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**PECULIARITIES OF CONCEPTUALIZATION OF THE LEXEMES *HEART*
AND *SOUL* IN THE NOVEL “ATONEMENT” BY IAN MCEWAN**

**ОСОБЛИВОСТІ КОНЦЕПТУАЛІЗАЦІЇ ЛЕКСЕМ *HEART* ТА *SOUL*
У РОМАНІ ІЕНА МАК'ЮЕН «СПОКУТА»**

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The article presents the analysis of the conceptualization of the lexemes heart and soul in the English language based on the novel “Atonement” by Ian McEwan. Despite the fact that the nature of concepts has been a centre of philosophical, psychological and philological discourse for centuries the connection between concept, lexemes and conceptualization is still of huge popularity among scientists and scholars. Thus, the **purpose** of the study is to reveal the peculiarities of conceptualization of the lexemes heart and soul and count their conceptual meanings based on the novel “Atonement” by Ian McEwan. To reach the purpose of the research the following **methods** have been chosen: the descriptive method, the comparative analysis, the constructive method, the cognitive analysis.

Due to the results of the investigation, the lexeme heart which has been used 39 times in the novel as a separate lexical unit, as a component of a phrase, idiom and word combination, as a derivative and as a compound noun represents 17 conceptual meanings: 1) emotional centre; 2) center; 3) body organ; 4) physical organ as a center of emotional state; 5) excitement; 6) a feeling of affection and love; 7) lack of courage; 8) cruelty; 9) lack of enthusiasm; 10) enthusiasm; 11) person's true nature; 12) joyfulness; 13) sincerity; 14) generosity and kindness; 15) memory; 16) change of opinion; 17) unhappiness, whereas the lexeme soul which has been used 5 times in the novel as an individual lexical unit, as a component of a proper noun phrase and as a component of a word combination conveys two main conceptual meanings: 1) a person; 2) nonphysical part of a person.

The difference in number of the revealed conceptual meanings of both lexemes used in the novel can be explained by the significantly different number of examples with the lexeme heart and the lexeme soul revealed and analyzed in the text and by the fact that only 10 cases out of 39 illustrate the use of the lexeme heart as a separate lexical element whereas other 19 instances present the lexeme heart being implemented as a component of an idiom, phrase, word combination or as a stem in compounds or as a root in derivatives, thus, stems, suffixes and collocations incorporate additional shades of meanings that has undoubtedly influenced the number of revealed conceptual meanings of the lexemes under research.

Key words: conceptualization, concept, conceptual meaning, lexeme heart, lexeme soul, novel, the English language.

У статті представлено аналіз концептуалізації лексем heart та soul в англійській мові за романом Ієна Мак'юен «Спокута». Незважаючи на те, що природа концептів була центром філософського, психологічного та філологічного дискурсу протягом століть, вивчення зв'язку між концептами, лексемами та концептуалізацією все ще користуються величезною популярністю серед науковців. Таким чином, **мета** дослідження – виявити особливості концептуалізації лексем heart та soul та підрахувати їх концептуальні значення на основі роману Ієна Мак'юен «Спокута». Для досягнення мети дослідження були обрані такі методи: описовий метод, порівняльний аналіз, конструктивний метод, когнітивний аналіз.

За результатами дослідження лексема heart, яку було вжито в романі 39 разів як окрему лексичну одиницю, як компонент словосполучення та ідіоми, як похідну та як складний іменник, репрезентує 17 концептуальних значень: 1) емоційний центр; 2) центр; 3) орган тіла; 4) фізичний орган як центр емоційного стану; 5) захоплення; 6) почуття прихильності та любові; 7) нестача мужності; 8) жорстокість; 9) відсутність ентузіазму; 10) ентузіазм; 11) справжній характер людини; 12) радість; 13) щирість; 14) щедрість і доброта; 15) пам'ять; 16) зміна думки; 17) нещастя, в той час як лексема soul, яку було використано 5 разів в романі як лексичну одиницю, як компонент власне іменникового словосполучення та як компонент словосполучення передає два основні концептуальні значення: 1) людина; 2) духовна частина людини.

