Appealing to the works of Elena V. Paducheva, Oleh V. Demenchuk calls the first stage as “physiological” because it involves the senses, and the second one is the stage of “mental processing” (Demenchuk 2012: 41–42).

Among the basic principles of cognitive research of the vocabulary of perception as the verbal representation of the human qualia N. A. Besedina (Besedina 2010: 32-36) defines the following:

1) the principle of equality of the two main functions of language: understanding language as a means of forming and expressing ideas, as well as their exchange, indicates the unity of cognitive and communicative functions;

2) the principle of multifactorial research of linguistic phenomena: in the process of analysis the role of these phenomena in the implementation of cognitive and communicative activities is determined;

3) the principle of systematic description of linguistic phenomena: the studied phenomena must be described not only in relation to language as a system, but also in relation to the system of which language is a part;

4) principle of interdisciplinarity in the study of language phenomena: since language is one of the cognitive abilities, its study should take into account information obtained from other branches of science that in one way or another relate to cognition (philosophy, psycholinguistics, logic, physiology, psychology, etc.);

5) the principle of anthropocentrism in the analysis of linguistic phenomena: since cognitive activity is not a simple reflection of reality, but, in fact, its rethinking, the subject of cognition becomes the main in the process of forming the meaning of a linguistic sign;

6) the principle of multilevel analysis of the semantics of language units: the meaning of these units is studied in the context of different cognitive structures, i.e. to study and understand language units requires the use of knowledge of different levels (language and encyclopaedic);

7) the principle of conceptual unity of language and speech: these phenomena are one object of analysis, as language depends on the objective world, thought processes and speech use in their unity and relationship; this is also confirmed by the possibility of distinguishing two modes of language: “as a complex of known components and categories that exist only in potentia” and “as a continuously repetitive process” (Baudouin de Courtenay 1963: 77);

8) the principle of distinguishing between conceptual and semantic levels: this is argued, according to N. A. Besedina, the independence of the concept from the language.

As a thematic class of words that reflect the evaluative strategies of a person, the perceptual vocabulary was the subject of analysis of:

1) the functioning of the system of human sensations (hedonistic assessment – perceptions to denote sensory sensations such as *tasty, fragrant, melodic*, etc.);

2) mental operations that accompany perception (epistemic evaluation – perceptions of predicative instruction such as *hear, see, feel*, etc.);

3) spatial position of the observer (spatial assessment – nominations that indicate the norm that determines the spatial qualification of the object of perception, for example: *distance, near, far*, etc.);

4) interpretation of external signs of an object or a person (experimental evaluation – derivatives such as *horrible, sad, sick look*, etc.) (Shulinova 2011: 60).

Perceiving an object, a person not only classifies it, but also assigns a certain assessment. Oleh V. Demenchuk identifies such evaluation strategies of the subject of perception, or, according to the researcher, the subject of perceptual-information state (Demenchuk 2012: 43–44):

1) evaluation strategy, which characterizes the perceptual object in terms of its positivity or negativity: *sweet-sounding*;

2) strategy of expressiveness, which gives a figurative description of the perceptual object: *sour* – which expresses dissatisfaction, depression, boredom, sadness (about the face, mood, voice, etc.);

3) intensity strategy, which evaluates the perceptual object in terms of incompleteness, completeness or excess of its qualities: *slightly sweet*;

4) sensory strategy that evaluates the perceptual object from the standpoint of hedonism: *delicious* – “pleasant to the taste”;

5) strategy of aesthetics, which characterizes the perceptual object in accordance with the ideas of beautiful or disgusting: *gentle* – “very beautiful, perfect shape, elegant”;

6) strategy of expression of emotions, which gives an emotional assessment of the perceptual object: *bitter* – “full of grief, trouble; heavy”.

Thus, evaluation is an integral component of the semantics of sensory vocabulary. But this component is subjective, because everyone perceives and evaluates the world in their own way.

From the subjective perception and reflection of the world by units of language, a linguistic picture of the world of each human community is formed. Through the use of these principles and methods can be carried out perceptual vocabulary in literary works, which reflects the national linguistic picture of the world, in which the semantics of words to denote perception not only expresses evaluations but also symbolizes.

In linguistic research on the specifics of the reflection of sensory perception in language and linguistic categorization of sensations, we can distinguish two main areas:

1) identification of systemic connections of words of one part of speech (more often verbs) as representatives of sensory perception in the language system;

2) selection and description of the relevant functional and semantic fields in the structure of specific artistic texts.

As a rule, sensory evaluation is expressed by sensory adjectives such as: *fragrant, smelly, melodious*, but it should be borne in mind that in a literary text, even normally neutral words, combined with each other, can generate evaluative units. This is due to the fact that the artistic (literary) space plays the role of creator of new aesthetic meanings in the emotional volume of the word.

In this regard, to identify the specifics of the sensory fragment of the artistic picture of the world in the axiological aspect, it is necessary to consider the whole paradigm of sensory vocabulary.

1.3. Human qualia in cognitive linguistic research

One's perception of the world in an everchanging, dynamic condition correspondent to the state of a person's body and mind. Depending on the circumstances and mood people use particular lexical-semantic groups of words. Language reflects our disposition toward people and events through denotation and connotation of words and specific imagery they invoke. Modern philology classifies such imagery in "stages".

Alexander V. Kravchenko names these stages “concrete-subject” and “abstract-systemic” levels of categorization of reality. The representative of the first level is the vocabulary, the representative of the second – the grammar of a particular language (Kravchenko 2001: 16).

This connection between the sensory and intellectual spheres is the reason for the importance of sensory vocabulary in the picture of the world, because sensory

information about the world around us is the basis for conceptualizing reality within a language.

The special nominations are used, combining groups of words to denote:

- colour (*white*);
- smell (*fragrant*);
- taste (*sweet*);
- sound (noise);
- touch (tactile nominations: *solid*);
- temperature (temperature nominations: *cold*);
- muscle sensation, position and movement of the body in space (*dizziness*);
- light oscillations (*flicker*);
- physiological reactions (*pain*);
- visual strategies (*visible*) and so on (Shulinova 2011: 71).

The presence in language of a metaphorical connection between thinking and feeling explains any phenomenon of the surrounding world that is perceived by the sense organs (it is either seen, heard or felt), then it is logically rethought, undergoing a process of categorization.

The starting point of the analysis of the embodiment of their sensory worldview can be considered the use of colour vocabulary. The strongest human feeling is the vision of the world in colour. Colour images make noticeable what cannot be expressed with words: mood, feelings, vague, blurred thoughts, and so on. Polish linguist Anna Wierzbicka writes, that colour designations may turn out to be the best example of the influence of deep perceptual-conceptual factors on the formation of linguistic categories and their correlation with reality (Wierzbicka 1986: 338).

The most inert evaluative “odourative” vocabulary:

Smell and odor – the most general and most nearly neutral, are frequently interchangeable except in technical and scientific contexts where odour is more common.

Scent refers to a distinctive or identifying odour, usually delicate and thought of especially as a physical emanation from the thing in question.

Aroma suggests a pleasant odour, pungent, pervasive, and often spicy.

Fragrance, perfume and bouquet are applicable to pleasing, sweet odours or scent. Fragrance and perfume suggest the scent of flowers, and fragrance usually implies a lighter, less penetrating scent. Bouquet can refer to any aroma but occurs most often with reference to wine.

Savour is the property of thing that makes it strongly appealing to both smell and taste.

Stink and stench both apply to highly unpleasant odours, especially those resulting from putrefaction. Stench is generally the stronger them (AHDEL 1992: 1220).

Thus, *smell* and *odor* have a neutral inherent evaluation, *aroma, fragrance, perfume* have positive evaluation, negative – *stink, stench*.

Regarding the vocabulary that denotes sound, the following facts can be noted. The main characteristics of sound – volume / muteness, sharpness / blur – in most words, denoting both the sounds of the human voice and other sounds that are inherent, i.e. fit into the dictionary meaning (for example: *scream – give a loud sharp cry, shriek – scream, shrilly; murmur – low, continuous, indistinct sound, rising and falling very little in pitch; softly spoken words; rustle – make soft sounds*).

Sharp sounds usually contain a negative emotional assessment, and unsharp – a positive, although, of course, the decisive role is often played by the context. Positive connotation is inherent in such words, as, for example, *music – pleasing, combinations of sounds*, negative connotation – *moan, groan*, because these sounds are associated with the “negative” state of what creates the sound.

In the group of tactile vocabulary, only a few words have positive or negative evaluation. The first one can, for example, include *silky*, and the latter – *slimy, chilly, dank*. In most units of tactile vocabulary, the assessment is determined by the text, although their assessment potential is different – *warm, cool, soft* are more often associated with “pleasant” meaning, while *cold, wet, icy, moist* are connected with “unpleasant” feelings. This potential can be defined as positive-negative in the first group and as negative-positive in the second.

There are a lot of taste sensations in reality, but there are four main (nuclear) taste qualities, which are denoted by special words. The word *TASTE* is defined as the sense that distinguishes the *sweet, sour, salty, and bitter* qualities of dissolved substances in contact with the taste buds on the tongue (AHDEL 1992).

It is traditionally believed that *sweet* is associated with a pleasant taste sensation, and *bitter* – with an unpleasant one; *salty* and *sour* are estimated to be ambivalent. Other taste impressions are conveyed by words denoting substances or objects that have a specific taste, or derivatives of these words (*pepper, peppery, mustard, etc.*), the taste sensations they denote are usually subjective.

Analysing the structure of the thematic class of verbs of perception, Elena V. Paducheva comes to the conclusion that the complexity of the semantic structure of the verb of perception and the diversity of semantic oppositions excludes any hierarchical classification (Paducheva 1993: 99) and formulates the following parameters, the values of which combine words into more or less large groupings:

- 1) type of perception: visual (most verbs), auditory (*listen, hear*), sense of smell (*smell*), tactile (*touch, feel*), taste (*taste*);
- 2) the mode of action (the verb *to look*), which does not fix the mode of action, and the verb *to consider*, i.e. *peer*, that is, look closely at each detail separately;
- 3) the way of perception (*stare, squint, gaze, etc.*);
- 4) imaginary perception (the image of consciousness arises in the absence of a stimulus (*imagine, seem*), etc.;

- 5) blurred perception (*appear, be seen*);
- 6) erroneous perception (*overlook, miss*);
- 7) assessment of perception (*contemplate, admire*);
- 8) interpersonal contact (*see, meet*);
- 9) purpose (*ambush, chat, spy, follow*);
- 10) full coverage (*listen, view, inspect, sniff*), etc. (Paducheva 1993: 96–99).

Thus, on the basis of sensory information about the world there is a conceptualization of reality on the plane of a language, which through system-functional, semantic, stylistic and other organizations reveals the national and individual-linguistic conceptual picture of the world. Sensory vocabulary, as well as the corresponding conceptual sphere, is its important component.

The lexical-semantic field of qualia, perceived by the senses in accordance with the types of sensory perception, is divided into microfields of quality, perceived by sight, hearing, smell, touch and taste. The constituents of microfields form the semantic groups light / colour, sound, tactile vocabulary, odourisms and taste vocabulary. Adjectives, nouns and verbs are the constituents of the lexical-semantic field of sensory qualia. The inherent connotation is most characteristic of the vocabulary of the smell and sound. The least valuable vocabulary of visual perception in its direct original meaning.

Many neutral-evaluative units of sensory vocabulary have a great potential for increments of meanings realized in the context. They are relatively “constant” with respect to a particular language unit and, as a consequence, can be defined as a speech phenomenon.

1.4. Emotion experience as human qualia and its verbal manifestation in English discourse

Modern linguistic-cognitive research, focused on finding correlates of linguistic units both in objective reality and in human consciousness, are based on the recognition that “categories are ultimately based on the reflection and generalization of the phenomena of the objective world” (Stepanov 1981a: 36), and on the fundamental provisions such as:

1. Human activity is associated with the ongoing perception of various kinds of information entering the human mental field.

2. As a result of the cognitive activity of a person, concepts are formed that are then combined into a system of knowledge about the world.

