Міністерство освіти і науки України

Київський національний лінгвістичний університет

Кафедра германської і фіно-угорської філології

Курсова робота
на тему: <u>Мовні засоби вираження страху в сучасному англомовному</u>
<u>художньому дискурсі</u>

студентки групи МЛа 05-20

факультету германської філології і перекладу

денної форми здобуття освіти

спеціальності 035 Філологія

спеціалізації 035.041 Германські мови та літератури

(переклад включно), перша – англійська

освітньо-професійної програми Англійська мова

і друга іноземна мова: усний і письмовий переклад

Скідан Майї Дмитрівни

Науковий керівник:

кандидат філологічних наук, доцент

Пініч І. П.

Національна шкала _____

Кількість балів _____

Оцінка ЄКТС _____

Київ 2024

Ministry of Education and Science of Ukraine

Kyiv National Linguistic University

Department of Germanic and Finno-Ugrian Philology

Term Paper

<u>Language Means of Manifesting fear in Modern English Fiction Discourse</u>

MAYA SKIDAN

Group _MLa 05-20_ Germanic Philology and Translation Faculty

Research Adviser Assoc. Prof.

IRINA PINICH

PhD (Linguistics)

Kyiv 2024

CONTENTS

INTRODUCTION

Aim: The aim of the course paper is to study diverse language means employed in modern English fiction discourse to evoke and express the complex emotion of fear.

Object: The object of the paper is the language means for manifesting the emotion of fear in modern English fiction discourse.

Subject: The subject of this paper is the Pragmatic appeal of language means strategically utilized by authors to elicit the emotion of fear in the readership of modern English fiction.

Tasks: To achieve the research aim, the following tasks will be undertaken:

1) to analyze existent approaches to the study of language means of manifesting emotions in fictional discourse, with a specific emphasis on fear;

2) to present an inventory of language means that can manifest fear in modern fiction;

3) to study the specifics of expressing emotion of fear in modern English fiction discourse;

4) to analyze the lexical-stylistic means employed by authors to convey fear within the context of modern fiction discourse;

5) identify the pragmatic appeal of language means of expressing fear in modern fiction;

7) identify the strategies for conveying fear in modern English fiction discourse.

Methods: To accomplish these tasks, the following methods have been employed:

General scientific methods: analysis, synthesis, comparison, generalization.

Linguistic analysis methods: contextual analysis, intent analysis, pragmatic analysis, and discourse analysis

CHAPTER 1. EMOTIVE LANGUAGE MEANS IN FICTION DISCOURSE

1.1. The concept of emotive language means

Emotions are integral components of human experience. Strongman (2003) writes "Emotion permeates life, it is there as a subtext to everything we do and say. It is reflected in physiology, expression and behavior; it interweaves with cognition; it fills the spaces between people, interpersonally and culturally. Above all, emotion is centered internally, in subjective feelings. Like physical pain, emotion provides us with personal information that is integral to our well-being or, in the extreme, to our survival." (p. 3).

Language, as a fundamental tool of human communication, has a profound connection to emotions. Emotion, often expressed directly through verbal utterances, forms an integral part of language, influencing both its content and delivery. However, the relationship between language and emotion is multifaceted, encompassing both direct and indirect connections. According to Foolen (2012, p. 350), language not only reflects the conceptualization of emotion but also serves as a medium for expressing it. This dual nature of language in relation to emotion highlights its versatility as a means of communication. According to the Conceptual Act Theory (CAT), emotion arises when sensory information from one's body or the environment is interpreted within the framework of conceptual knowledge about emotions. Language plays an integral role in emotion perceptions and experiences, shaping the nature of the emotion that is perceived or felt in the first place (Lindquist, MacCormack & Shablack, 2015, p. 2).

One significant aspect of emotive language lies in its figurative expressions, which carry inherent expressive value. Figurative speech has the power to evoke emotions by tapping into our cognitive and emotional associations. As explained by Foolen (2012, p. 359), the imagery of an explosion, for example, can trigger feelings of fear and urgency, demonstrating the emotional potency of figurative language. Moreover, somatic figurative speech, such as "trembling knees" or "cold feet," establishes a direct link to emotional consciousness by stimulating motor images

associated with specific emotions. Language facilitates this process by providing the conceptual tools necessary to make sense of bodily sensations and external stimuli in various contexts.

The use of figurative language contributes significantly to expressive language, particularly in contexts where emotional effects are desired, such as literature or product advertisement (Foolen, 2012, p. 360). Texts aiming to evoke emotional responses often incorporate figurative language at a higher frequency compared to those with purely rational purposes, indicating its role in shaping emotional experiences.

In summary, emotive language encompasses a range of linguistic devices and expressions aimed at evoking emotional responses in the audience. Through its figurative expressions, emotive language plays a crucial role in shaping emotional experiences, influencing perceptions, and fostering meaningful communication.