Різницю в кількості виявлених концептуальних значень обох використаних у романі лексем можна пояснити суттєво різною кількістю виявлених і проаналізованих у тексті прикладів із лексемою *heart* та лексемою *soul* та тим, що лише 10 випадків із 39 ілюструють використання лексеми *heart* як окремого лексичного елемента, тоді як інші 19 випадків представляють лексему *heart*, реалізовану як компонент ідіоми, фрази, словосполучення або як основу в складних словах або як корінь у похідних, таким чином, основи, суфікси та словосполучення містять у собі додаткові відтінки значень, що, безсумнівно, вплинуло на кількість виявлених концептуальних значень досліджуваних лексем.

Ключові слова: концептуалізація, концепт, концептуальне значення, лексема *heart*, лексема *soul*, роман, англійська мова.

Problem relevance. Despite fact that the nature of concepts has been a centre of philosophical, psychological and philological discourse for centuries the connection between concept, lexemes and conceptualization is still of huge popularity among scientists and scholars. There are both scientists who worked on this problem in last centuries and modern scholars who try to reveal this connection by conducting researches nowadays. Such scientists as Ronald Wayne Langacker [4], Xu Wen [10], John R. Taylor [10] and many others continue working on this problem to find out what is the concept in the language and how lexemes are connected to concepts.

The article deals with the peculiarities of conceptualization of the lexemes *heart* and *soul* in the novel “*Atonement*” by Ian McEwan, which, according to the British daily newspaper “*The Guardian*”, has been included to the list of the 100 best books of the 21st century [3].

The research focuses on exploring how the lexemes *heart* and *soul* are conceptualized in the novel “*Atonement*” by Ian McEwan. The **purpose** of the research is to study the peculiarities of conceptualization of the lexemes *heart* and *soul* and find out how similar and different conceptual meanings of the lexemes *heart* and *soul* are, based on the novel “*Atonement*” by Ian McEwan”. The **objectives** of this study are: 1) to identify all the cases of the lexemes *heart* and *soul* used in the text functioning either within a phrase or as individual lexical elements; 2) to do a detailed analysis of each instance to figure out the peculiarities of conceptualization of the lexemes *heart* and *soul*; 3) to discover all the ways the lexemes *heart* and *soul* are conceptualized in the novel; 4) to compare the similarities and differences in the conceptualization of the lexemes *heart* and *soul*.

To begin, it must be noted that **39** cases of use of the lexeme *heart* either as a component of a phrase, idiom or word combination or as a stem of a compound or a root of a derivative have been revealed and singled out in the novel. To be more precise, **2** word combinations with the lexeme *heart*, **3** cases of use of derivatives with the root lexeme *heart*, **6** cases of use of compounds formed of two or more stems, including the lexeme *heart*, **7** instances of use

of phrases with the lexeme *heart*, **10** cases of use of the lexeme *heart* as a separate lexical unit, **11** idioms with the lexeme *heart* out of **39** cases of use of the lexeme *heart* have been counted while analyzing all the revealed cases. To mentioned, in the course of analysis of all counted instances of the lexeme *heart* used in the novel 16 different conceptual meanings verbalized by the lexeme *heart* have been singled out. All the revealed conceptual meanings verbalized by the lexeme *heart* are presented below.