3. This system consists of concepts of different levels of complexity and abstraction.

4. The variety of forms of cognition defines different ways of forming a concept as a quantum of structured knowledge: on the basis of sensory experience, subject-practical activity of a person, on the basis of mental activity, in the process of verbal and non-verbal communication (Boldyrev 2000).

5. The perception, lying in the centre of human cognition of the world, is carried out by the organs of perception. The signals coming from them are processed and stored in the human memory, forming special types of concepts – visual-sensory images.

Restricting the study only to understanding and studying intralinguistic factors, it is difficult, and sometimes simply impossible, to explain the features of the formation and functioning of language structures. This explains, according to A. V. Kravchenko (2001a: 32), the urgent (already realized and partially realized) need for expanding the limits of linguistics with access to a large number of related

ones (based on the commonness of the human object in its wholeness, formed by different hypostases) disciplines that make up the complex of the humanities.

It is quite understandable, that the circle of issues related to the establishment of dependencies and relationships in the cognitive chain “perception – consciousness – conceptualization – categorization – representation – language” more and more often appears as a central topic in cognitive science. This leads to the closure of cognitive linguistics with a number of other sciences, in particular, cognitive psychology, epistemology and the theory of consciousness.

Differences in the perception of the world, as well as in the method of its development lead to differences in knowledge, and through them to different pictures of the world. Consequently, the study of the linguistic picture of the world should proceed from the establishment of the types of knowledge represented in the language, sources and methods of representing this knowledge in linguistic forms (Kubriakova 1996a; Kornilov 2003; Kravchenko 1996b).

Studying the laws and mechanisms of categorization involves turning to the process of cognition of reality as the basis of conscious human activity. Given all this, the problem of the meaning of the linguistic sign as a nominative unit is seen in the aspect of its ability to be a means of fixing, storing and transmitting knowledge (Kravchenko 1996b).

According to G. V. Kolshanskyi, a nomination is “a linguistic consolidation of conceptual signs that reflect the properties of objects” (Kolshanskyi 1976: 530). Based on the fact that conceptual signs are no longer a fact of direct (sensory) perception of reality, but the result of a person’s abstracting activity aimed at processing visual-sensory information, one should think that before the act of nomination as such, the formation of that structure of consciousness that looking for forms of fixation.

Vocabulary with the semantics of sensory perception (perceptual vocabulary) is a significant layer of the vocabulary of any language and plays an important role in shaping the linguistic picture of the world.

According to the definition given by Oleh V. Demenchuk, the thematic class of perceptual vocabulary, or the vocabulary of sensation, consists of nominations, the direct nominative meaning of which contains a semantic component that indicates the perceptual-informational state of a human. For example, the components of the sign nominations “feel”, “perceive”, “hear”; components of subject nominations “feeling”, “perception”, “sound”, etc. (Demenchuk 2012: 42).

Words, in the semantics of which the signs of the object are revealed by taste, smell or touch, L. I. Matsko calls “odorous epithets” and refers to them as to “intra-sensory” or “epithets of intra-psychological perception”, because they, according to the researcher, reflect the internal features and properties of the objective world or those that seemingly attributed to nature, words, objects (Matsko et al. 2005: 347).

The study of perceptual vocabulary can be divided into three main approaches:

- 1) consideration of the vocabulary of perception as a means of cognitive categorization;
- 2) comparison of perceptual vocabulary in different languages;
- 3) analysis of perceptual vocabulary as a means of forming styles.

General issues of studying the vocabulary of perception, including its role in the linguistic picture of the world, are addressed in the works of V. P. Danylenko, Y. A. Kuznetsov, I. H. Ruzin, N. K. Riabtseva, O. A. Selemeneva, E. V. Uryson, V. V. Yatskovskyi in the monograph “Fragrances and smells in culture” and others. These works consider both the semantics of perception as a whole and the perception of individual senses.

Thus, E. V. Uryson considers the correlation of the picture of the world, entrenched in the language, and the ordinary ideas of reality. The author draws attention to the inconsistency of such facts as the presence of sensory organs and the ability to perceive. The person can have eyes, but be blind, have ears, but be deaf, have a nose, but not smell. According to Elena V. Uryson, this means that the eyes, ears and nose are just parts of the body of a person (or animal), and the true organs

of perception are invisible, intangible, although they are related to this bodily organs, because they are located somewhere in their depths (Uryson 1998). Elena V. Uryson proves that the real perception of reality differs not only from scientific ideas about the world, but also from the picture of the world reflected in the language.

Igor H. Ruzin emphasizes that the vocabulary of sensory perception cannot be understood without resorting to reality, to extra-linguistic categories that connect language and the world (Ruzin 1995). N. K. Riabtseva in the article “Mental vocabulary, cognitive linguistics and anthropocentricity of the language” considers the vocabulary of perception from the position of cognitive linguistics. The main thing in this direction, according to the author, is the provision on the anthropocentricity of the language. The most important sensory organ, according to the researcher, is vision (Riabtseva).

Charles Bally, W. von Humboldt, Alexander A. Potebnja, O. M. Wolf, G. O. Zolotova and others wrote about the subjectivity of perception and understanding of the world around. They all agree on the validity of Humboldt’s assertion that any understanding is a misunderstanding. Alexander A. Potebnja describes this paradox metaphorically. He says, that “those who understand each other can be compared to two different musical instruments, connected in such a way that the sound of one of them causes not the same, but the corresponding sound of the other” (Potebnja 1993: 160).

This is due to the fact that people interpret the information obtained in accordance with their own picture of the world, which is influenced by education, values, personal experience.

1.5. Semantic field of human qualia names in modern English

In the context of the cognitive approach in linguistics, the study of human qualia on the basis of the W. Styron's novel may also include the construction of a semantic field as an effective way of displaying this entire conceptual sphere and its verbal expression.

A semantic field is a lexical set of words grouped semantically and by meaning related to a particular subject. According to the definition by Olga S. Akhmanova, "the field" is a set of semantic units (concepts, words) that cover a certain area of human experience (Akhmanova 2004: 334).

Semantic field is:

- 1) part of reality, which is isolated in human experience and theoretically has a language equivalent in the form of a more or less autonomous lexical microsystem;
- 2) a set of words and expressions that make up the thematic series of words and expressions, which together cover a certain area of meaning (Akhmanova 2004: 334).

According to the definition introduced on March 12, 1931 by the German linguist Jost Trier, a "field" is a set of linguistic (mainly lexical) units, united by a common content (sometimes also a common formal indicators) and reflecting the conceptual, visual or functional similarity of the phenomena being denoted. Every word in the language is part of a certain lexical and semantic field. Polysemous words can enter different fields.

The words included in the field are characterized by the presence of a common integral semantic feature, which is usually expressed by an "archilexem" – a word with a generalized meaning.

One of the points of view on the distribution of vocabulary by semantic fields was proposed by R. M. Meyer. Richard M. Meyer identifies three types of semantic fields, which are based on any one semantic feature – a differentiating factor:

- 1) natural fields (names of trees, animals, physical sensations, etc.);
- 2) artificial fields (names of components of mechanisms, etc.);
- 3) semi-artificial fields (ethical concepts, terminology of certain professional and social groups of people, etc.).

Thus, the discourse of human qualia can be attributed to the natural semantic field, since it refers to the sensations and emotions of a person. J. Trier distinguished between “conceptual” and “verbal” fields. Under the conceptual field, he understood the structure of a separate conceptual sphere or a number of concepts that are present in the linguistic consciousness, which does not have its own, special form of expression corresponding to it in the language. The word finds meaning only within the whole field.

The verbal field formed from the keyword and conceptually related words, is subject to varying degrees to a closed conceptual complex, the internal division of which is represented in the divided structure of the verbal field. According to many linguists, the boundary between the conceptual and verbal fields, as well as the terminology of J. Trier, is not clear. It is believed that all the concepts that exist in the language are divided into closed groups on the similarity or opposite of meaning.

Semantic fields are classes of words that are closely related to each other in use, but that never occur in the same syntactic position. Such fields combine words according to their semantic compatibility. The most abstract combinations of words: “subject – predicate”, “subject – predicate – object”, “subject – attribute”.

The totality of all semantic fields makes up the lexical system of a language. However, some scholars doubt the systematic organization of vocabulary and put forward the idea of arbitrary selection of semantic fields. But the systematic organization of vocabulary lies precisely in the openness of the system and its

subsystems, in the ability for new elements to penetrate the system, and for others – to leave it.

Thus, the semantic field is a group of all meanings of words that are inherent in a particular context, taking into account synonyms and antonyms. The set of semantic fields makes up the semantics of a language, and indicates the colour and richness of language in general.

The semantic field is characterized by the following main characteristics:

1) the presence of semantic relations (correlations) between its constituent words;

2) the systemic nature of these relations;

3) interdependence of lexical units;

4) the relative autonomy of the field;

5) continuity of designation of its semantic space;

6) the relationship of semantic fields within the entire lexical system

(Popova and Sternin 2007; Stepanov 1981a).

There are many approaches to the construction of the semantic field, based on the use of different research material. One of the most convincing approaches can be considered the stages of semantic-cognitive study of concepts by Z. D. Popova and I. A. Sternin (Popova and Sternin 2007: 160):

1. Construction of the nominative field of the concept.

2. Analysis and description of the semantics of linguistic means included in the nominative field of the concept.

3. Cognitive interpretation of the results of the description of the semantics of language means – identification of cognitive features that form the studied concept as a mental unit.

A number of studies, devoted to the concept analysis, focuses on the main lexical implementation of the concept – the so-called keyword. The criteria for

determining a keyword are usually ambiguity and high frequency of use. Other studies consider groups of words that represent a concept (it can be a synonymous series, semantic field, a group of monosyllabic words); the construction of such groups is usually also carried out “from the keyword”. In both cases, mostly similar techniques and sources are used.

The specific methodological techniques used in the study of concepts and building semantic fields include:

1. Identification of the semantic composition of the keyword (analysis of the interpretation of the basic lexical representation with the help of explanatory dictionaries, texts of different genres and styles, etc.).

2. Analysis of lexical paradigms of different volume and type, which verbalize the main concept:

- a) a synonymous keyword series;

- b) lexical-semantic, lexical-phraseological, associative-semantic field of the keyword (selection of not only synonyms but also antonyms, hyperonyms of the keyword, identification of the core and periphery of the field) (Iliukhina 1998);

- c) the derivation field of the keyword.

3. Analysis of the lexical compatibility of words representing the concept (the object is linguistic metaphors, i.e. metaphors that have lost their vivid imagery, which in speech is usually ignored as figurative expressions (for example: *a quarrel broke out*, etc.) (Dzhavakhova 1994).

4. Discourse study of concepts (the value of this approach is determined by the very nature of discourse – it has social and dynamic nature).

Considering the semantic field, it is worth focusing on its structure. The following parts can be distinguished in the structure of the semantic field:

- 1) the core of the field, which is represented by the generic family – the component around which the field unfolds. Since the nucleus is a lexical expression of meanings, or semantic features, it can replace each of the members of the paradigm, being a representative of the whole paradigm;

2) the center of the field consists of units that have an integral, common to the core value;

3) the periphery of the field consists of units that are furthest in value from the nucleus. They detail and specify the main value of the field. Usually peripheral elements are in the application with other semantic fields, forming the lexical-semantic integrity of the language system;

4) field fragments are a vertical nuclear and centro-peripheral structure, which in its semantics forms a separate hypero-hyponymic structure of the same / different type of composition.

According to this scheme of the structure of the semantic field, we will consider the features of the semantic field of human qualia based on the W. Styron's novel "Darkness Visible: A Memoir of Madness".

1.6. Report on emotion experience and its impact on the reader

The considered features of the representation of the category of human qualia show that most of the means that are usually used in the text to represent this concept are aimed at influencing the reader. Thus, it is also necessary to pay attention to the notion of the reader, its role in the text, and especially the impact on the reader from the point of view of cognitive linguistics.

