

УДК 811.111'37

Тищенко Юлиана Александровна

Преподаватель кафедры английской филологии БрГУ им.А.С. Пушкина, Брест  
brestlana@mail.ru

## ЛЕКСИКО-СЕМАНТИЧЕСКОЕ ПОЛЕ ПОНЯТИЯ «СТРАХ» В АНГЛИЙСКОМ ЯЗЫКЕ (НА МАТЕРИАЛЕ АНГЛИЙСКОЙ В ПРОЗЫ)

### Аннотация

Данная статья посвящена изучению лексико-семантического поля «страх» на материале английской прозы. Анализируя примеры из художественной литературы, автор показывает, что понятие «страх» в английском языке может быть выражено различными лексическими единицами – с помощью разных частей речи, фразеологических оборотов, образных выражений, описательным путём.

Ключевые слова: лексико-семантическое поле, страх, референт, лексическая единица, система.

### Abstract

The article is devoted to the analysis of the lexical-semantic field of the notion “fear” in English literature. Having analysed examples from English fiction the author shows that the notion “fear” can be expressed in the English language by means of different parts of speech, phraseological units, metaphorical expressions, by means of description.

Key words: lexical-semantic field, fear, referent, lexical unit, system.

Эмоции и чувства людей, страх, в том числе, являясь общечеловеческими, и следовательно, универсальными, различаются вербальной репрезентацией в разных языках. Страх, как одно из самых сильных человеческих чувств на языковом уровне представлено лексико-семантическим полем, состав и объем которого варьируются в зависимости от конкретного языка.

Общеизвестно, что язык – это сложно структурированная система, все лексические единицы которой принадлежат к некому лексическому полю, внутри которого они взаимно ограничивают друг друга и получают свою значимость и значение из системы как целого. Исходя из теории лексико-семантического поля, то или иное слово невозможно и некорректно рассматривать и анализировать в изоляции. Любое слово необходимо анализировать в контексте лексико-семантического поля, к которому они принадлежат. Под лексико-семантическим полем понимают совокупность большого числа слов одной или нескольких частей речи, объединяемых общим понятием (семой). Именем поля является, как правило, словосочетание, называющее понятие, объединяющее слова в поле. Например: машина, троллейбус, велосипед, пароход, корабль, такси, трамвай, поезд и др. – «средства транспорта»; год, час, минута, секунда, месяц, неделя, миг, лето, зима, век и др. – «наименования периодов времени»[1, с. 257].

Целью данного исследования является определить структуру лексико-семантического поля «страх» на материале английской прозы. Такое понятие как

«страх» может быть выражено различными лексическими единицами, предоставляемыми языком – с помощью разных частей речи фразеологических оборотов, образных выражений, описательным путём (т.е. без употребления слов, за которыми в словаре закреплено значение «бояться», «испугаться»).

С этой целью путем сплошной выборки было определено 148 единиц из произведений англоязычных авторов как Дж. Конрад, Д. Лоренс, К. Дойль, Р. Даль, С. Моэм, У. Эдвард, М. Фостер, Ч. Дикенс, А. Кристи, В. Вульф, Д. Морьер, Г. Бэйтс, К. Мэнсфилд.

Анализ произведений вышеперечисленных авторов позволяет утверждать, что наиболее частым по употреблению являются:

*Fear* и его производные: to fear, fearful, fearsome, fearfully.

1. He bound himself together with his will, fused with fear, loathing into a hatred and stood up (W. Golding “Lord of Flies”).

2. The air was suddenly pierced by the most fearful roar she had ever heard. (R. Dahl “Matilda”).

3. It was a fearsome and ghastly sight (J. Conrad “The Inn of the Two Witches”).

4. The young maiden, being discreet and of good repute would ever avoid him, because she feared his evil name (C. Doyle “The Hound of Baskervilles”).