To start, the novel presents 7 cases of use of the lexeme *heart*, which is used to conceptualize the emotional and psychological center of a living being that is a core of the innermost feelings, desires, and emotional state of a character: “*At some moments chilling, at others desperately sad, the play told a tale of the **heart** whose message, conveyed in a rhyming prologue, was that love which did not build a foundation on good sense was doomed.*” [7, p. 8]; “*I require and charge you both, as ye will answer at the dreadful day of judgment when the secrets of all **hearts** will be disclosed, that if either of you know of any impediment, why ye may not be lawfully joined together in matrimony, ye do now confess it.*” [7, p. 274]; “*..... without him, it was a drama that clutched the **heart**.*” [7, p. 106]; “*She put her hand over her **heart** and took a couple of paces back to where Cecilia and the girls stood watching.*” [7, p. 134]; “*But there was a maniac treading through the night with a dark, unfulfilled **heart** – she had frustrated him once already – and she needed to be earthbound to describe him too.*” [7, p. 136]; “*In the deserts of the **heart**. Let the healing fountain start. He would find his father too.*” [7, p. 205]; “*He tried to make her voice say the words, but it was his own he heard, just below the tread of his **heart***” [7, p. 222]. Thus, the mentioned above examples of use of the lexeme *heart* provide the first conceptual meaning which is an emotional centre of a human being which encompasses human’s desires, emotions, innermost feelings, thoughts, secrets and dreams rather than a body organ.

Furthermore, there is another analyzed extract with the lexeme *heart* that is represented by the idiomatic expression **at the heart of**, which verbalizes the most important or central part of a matter or a

situation [1; 5]. This phrase is often used to refer to the most crucial element that determines the nature or outcome of something: "*How delightful to be at the heart of such a good-willed reunion.*" [7, p. 308] " Hence, the use of the lexeme *heart* in this context verbalizes the second conceptual meaning of center of a situation or an event.

To keep forward it should be stated that the lexeme *heart* used in the following three instances represents the physical body organ: "*In the poor light the space above her head was pulsing to the rhythm of his own heart.*" [7, p. 216]; "*Into your flesh. Into your bloodstream, and get carried to your heart. Or your brain.*" [7, p. 250]; "*Was she really rising now, with weak legs and empty contracting stomach and stuttering heart, and moving along the pew to take her position in the center of the aisle, and setting out her reasons,*" [7, p. 273] Therefore, the lexeme *heart* refers to the physical organ, emphasizing its biological function as a critical part of the body's circulatory system which represents the third conceptual meaning.

Moreover, it is interesting to reveal that the further instances represent the fourth conceptual meaning represented by the phrases with the lexeme *heart* that is the physical organ which sets the emotional state of a human being. The phrases *heart was beating painfully, heart rate rise, accelerating heart, feeble heart made a little leap* which are presented in the following extracts represent *heart* as a physical organ whose physiological functioning describes the emotional state of a living being, for example, the instance *Her heart was beating painfully hard* in the context: "*Her heart was beating painfully hard and she could not trust herself to speak, even though she knew she had to.*" [7, p. 54] indicates that the character is experiencing strong emotions such as fear, anxiety, excitement, or anticipation, which are causing a physical reaction in the form of an accelerated heartbeat, in addition to this, the same conceptual meaning is given in the following instance: "*No Cecilia then, no maniac. Briony felt her heart rate rise as she began her unwilling descent.*" [7, p. 106] In this context, the lexeme *heart* refers to the physical heart, indicating the character's physiological response to an intense emotion or stressful situation. And the third example "*She remained in her seat with her accelerating heart and sweating palms, and humbly inclined her head.*" [7, p. 274] also gives a phrase *accelerating heart* which conveys a common physical reaction to emotions such as fear, anxiety, nervousness, or excitement, similarly, *sweating palms* is another physiological indicator of stress or anxiety. In the next instance, the lexeme *heart* is also

used to refer to a physical heart, which represents the emotional state of a human, emphasizing its reaction. The phrase *feeble heart made a little leap* suggests an involuntary, physical reaction to an emotional or psychological trigger: "*Suddenly, she was right there before me, that busy, priggish, conceited little girl, and she was not dead either, for when people tittered appreciatively at "evanesce" my feeble heart – ridiculous vanity! – made a little leap.*" [7, p. 309] Overall, the lexeme *heart* is a symbol for the character's emotional and physical response which encompasses both the literal heart as an organ and the emotional core part. Hence, the mentioned above phrases emphasize the physical manifestations of the character's emotional state, therefore, the lexeme *heart* used in the given above examples illustrates the physical aspect of emotional or psychological state. Thus, the lexeme *heart* refers to the physical organ and, by extension, the emotional state of the person.