Traditionally, the goal of creating a text is the objectification of the author's idea, the transfer of the author's intention to the reader (Babenko and Kazarin 2005: 56). The space of interaction between the author and the reader within the text became the subject of scientific reflection of various areas of linguistics. In the stylistics of decoding (genetic stylistics) (Riffater 1980: 70; Arnold 2002: 120) the creation of the text is considered as a process of encoding information (images, emotions, relationships) by the author by means of the language.

Cognitive linguistics, combining a whole range of scientific approaches (internalism, externalism, evolutionary epistemology, biosociocultural approach), recognized the fact that there was no independent internal content in what linguists used to call “linguistic structures”.

Cognitive linguistics of the current stage of development recognizes that the content, traditionally called linguistic, is realized in the actual act of speech behaviour: in the case of linguistic communication, there is actually no transfer of information from the speaker to the listener – the listener himself creates this information based, firstly, from his experience of interaction with the object with which a given language sign is steadily associated in his mind, and secondly, from his experience of interacting with this sign in speech activity (Kolmogorova and Martyniuk 2013).

The process of “transferring content” is increasingly less conceptualized through an objective metaphor, because “transferring content” is an illusion arising from recognisability of the sound / visual form, as each recipient / sender has its own content.

In this case, there is not a “transfer of content” but a distributed cognition: a partial intersection of the life history of the participants in communication and the experience that they represent gives impetus to communicants for lifelong movement, sometimes along different, but important for each of them, cognitive paths (Kolmogorova and Martyniuk 2013).

The problems of perception and understanding of the text are also widely studied in the course of psycholinguistics from two perspectives (Zalevskaia 2005: 245): from the point of view of a “naive reader”, a native speaker, who has a certain reading experience, owns common basic mechanisms for reading and understanding the text; and from the point of view of a specialist-researcher, purposefully analysing “verbalized products of understanding” within the framework of his scientific ideas and postulates.

Unlike the position of a specialist-researcher, the processes of understanding from the position of a “naive reader” proceed spontaneously, resulting in the formation of a “projection of the text as a mental (perceptual-cognitive-affective) formation that is only partially verbally verifiable”. Due to the different nature of the actions in the process of understanding the text and the different level of involvement in the perceived text, the quality of its interpretation changes.

Modern linguistics operates with a wide range of terms that designate the reader: addressee, recipient, communication partner, interlocutor, listener, hearer, receiver, audience, locutionary target, user, patron, beta reader, etc. This indicates the importance of the role of the reader category, the ambiguity of this concept, as well as its insufficient study (Chulanova 2006: 89).

Currently, the definition of “reader” is being clarified and supplemented. The reader is regarded as an individual who perceives printed text and possesses the necessary linguistic and cultural skills for this. The degree of mastery of these skills by different readers is also different, as well as their other characteristics. One of the central problems of reader study is their differentiation and the construction of scientifically based typologies.

Any reader is, first of all, a consumer, and he / she chooses what he needs from literature – to “learn life”, to have fun, to relax, to think over difficult questions and find an answer, etc. While reading the literary work, the recipient empathizes with what is happening in the work, tries to imitate them in real life or just relaxes, finds amusement in reading the literary text, without thinking about the complexities of the characters of the characters and events. The reader’s motivation can be empathy, imitation, entertainment. According to his / her requests, the reader chooses literature for him/herself (Rubtsova 2015: 145).

In his creation, the author consciously or unconsciously implements certain ethical and aesthetic attitudes. The reader perceives them as role models. A peculiar imposition of social norms and values is taking place.

The author often describes in his / her work the emotions and feelings of the characters, their experiences. In the case of a description of human qualia, the reader is given the opportunity to understand the character's condition in more detail. The author, in his turn, makes an impact on the reader, trying to choose the most effective means of expressing human qualia.

Considering the features of the impact of the author and the literary text on the reader, it should be noted that text emotiveness is a text category aimed at creating an emotional background of the work of art and determines the emotional impact on the reader, because it is the emotional semantics which correlates with the most labile area of the human psyche – emotions.

American scientists have found that the literature we read in one way or another affects our ability to empathize and our attitudes toward other people. Researchers believe that works of art help to feel and understand other people. Scholars explain this by the fact that works of art are usually focused on the characters and relationships of the characters, which causes the reader vivid emotions and experiences. Often the images of the characters are depicted indistinctly, without many details, and we are forced to fill in the gaps to understand their intentions and motives – said D. Kidd (Chiaet 2013).

In the case of the W. Styron's novel "Darkness Visible: A Memoir of Madness", which describes human qualia, emotions and feelings, physical states and sensations through the prism of depression and cure from it, the reader plunges into the world of psychological health, thoughts and states of the character.

Important here is the fact of the autobiographical nature of the novel under consideration. Thus, the author plays a key role, because the author has his own psychotherapeutic goal – to describe his experience of depression and the fight against it, to display in the text all the feelings that a person has in this state. The author transfers all his experience to the character, endowing him with human qualia in accordance with the set goal. The reader is the recipient and, reading the text, lives

though all the described emotions of the hero, plunges into the state that W. Styron seeks to convey (Voronkova 2010: 276).

The whole range of linguistic and stylistic means used by the writer to convey human qualia, thus, serves to influence the reader, to immerse the reader in the psychological and emotional state that the author displays in his work.

Thus, the main categories of a literary text are the author and the character, who always occupy a central position in the work of art. This is a consequence of its anthropocentrism (aspect of the “author-text-reader” relationship). This determines the way of interpretation of the literary text, which is always based on an anthropocentric approach. It should be noted that this approach to the analysis of a work of art is based on the interpretation of the text in terms of its creation (author’s position) and perception (reader’s position), in terms of its effect on the reader, as well as in the derivational aspect.

The author and the character are the bearers of the subjective and the objective. This is due to the fact that the character’s point of view, his feelings and thoughts are treated as dictation, and the feelings expressed by the author as modal.

However, in the whole text dictation-emotional and modal-emotional meanings are intertwined, as a result forming the core of the emotional content of the text. It is important to note that the images of the author and the character are always opposed to each other, they are not equal in the work of art. When approaching the text from the standpoint of decoding style, the analysis focuses on the text itself, its rational and emotional impact on the reader and has a linguistic orientation.

Accordingly, in the study of the features and means of representing human qualia on the basis of W. Styron’s novel “Darkness Visible: A Memoir of Madness”, we should also pay attention to the effectiveness of the influence of the character’s emotional states on the reader, the level of involvement of the reader in the psychological world of the novel, and therefore the effectiveness of the impact on the reader.

Conclusions to Chapter One

The first chapter of the work devoted to the systematization of theoretical aspects of the study. The investigation of the subjective perception of objective reality in the context of cognitive linguistics showed that qualia is considered to be the subjective or qualitative properties of experiences. Qualia have traditionally been thought to be intrinsic qualities of experience that are directly available to introspection.

The scientific approaches to the study of human qualia as an emotion experience in English prosaic texts showed that nowadays the study of perceptual vocabulary can be divided into three main approaches: the consideration of the vocabulary of perception as a means of cognitive categorization, the comparison of perceptual vocabulary in different languages and the analysis of perceptual vocabulary as a means of forming styles.

The methods of studying the human qualia in cognitive linguistics have also been investigated in the paper. The study also considers the basic principles of cognitive research of the vocabulary of perception as the verbal representation of the human qualia, as well as the evaluation strategies of the subject of perception.

It is found out in the first chapter that in linguistic research on the specifics of the reflection of sensory perception in language and linguistic categorization of sensations is divided into two main areas – the identification of systemic connections of words of one part of speech (more often verbs) as representatives of sensory perception in the language system, and the selection and description of the relevant functional and semantic fields in the structure of specific artistic texts.

The study also examined the features of the impact of various means on the reader, his/her emotional state. This effect is carried out in the context of the interaction of the categories “author – text – reader” and allows the author to engage the reader in the world of human character’s qualification, in which the author embodies his own experience (since the novel is autobiographical).

CHAPTER TWO

VERBAL DEPICTION OF HUMAN QUALIA IN MODERN ENGLISH DISCOURSE: A COGNITIVE LINGUISTIC ANALYSIS

This chapter presents the system of human qualia in modern English narrative discourse, as well as the results of the analysis of the linguistic means of creating a verbal depiction of human qualia from the piece of modern English narrative discourse (on the lexical, stylistic and syntactic levels).

2.1. Human qualia in modern English narrative discourse

*Words have no power to impress the mind without
the exquisite horror of their reality.*

Edgar Allan Poe

The “Darkness Visible: A Memoir of Madness” is a memoir by American writer W. Styron about his descent into depression and the triumph of recovery. Thus, this book is full of the examples of human qualia as a representation of an emotion experience in English prosaic texts (see Appendix A. Fragments of the depression memoirs, with metaphorical manifestations of emotion experience of depression in them).

First of all, it is necessary to systematize all the markers of human qualia used in the text of this work. Based on the classifications discussed in the first chapter of the study, we divide all the human qualia markers used in the text of the work into the following groups:

- 1) colour (for example: *gray stone facade, the gray drizzle of horror, depression’s black tempest, desolate green hallways, etc.*);
- 2) smell (for example: *warmly scented and passionate evenings, etc.*);
- 3) taste (for example: *sour wine, sweet juices, bitter night, etc.*);
- 4) sound (for example: *the wheezy sound, abiding tone of melancholy, etc.*);

- 5) touch (for example: *a drizzle*, etc.);
- 6) temperature (for example: *a **chilly** evening, the **cold** night*, etc.);
- 7) perception of time (for example: *for **several months**, a matter of **forever***, etc.);
- 8) perception of space (for example: *the car (...) **moved down**; my hand **stray idly** to that place*, etc.);
- 9) light oscillations (for example: *a **dully** glowing neon sign*, etc.);
- 10) physiological reactions / sensations (for example: *shaken by the certainty*, etc.);
- 11) emotions and moods (for example: *suffering from a serious **depressive illness**, a sense of **self-hatred**; feeling of **worthlessness**, **joylessness**, deep **despondency***, etc.)
- 12) cognitive reactions and processes (for example: *the **disorder in my mind**; I became fully **aware**; I **accepted the idea***, etc.)

Thus, in the work under consideration, markers of human qualia can be divided into several groups. These are sensory markers that include visual (colour, light oscillations), auditory (sound), olfactory (smell), gustatory (taste), tactile characteristics (touch, temperature). This also includes human perception of space and time, as well as the indicators of physiological reactions / sensations. All these characteristics are associated with a person's physical perception of the surrounding world and its interpretation by the person.

The second group of markers of human qualia includes a description of the internal state of a person. In the text of the W. Styron's memoirs "Darkness Visible: A Memoir of Madness" this includes both emotional and psychological sensations, human conditions (emotions, moods, sensations), as well as cognitive processes and conditions associated with the work of the human brain.

It should be noted that the work itself is devoted precisely to the psychological state of depression, and therefore the author mainly focuses on the second group of

human qualia markers. Depression is both a cognitive and emotional state of a person.

In the memoir work of W. Styron, many descriptions of the depressed state of a person are used, as well as his perception of the world around him, including the physical markers of human qualification. The author uses a number of linguistic means of different levels (lexical, stylistic, syntactic) to represent human qualia in the text. Let us consider the use of such linguistic means in more detail in the next paragraph of this study.

2.2. Verbal depiction of human qualia in W. Styron’s “Darkness Visible: A Memoir of Madness”

2.2.1. Lexical means of verbal depiction of human qualia

At the lexical level the human qualia are primarily represented in the text of the story through the use of sensory and perceptual vocabulary. Each of the level of perception of the hero of the work is represented through the corresponding microfield of such vocabulary.

First of all, the representatives of qualia are the vocabulary for the designation of all the senses and other ways of perceiving and receiving sensations about the world and the hero’s own physical and emotional condition. Thus, the main senses, such as sight, hearing, smell, touch and taste are represented through the corresponding verbs and nouns: *see, hear, sound, taste, touch*, etc., for example:

*...ordinarily a **sight** and **sound** that would have **exhilarated** me, the flight of birds caused me to stop...*

In this example the sensations obtained through vision and hearing are represented in the text through lexemes *a sight and sound*. In the “Darkness Visible: A Memoir of Madness” as the author’s memoir, any sensations of the hero received by him from the outer world always find a response in his soul. The hero interprets all the sensations received from sight, hearing, taste, tactile sensations through his cognitive and emotional sphere. Thus, in the given example the sight and sound also gives the hero emotional feeling – *exhilarated me*.