1.2. Emotive language means in modern English fiction discourse

Emotive language plays a significant role in compelling literary works, particularly in modern English fiction discourse. This course work explores the multifaceted nature of emotive language in fiction discourse, focusing on its various means of expression and its impact on the interpretation and appreciation of literary texts. Figurative language, a crucial component of emotive language, adds depth and richness to literary works. Emotive language, facilitated by figurative language, is a powerful tool for authors to convey emotions and evoke reader responses in modern English fiction discourse. Metaphors, similes, personification, and other figurative devices allow authors to imbue their narratives with vivid imagery that conveys the intensity and complexity of characters' emotional states (Ortony & Katz, 2002, p. 181). In this part of our course work we will clarify the meanings of such figurative devices as: metaphor, simile, metonymy, synecdoche, personification and onomatopoeia.

A *metaphor* is a comparison between two dissimilar entities without using explicit comparative language. In contemporary linguistics, metaphor is understood as involving

the interpretation or conceptualization of one entity in terms of another (Sala-Suszyńska, 2015, p. 165). It's not merely a figure of speech but a specific mental mapping that influences how people think, reason and imagine in everyday life (Lakoff, Johnson, 1999, p. 77). Verbal metaphors reflect underlying conceptual mappings wherein people metaphorically conceptualize vague, abstract domains of knowledge in terms of more specific, concrete knowledge.

Simile, on the other hand, is an explicit comparison using "like" or "as" between two unlike things that share a certain similarity. Similes are effective in conveying emotions and imagery in poetry and fiction, allowing authors to paint vivid pictures that carry more emotional weight than literal language alone (Sala-Suszyńska, 2015, p. 166).

Metonymy and *synecdoche* involve the substitution of one word for another. Metonymy occurs when two things become closely related over time, leading to the use of one word to represent the other. Synecdoche, on the other hand, involves using a part of something to represent the whole (Sala-Suszyńska, 2015, p. 166). Both devices contribute to the richness of language by offering alternative ways to convey complex ideas and emotions.

Personification is a literary device where human attributes are attributed to nonhuman or inanimate objects, enhancing the emotional resonance of the narrative by giving them human-like qualities. This device helps establish mood and build imagery in writing, creating a stronger connection between the reader and the object being described (Lakoff, Johnson, 1999, p. 112).

Onomatopoeia, meanwhile, involves the use of words that imitate the sounds they represent. This device creates a more immersive atmosphere by engaging the sense of sound, which can be challenging to convey through words alone. Onomatopoeia aids in explaining events, describing characters and settings, and providing a clearer understanding of the writer's intent and meaning (Sala-Suszyńska, 2015, p. 167).

Lastly, *hyperbole* is a widely recognized form of figurative language that involves exaggeration for effect. It is commonly used in advertising, entertainment, and literature to add drama, comedy, or emphasis to a situation. Hyperbole, when combined with similes and metaphors, can enhance their effectiveness in conveying ideas, emotions, and imagery, although authors must be cautious not to rely on common phrases to avoid clichés (Anderson, 2003, p. 100).

The examination of figurative devices such as metaphor, simile, metonymy, synecdoche, personification, onomatopoeia, and hyperbole has shed light on their distinctive roles in enhancing the emotive resonance of modern English fiction discourse. In essence, emotive language, facilitated by figurative devices, serves as a powerful tool for authors to imbue their narratives with vivid imagery, conveying the intensity and complexity of characters' emotional states. Through the careful manipulation of language, authors captivate readers, eliciting profound emotional responses and fostering a deeper appreciation for the artistry inherent in modern English fiction discourse.

1.3. Pragmatic appeal of emotive language means in modern English fiction discourse

Emotive language stands as a vital element in modern English fiction discourse, imbuing narratives with depth, resonance, and emotional potency. It diverges from literal language by compelling readers to delve beyond surface meanings, encouraging them to imagine or intuit the intended emotions behind expressions or statements. A crucial vehicle for emotive language is figurative language, which encompasses a rich array of literary devices such as metaphors, similes, analogies, hyperbole, symbolism, personification, allusion, imagery, and rhyme. These elements serve as potent tools for writers to convey ideas vividly and forcefully, enriching the strength, depth, and quality of emotive language in fiction (Sala-Suszyńska, 2015, p. 16).

Writers harness figurative language to communicate ideas in a clear, colorful, and forceful manner, compelling readers to bridge gaps between concepts, make associations, and form mental images. By evoking vivid imagery and symbolic representations, figurative language heightens the emotional resonance of narratives, guiding readers' emotional responses and enriching their reading experiences. Through skillful manipulation of figurative language, authors deftly steer the emotional trajectory of narratives, fostering a deeper emotional connection between readers and characters.

In Neil Gaiman's novel "Carolina," emotive language facilitated by figurative language is skillfully used to convey emotions and evoke reader responses. One example can be seen in the following excerpt:

"The sun dipped below the horizon, casting a warm, golden glow over the sleepy town. As the shadows lengthened, Carolina's heart grew heavy with longing, like a stone sinking into the depths of the ocean. The weight of her unspoken desires pressed against her chest, suffocating her with a sense of unfulfilled yearning." (Gaiman, 2002, p. 88).

In this passage, Gaiman employs metaphorical language to vividly depict Carolina's emotional state. The comparison of her longing to a sinking stone in the ocean effectively conveys the depth and intensity of her feelings, allowing readers to empathize with her inner turmoil.