*Fright* и его производные: to frighten, frightful, frightsome, frightening, а также *terror* и его производные: terrifying, terrified, terrible.

1. A frightening thought came into Sophie’s head (R. Dahl “The B.F.G.”).

2. You were having a nice fright with him just now (W. Golding “Lord of Flies”).

3. Then people started getting frightened. I’m frightened myself sometimes (W. Golding “Lord of Flies”).

4. You are looking at a frightsome trogglehumper ( R. Dahl “The B.F.G.”).

5. The yelling ceased and Samneric lay looking up in quiet terror (W. Golding “Lord of Flies”).

6. The vivid horror of this, so possible and so nakedly terrifying, held them all in silence (W. Golding “Lord of Flies”).

7. No wonder you were terrified (R. Dahl “Matilda”).

8. With terrified eyes he peered close under the chin and saw no marks of strangulation on the throat (J. Conrad “The Inn of the Two Witches”).

Следующим по частотности употребления являются *horror* и его производные: horrid, horrendous, horrible, horrors.

1. He felt the horrible rigidity of the body and then coldness of death and their hands knocked together and their faces came into contact (J. Conrad “The Inn of the Two Witches”).

2. Bertic actually felt a quiver of horror (D. Lawrence “The Blind Man”).

3. At that point and a new and doubly horrifying thought struck me (R. Dahl “The Witches”).

4. It looks horrendous (R. Dahl “The B.F.G.”).

Подвергнув анализу отобранные примеры, можно выделить ряд закономерностей. Так, слова в значении «страх», могут употребляться в качестве интенсификаторов в контексте, где само чувство страха и сопутствующих ему ощущений нет. В этом случае лексическое значение слова становится не явным, на первый

план выходит способность влиять на чувства. Лексические единицы обретают функцию усиления и служат для описания эмоционального состояния людей: удивление, восхищение, расстройство. Например:

1. Suddenly there I was swinging to and fro upside down. It was terrific. I loved it (R. Dahl "The Witches").

2. – It has been a wonderfully warm night, hasn't it?

– Awfully close. I couldn't sleep (H. E. Bates "Go, Lovely Rose").

3. My tail was hurting terribly (R. Dahl "The Witches").

4. An awful thing had happened. She had fallen in love with an actor. But fallen-in-love....(K. Mansfield "Taking the Veil").

5. They saw his eyes widen terribly (W. Golding "Enjoy the Extraordinary").

6. Something absolutely terrific. A real shocker. It's awfully cold in winter (R. Dahl "George's Marvelous Medicine").

7. When Gilbert sat down the applause was terrific. She was so terribly ignorant (V. Woolf "Legacy").

8. The Queen remained astoundingly self-composed, considering that she was meeting a giant for the first time in her life (R. Dahl "The B.F.G.").

Кроме того, слова и выражения, обозначающие страх, могут употребляться в качестве вводных структур, например:

1. I'm afraid you waited for me (Lawrence "The Blind Man").

2. I have made some inquiries myself in the last few days, but the results have, I fear, been negative. I'm afraid I cannot answer that question (C. Doyle "The Hound of Baskervilles").

Эти же структуры часто употребляются для выражения таких чувств как неуверенность и опасение, например:

– Perhaps afraid that you might brood, – said Berty cautiously.

– She needn't be afraid of that. What I'm a bit afraid of is that she'll find me a dead weight, always alone with me down here.

– I don't think you need think that, – said Berty, though this was what he feared himself (D. Lawrence "The Blind Man").

Анализируя выбранные примеры, можно также выделить разное поведение людей, испытывающих страх. Во-первых, страх может сопровождаться криком и бегством или резкими движениями.

1. Seeing the mouse the maid let out a scream that must have been heard by ships in the English Channel, and she dropped the shoes and ran like the wind down the corridor (R. Dahl "The Witches").

2. Mrs. Jenkins took one look at the fat little brown mouse and let out a shriek that rattled the crystals on chandelier. She sprang out of her chair yelling (R. Dahl "The Witches").