In addition to the conceptual core of the vast field of human qualia, the text also uses a lot of emotionally colored and evaluative vocabulary to describe the character’s feelings. Thus, in the “Color” microfield, a lot of color words are used, for example: *gray stone facade, the gray drizzle of horror, desolate green hallways*.

Since the considered literary work as a whole describes the depressive state of the protagonist, at the color level the work is predominantly filled with nominations of dark, gloomy colors, especially – gray color.

Depending on which of the five senses is used by the hero, the vocabulary is divided into the vocabulary of vision, hearing, touch, smell and taste. The parts of speech related to the vocabulary of vision include nouns, adjectives, verbs, adverbs. The adjective is the most striking means of expressing perception. For this reason, they were divided into adjectives of color, shape, size, consistency, for example:

*I had forced myself to **watch** the tape of a movie in which a young actress, who had been in a play of mine, was cast in a small part.*

This passage uses the root word *watch*, and we can also highlight the vocabulary that nominates the phenomena directly perceived by the character – *the tape of a movie, a young actress*. The various characteristics of objects that the hero perceives through the channel of vision are described in the text of the work through the use of evaluative vocabulary – *small, tiny, huge, stone, green, etc.*

The qualia of the hero obtained through tactile and temperature sensations are also in the “cold” register. The weather described in the book is often rainy and cold (*a chilly evening, the cold night*). The hero rarely describes pleasant sensations,

because, due to his hard internal state, he mostly focuses on what confirms his depressive mood.

Nominations of almost all tastes are presented in the work. The evaluative vocabulary is used to describe them in the text, for example: *sour wine*, *sweet juice*, etc. It corresponds to the sensory strategy that evaluates the perceptual object from the standpoint of hedonism.

However, not only sensory vocabulary is used in the text as a lexical means of representing human qualia. In the “Darkness Visible” little attention is paid to the descriptions of the hero’s life, the sensations, which he receives from the outside world. Most of the time, described in the memoirs, the hero is immersed deep into his own inner feelings and states. Therefore, the most extensive group of vocabulary that is used in the text as a means of representing human qualia is the emotives.

It is also necessary to distinguish emotive vocabulary, i.e. words that have emotional coloring or directly express emotions, based on the selection of which as a kind of lexical layer is their special function – the function of expressing emotional attitude to others, which becomes possible due to the specific meaning of these words (Zhehalyna 2000: 4), and the vocabulary of emotions, represented by words, the subject-lexical meaning of which is the concept of emotions and which do not denote a direct feeling, but only a logical thought about it, i.e. the names themselves – signs of emotions (Asten 2000: 5).

The vocabulary of emotions is presented in the book by such lexemes, as *self-hatred*, *joylessness*, *despondency*, *fear*, etc. This vocabulary field is comparatively smaller than the field of emotive vocabulary, which includes not only direct nominations of emotions and states of the protagonist, but also emotionally charged vocabulary that describes these states indirectly, for example:

...the flight of birds caused me to stop, riveted with fear, and I stood stranded there, helpless, shivering, aware for the first time that I had been stricken by no mere pangs of withdrawal but by a serious illness whose name and actuality I was able finally to acknowledge.

In this example the vocabulary of emotions is represented by the word *fear*, while the emotive vocabulary includes wider range of lexemes, such as *helpless*, *stricken*, *withdrawal*. In addition, this passage uses vocabulary to refer to the cognitive states of the protagonist, for example: *aware*, *acknowledge*. In addition, there also is a word indicating the physical sensations of the hero used in the text – *shivering*. The word combination *stood stranded* indicates the hero's perception of space.

It is the hero's emotional and cognitive sphere as elements of human qualia that are most widely represented in the text. The hero of the memoirs is not only in a difficult psychological state, but he also thinks about it all the time. He is aware of his depression, he understands it, compares it with other emotional states, reflects on how his condition changes, etc. Thus, the important part of the lexemes representing the human qualia in the text is the vocabulary of cognitive states, reactions and processes, for example: *the **disorder in my mind**; I became fully **aware**; I **accepted the idea***, etc.

Thus, mainly the nomination and descriptions of human qualia in the text of the work under consideration occurs through the use of sensory and emotive vocabulary, as well as evaluative vocabulary. At the level of the parts of speech, such vocabulary mainly belongs to the classes of the verb, noun, adjective.

In addition to these groups of vocabulary, the representation of human qualia also occurs through the use of medical terminology, namely from the field of psychiatry and psychotherapy, for example: *a serious depressive illness, the disease, self-esteem, universally experienced symptoms*, etc.

*Of the many dreadful manifestations of **the disease**, both physical and psychological, a sense of self-hatred – or, put less categorically, a failure of **self-esteem** – is one of the most **universally experienced symptoms**, and I had suffered more and more from a general feeling of worthlessness as the malady had progressed.*

Such terms transfer human qualia to the sphere of those sciences that study them. The hero is immersed in his depressive state, and it is precisely his desire to understand the scientific, psychological and physiological prerequisites for the occurrence of such a state that helps him to remain sane and not commit suicide.

In addition to the terms used for the designation of the psychological and mental states of the hero, the author uses a whole lot of professional medical terminology. For example, in the following sentence we can observe the use of terminology from the field of pharmacology (*psychopharmacology, benzodiazepine, tranquilizers*). Terms that directly nominate human qualia in a text are the following: *depressing mood, a major depression*:

For some time now many experts in psychopharmacology have warned that the benzodiazepine family of tranquilizers, of which Halcion is one (Valium and Ativan are others), is capable of depressing mood and even precipitating a major depression.

In general, the lexical level is not the main language level that represents the sphere of human qualia in the text of memoirs. The W. Styron's "Darkness Visible: A Memoir of Madness" itself is very saturated with metaphors and other stylistic devices, which are mainly the main means of transmitting the internal state of the protagonist and representation of the sphere of human qualia.

2.2.2. Stylistic devices as the means of verbal depiction of human qualia

W. Styron's memoirs are characterized by the author's individual style, which is quite complicated for perception, which uses many metaphors and other stylistic means.

First of all, it should be noted that the title of the work itself is metaphorical, as the name "*darkness visible*" is given by the author as the metaphor for the depressive mood of his hero. The author also often calls major depressive disorder, from which he himself had previously suffered, a "*black struggle*". Using the color words (*darkness, black*), the writer creates not so much the concept of color as a quality that is perceived visually, but the state of the protagonist, his inner psychological sense of darkness as the marker of depressive mood. The phrase that describes depression as "*the black struggle*" yields two metaphors: "*depression is blackness*" and "*depression is a struggle*".

Metaphors of depression, as the main type of metaphor in W. Styron's "Darkness Visible: A Memoir of Madness" contrast with metaphors of opposite concepts such as "*recovery*" and "*mental health*". In the whole work W. Styron most often uses such a language model for constructing a metaphorical phrase as "depression is smth", or simply "smth is smth".

According to the type (or formula) of metaphorical transference, Galina N. Skljarevskaja distinguishes the following classification. In the work "Metaphors in the system of language" Galina Nikolaevna Skljarevskaja talks about the following types of metaphorical transference:

- subject – subject;
- subject – person;
- subject – the physical world;
- subject – the mental world;
- subject – abstraction;

- animal – person;
- person – person;
- physical world – mental world (Skljarevskaja 1993: 146).

Let us consider the examples of metaphorical transfer used by William Styron to describe depression as the mental state of the protagonist, to determine what type or types of metaphorical transfer the author uses in the text. The analysis of the text showed that the most common metaphors for designating the psychological state of the protagonist (namely, his depression) are the following (Table 1):

Table 1

Metaphors of depression

The model	The metaphorical transfer	The frequency of use in the text
<i>Depression is ...</i>	<i>pain / suffering</i>	63
	<i>illness / affliction</i>	59
	<i>attack / violence</i>	48
	<i>death / devastation / destruction</i>	26
	<i>struggle / torture / ordeal</i>	26
	<i>darkness / blackness</i>	24
	<i>deterioration</i>	22
	<i>bad weather</i>	21
	<i>disruption</i>	21
	<i>continuum of severity</i>	17
	<i>journey</i>	18
	<i>abyss / chaos</i>	17

	<i>mystery</i>	17
	<i>evil</i>	16
	<i>horror</i>	15
	<i>insensibility / paralysis</i>	14
	<i>danger</i>	13
	<i>desolation / isolation</i>	13
	<i>weakness</i>	10
	<i>madness</i>	9

According to the G. N. Skljarevskaja's (1993) classification, depression may be considered as "the mental world" category. Mostly the author uses the following ways of metaphorical transfer:

1) "the mental world – abstraction", for example: *depression is – death, danger, horror, mystery, etc.*;

2) "the mental world – nature", for example: *depression is – bad weather.*

In contrast to the descriptions of depression, the author of the memoirs also pay attention to another, opposite psychological state of the hero – recovery. Let us also consider the types of metaphorical transfer that are used to describe this character's state (Table 2):

Table 2

Recovery metaphors

The model	The metaphorical transfer	The frequency of use in the text
<i>Recovery is ...</i>	<i>clarity / light</i>	12
	<i>health</i>	10
	<i>goal / achievement</i>	8

	<i>process of stages</i>	7
	<i>return</i>	7
	<i>safety</i>	7
	<i>peace</i>	6
	<i>positive state</i>	6
	<i>restoration</i>	5
	<i>emergence / exit</i>	5
	<i>survival</i>	3

As we can see, the author uses significantly fewer metaphors that describe a healthy psychological state of a person, the hero's recovery from a serious illness. Mostly there is a model "the mental world – abstraction", for example: *recovery is clarity, health, peace, safety*.

Also there is a metaphorical transference according to the scheme "a person with depression – man" used in the text, for example: *depressed person is victim / martyr; patient / casualty / sufferer*; or "a person with depression – object / animal" *depressed person is zombie / automaton*.

Such a metaphor is anthropomorphic metaphor, the donor zone of which is the conceptual sphere "man". The given examples of metaphor are sociomorphic, as it models the world in similarity to different spheres of social life (as in the examples *depressed person is victim; patient*, etc.).

There also is an artifact metaphor (*automaton*), the donor area of which is the conceptual sphere "objects", as in the following example:

*There I would lie for as long as six hours, **stuporous** and virtually **paralyzed**, gazing at the ceiling and waiting for that moment of evening when, mysteriously, the crucifixion would ease up just enough to allow me to force down some food and then, **like an automaton**, seek an hour or two of sleep again.*

In this case, the metaphor is used in the form of comparison (*like an automaton*), allowing the reader to accurately and vividly imagine the condition of

a person who is in a depressed mood. This metaphor and its stylistic effect in the text is also supported by the use of sensory vocabulary, indicating the physical sensations of the hero (*stuporous and virtually paralyzed*).

Let us also consider other stylistic techniques that are used in the text. Simile is often used in the text. In addition to simile associated with the metaphors of depression (*like zombies, like an automaton*), other simile are used, for example: *she moved like a sleepwalker; ...blowing through my mind like icy gusts of wind; the word has slithered innocuously through the language like a slug, have lodged like a thorn*, etc.

Descriptions of human qualia are also often described in the text through the use of epithets. For example, many sensory, perceptual and color words are used in the text as epithets: *bitter night; I had come fatally full circle; a lucidity that was slipping away from me with terrifying speed; an award which should have sparkingly restored my ego; dreadful, pouncing seizures of anxiety*, etc.

In addition to metaphors, simile and epithets as a means of stylistic description of human qualification, the work also uses the method of allusion. There are allusions to other works of literature often used in the text. For example, in an effort to describe his psychological state, the character quotes Baudelaire in the following passage from the text:

Going home, I couldn't rid my mind of the line of Baudelaire's, dredged up from the distant past, that for several days had been skittering around at the edge of my consciousness: "I have felt the wind of the wing of madness".

Allusion involves an appeal to well-known works of literature that describe a similar state, which allows the author to more clearly express the characteristics of the behavior and well-being of the hero.