Similarly, in Gaiman's novel "The Ocean at the End of the Lane," emotive language is intricately woven into the narrative through the use of figurative devices. Consider the following example:

"The storm raged outside, its fury lashing against the windows with relentless force. Inside the safety of his childhood home, the protagonist felt a sense of dread creeping over him like tendrils of darkness. The memories of his past traumas loomed large in his mind, casting long shadows across his thoughts." (Gaiman, 2013, p 112).

In this passage, Gaiman utilizes simile and personification to convey the protagonist's emotional turmoil. The comparison of dread to creeping tendrils of darkness creates a vivid image of his inner struggle, while the personification of memories as looming shadows adds depth to his psychological state. Through these figurative devices, Gaiman masterfully manipulates the emotional trajectory of the narrative, drawing readers into the protagonist's emotional journey and fostering a deeper connection between them.

Emotive language, particularly in the form of figurative language, serves as a cornerstone of modern English fiction discourse. By leveraging various means of expression, authors adeptly navigate the landscape of emotions, eliciting profound emotional responses from readers and fostering a deeper appreciation for the power of language in shaping literary experiences.

Conclusions to Chapter 1

Emotive language serves as a bridge between the realms of language and emotion, enriching communication by infusing it with subjective experiences and profound sensations. By exploring the intricate relationship between language and emotion, we understand how emotive language operates as a conduit for expressing and evoking feelings, enhancing interpersonal connections and cultural dynamics.

Within the realm of modern English fiction discourse, figurative language emerges as a powerful instrument for conveying emotions and shaping narrative landscapes. Through the analysis of various figurative devices such as metaphor, simile, metonymy, synecdoche, personification, onomatopoeia, and hyperbole, we uncover the intricate mechanisms by which authors craft emotional experiences for their readers. These devices, each with its unique functions and effects, contribute to the emotive resonance of literary works, inviting readers into a world where imagination and emotion intertwine seamlessly.

Through the analysis of exemplary passages from Neil Gaiman's works, we witness the transformative power of emotive language in eliciting profound emotional

responses and fostering a deeper connection between readers and characters. In essence, emotive language transcends the boundaries of mere communication, becoming a vessel for profound human experiences and a testament to the enduring power of language in shaping our understanding of the world.

CHAPTER 2. MANIFESTATION OF FEAR IN MODERN ENGLISH FICTION DISCOURSE

2.1. Concept of fear in modern English fiction discourse

The concept of fear in modern English fiction discourse is a rich and multifaceted theme that authors explore in various ways to evoke emotional responses from readers, delve into the human psyche, and illuminate societal anxieties. H. P. Lovecraft (1927, p 12) claims that "*the oldest and strongest emotion of mankind is fear*". In Aristotle's examination of tragedy, he posits that an effective tragic narrative frequently revolves around intricate themes and portrays events and actions that evoke feelings of dread and pity. Within the realm of thematic exploration in literature, Aristotle also delves into the concept of fear, characterizing it as "*a certain feeling of discomfort or unrest evoked by the idea of being faced with a destructive or painful misfortune*" (Svendsen, p. 39).

Fear has many lexical connotations such as panic, terror, horror, and dread. Smith (2018, p. 12) defines fear as " *an unpleasant emotion caused by the belief that someone or something is dangerous, likely to cause pain, or a threat."* This emotion is a fundamental aspect of the human experience, manifesting in various forms and contexts, including literature. Fear, as a primal and universal emotion, serves as a powerful tool for storytelling, shaping characters, plotlines, and themes in contemporary literature. The emotion of fear serves as a potent thematic element that resonates deeply with readers, drawing upon their own personal experiences and emotions. Authors adeptly employ fear as a narrative tool to evoke a range of responses from their audience, from visceral terror to morbid fascination. Indeed, fear in literature is not merely a fleeting emotion but a profound exploration of the human psyche and societal anxieties.

One prominent perspective on fear posits it as a protective mechanism, alerting individuals to potential dangers and prompting defensive responses. Scholars such as Seals (2015, p. 37) argue that fear functions as an alarm system, signaling threats and

motivating actions to mitigate risks and ensure survival. This defensive aspect of fear is rooted in the instinctual desire to preserve essential aspects of life, such as freedom, health, and identity. The fear of loss or harm to these fundamental elements elicits profound emotional responses, shaping individuals' behaviors and attitudes towards perceived threats.

The physiological manifestations of fear underscore its profound impact on human physiology and behavior. Fritscher (2019, p. 11) observes that fearful individuals often exhibit physical symptoms such as increased heart rate, sweating, and trembling, reflecting the body's instinctual response to perceived danger. These physiological reactions vary from person to person but commonly include symptoms like chest pain, stomach discomfort, and shortness of breath. Such bodily responses to fear highlight its pervasive influence on both the mind and body, underscoring its significance in human psychology.

