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## PREDICATIVE EVALUATIVE NOMINATION: LINGUO-COGNITIVE ASPECT

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The basis for the interpretation of the belles-lettres text is the model of the situation, which presents all the information for an adequate understanding of the text, the discourse and its context. Knowledge of the language, of the world, knowledge of attitudes, ideas, evaluations of the author, as well as judgment, ethical, aesthetic, emotional evaluations of the recipient are used in the process of interpretation. The recipient's previous experience should be used to create a model of the new situation. A cognitive structure such as the global (vertical) context acquires special importance in the perception of the belles-lettres text. To understand the text, you need to imagine the problem reproduced in it. This is its global content, the macrostructure of the text, its theme. The theme consists of several subthemes presenting unity and interaction. The theme of the text is the center that connects the subthemes. The so-called strong positions of the text contribute to the definition of the theme - the title, beginning and end. The so-called topical or nominative chains, which are also called thematic words of the text, belong to the most important semantic landmarks of the text. They connect the text with its title, determine the internal coherence of the text, contribute to its semantic unfolding.

An important way of studying the predicative evaluative modality is to consider feelings-relationships - its components as mental universals in the form of extensionals of these relationships, containing a whole set of variables. Extensional means a set of relevant features or parameters that form a typical situation in the world, and it is reflected in the consciousness in the form of a certain emotional and evaluative relationship. At the same time, they proceed from the hypothesis that forms the basis of the cognitive theory of concepts. Namely, knowledge about the world is formed according to certain schemes from knowledge about a certain set of stereotypical situations. In other words, an emotion can be described as some conceptual structure, which is based on generalized knowledge about the typical characteristics of a given emotional state, the causes, situations and consequences of its manifestation, physiological changes in the body that occur after an emotion-stimulus; specific ways of expressing emotions and other relevant information.

The relevant components of all emotional-evaluative relationships (EER) are:

- the subject of the relationship which is X,
- the object of the relationship which is Y,
- the norm established by the class of belonging X in relation to the object Y – N,
- a feature highlighted in X, which is the basis of the emotional and evaluative relationship Y – W.

The following extensionals are theoretically possible in each EER: social, personal, objective, informational.

Next we are going to consider the semantic boundaries of the substantive evaluative predicate expressed by zoo-, phyto-, and mythomorphic lexemes

By continuous sampling, 445 substantive predicatives of evaluation (further s.p.e) were selected. In the novel "Sofie's Choice" (relative frequency 0.71), 658 s.p.e in the work "Set This House On Fire" (relative frequency 1.27) and 221 in the novel "Lie Down in Darkness" (relative frequency 0.58). This also includes a significant number of inverted epithets and a small number of other mentioned structures, which will not be analyzed separately.

In terms of structure, the data of s.p.e are distributed as follows:

- simple inherently evaluative nouns: bastard [1], moron, idiot [1], jerk [11], lucre [2], creep [2]; nouns, metaphorically or metonymically reinterpreted: Celia was a leaf, **cloud, light, a daytime creature** [1]; the "**Worm**" [2]; (...) as if (...) *Maudie were a burden* (..), *instead of a joy* [3, 45];
- verbal or adjectival nouns (in a small number): Bunny, you're a dear [3]; you are (...) a bore [1]; you are a tease [2];
- nouns formed by compounding: glad-handers [1], rabble-rousers [2], spoilsport [3], [1]. Quite often among them there are composites with the component "head": Miss Deadhead [1, 342], lushhead [1, 262], fountainhead [1, 417], fathead [1, 417], whiskeyhead [1, 309], meathead [1, 276], blockhead [1, 198], obviously, they are used in relation to the defining intellectual or personal feature of the object (total of 16 word usages);
- single cases of reduplication: no dum-dum [1, 62], a little party-party [1, 219], the pseudo-intellectual riffraff [1, 137], barbarism mensch, schmensch [SV, 170];
- nouns formed by affixation, mostly the suffix -er: this old-timer [2, 10], a cheater [2, 76], a locker (of doors), a slammer (down of windows) [1, 372-3];
- phrases: prefrontal lobotomy [1, 343], a juvenile delinquent [1, 118], a draft dodger [1, 163], [1, 175];
- phraseological units formed according to the models:
  - a) Adj+N: hard cookie [1, 118]; fat cats [2, 231]; wet blanket [1, 73]; (no) choice soul [3, 228]; a good egg [2, 196];
  - b) N+N: the crown prince [1, 151], pumpkin pie [1, 240].