Seeking to understand his own condition, the W. Styron's hero turns to various literary works that describe depression. Thus, many names of various literary texts, as well as the names of writers, are mentioned in the text of memoirs, for example:

*Through the course of literature and art the theme of depression has run like a durable thread of woe – from **Hamlet's** soliloquy to the verses of **Emily Dickinson** and **Gerard Manley Hopkins**, from **John Donne** to **Hawthorne** and **Dostoevski** and **Poe**, **Camus** and **Conrad** and **Virginia Woolf**.*

The use of allusion allows the author to more widely reveal the problem of depression as the main state of the human psyche described in the text of the memoirs. In the example given above there also is a simile built on the vivid metaphor *the theme of depression has run like a durable thread of woe*. The metaphor *durable thread of woe* is an additional means of description of the depression and depressive mood as one of the inner state of the person.

There also are the names of famous painters (*Van Gogh*) and composers (*Beethoven, Schumann, Mahler, Bach*) used in the text:

It is a suffering that often tinges the music of Beethoven, of Schumann and Mahler, and permeates the darker cantatas of Bach.

By reading the names of artistic works or the names of great masters of art, the readers can recreate in their memory the features of their works, which creates an intertextual effect. Intertextuality allows the author to create a representation of depression as an internal state of a person and an example of human qualia in the text, not only verbally (through vocabulary and stylistic means), but also to appeal directly to visual, auditory perception. Recalling the paintings of Van Gogh, the reader adds visual images to the understanding of the psychological states described in the text of W. Styron's memoirs. The mention of musical works allows to accompany these images with sound effects.

The work uses many musical metaphors and allusions. Music supports heroes in a difficult life period, or on the contrary strengthens / aggravates the psychological state of the hero, for example:

At one point in the film, which was set in late-nineteenth-century Boston, the characters moved down the hallway of a music conservatory, beyond the walls of

which, from unseen musicians, came a contralto voice, a sudden soaring passage from the Brahms Alto Rhapsody.

In this example the author uses the allusion to the famous music work – *the Brahms Alto Rhapsody*.

The author also uses citation as a means of influencing the reader and a way of expressing the states of the hero, his feelings, emotions. In one section of his memoirs, W. Styron quotes Dante Alighieri in Italian and in English:

Nel mezzo del cammin di nostra vita

Mi ritrovai per una selva oscura,

Ché la diritta via era smarrita.

In the middle of the journey of our life

I found myself in a dark wood,

For I had lost the right path.

In this case, the author applies a stylistic means within another stylistic means. Submitting an allusion, the author also introduces metaphorical notations: a person's life is compared in this passage to a journey (*the journey of our life*), while depression is compared to a dark wood (*I found myself in a dark wood*), into which a person steps in during the process of the journey (life).

Thus, the W. Styron's work "Darkness Visible: A Memoir of Madness" uses such stylistic means as metaphor, epithet, simile, allusion, quotes. It is stylistic means that are the main way of representing human qualia in a literary text.

2.2.3. Syntactic expressive means of verbal depiction of human qualia

Let us also pay attention to syntactic means of representation of human qualia in the W. Styron's memoirs "Darkness Visible: A Memoir of Madness" (Styron 1992). The syntactic features of this work include extensive, complex sentences that are rich in descriptions and listings, for example:

Of the many dreadful manifestations of the disease, both physical and psychological, a sense of self-hatred – or, put less categorically, a failure of self-esteem – is one of the most universally experienced symptoms, and I had suffered more and more from a general feeling of worthlessness as the malady had progressed.

The syntactic design of the memoirs conveys directly the thoughts of the protagonist in sufficient detail, and also has the potential to create a certain atmosphere of the work, which will be in tune with the psychological state of the hero. Sentences, loaded with details and subordinate clauses, recreate the viscous and psychologically difficult atmosphere of the protagonist's life. They accurately recreate the effect of "mental chewing gum" in which the character of this memoirs is immersed.

Often the author uses expletive constructions that help additionally load the sentence with information, as well as recreate the character's train of thought, which is often interrupted by some barely emerging images. In the above given sentence, the expletive construction (*or, put less categorically, a failure of self-esteem*) plays the role of detailing. Expletive constructions contain additional messages, associated information. They clarify, interpret, comment on the main sentence in different aspects.

Such expletive constructions provide information about human qualia, for example, about emotions, feelings of a hero:

In Paris on a chilly evening late in October of 1985 I first became fully aware that the struggle with the disorder in my mind – a struggle which had engaged me for several months – might have a fatal outcome.

In this sentence expletive construction (*a struggle which had engaged me for several months*) serves for detailing of the character's mood and cognitive state – *the disorder in my mind, a struggle*. Moreover, this expletive construction also indicated the hero's perception of time (*for several months*), allowing the reader to understand how many time does the hero feels this depressive mood.

The enumeration is also often used as a syntactic tool in the text of the work. In particular, it is associated with a stylistic method of allusion, for example:

Just a few of these fallen artists, all modern, make up a sad but scintillant roll call: Hart Crane, Vincent van Gogh, Virginia Woolf, Arshile Gorky, Cesare Pavese, Romain Gary, Vachel Lindsay, Sylvia Plath, Henry de Montherlant, Mark Rothko, John Berryman, Jack London, Ernest Hemingway, William Inge, Diane Arbus, Tadeusz Borowski, Paul Celan, Anne Sexton, Sergei Esenin, Vladimir Mayakovsky – the list goes on.

In this case, individual objects or properties are named one at a time to express elusive semantic homogeneity. Enumeration series, the purpose of which is not only to convey information, but also to create a certain impression and convey meaning, serve to reveal the worldview of the author of the work. In this case, the enumeration of the names of famous artists allows the author to create allusive connections through which the reader will be able to better penetrate into the characteristics of the hero of the work, to understand the subtle features of the psychological state of a person in a difficult, depressing state.

In addition, William Styron also refers to the use of the rhetorical question as the most important syntactic stylistic tool. The rhetorical question, in addition to a number of other functions in the text of the work, can also serve to represent human qualia, for example:

When one thinks of these doomed and splendidly creative men and women, one is drawn to contemplate their childhoods, where, to the best of anyone's knowledge, the seeds of the illness take strong root; could any of them have had a hint, then, of the psyche's perishability, its exquisite fragility? And why were they destroyed, while others – similarly stricken – struggled through?

This passage uses a long and complex sentence composed of several fragments, which is a rhetorical question. The second question also uses an expletive construction (*similarly stricken*). The rhetorical question in this case is a form of expression of other lexical means representing human qualia (*doomed and splendidly creative; the illness; exquisite fragility; destroyed; stricken; struggled through*).

However, in addition, the rhetorical question, which is somehow asked by the hero of the work to himself, reveals his inner state of the search for truth, answers to important and exciting questions.

The entire W. Styron's memoirs "Darkness Visible: A Memoir of Madness" shows the path of the protagonist from his immersion in depression to his exit on the road leading to recovery, which is only partially revealed in the text as a separate concept.

The form of the rhetorical question reveals the cognitive characteristics of the life of the hero, it demonstrates that the hero has not yet reached the state of a robot or zombie, like other people whom he seems to describe from the side. The questions and constant sophisticated thoughts that are realized in complex and detailed sentences, reveal the hero's desire for life, his attempts to find a way out from the dark and gloomy state that is medically called depression.

Thus, the syntactic level of representation of human qualia is auxiliary. Although it does not directly convey the names of feelings or states of a person, in this case, the syntax performs a style-forming function. Since memoirs as a genre of literature directly convey to the reader the thoughts of the hero, are as close as

possible to the form of the “stream of consciousness”, the syntax here is an important element that ensures the integrity of the display of human qualia in the text.

2.3. The semantic field of human qualia in modern English narrative discourse

Considering the features of the representation of human qualia in the form of a semantic field, it is first necessary to determine the keyword, which will be the core of the concept. The human qualia in the novel is represented by the dual concept of “depression – recovery”. This dual concept is the center of the field, while the core of the field is the concept of “human qualia”. The system of human qualia in the W. Styron’s novel is built on the basis of the character’s feelings.

Most of the novel is devoted to part of the main concept – “depression”. The second part corresponds to the feelings of the character associated with “recovery”. Both depression and recovery in the context of the text are generalizing concepts that include many human sensations and feelings. The entire spectrum of these sensations is included in the peripheral zone – these are direct nominations of each of the elements of the qualia – colour, smell, etc.

Let us consider in more detail the various elements of the peripheral zone of the concept of “human qualification” including the center of the field dual concept of “depression – recovery”. Speaking about the lexical-semantic field, it should be noted that first of all it includes various groups of vocabulary, first of all, it can be divided into parts of speech. Let us present the division of the lexical-semantic field of “human qualification” into groups of vocabulary by parts of speech in the following figure:

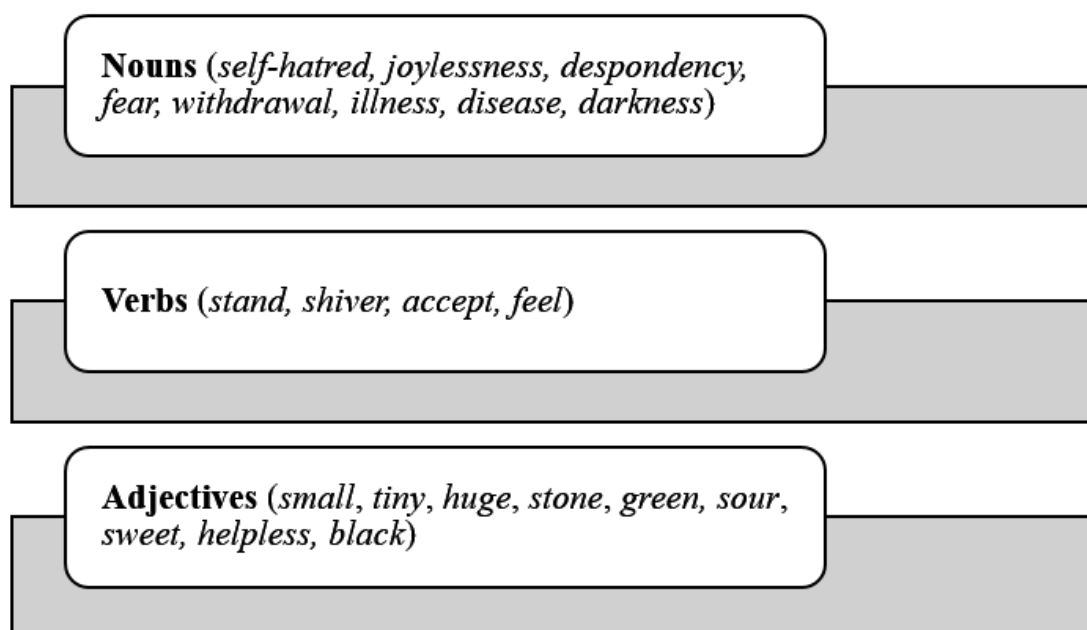


Fig. 1. Lexical-semantic field “human qualia”: parts of speech

In addition, stylistic means – such as epithets, metaphors, etc. also belong to the periphery of the lexical-semantic field.

Let us consider the general structure of the lexical-semantic field, taking into account the peculiarities of constructing such a field in accordance with the theoretical developments in this field, which were highlighted earlier. First of all, we will display the general structure of the semantic field from its core to the periphery (Figure 2).

The scheme has the form of a multilayer circle, the layers of which display different levels of the semantic field. Level (1) is the core of the field, which includes the whole concept of “human qualia”.

Level (2) includes a dualistic component that is related to the keywords “depression” and “recovery”. This level reflects the dualistic nature of the concept itself in the novel by W. Styron. Although the feeling of depression prevails in the

work, we cannot display it without contrasting it with the feeling of health and recovery, which is also highlighted throughout the work. It is the path to recovery that creates the basic idea of the whole novel.