In literature, fear is a recurrent motif that resonates with readers on a intuitive level. Authors skillfully weave themes of dread, horror, and uncertainty into their narratives, compelling readers to confront their deepest fears and anxieties. By immersing audiences in a world fraught with peril and uncertainty, literary works serve as a mirror to the human condition, reflecting our collective fears and vulnerabilities. Through vivid descriptions, atmospheric settings, and compelling character interactions, writers transport readers into realms of darkness and terror, eliciting intense emotional reactions along the way.

Modern English fiction discourse often delves into the psychological fears that plague individuals, such as existential dread, anxiety, and phobias. The scholars Milosevic and Mccabe (2015, p. 90) claim: "Phobia is a recurring element in many fiction works. The writer even introduces a list of seven fears: *necrophobia*, the fear of death; *hypochondria*, the fear of illnesses; *autophobia*, the fear of beling alone; *achluophobia*, the fear of darkness; *atychiphobia*, the fear of failure; *anthropophobia*, the fear of society; and finally *glossophobia*, the fear of speaking in public.

An example of phobia as a recurring element in fiction can be observed in "Divergent" by Veronica Roth:

"You're afraid of heights," he says, his voice flat. I can't help but laugh, but it comes out sounding breathless, almost hysterical. He looks at me, puzzled, and then he grins. "You're afraid of heights!" (Roth, 2011, p. 66).

This quote highlights the main character's fear of heights, a common phobia known as acrophobia. The character's reaction to the revelation of her fear reflects her vulnerability and discomfort with confronting her weaknesses. The laughter and breathlessness indicate her nervousness and embarrassment, as she grapples with the reality of her fear being exposed to others.

Authors use the inner turmoil of characters to explore themes of identity, trauma, and personal growth. By depicting characters grappling with their inner demons, authors provide readers with insight into the complexities of the human condition and the universal experience of fear.

"Coraline shivered. She was cold, and a little afraid again. There was something very odd about the other mother, even more peculiar than the fact that she wanted to keep Coraline." (Gaiman, 2002, p. 33).

In this citation from Neil Gaiman's "Coraline," the author illustrates Coraline's psychological fear and unease as she begins to sense the unsettling nature of the Other Mother and her intentions.

Many contemporary works of English fiction discourse incorporate external threats that evoke fear within characters and propel the storyline. These threats may take various forms, including blood, menacing animals, eerie environments like dark water, and the looming specter of war. As a result, these narratives often create an atmosphere of mystery and suspense that captivates readers.

Moreover, these external threats often serve as central elements around which the plot revolves. For instance, mysteries such as disappearances or unexplained events frequently drive the narrative forward, adding layers of intrigue and complexity.

Authors utilize these external conflicts to infuse their stories with tension, suspense, and drama. Whether it's the supernatural forces lurking in the shadows, the

looming threat of war on the horizon, or the perils of rapidly advancing technology, these conflicts challenge characters and confront readers with the fragile nature of human existence and the unpredictable nature of the world. (Smith, 2018, p. 115).

"I am Divergent." (Roth, 2011, p. 490).

This quote symbolizes the main character`s defiance against external threats and oppressive societal forces, as she embraces her identity as a non-conformist and challenges the faction-based system.

Modern English fiction discourse often reflects the fears and anxieties prevalent in society, offering commentary on contemporary issues and concerns. Authors address themes such as political unrest, social injustice, environmental degradation, and technological dystopia, tapping into collective fears and uncertainties (Smith, 2018, p. 117). By engaging with these societal fears, authors challenge readers to confront uncomfortable truths and contemplate the consequences of societal structures and norms.

"We are small, but we are many. We are many, but we are small." (Gaiman, 2002, p. 100).

This quote reflects the societal fear of insignificance and vulnerability, as Coraline confronts the dark forces that threaten her and her loved ones.

Fear serves as a potent motivating force in fiction, driving characters to action and shaping their decisions and behaviors. Whether it's the fear of failure, the fear of rejection, or the fear of the unknown, characters' fears propel them on journeys of self-discovery, redemption, and survival. Through the exploration of fear as a motivating factor, authors explore themes of courage, resilience, and the human capacity for change (Booker, 2019, p. 46).

"Fear doesn't shut you down; it wakes you up." (Gaiman, 2013, p. 42).

This quote explores the transformative power of fear as a motivating force, as the protagonist confronts his deepest fears and discovers inner strength and resilience.

In modern English fiction discourse, the emotion of fear often exists in tension with hope, creating a dynamic interplay between despair and optimism. Authors juxtapose moments of darkness and despair with glimpses of light and redemption,

highlighting the resilience of the human spirit in the face of adversity (Booker, 2019, p. 48). By weaving together themes of fear and hope, authors offer nuanced portrayals of the human experience, capturing the complexities of life's triumphs and tribulations.

"Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten." (Gaiman, 2002, p. 88).

This quote captures the interplay of fear and hope, as the main character confronts the darkness and finds courage and resilience in the face of adversity.