Thematically s.p.e. are divided as follows: 1) nouns of direct nomination, usually evaluative, as a rule, derogative personal names; 2) nouns of the secondary nomination, where zoo-, phyto-, and mythomorphisms predominate (thus, in particular, we observe 73, 50, and 31 zoomorphisms (respectively in "Set This House on Fire", "Sophie's Choice", "Lie down in Darkness"), 7, 10, 8 mythomorphisms and 2, 4, 2 phytomorphisms). As the analysis showed, such nouns are used mainly in the personal extension.

The names of animals and plants in their direct meanings, as neutral language units, function in any linguistic sphere, although they are also a fairly productive means of indirect nomination, namely, a means of creating figurative speech, which consists in attributing animal properties to a person. Zoological nouns used in direct meanings are usually called "zoonyms" or "zoosemisms", and bear figurative meanings – "zoomorphisms". Zoomorphisms have a pronounced emotional component. After all, the animal quality that is transferred to a person does not always objectively convey the true qualities of the first, and more often corresponds to the subjective momentary emotional perception of the qualities of the other. Therefore, zoomorphisms constitute a separate group of narrow emotionally colored vocabulary, and zoomorphisms are recognized as a sphere of use for emotional and evaluative characteristics of a person.

The term "phytonym" or "phytosemism" is used to designate the names of plants, and M.A. Klushin introduces the term "phytomorphisms" for the figurative

meaning. True, zoomorphisms are used to denote personal qualities much more widely than phytomorphisms, since only animals, like human beings, have emotions and behavior. And V. I. Shakhovskiy also includes the so-called mytholexics in the same group as zoomorphisms - lexemes with foreign denotations that originally denoted mythical, imaginary creatures.

The semantic space of the sphere of zoomorphisms and phytomorphisms is as follows: characteristics of persons 1) by age and gender; 2) by social and material status; 3) by external attributes; 4) according to the features of the internal composition, intellectual abilities; 5) by physical condition; 6) according to the manner of behavior, actions, inclinations, 7) zoo- and phytomorphic names of parts of the human body.

We understand by zoomorphisms, in their emotional-expressive and evaluative sphere of use, the names of animals used to indicate subjectively emotionally evaluated individual psychophysiological features and their external manifestations or the subjective attitude of some characters to others. (In our opinion, to a lesser extent, zoomorphisms refer to actual external similarity and other mentioned aspects of a person's characteristics).

The amount of zoomorphic and phytomorphic word usage in the analyzed novels is relatively small, but emotionally significant. In the novel "Sofie's Choice" we find 62 cases of using the following zoomorphic lexemes: pig(s), *bitch*, *cats*, *dog*, *gorilla*, *kitten*, *kittycat*, *lambs*, *lambkins*, *minnows*, *mollusk*, *mole*, *monkeys*, *rabbits*.

Phytomorphisms include such lexemes as turnip, lily, vegetable, wallflower [2]; potato, peach [1]; several lexemes-mythomorphisms are used: harpies, banshee, elf, leviathan.

In the vast majority of cases, we observe an explicit direction of zoomorphisms, on the external manifestation of emotions, although in 10 cases [2] and in 2 cases [1] we have an implicit context. In two sentences we find indicators of such inner emotionality (usual - these are verbs of feelings or thinking activity): "I knew that I was once more only a worm in his life, a piece of Polish D r e c k" [2, 348], "I felt I would never again open my eyes to the world - a mud-imprisoned mollusk, lowest creature in the sea" [1, 439], "Soon as I said it I felt like a worm" [1, 180].

Regarding structural and semantic features, zoomorphisms are used in the composition of metaphorical-emotional epithets (given above), actually emotional epithets "mother-defiling jackal" [1, 103], comparison ("looked like a traitorous rat which she was" [2, 477], metaphorical comparisons ("Sorrow prowled through his dreams like an enormous beast" [1, 491]). Emotive epithets can be created with the contextual, occasional use of the name of an organization or nationality with a positive or negative connotation as an attribute to a zoomorphism: "Swedish kittycat" (+) [2, 321], "Jewish rabbits" (-) [SV2, 53], "you filthy Polish pig" (-) [2, 97], "a Gestapo ape" (-) [2, 620].

**To conclude** we can say that regarding expression by means of substantive predicatives of evaluation, the analysis showed that, despite the presence of elements of both negative and positive emotional and evaluative relationships, only one specific type of them dominates in each of the novels, which is largely determined by the theme of the work, but the structure and number of components of such relations differ insignificantly.

### References:

- [1] Styron W. Set This House on Fire/ William Styron. - New York: Vintage, 2001. - 568 p.
- [2] Styron W. Sophie's Choice/ William Styron. - New York: Open Road Media. - 560 p.
- [3] Styron W. Lie down in Darkness/ William Styron. - New York: Open Road Media. - 416 p.