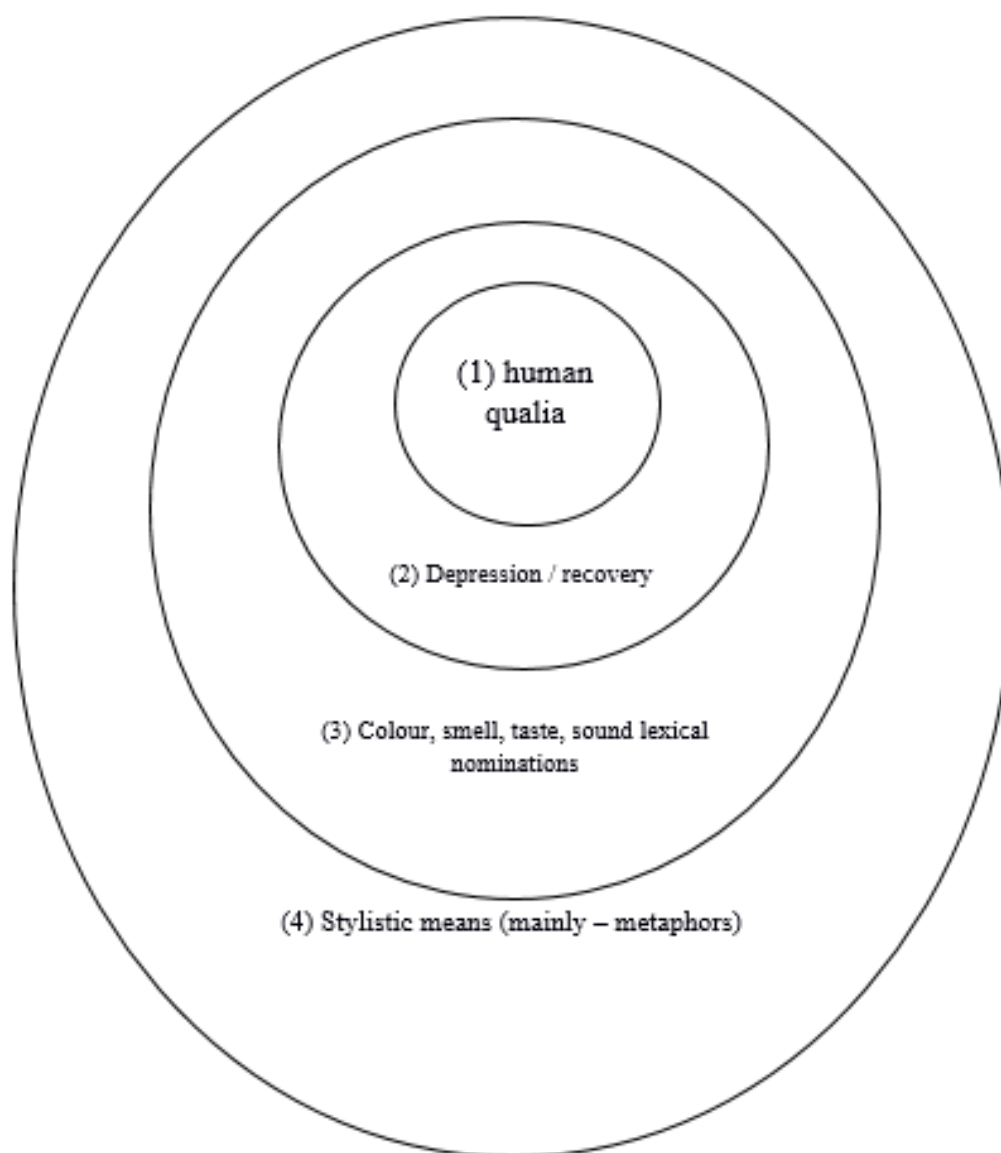


Fig. 2. The schematic picture of the lexical-semantic field “human qualia”

Levels (3) and (4) include peripheral zones of the semantic field. Level (3) involves direct nominations of each of the feelings that are part of the field structure – these are direct nominations of the color, smell, spatial or bodily sensations of the hero, his emotional states.

We separate level (4) into the peripheral zone more distant from the core, since it includes metaphorical descriptions of the character's states. Semantically, these means are indeed more distant from the core, however, in the context of the analysis, it turns out that the stylistic level of metaphors is the main one for representing the concept in the novel.

The general scheme gives only a superficial understanding of the structure of the lexical-semantic field. To display the verbal content of two peripheral zones, we consider in more detail those verbal means that can be attributed to them. Moreover, based on the dualistic nature of the central component (3) of the lexical-semantic field, we divide all the means of the peripheral zones (3) and (4) into those related to the concept of “depression” and to the concept of “recovery”.

The element “depression” is more widely represented. At the level (3) of the lexical-semantic field scheme that we developed, this component is represented by direct nominations of various sensations that make up a human qualifier with a negative coloring: colour (*gray, black, green*), smell (*warmly scented*), taste (*sour, bitter*), sound (*wheezy, abiding tone*), touch and temperature (*chilly, cold*), perception of time (*months, forever*), perception of space (*down, stray*), light oscillations (*dully glowing*), physiological reactions / sensations (*shaken, pain*), emotions and moods (*suffering, illness, self-hatred; worthlessness, joylessness, despondency*), cognitive reactions and processes (*disorder, mind, aware, accept, the idea*). At level (4), “depression” is represented by a number of metaphors, for example: *death, destruction, darkness visible, the black struggle*, etc.

Similarly, we can imagine the peripheral zone of the central concept of “recovery”. At level (3), this includes direct nominations of sensations associated with this state of the protagonist, for example: colour (*white, clear*), taste (*sweet*),

touch and temperature (*warm*), light oscillations (*light, bright*), physiological reactions / sensations (*health, comfort, safety*), emotions and moods (*peace*), cognitive reactions and processes (*clarity*). At the metaphorical level, such metaphors as *recovery is goal / achievement, return*, etc. are used.

The content of these lexical-semantic field levels can be represented in the form of the following scheme (Figure 3):

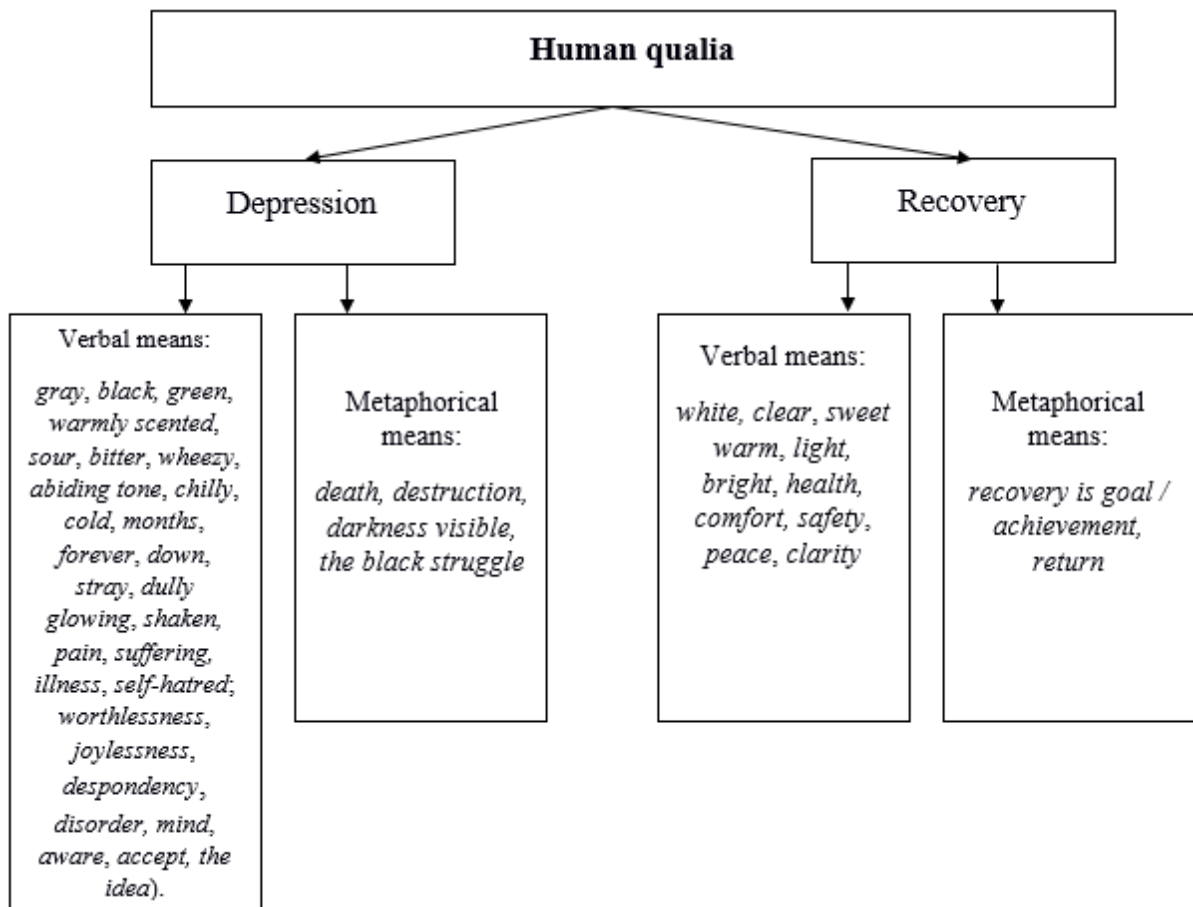


Fig. 3. The content of the lexical-semantic field levels (3) and (4)

Thus, the most extensive is the “depression” element of the lexical-semantic field, namely, its representation at the verbal level. At the same time, level (4) for

the same notion is more significant for the main idea of the novel. It is the metaphors of depression in the novel that make up the most important element of the whole work.

At the same time, the “recovery” component is represented at a verbal level much less, however, it is an important component of the general concept of “human qualia”, thus forming the dualistic nature of this concept.

2.4. Features of the impact on the reader in the context of the transfer of the human qualia in the novel

The novel “Darkness Visible: A Memoir of Madness” is a memoir about the author’s descent into depression and the triumph of recovery. This novel helped to raise awareness for depression, which was relatively unknown at the time.

W. Styron wrote that “To most of those who have experienced it, the horror of depression is so overwhelming as to be quite beyond expression”. Through Styron’s remarkable candor and brilliant description, we come truly to understand the anguish of a mind desperate unto death. We are moved yet not made despondent by his account: with him we feel uplifted by a sense of catharsis and can at last begin to fathom depression’s dark reality.

After analysing the novel, it can be argued that, using a number of lexical means, as well as an extensive system of metaphors, W. Styron develops a system of human qualia in detail, based on his own experience of depression. It is through a detailed system of means of representing depressive experience that the author

achieves a fairly powerful impact on the reader.

To determine how, in fact, W. Styron's novel "Darkness Visible: A Memoir of Madness" affected readers, we turn to an analysis of reader's reviews on this book. Most often, readers note that this novel is difficult enough to perceive. Nevertheless, most readers are keenly concerned about the emotional states described in the book and quite clearly determine the indicators of human qualia described by the author.

For example, one of the most important indicators of the hero's perception of time and space in the context of the novel is the perception of time. The author often points to the perception of time as a viscous substance, something slow and addictive. This is how a person who is depressed perceives time. This feature of the human perception of the character is captured by the readers. In the following quote the reader describes how she understands the perception of time in the context of the novel:

We are not talking about a few days or even depression over a week or two, but rather months where the elevator keeps going down no matter how many times one thumps the Up button (Goodreads).

The perception of space is also described here – the reader compares immersion in depression with a ride on an elevator, which lowers regardless of the desires of the person himself. This is a very accurate description, because people suffering from depression often compare their own sense of space in this state with an elevator ride (for example, Korean singer Kim Jonghyun shortly before suicide because of the depression wrote the song "Elevator"). Accordingly, it becomes obvious that W. Styron was able to clearly and objectively display such elements of the human qualification of a person suffering from depression as the perception of time and space, movement in space.

Readers often point to the colour sign of depression, note the painful sensations of the hero, which they clearly felt when immersed in the world of the novel. In this case, we are talking about mental pain, but often there is no parallel between mental and physical pain, because the soul hurts, perhaps more than a physical wound:

Oh, and he also said he hoped that a better word would someday be found for this disease as he felt “depression” to be too dull and boring and not even close to describing the fierce and painful storms that occur in the mind and emotions of those suffering from debilitating depression (Goodreads).