In conclusion, the concept of fear in modern English fiction discourse serves as a powerful thematic element, enriching narratives and engaging readers on multiple levels. Authors skillfully utilize fear to evoke emotional responses, explore the intricacies of the human psyche, and shed light on societal anxieties. Whether it manifests through psychological fears, external threats, or societal concerns, fear captivates readers and prompts introspection. By delving into the complexities of fear, literature offers profound insights into the human condition, highlighting our innate vulnerabilities and resilience in the face of adversity. Through fear, fiction becomes a compelling vehicle for empathy, understanding, and personal growth, inviting readers to confront their deepest fears and emerge with newfound insights into themselves and the world around them.

2.2. Language means for expressing fear in modern English fiction discourse

Fear, an elemental emotion deeply embedded within the human psyche, has long served as a cornerstone of literary exploration. In modern English fiction discourse, authors deftly employ various language means as vehicles to articulate and evoke the facets of fear. In the first chapter of our course work we indicated figurative language as a significant contribution to emotive language means and discussed the role of metaphor, simile, metonymy , synecdoche, personification and onomatopoeia in depicting emotions in modern English fiction discourse. In this chapter we will discuss the role of these figurative devices in expressing emotion of fear in modern English fiction discourse.

Metaphor serves as potent instruments in the arsenal of literary expression, enabling authors to craft narratives that resonate with readers on profound emotional levels., allowing them to immerse themselves in the visceral experiences of dread, apprehension, and existential uncertainty. In this chapter we will discuss the concepts of coldness, silence and physical sensations in creating the emotion of fear in modern English fiction discourse.

In fiction literature, the concept of coldness is often used metaphorically to evoke feelings of fear and unease. The sensation of coldness can represent the feeling of being alone or isolated, both physically and emotionally. When characters experience coldness in their surroundings, it may mirror their sense of alienation or abandonment, intensifying their feelings of fear and insecurity. Coldness can create an atmosphere of foreboding and dread, serving as a warning of potential threats, heightening the sense of fear and apprehension among characters and readers alike. Examples from Neil Gaiman's "Coraline" and "The Ocean at the End of the Lane" demonstrate this narrative technique.

In "Coraline," Gaiman skillfully employs metaphors such as "*coldness creeping across her skin*" and *"a feeling of wrongness wrapped around her"* to evoke a sense of dread and discomfort.

"Coraline felt a coldness creep across her skin, like a spider walking over her bare arm" (Gaiman, 2002, p. 99).

"The feeling of wrongness wrapped around her like a cold, damp cloth" (Gaiman, 2002, p. 57).

Similarly, in "The Ocean at the End of the Lane," the metaphor of *"cold dread"* portrays a pervasive and chilling fear enveloping the protagonist. Another metaphor, *"a cold hand grip my heart,"* vividly captures the intense and paralyzing fear experienced by the speaker, emphasizing the profound impact of fear as it spreads through them with alarming intensity.

"A cold dread seeped into me, a spreading stain that choked the warmth from my bones." (Gaiman, 2011, p. 33).

"I felt a cold hand grip my heart, a coldness that spread through me like ice." (Gaiman, 2011, p. 58).

Furthermore, physical sensations play a crucial role in depicting fear metaphorically. Authors draw upon bodily imagery and sensory experiences to immerse readers in the characters' emotional states.

In Veronica Roth's "Divergent," the metaphor of *"a cold sweat slicked my palms"* vividly portrays the physical manifestation of fear, engaging the reader's imagination.

"My breath hitched in my throat, and a cold sweat slicked my palms." (Roth, 2011, p. 32).

Similarly, in Neil Gaiman's "Coraline" and "The Ocean at the End of the Lane," metaphors such as *"fear coiled tight in my stomach"* and *"a knot of fear tightening its grip"* evoke visceral reactions, deepening the reader's understanding of the characters' emotional turmoil.

"Fear coiled tight in my stomach, a cold, heavy weight." (Gaiman, 2002, p. 55).

"My stomach clenched, a knot of fear tightening its grip." (Gaiman, 2013, p. 88).

Silence assumes a prominent role within the framework of metaphors of fear, serving as a potent instrument to evoke tension, anticipation, and an aura of foreboding. Its utilization in narrative contexts is reminiscent of the strategic deployment of pauses in cinematic horror, where moments of silence precede climactic events, contributing to a heightened sense of suspense.

The absence of sound, as exemplified in Veronica Roth's "Divergent," conveys more than a mere lack of auditory stimulation. Roth's metaphorical comparison of

silence to a *"nightmare"* underscores an overarching sense of fear and dread, thereby setting a haunting tone that permeates the scene. Such silence, particularly in urban settings where auditory stimuli are expected, accentuates an eerie atmosphere, amplifying the reader's anticipation and apprehension.

"The silence of this part of the city is eerie; it feels like a nightmare." (Roth, 2011, p. 147).

Neil Gaiman's narrative in "The Ocean at the End of the Lane" further explores the transformative nature of silence. Here, silence assumes an almost sentient quality, depicted as a *"living thing"* and a *"presence"* that actively observes and influences the protagonist. This personification imbues silence with human-like attributes, intensifying the protagonist's perceptiveness to the oppressive quietude surrounding them.

"The silence in the house was a living thing, a presence that watched me." (Gaiman, 2013, p. 66).

