

To conclude, the findings show that a number of different conceptual metaphors are mirrored in Ed Sheeran's lyrics. The conceptual metaphors LOVE IS AN OBJECT is oftentimes used. The results also signify that there are various possible source concepts for the target concept. Ed Sheeran's song lyrics exhibit the usage of more than one source targets in his songs and multiple phrases can be linked to multiple source concepts. We come to the conclusion that conceptual metaphors are not difficult to perceive and comprehend as we refer them to our past experience. The prospect of further scientific research may be a comprehensive analysis of the conceptual metaphors of LOVE in other Ed Sheeran's songs.

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VERBALISATION OF THE CONCEPT HOME IN THE CHILDREN'S LITERATURE OF GREAT BRITAIN

This article is devoted to the study of linguistic objectification of the concept HOME in children's literature of Great Britain. Associative links within the studied concept and its main component are discussed. The lexical means of representation and meanings used to verbalise the concept HOME have been determined.

Keywords: *concept, lexical means of representation, language picture of the world, component.*

Стаття присвячена вивченню мовної об'єктивації концепту HOME у дитячій літературі Великої Британії. Виявлено асоціативні зв'язки у межах концепту та його основні складові. Визначено лексичні засоби репрезентації концепту, що використовуються для вербалізації концепту HOME (дім).

Ключові слова: *концепт, мовні засоби репрезентації концепту, мовна картина світу, компонент.*

Modern linguistics pays considerable attention to the study of concepts, their place and role in the linguistic paradigm and the relationship with other branches of knowledge. Children's language picture of the world is a way of conceptualising and reflecting the physical and mental realities. Accordingly, in the units of children's speech and their linguistic realization, a special type of worldview is presented.

The relevance of our article is determined by the need to explore the concept HOME in linguocognitive and linguocultural aspects, from the point of view of the British child as a native speaker and a representative of a particular ethnoculture.

The novelty of our article is determined by the need to study the features of basic concepts' verbalisation that the child experiences in the process of learning about the world around them, recorded in the discourse of English children's literature.

The purpose of the study is to identify and describe the structure and linguistic means of representing the concept HOME in the texts of British English-language children's literature.

Based on the distinction between thinking and language as two independent but interrelated phenomena in linguistics, two models (pictures) of the world are traditionally distinguished: conceptual and linguistic. The conceptual picture of the world contains information presented in concepts, while the basis of the language model is knowledge fixed in semantic categories and semantic fields made up of words and phrases [3, p. 139].

The problem of concepts first appeared in the dispute between nominalists and realists. The term "concept" (from Latin – *conceptus*) was coined by Pierre Abelard in the XII century in the meaning of a generalised, abstract idea of an object or phenomenon. He believed that the sound shells of the words do not have a primary connection with the marked things. They are "superimposed" in a certain way by a person on a thing. Individual objects, according to Abelard, do really exist and can be similar to each other. This similarity is available only for the mind, that combines them into species, and then into types. As a result of such work of the human mind, concepts arise [1, p. 262]. Therefore, the concept is a universalism, produced as a result of human mental activity.

Gradually, the term "concept" went beyond the logic-philosophical sphere, became interdisciplinary and fell into the linguistic and cultural studies of the conceptual apparatus of foreign researchers. As noted by R. M. Frumkina, the beginning of the use of the term "concept" is associated with the expansion of the subject area of linguistics and its interaction with philosophy and psychology, which resulted in a "change of value orientations: from the interpretation of the content as an abstract entity to the study of the concept as a mental entity" [5, p. 30].

Linguists and psychologists of functional orientation believe that the child's assimilation of linguistic means and forms of communication occurs along with the assimilation of the conceptual foundations of the surrounding world and the development of models of socially conditioned behaviour. Studying the structure of a concept in ontogenesis, one can trace how a child, mastering the words of his native language, their semantics, "learns the corresponding vision of the world, objectified in the ethnically marked internal lexicon of representatives of a certain culture", to get some idea of the dynamics of the concept [4, p. 76].

The HOME concept, presented in the texts of British children's literature, shows a pronounced tendency to expand content depending on the age of the child. It is presented in the texts of English children's poems, also occupies one of the central places in the worldview of the child, as well as in the picture of the adult world. Psychologists have proved that for the normal and successful development of the child, two factors are the most significant: *love and safety* [2, p. 291]. It is in the *parental home*, where the child is cared for and where he or she is *loved, feels safe*, protected by the love of a mother. Namely four corresponding concepts HOME, MOTHER, SAFETY, LOVE are presented in the texts of English lullabies. In the lullaby texts, all four concepts are closely related to each other, as, for example, in such lines: *Baby dear, baby dear, where do you lie? / In my warm cradle, with Mother close by*. The HOME concept is represented by the phrase *warm cradle*; the close proximity of the mother helps to create a sense of security, the connection of the concepts MOTHER and SAFETY; *baby dear* – a connection between the concepts of LOVE and MOTHER.

The main difference between the HOME concept presented in the texts of children's poems compared to the HOME concept in the picture of the adult world is a size limitation. A parental home for a child is, first of all, a warm cradle, bed where they sleep, then their child's room or even just a corner of the room, *warm and cheerful room, sitting safe in nursery nooks, happy chimney-corner days*, for example: *How am I to sing your praise,/ Happy chimney-corner days,/ Sitting safe in nursery nooks,/ reading picture story-books?* [10, p. 78] This phenomenon can be explained by the peculiarities of children's perception of the world: the real space in which the child exists is really somewhat limited in size.