3. He let out a frightsome howl and dashed back (R. Dahl "The B.F.G.").

4. The three shrieked with fear and road away (W. G "Lord of Flies").

5. Byrne stood up gasped for breath and let out a cry of rage and dismay (J. Conrad "The Inn of the Two Witches").

6. At the same instant Lestrade gave yell of terror and throw himself downwards upon the ground E. M. Forster "The Story of a Panic").

7. I sprang to my feet, my mind paralyzed by the dreadful shape, which had sprang out upon us (C. Doyle “The Hound of Baskervilles”).

Также, страх может вызывать у человека оцепенение.

1. She froze and became absolutely motionless. Every part of her body, her fingers and hand and arms and head became as stiff as marble statue (R. Dahl “The Witches”).

2. Both the boys froze. Somebody was climbing towards them from the tribe (W. Golding “Lord of Flies”).

3. There are times when something is so frightful you become mesmerized by it and can't look away. It was like that now. I was transfixed. I was numbed. I was magnetized by the sheer horror of this woman's features (R. Dahl “The Witches”).

4. He gazed mute and terror struck over come by his own weakness. He had an unreasonable fear lest the other men would suddenly destroy him (D. Lawrence “The Blind Man”).

5. Suddenly she froze. She froze to the window-ledge (R. Dahl “Matilda”).

6. He had Jack's whisper “Scared?”. He not scared so much as paralyzed, hung up there immovable on the top of a diminishing, moving, mountain (W. Golding “Lord of Flies”).

К тому же страх может сопровождаться дрожью.

1. Then she started to tremble. I thought she was going to faint to fall over. She leaned against the door, staring down at me white faced and shaking all over (R. Dahl “The Witches”).

2. He was still ghastly pale and trembling in every limb (W. Golding “Lord of Flies”).

3. Just looking at it give me the shakes all over (R. Dahl “The Witches”).

4. She was trembling like a leaf in the wind and a finger of eyes was running up and down the length of her spine (R. Dahl “Matilda”).

5. I still get the shivers when I think about it I stayed quivering with fear began to shake all over. I glanced frantically behind me for a back door to escape through (R. Dahl “The Witches”).

Также, страх может влиять на общее физическое состояние людей. В литературе встречаются часто случаи, когда автор описывает лицо, глаза, ноги, волосы людей, показывая что они испытывали страх, но не употребляя привычных выражений с *fright*, *fear* и т.п.

1. Wretchedly he felt his legs go weak and cold The perspiration poured from his face “I never did!”, – the boy exclaimed turning from grey to white. His plump flabby face turned grey with fearful apprehension (J. Conrad “The Inn of the Two Witches”).

2. Her eyes were stretched so wide that I could see the whiter all around them. Her face turned even paler than marble. Her face had gone the colour of the underside of a fish (R. Dahl “The Witches”).

3. He was greyer as never before (R. Dahl “Matilda”).

4. A chill ran down her spine (R. Dahl “The B.F.G.”).

В анализируемых нами произведениях авторы также указывают на испуг человека, описывая его действия:

1. She hissed. Her husband wiped his lips nervously with his napkin. She was quivering like a blancmange. She shrieked still quacking. She cried something catching her husband round the neck. He was grayer as never before (R. Dahl “Matilda”).

2. He caught size of the enormous body. He gripped the handles of the wheel barrow. He swayed. He tottered. Then he kneeled over the grass in a dead faint (R. Dahl “The B.F.G.”).

Кроме этого, в анализируемой нами прозе страх описан как эмоция, которая имеет разные степени проявления:

1. It’s not possible to describe what happened next but I became terribly frightened, more frightened in a way I’ve have never known either before or after (E.M. Forster “The Story of a Panic”)

2. Terror, hot terror, began to play about Byrne’s heart like a tongue of flames that touches and withdraws before it turns a thing to aches (J. Conrad “The Inn of the Two Witches”).