In essence, silence within metaphors of fear operates not solely as an auditory void but as a dynamic force that heightens emotional responses, underscores existential vulnerabilities, and amplifies narrative tension.

Simile plays a crucial role in depicting fear in modern English fiction as well. It contributes to the atmosphere of tension and suspense in the stories, heightening the emotional impact of the characters' experiences and enriching the overall narrative. Simile allows authors to create connections between abstract concepts like fear and tangible objects or experiences, making the emotion more relatable and immersive.

In "Divergent" by Veronica Roth similes are used to describe the protagonist's experiences of fear in a dystopian society.

"Her fear was like a cold hand gripping her heart, squeezing it until it hurt." (Roth, 2011, p. 46).

"The fear that surged through her was like a tidal wave, threatening to engulf her in its overwhelming force." (Roth, 2011, p. 79).

These similes enhance the intensity of the protagonist's fear, making it palpable for the reader and emphasizing the oppressive nature of her environment.

In "The Ocean at the End of the Lane" by Neil Gaiman, the author employs similes to depict fear in a more surreal and atmospheric manner in this novel.

"His fear crept over him like a shadow, darkening every corner of his mind." (Gaiman, 2013, p. 28).

"The fear was a whispering voice in the back of his mind, insidious and unrelenting." (Gaiman, 2013, p. 33).

These similes contribute to the eerie atmosphere of the story, heightening the reader's sense of unease and emphasizing the psychological aspects of fear.

Additionally "Caroline" by Neil Gaiman may serve as an example of using similes to convey the protagonist's escalating terror as she encounters supernatural phenomena.

"Her fear was a flame, flickering and dancing in the darkness, casting long shadows of doubt." (Gaiman, 2002, p. 44).

"The fear gripped her like icy fingers, paralyzing her with its chilling touch." (Gaiman, 2002, p. 66).

These similes intensify the protagonist's sense of dread, emphasizing the otherworldly nature of the threats she faces and enhancing the reader's immersion in the narrative.

Metonymy and *synecdoche* are both powerful literary devices that can be effectively used to depict fear in modern English fiction. While metonymy involves

substituting a closely associated term for the word itself, synecdoche involves using a part of something to represent the whole or vice versa.

In "Divergent" by Veronica Roth metonymy is employed to associate objects or concepts with fear.

"The city's shadows whispered fear into her heart." (Roth, 2011, p. 133).

In this quote *"shadows"* represent danger or uncertainty, invoking a sense of fear.

"The iron bars of the fence symbolized the prison of fear they lived in." (Roth, 2011, p. 288).

In this example, *"iron bars"* are used to represent confinement and oppression, which are sources of fear for the characters.

Synecdoche can also be found in "Divergent" to depict fear through the use of parts to represent the whole.

"All hands on deck!" (Roth, 2011, p. 300).

In this example, *"hands"* represent the entire crew, implying urgency and fear in the face of danger.

Furthermore Gaiman in his "The Ocean at the End of the Lane" and "Caroline" utilizes metonymy to evoke fear through symbolic associations

"The whispers of the trees carried fear on the wind." (Gaiman, 2013, p. 50).

Here, "*whispers of the trees"* represent unseen or unknown threats, instilling a sense of dread.

"The ticking of the clock echoed the passage of fear-filled moments." (Gaiman, 2002, p. 66).

In the example above *"ticking clock"* symbolizes the relentless march of time and the protagonist's escalating fear.

Synecdoche is also employed by Neil Gaiman to depict fear by using parts to represent the whole or vice versa.

"His eyes widened in disbelief." (Gaiman, 2013, p. 33).

In this quote *"eyes"* represent his overall emotional reaction, including fear and astonishment.

"Her heart raced as she felt a cold hand on her shoulder." (Gaiman, 2002, p. 55).

Here, *"heart raced"* symbolizes her overall fear and anxiety in the face of danger.

Another significant figurative device for depicting fear is personification. By giving fear human-like qualities with personification, authors can make it more tangible and relatable for readers, intensifying the emotional impact of the narrative.

The examples of personification can be examined in "The Ocean at the End of the Lane" by Neil Gaiman. The author utilizes personification to animate fear as a malevolent force that actively influences the characters' experiences. For instance:

"Fear crept through the house like a silent specter, its icy fingers brushing against the protagonist's skin and sending chills down his spine." (Gaiman, 2013, p. 26).

"The darkness seemed to swallow his courage whole, leaving him trembling in its suffocating embrace." (Gaiman, 2013, p. 44).

These personified depictions of fear contribute to the novel's eerie atmosphere and intensify the protagonist's sense of vulnerability in the face of the unknown.

Onomatopoeia is a figurative device that effectively depicts fear in modern English fiction by creating auditory sensations that evoke a visceral response in readers.

Neil Gaiman utilizes onomatopoeia sparingly but effectively in "The Ocean at the End of the Lane" to evoke fear through auditory imagery.

"The eerie creaking of the old house filled him with a sense of dread as he crept through the darkened rooms." (Gaiman, 2013, p. 14).

"The ominous rustling of leaves outside his window seemed to whisper of impending danger." (Gaiman, 2013, p. 18).