The colour scheme, as well as the play of shadows, which serve as the most important metaphor for depression, used by the author of the novel in its title, also attract the attention of readers. It is darkness as a metaphor for depression that is used in readers’ reviews to describe their feelings about reading a book:

Tears flowing copiously, leaning over the second floor balcony, I was overcome with darkness, the likes of which I had never experienced before (Goodreads).

Readers often talk about their own experience of being depressed, compare their feelings and emotions, mental states with the states of the character of the W. Styron’s novel.

Some readers even point out that reading W. Styron’s novel saved their lives and saved them from depression precisely because they could recognize their own emotions and states on the pages of the novel:

A month later, this book was sitting in the lunchroom at my place of work. I brought it home and read it and saw myself in the pages looking back at me. It would be a couple of months before I regained my appetite for living (Goodreads).

Accordingly, we can note the crucial role of the system of means of expressing human qualia developed by W. Styron in the context of depression. The role of this system is not only semantic or stylistic, but also social, because the novel described the emotions, mental states, sensations that many people who suffer from depression feel. Prior to W. Styron, such a detailed artistic description of this state did not exist.

The novel also helped psychiatrists, who, using W. Styron's novel as an autobiographical and detailed diary of a person who survived a severe depressive disorder, were able to better understand the patient's condition and use this knowledge in their medical practice.

At the same time, some readers criticize the overload of the text of the novel with metaphorical images of depression. According to individual readers, the author seeks to romanticize and ennoble depression:

But I guess what I really struggled with, in reading this memoir, was the notion of finding anything noble in suffering from depression. I've never felt especially noble or touched by a strange, dark power or whatever – I've spent almost fifteen years of my life thinking that I'm broken and that I should cheer up already (Goodreads).

In addition, readers indicate their own emotional state, which arose precisely at the moment of reading the book:

*I read it during one of my own periods of depression, and for whatever reason I decided to pair it with *The Bell Jar*, and instead of feeling any sort of comfort or recognition in Styron's words, I just felt sort of angry (Goodreads).*

Thus, the experience of readers suggests that W. Styron's novel helped many of them rethink their own experience of depression, sometimes even overcome this condition and find the strength to get out of it. Readers subtly feel and understand the elements of human qualia described by the author of the novel, compare it with

their experience. Many readers also experienced emotions while reading the work, also comparing what was written with their own attitude to depression and the experience of such a state. Of course, this can be correlated with the psychotherapeutic effect of the book.

Accordingly, one can note the high effectiveness of the impact of the means of creating a system of human qualia, used by W. Styron. Thanks to the writer's skill in representing this important concept, the novel-memoir acquires not only an aesthetic meaning, but also fulfils the most important functions, such as social and therapeutic.

Conclusions to Chapter Two

During the work on the second chapter of the study, it was found that markers of human qualia include sensory markers that include visual (color, light oscillations), auditory (sound), olfactory (smell), gustatory (taste), tactile characteristics (touch, temperature), perception of space and time, as well as the indicators of physiological reactions / sensations. All these characteristics are associated with a person's physical perception of the surrounding world and its interpretation by the person. The second group of markers of human qualia includes a description of the internal state of a person, such as emotional and psychological sensations, human conditions (emotions, moods, sensations), as well as cognitive processes and conditions associated with the work of the human brain.

It is also found out, that the author uses a number of linguistic means of different levels (lexical, stylistic, syntactic) to represent human qualia in the text. The peculiarities of the human qualia representation on all these levels were studied in the second chapter of the work.

Thus, it was found out, that mainly the nomination and descriptions of human qualia in the text of the work under consideration occurs through the use of sensory and emotive vocabulary, as well as evaluative vocabulary. At the level of the parts of speech, such vocabulary mainly belongs to the classes of the verb, noun, adjective. In addition to these groups of vocabulary, the representation of human qualia also occurs through the use of medical terminology, namely from the field of psychiatry and psychotherapy.

The W. Styron's work "Darkness Visible: A Memoir of Madness" uses such stylistic means as metaphor, epithet, simile, allusion, quotes. It is stylistic means that are the main way of representing human qualia in a literary text. On the syntactic level the potential in representation of human qualia in the text of the work is given to complex sentences, enumeration, expletive constructions and rhetoric questions.

Based on the analysis of the means of representing human qualia, the chapter also presents the structure of the lexical-semantic field of this concept, which includes 4 levels – from the core to the periphery. The periphery of the concept is represented by a direct and indirect nomination, where a direct nomination is performed by words with a direct meaning, and the secondary nomination is represented mainly by metaphorical expressions.

The paper also explores the characteristics of the impact of the novel on the reader. An analysis of reader's reviews, comments by the author of the work itself, as well as critics' assessments showed that W. Styron's novel possesses not only aesthetic, but also social and therapeutic potential, as one of the few works of modern literature that describes in such a detailed way the feelings of a person with a depressive disorder.

GENERAL CONCLUSIONS

In the course of the study the theoretical aspects of the language representation of human qualia as one of the promising areas of modern cognitive linguistics were examined. In addition, an empirical analysis of the linguistic means of representing qualia in W. Styron's work "Darkness Visible: A Memoir of Madness" is made in the work.

The first chapter of the work is devoted to the systematization of theoretical aspects of the study. The investigation of the subjective perception of objective reality in the context of cognitive linguistics showed that human qualia is considered to be the subjective or qualitative properties of experiences. Qualia have traditionally been thought to be intrinsic qualities of experience that are directly available to introspection.

The scientific approaches to the study of human qualia as an emotion experience in English prosaic texts showed that nowadays the study of perceptual vocabulary can be divided into three main approaches: the consideration of the vocabulary of perception as a means of cognitive categorization, the comparison of perceptual vocabulary in different languages and the analysis of perceptual vocabulary as a means of forming styles. The methods of studying the human qualia in cognitive linguistics have also been investigated in the paper. The study also considers the basic principles of cognitive research of the vocabulary of perception as the verbal representation of the human qualia, as well as the evaluation strategies of the subject of perception.

Nowadays the linguistic research on the specifics of the reflection of sensory perception in language and linguistic categorization of sensations is divided into two main areas – the identification of systemic connections of words of one part of speech (more often verbs) as representatives of sensory perception in the language

system, and the selection and description of the relevant functional and semantic fields in the structure of specific artistic texts.

Markers of human qualia can be divided into sensory markers and emotional cognitive processes and conditions. The sensory markers that include visual (colour, light oscillations), auditory (sound), olfactory (smell), gustatory (taste), tactile characteristics (touch, temperature), perception of space and time, as well as the indicators of physiological reactions / sensations. All these characteristics are associated with a person's physical perception of the surrounding world and its interpretation by the person.

The second group of markers of human qualia includes a description of the internal state of a person, such as emotional and psychological sensations, human conditions (emotions, moods, sensations), as well as cognitive processes and conditions associated with the work of the human brain.

The peculiarities of the human qualia representation on lexical, stylistic and syntactic levels were studied in the second chapter of the work. The nomination and descriptions of human qualia in the text of the work under consideration occurs through the use of sensory and emotive vocabulary, as well as evaluative vocabulary and professional medical terms.

The W. Styron's work "Darkness Visible: A Memoir of Madness" uses such stylistic means as metaphor, epithet, simile, allusion, quotes. It is stylistic means that are the main way of representing human qualia in a literary text. On the syntactic level the potential in representation of human qualia in the text of the work is given to complex sentences, enumeration, expletive constructions and rhetoric questions.

The second chapter of the study also presents a lexical-semantic field scheme of the concept of "human qualia". The dualistic nature of this concept is clarified – in particular, the central component is the dualistic and opposed concepts of "depression / recovery".

According to the study, this semantic field includes 4 levels – the core, the center (represented by a dualistic pair of words), the periphery on the verbal level –

direct nominations of various states and sensations of the protagonist, as well as the metaphorical level of the periphery. The last two levels are divided according to their relevance to the concept of “depression” or “recovery”.

A study of the peculiarities of the impact of the novel on the reader showed that it has the important social and therapeutic value, can be used by psychiatrists in their medical practice as one of the most complete diaries of a patient with depressive disorder, describing various psychological, emotional, mental states, as well as physical sensations. This effect is achieved precisely by the high level of skill of the writer, who was able to build an effective from the point of view of stylistics and pragmatics system of means of representing human qualia.

The prospects for further research on the subject of human qualia are to clarify the classification of markers of human sensations and conditions, as well as a more detailed study of the linguistic means of representing human qualia in the English language, including the level of concepts.

РЕЗЮМЕ

Кваліфікаційна робота на здобуття ступеня Магістра на тему «Словесний опис суб'єктивного досвіду людини: лінгвокогнітивний аспект (на матеріалі роману У. Стайрона “Darkness Visible: A Memoir of Madness”)» включає в себе теоретичне обґрунтування та практичне дослідження вербальної репрезентації суб'єктивного досвіду людини, виконане на лінгвокогнітивних засадах.

Актуальність дослідження визначається тим фактом, що когнітивний напрям у лінгвістичних дослідженнях набуває все більшого впливу. Методи когнітивної лінгвістики відкривають широкі можливості для вивчення англомовного дискурсу.

Основною метою нашого дослідження є вивчення з лінгвокогнітивної точки зору вербалізації людського суб'єктивного досвіду в сучасному англомовному дискурсі.

Ця мета визначила необхідність послідовного вирішення таких завдань:

- 1) розглянути суб'єктивне сприйняття об'єктивної реальності із засад когнітивної лінгвістики;
- 2) проаналізувати та виокремити наукові підходи до вивчення людського суб'єктивного досвіду емоцій;
- 3) виявити аспекти людського суб'єктивного досвіду вербалізовані в сучасному англомовному дискурсі;
- 4) проаналізувати засоби вербалізації суб'єктивного досвіду людини на матеріалі сучасного англомовного дискурсу;

5) уточнити методи лінгвокогнітивного дослідження суб'єктивного досвіду людини та побудувати лексико-семантичне поле лексем, які вербалізують цей досвід;

б) проаналізувати засоби впливу на читача та який при цьому забезпечується ефект.

У роботі узагальнено сучасні підходи до вивчення суб'єктивного досвіду людини, його репрезентації на словесному рівні, а також визначено методологічні засади до вивчення суб'єктивного досвіду людини та його словесної репрезентації. Визначено особливості впливу на читача через використання лексичних та стилістичних засобів вербальної репрезентації суб'єктивного досвіду людини.

Практична частина магістерського дослідження включає аналіз вербальної репрезентації суб'єктивного досвіду людини на матеріалі англomовних мемуарів У. Стайрона "Darkness Visible: A Memoir of Madness". На основі здійсненого аналізу побудовано лексико-семантичне поле засобів вербалізації суб'єктивного досвіду людини. Проаналізовано досягнення впливу на читача та забезпечення не тільки естетичної, але й соціальної та психотерапевтичної функції мемуарів.

В ході практичного дослідження особливостей впливу на читача було виявлено, що "Darkness Visible: A Memoir of Madness" У. Стайрона має важливе соціальне та терапевтичне значення, може бути використаний психіатрами у своїй медичній практиці як один із найповніших щоденників пацієнта з депресивним розладом, що описує різні психологічні, емоційні, психічні стани, а також фізичні відчуття. Цей ефект в свою чергу досягається саме високим рівнем майстерності письменника, який зміг побудувати ефективну з точки зору стилістики та прагматики систему засобів представлення людського суб'єктивного досвіду.

Перспективи дослідження полягають у з'ясуванні класифікації маркерів людських відчуттів, а також у більш детальному вивченні мовних засобів представлення людського суб'єктивного досвіду англійською мовою.

Кваліфікаційна робота на здобуття ступеня Магістра складається із вступу, двох розділів, висновків до кожного із розділів та загальних висновків до всієї роботи, резюме, списку використаних джерел та додатків до роботи. Загальний обсяг роботи – 76 сторінок. Кількість літературних джерел – 78. Робота виконана англійською мовою.