3. Complete terror had possession of him now, a nameless terror with had turned his heart to aches (J. Conrad “The Inn of the Two Witches”).

4. The vivid horror of this so possible and so nakedly terrifying held them all silent (W. Golding “Lord of Flies”).

Анализируя примеры с описанием состояния людей, переживающих страх, можно выделить несколько степеней страха:

А) Незначительная степень.

1. He was watching her exceedingly wary eyes and he kept edging farther and farther away from her. His plump flabby face turned grey with fearful apprehension (R. Dahl “Matilda”).

2. With a dark horizon gathering around there common hopes, however, that darkened every hour, the Captain almost felt as if he were a new misfortune and affliction to her; and was scarcely less afraid of a visit from Florence than from Mrs. MacStinger herself (Ch. Dickens “Dombey and Son”).

3. Then that terrible silence fell upon us. A fanciful feeling of foreboding came over us (E. M. Forster “The Story of a Panic”).

4. He paused, half-frightened by the recollection, yet proud of the sensation he was creating (W. Golding “Lord of Flies”).

5. Unreasoning terror turning everything to account his old boying admiration of the athletic Tom, helped to paralyze his facilities, added to despair (J. Conrad “The Inn of the Two Witches”).

Б) Боязнь – чувство, описываемое лексической единицей.

1. Ralph stumbled feeling not pain but panic and the tribe screaming now like the chief began to advance (William Golding “Lord of Flies”).

2. She was terrified she might sneeze (R. Dahl “The B.F.G.”).

3. At that point a new and doubly horrifying thought struck me (R. Dahl “The Witches”).

4. The things we have tried to forget and put behind us would stir again, and that sense of fear, of furtive unrest, struggling at length to blind unreasonable panic – now mercifully stilled thank God – might in some manner become a living companion (D. Maurier “Rebecca”).

В) Крайняя степень страха, ужас.

1. And the man as the story goes was so crazed with fear that he could scarcely speak (C. Doyle “The Hound of Baskervilles”).

2. Ralph screamed, a scream of fright, anger and desperation. His legs straightened, the screams became continuous and foaming. He forgot his wounds, his hunger and thirst and became fear, hopeless fear on flying feet. He bound himself together with his will, fused with fear and loathing into a hatred and stood up. The sow staggered her way ahead of them bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood. They suffered untold terrors in the dark and huddled together for comfort (W. Golding “Lord of Flies”).

3. In the profound silence of the room he endured a moment of frightful agony (J. Conrad “The Inn of the Two Witches”).

4. It was true; he shivered as though of an ague. With some kind of spiritual sense he seemed to envisage a bleak, a horrible void. The dark night of the soul engulfed him and he felt strange, primeval terror of he knew not what (W.S. Maugham “Lord Mountdrago”).

В некоторых случаях, чтобы ярче показать страх человека, автор называет «испуганными» части тела или предметы.

1. There they set quiet, panting, listening to Robert’s frightened snivels (W. Golding “Lord of Flies”).

2. At that point a new and doubly horrifying thought struck me. (R. Dahl “The Witches”).

3. With terrified eyes peered close under the chin and so no marks of strangulation on the throat (J. Conrad “The Inn of the Two Witches”).

4. She knocked on the door of the dreaded study (R. Dahl “Matilda”).

5. The Grant High Witch’s dreadful song was over now (R. Dahl “The Witches”).

Менее часто встречаются слова, имеющие сему «страх» (to dread, dreadful, to appaul, appalling, to scare, to startle, to shock, to surprise)

1. Most he was beginning to dread the curtain, that might waver in his brain, blacking out the sense of danger, making a simpleton of him The circle shivered with dread (W. Golding “Lord of Flies”).

2. I sprang to my feet, my mind paralyzed by dreadful shape which had sprung out upon us (C. Doyle “The Hound of Baskervilles”).