These onomatopoeic descriptions, such as *"creaking"* and *"rustling,"* create an atmospheric backdrop that intensifies the protagonist's feelings of fear and unease, immersing the reader in the eerie ambiance of the story.

In "Caroline," by Neil Gaiman the onomatopoeic element *"drip"* creates a sense of foreboding and heightens the protagonist's sense of isolation and vulnerability, drawing readers deeper into the narrative's chilling atmosphere.

"The eerie silence of the deserted hallway was broken only by the faint drip, drip, drip of water, each drop echoing with ominous finality." (Gaiman, 20002, p. 67).

Lastly, *hyperbole* serves as a potent literary device in modern English fiction for depicting fear by exaggerating emotions, perceptions, and situations.

Veronica Roth utilizes hyperbole to emphasize the extreme nature of fear experienced by characters in the dystopian society.

"Her heart felt like it would burst from her chest, the fear consuming her whole being." (Roth, 2011, p. 90).

"The darkness seemed to swallow her whole, engulfing her in a suffocating blanket of terror." (Roth, 2011, p. 144).

In the presented examples hyperbolic descriptions intensify the characters' emotional turmoil and the oppressive atmosphere of the novel, heightening the reader's sense of fear and suspense.

In conclusion, fear is a fundamental emotion explored extensively in modern English fiction through various language means devices. Metaphors, similes, metonymy, synecdoche, personification, onomatopoeia, and hyperbole are employed to vividly convey the multifaceted aspects of fear. These language means enrich modern English fiction discourse by articulating fear's complexities and its profound impact on characters and readers alike.

2.3. Pragmatic appeal of language means for expressing fear

In modern English fiction discourse, the pragmatic appeal of language means for expressing fear takes on a nuanced and dynamic role, enriching narratives and deepening character development. Rear-laden vocabulary serves not only to convey emotional states but also to advance plotlines, establish tension, and evoke visceral responses from readers.

Pragmatics, as a framework within the field of linguistics, provides valuable insights into how language is strategically employed to achieve specific goals within the context of fictional storytelling. Fear expression, far from being a mere portrayal of internal states, emerges as a powerful narrative device that shapes the trajectory of characters and plot developments. (Svendsen, 1970, p. 88)

Language means of fear in modern English fiction discourse often functions as a potent danger signal within the narrative. Authors utilize characters' verbalizations of fear to alert readers to potential threats looming within the story world. Moreover fear

expression in fiction can elicit empathy and emotional resonance from readers. By depicting characters' vulnerabilities and anxieties, authors evoke a sense of compassion and solidarity among readers, fostering deeper connections with the narrative. Through the artful portrayal of fear, authors create opportunities for readers to empathize with characters' struggles and triumphs, enriching the reading experience.

Finally, verbal fear expression in modern English fiction serves a self-regulatory function for characters within the story. By vocalizing their fears, characters initiate the process of confronting and overcoming them, leading to personal growth and development over the course of the narrative. Through the exploration of characters' inner struggles and emotional journeys, authors offer readers insights into the human condition and the complexities of overcoming fear.

However, the effectiveness of fear expression within modern English fiction discourse hinges on the author's skillful integration of language means within the narrative context. While a measured portrayal of fear may enhance the thematic depth and emotional resonance of a story, an over-reliance on sensationalized fear expression risks diluting the narrative impact and alienating readers.

In conclusion, the pragmatic appeal of language means for expressing fear in modern English fiction discourse transcends mere communication of emotional states; it serves as a strategic tool for crafting immersive narratives and engaging readers on multiple levels. By skillfully leveraging fear-related vocabulary, authors create compelling stories that resonate with readers long after the final page is turned, underscoring the enduring power of fear as a literary device.

Conclusions to Chapter 2

In this chapter, we have embarked on a comprehensive exploration of the manifestation of fear in modern English fiction discourse. Described as "the oldest and strongest emotion of mankind" by Lovecraft, fear is depicted as a multifaceted theme

that evokes visceral responses from readers and offers deep insights into the human condition.

The manifestation of fear in modern English fiction discourse serves as a testament to the enduring power of literature to evoke emotions, provoke introspection, and illuminate the human condition. By delving into the complexities of fear, literature offers readers a profound journey of empathy, understanding, and personal growth, inviting them to confront their deepest fears and emerge with newfound insights into themselves and the world around them.

We also have delved into the role of metaphor, simile, metonymy, synecdoche, personification, onomatopoeia, and hyperbole in articulating and evoking the various facets of fear in "Caroline," by Neil Gaiman, "The Ocean at the End of the Lane" by Neil Gaiman and "Divergent" by Veronica Roth.

Through these figurative devices authors create immersive narrative landscapes that resonate deeply with readers, inviting them to explore the depths of human emotion and experience. In the realm of modern English fiction discourse, the pragmatic utilization of language means to express fear emerges as a nuanced and dynamic force, enriching narratives and deepening character development.

GENERAL CONCLUSIONS

Emotive language serves as a crucial bridge between language and emotion, enhancing communication by conveying subjective experiences and sensations. It fosters deeper interpersonal connections and enriches cultural dynamics by allowing individuals to express and evoke feelings effectively.