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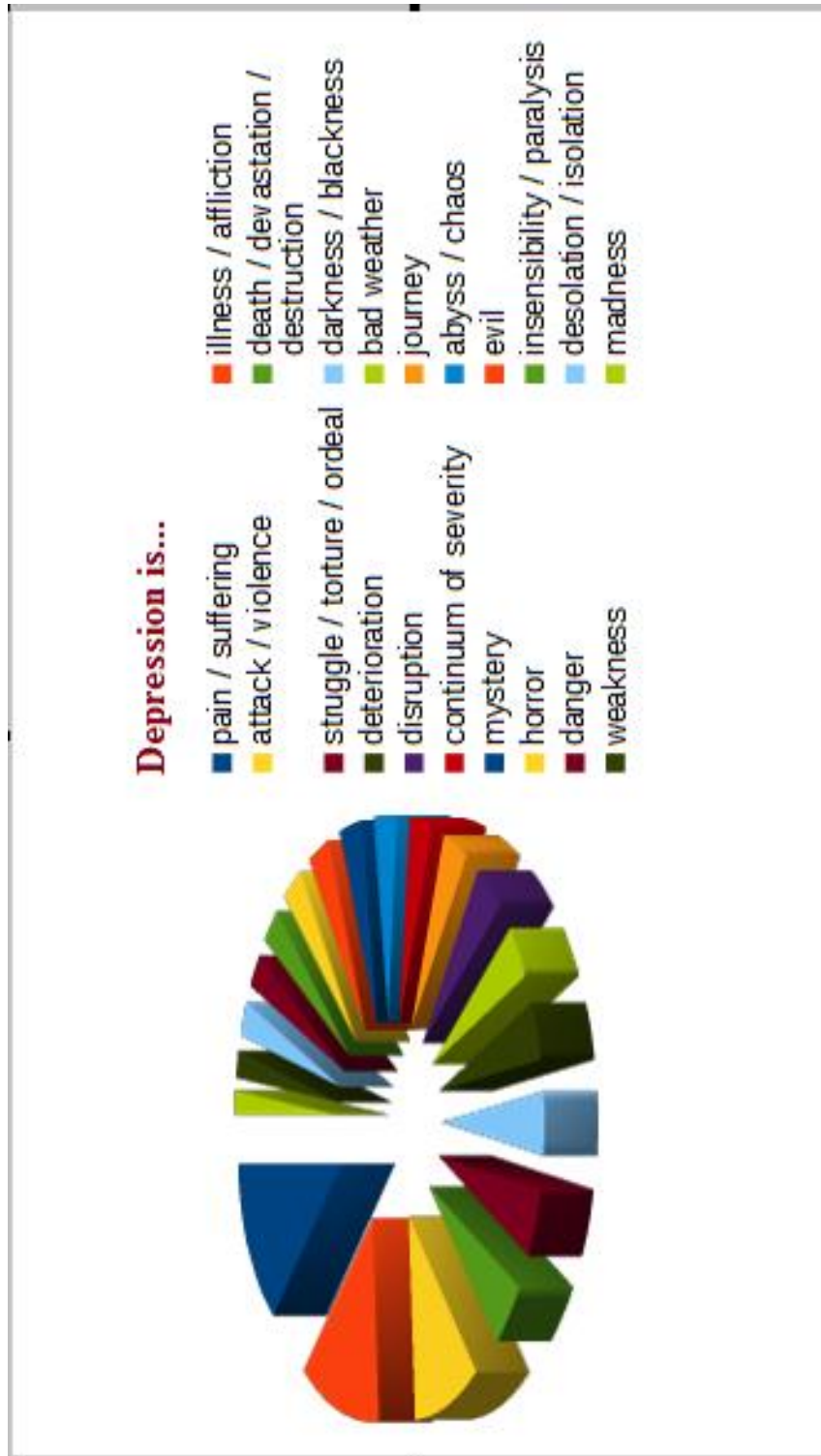
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APPENDICES

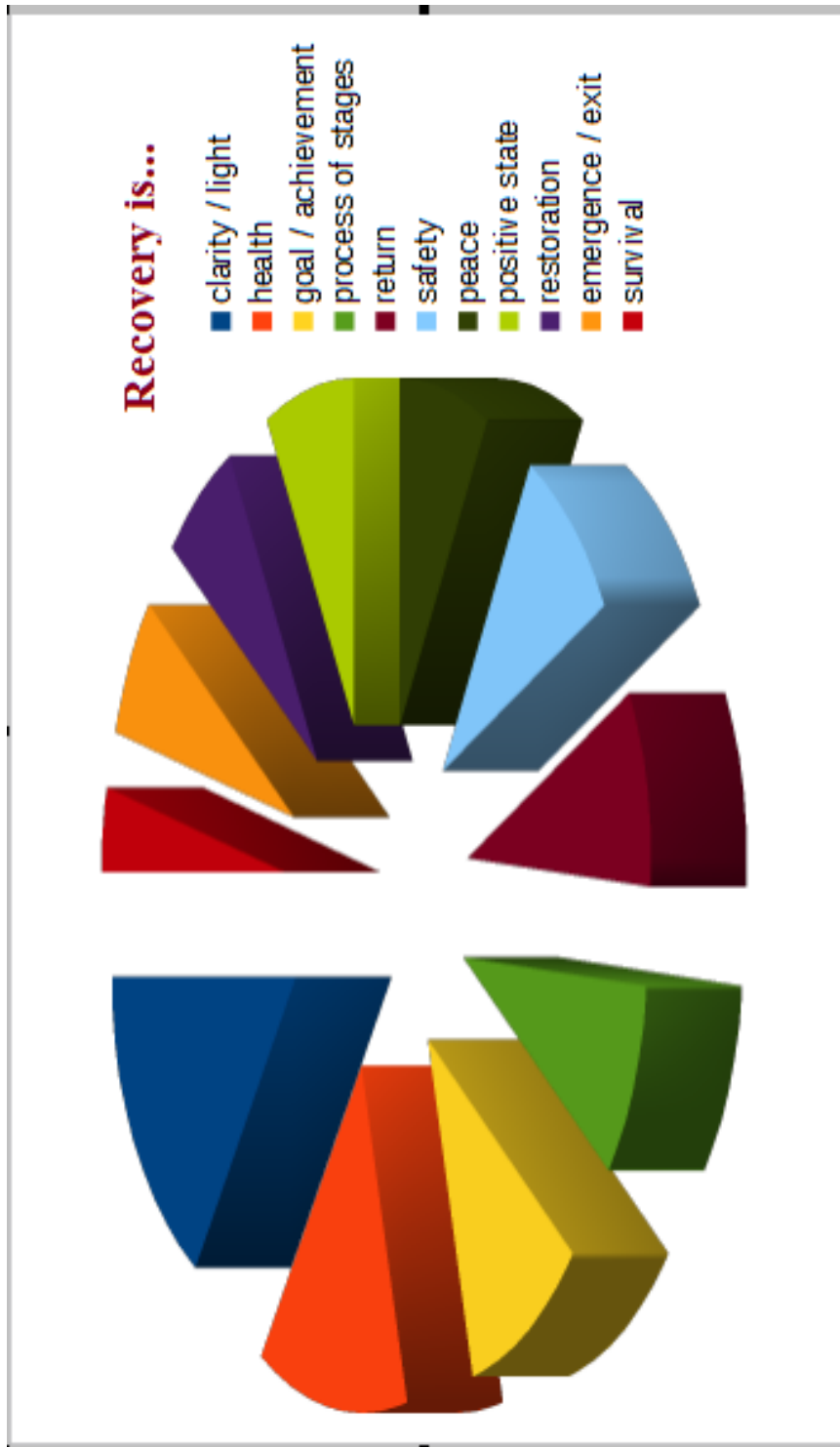
Appendix A

Metaphors of depression:



Appendix B

Recovery metaphors:



Appendix C

Lexical-semantic field “human qualia”: parts of speech:

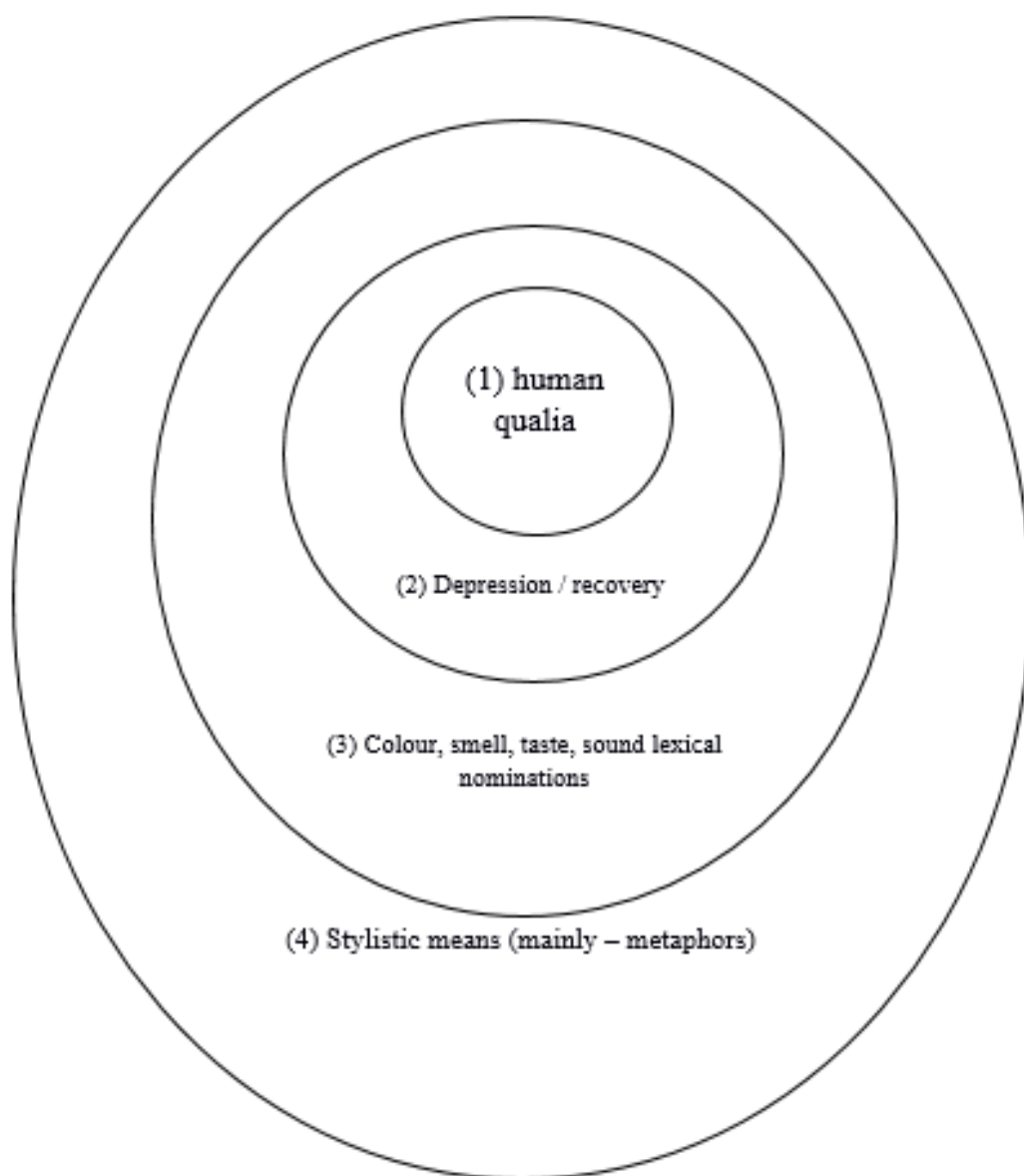
Nouns (*self-hatred, joylessness, despondency, fear, withdrawal, illness, disease, darkness*)

Verbs (*stand, shiver, accept, feel*)

Adjectives (*small, tiny, huge, stone, green, sour, sweet, helpless, black*)

Appendix D

The schematic picture of the lexical-semantic field “human qualia”:



Appendix E

The content of the lexical-semantic field levels (3) and (4):