The concept HOME in the children's worldview has connections with the same concepts in the picture of the world of an adult English-speaking person. These are primarily the concepts LOVE, SAFETY, FAMILY, as well as FRIENDS and HAPPINESS. So, in the poetry "The child and the star" three concepts HOME, FRIENDS, LOVE are presented at once: *Little star! Oh, tell me, pray,/ Where you hide yourself all day?/ Have you got a home like me, / And good friends so kind to see? ... For I've many friends on high,/ Living with me in the sky;/ They love me as I love you/ And they love and watch you too* [10, p. 104].

For older children, the space of the home is expanding: it is at least their own children's room, or apartment, or house, where the child lives with his family parents. Many heroes of literary works for children have their own home, for example: *Once upon a time, a very long time ago now, about last Friday, Winnie-the Pooh lived in a forest all by himself under the name of Sanders* [9, p. 4].

The Piglet lived in a very grand house in the middle of a beech-tree, and the beech-tree was in the middle of the forest, and the Piglet lived in the middle of the house [9, p. 35].

Owl lived at The Chestnuts, an old-world residence of great charm, which was grander than anybody else's, or seemed so to Bear, because it had both a knocker and a bell-pull [9, p. 50].

Even a whole country, land can be a home: *Once, a long ago, two giants lived in a beautiful country. In summer it was warm, and in winter the land was even more beautiful under snow* [7, p. 128].

In the works of British children's literature for older children, there are implementations of such HOME concept components:

- **fixed residence**

The house where Dooley lived was at the end of a street [6, p. 150]. *There was once a little ghost who lived in an old house. An artist called Holly lived there too* [6, p. 224].

As shown in the above examples, this component can be implemented through the description of the house, the exact address, the indicated affiliation of the premises to specific individuals. The most frequent verbalisers are tokens *house, home, live*.

- **place to live with family**

On a hill above the valley there were woods. In the woods there was a huge tree. Under the tree there was a hole. In the hole lived Mr. Fox and Mrs Fox and their four Small Foxes [8, p. 10].

There were once three bears who lived in a house in the middle of a wood. There was a great big daddy bear, a middle-sized mummy bear, and a little teeny baby bear as well. [7, p. 182].

The whole of this family – the six grown-ups and little Charlie Bucket – live together in a small wooden house on the edge of a great town [8, p. 14].

Once upon a time there was a wood, and in the middle of the wood was a neat little house. The walls were painted white and the front door was blue, and bright red curtains fluttered at the windows. Inside the house everyone was up and busy. Mummy Bear was cooking the porridge for breakfast, Daddy Bear was pouring milk into a jug. Baby Bear was running to and fro putting a great big spoon, a middle – sized spoon and a little teeny spoon on the table [7, p. 204].

For the realisation of this component, it is mandatory to indicate all the family members and the description of their typical actions, that is, what they usually do at home, sometimes their family responsibilities.

- **being happy**

Once upon a time, far, far away in a half forgotten part of the world, between high mountains and a deep blue lake, there was a little Chinese boy and his name was Liu Chu. He lived with his father and mother in a little bamboo hut and he was very happy. All day long he played in the sand or he sat in the sun and looked at the birds and the flowers. [7, p. 106].

In addition to the use of the token happy and its single-rooted derivatives (happiness, happier) or meaningful synonymous tokens (such as glad, cheerful, merry), as a rule, for the implementations of this component, it is usually explained, what exactly makes the hero happy.

- **being safe**

“You were quite right,” said Rabbit, looking, at him all over. “It is you. Glad to see you.” “Who did you think it was?” “Well, I wasn't sure. One can't have anybody coming into one's house. One has to be careful [9, p. 26].

“Little pig!” he called. “Will you come out to play?” “Certainly not!” shouted the third little pig [7, p. 138].

• **the best place**

“We’re going to find somewhere special where we can live happily ever after,” said the kitten. “Aren’t we, Mother?” “That’s right,” said his mother. “Somewhere very special.” “Why is it special?” asked the kitten. “Well,” said his mother, “it’ll be special because it’ll be our very own home.” [10, p. 41–42].

Accordingly, our analysis showed that the concept HOME is dynamic, the space of the home is expanding depending on the age of a child, also the connection of the concept HOME with a number of other concepts was shown: MOTHER, SAFETY, LOVE, HAPPINESS, FAMILY, FRIENDS PRIVACY. Since each nation has its own representation and system of linguistic means of expressing concepts, further consideration of the concept "HOME" can be perspectives of a research.

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PERCEPTUAL VOCABULARY AND ITS PECULIARITIES IN VIRGINIA WOOLF’S NOVEL “FLUSH”

The article is dedicated to perceptual vocabulary and its peculiarities in Virginia Woolf’s novel “Flush”. It considers the notion of “sensory perceptive vocabulary” in the English language and the analysis of the peculiarities of the usage of sensory perceptive vocabulary in the book “Flush” by V. Woolf.

Key words: *perceptive vocabulary, cognitive mechanism, linguistic picture.*