Within modern English fiction discourse, figurative language as a significant component of emotive language emerges as a potent tool for conveying emotions and shaping narrative landscapes. Through various devices such as metaphor, simile, metonymy, and personification authors craft immersive experiences for readers, inviting them into a world where imagination and emotion intertwine seamlessly.

Fear, described as "the oldest and strongest emotion of mankind," holds a multifaceted significance in modern English fiction discourse. It evokes visceral responses from readers and offers deep insights into the human condition. Through the exploration of fear, literature becomes a vehicle for evoking emotions, prompting introspection, and illuminating various aspects of human experience.

In modern English fiction discourse, the pragmatic utilization of language means to express fear emerges as a nuanced and dynamic force. Authors strategically deploy language to enrich narratives, deepen character development, and evoke emotional responses from readers. However, the effectiveness of fear expression hinges on the balanced integration of language means within the narrative context to avoid diluting the impact or alienating readers.

Overall, the exploration of emotive language and the manifestation of fear underscores the enduring power of literature to evoke emotions, provoke introspection, and illuminate various facets of the human experience. Through skillful

manipulation of language, authors create immersive narratives that resonate deeply with readers, inviting them to explore the depths of human emotion and experience.

РЕЗЮМЕ

Курсова робота на тему: **"Language Means of Manifesting fear in Modern English Fiction Discourse"** ("Мовні засоби вираження страху в сучасному англомовному художньому дискурсі") присвячене аналізу різноманітних мовних засобів, які використовуються в сучасному англійському художньому дискурсі для вираження складної емоції страху. Курсова робота складається зі вступу, першого розділу, висновків до першого розділу, другого розділу, висновків до другого розділу, загальних висновків, списку використаних джерел та списку ілюстративного матеріалу.

Перший розділ **"Emotive language means in fiction discourse"** ("Емоційні мовні засоби в художньому дискурсі") є теоретичним. У ньому розглядається поняття "емоційні мовні засоби", їх класифікація та функції у вираженні емоцій у художньому дискурсі.

Другий розділ **"Manifestation of fear in modern English fiction discourse"** ("Вираження страху в сучасному англомовному художньому дискурсі") є практичним. Цей розділ досліджує емоційні мовні засоби, які зображують страх у сучасному англомовному художньому дискурсі, а також їх роль у створенні різних образних прийомів для передавання емоційних наративів у художньому дискурсі.

Ключові слова: *emotive language means, fear, narrative, concept of fear, discourse, fiction discourse, figurative devices, metaphor, simile, synecdoche, metonymy, personification, onomatopoeia, hyperbole.*

LIST OF REFERENCES

1. Anderson, M. (2003). Embodied cognition: A field guide. Artificial Intelligence, 149, 91-130.

2. Booker, K. (2019) Literature and the Fear of Death: A Psychological Approach. Literary Dimensions: A Journal of Literary Studies, vol. 3, no. 2.

3. Foolen, A. (2012). The relevance of emotion for language and linguistics. Moving Ourselves, Moving Others: Motion and emotion in intersubjectivity, consciousness, and language / A. Foolen, U. M. Lüdtke, T. P. Racine, J. Zlatev (eds.) Amsterdam/Philadelphia: John Benjamins Publishing.

4. Fritscher, L. (2019). What is Fear.

5. Gibson, A. (2019). Fearful Voices: Linguistic Strategies in Contemporary Horror Fiction. Language and Literature.

6. Lakoff, G., Johnson, M. (1999). Philosophy in the Flesh. New York: Basic Books.

7. Lindquist, K. A., MacCormack, J., & Shablack, H. (2015). The Role of Language in Emotion: Predictions from Psychological Constructionism. Frontiers (5).

8. Milosevic, I. & Mccabe, R.E. (2015). Phobias: The Psychology of Irrational Fear. California United States of America.

9. Ortony, A., & Katz, L. F. (2002). The Role Of Metaphors In Descriptions Of Emotions.

10. Sala-Suszyńska, J. (2015). The role of figurative language.

11. Seals, J. (2015). Self Esteem: Confidence Building: Overcome Fear, Stress and Anxiety (3rd ed.). London, UK.

12. Smith, J. (2007). The Art of Fear: A Comprehensive Analysis of Fear in Modern English Fiction. Journal of Literary Studies.

13. Smith, S. (2018) Fear and Fiction: The Role of Fear in Contemporary English Literature. Cambridge University Press.

14. Strongman, K. T. (2003). The Psychology of Emotion: From Everyday Life to Theory (5th ed.). John Wiley & Sons.

15. Svendsen, L. (1970). Philosophy of fear. London, UK: Reaktion books Ltd.

LIST OF ILLUSTRATION MATERIAL

1. Gaiman, N. (2002). Coraline. HarperCollins Publishers, Inc.
2. Gaiman, N. (2013). The Ocean at the End of the Lane. HEADLINE PUBLISHING GROUP.
3. Roth, V. (2011). Divergent. HarperCollins Publishers, Inc.