3. I caught myself up, appalled at my wanton laughter in that place. (W. Golding “The Pyramid”).

4. The Queen listened appalled. The Queen was astonishingly self-composed, considering that she was meeting a giant for the first time in her life (R. Dahl “The B.F.G.”).

5. The discovery of these two slight signs was more appalling to Byrn than the absence of every mark would have been (J. Conrad “The Inn of the Two Witches”).

6. I hope I haven’t startled you – he said (D. Maurier “Rebecca”).

7. He was shocked, horribly shocked (W.S. Maugham “Lord Mountdrago”).

В художественной литературе также можно встретить случаи описания страха с помощью фразеологических оборотов или с помощью метафорического переноса. Такие примеры отличаются особо высокой степенью экспрессивности, ярко и образно выражают чувство страха.

1. The perspiration poured from his face for moment and then his veins seemed to carry for a while a thin stream of half frozen blood. Byrne who thought the world could not hold more terrors in store, felt his hair stir at the roots. He gripped his arms at the chair, his jaw fell, and the sweat broke out on his brow while his dry tongue clove suddenly to the root of his mouth (J. Conrad "The Inn of the Two Witches").

2. For the second time that night her blood froze to eyes. This one would make your teeth stand on end. If this one got into you, your blood would be freezing to icicles and your skin would go creeping across the floor (R. Dahl "The B.F.G.").

3. Behind him the women were crouched by harbour wall, veiled and terrified like a chorus of Trojan Women (W. Golding "Enjoy the Extraordinary").

4. My blood turned to ice It was in a voice that made my blood run cold (R. Dahl "The Witches").

5. A chill ran down her spine. A lunatic asylum. No, Mrs Rymer wasn't going to run the risk of that (A. Christie "The Case of the Rich Woman").

6. Now he felt in some curious way that his blood was separating itself into single drops. The drops were freezing and dropping with indefinite systematic deadliness through the veins, breeding cold terror inside him. Wretchedly he felt his legs go weak and cold again. He forgot the dew on his chest and shoulders as the slow freezing precipitation of his blood began (H. E. Bates "Go, Lovely Rose").

7. A tingle of electricity flashed down the length of George's spine he began to feel frightened (R. Dahl "George's Marvelous Medicine").

Проведённый анализ позволяет сделать следующие выводы. Понятие «страх» в произведениях ряда английских авторов выражается либо прямой номинацией (fear, horror) либо семантическим компонентом в структуре слова (to shock, to startle). Лексические единицы, обозначающие «страх» обладают различной частотностью. Наиболее употребляемые слова – fear, fright, terror, horror, наименее частотные – to dread, to appaul, to scare, to startle, to shock, to surprise и их производные. Понятие «страх» отображено в словарном составе художественного языка разными структурными образованиями: простыми словами (fear, terror), дериватами (awfully, dreadful), устойчивыми словосочетаниями (I'm afraid), фразеологизмами (feel hair stir at the roots). Понятие «страх» в английской художественной литературе может быть выражено как прямой номинацией (fear, horror), так и семантическим компонентом (to shock, to startle). По интенсивности проявления чувство страха может быть представлено как слабое или сильное, что определяется общей внешне выраженной реакцией (крик, оцепенение, дрожь), а также воздействием на различные части тела. Лексико-семантические обозначения понятия «страх» образуют некоторое структурированное множество, которое составляет лексико-семантическое поле, ядром которого являются такие единицы как fear, fright, terror; тело представлено их дериватами, устойчивыми и фразеологическими словосочетаниями, а периферия – словами, содержащими сему «страх» в своей семантической структуре и их модификаторами.

## СПИСОК ЛИТЕРАТУРЫ

1. Общее языкознание. Учебное пособие / З. Д. Попова, И. А. Стернин. – 2-е изд., – М.: АСТ: Восток – Запад, 2007. – 408 с.