To go forward, the lexeme *heart* used as a component of the phrase *somebody's heart thuds* expresses the fifth conceptual meaning of fear or excitement as, according to the lexicographical sources [1; 2; 5; 6; 8], the phrase *somebody's heart thuds* has a meaning that if a *heart thumps* it beats more strongly and quickly than usual, because of fear or excitement. The novel counts three instances of use of the lexeme *heart* as a component of this phrase: "*There were moments in the summer dusk after her light was out, when she burrowed in the delicious gloom of her canopy bed, and made her heart thud with luminous, yearning fantasies, little playlets in themselves, every one of which featured Leon.*" [7, p. 9]; "*As she squeezed out of the high chair and walked over to where her cousin stood her heart thudded inconveniently and her breath was short.*" [7, p. 18]; "*Robbie stood behind his chair, gripping it for support, amazed that no one appeared to hear his still-thudding heart.*" [7, p. 109] It is important to emphasize that in the course of analyzing of the mentioned above extracts, it has been revealed that the author uses the phrase *somebody's heart thuds* more to demonstrate the conceptual meaning of excitement rather than a feeling of fear, thus, the fifth conceptual meaning verbalized by the lexeme *heart* used as a component of the phrase *somebody's heart thuds* is a feeling of excitement.

The following instance also shows the use of the lexeme *heart* as a component of an idiom *to lose one's heart to someone*, which is used to express the feeling of love as a person who *loses her heart to a freckled prince*, as it is used in the novel, falls in love and experiences a feeling of love: "*On the face of it, Arabella, whose hair was as dark as Briony's,*

was unlikely to be descended from freckled parents, or elope with a foreign freckled count, rent a garret room from a freckled innkeeper, lose her heart to a freckled prince and be married by a freckled vicar before a freckled congregation.” [7, p. 13] Moreover, it should be added that the lexeme **sweetheart** that is a compound of two stems *sweet* and *heart*, is used in the novel to refer to a human who is loved: “*IN THE HALF HOUR before lights-out, after cocoa, the girls would be in and out of each other’s rooms, sitting on their beds writing letters home, or to sweethearts.*” [7, p. 232] Hence, the sixth conceptual meaning revealed by idiom **to lose one’s heart to someone** and the compound lexeme **sweetheart** is a feeling of affection and love.

To continue, the novel gives two instances of use of the lexeme *heart* as a component of the idiom **not have the heart to do something** to show the seventh conceptual meaning of lack of courage as the idiom is used to mean that a person who has no heart to act feels unable to do something because there is fear that it is unkind and will make others unhappy [1; 2; 8]: “*She no longer had the heart to invent for her cousins the thrill of the first night. As soon as she was finished Pierrot said, “I want to be the count. I want to be a bad person.”*” [7, p. 16]; “*The corporals had no heart for a tangle with the Scotsmen, who could no longer be bothered with them*” [7, p. 185].

To move on, it should be mentioned that the eighth conceptual meaning is revealed by the lexeme **heartless**, which is a derivative formed from the root of the lexeme *heart* with the suffix *less* which indicates absence or lack of something. The derivative **heartless** is used to depict cruelty of a living being [2], [8]. To mention, there are given two instances of use of the derivative **heartless** from the lexeme *heart*, hence, the lexeme **heartless**, used in the following example, conceptualizes cruelty and indifference of a human: “*As she saw the dress make its perfect, clinging fit around her cousin and witnessed her mother’s heartless smile. . .*” [7, p. 18]; “*Fiona had her own version of Lambeth Cockney, and with heartless exaggeration caught the ignorance of some patients, and their pleading, whining voices.*” [7, p. 242]

The ninth conceptual meaning expressed by the compound lexeme **halfhearted**, formed from stems *half* and *hearted*, implies an action or effort lacking in enthusiasm or commitment. Thus, the conceptual meaning of unwillingness to act is represented by the lexeme **halfhearted** in the next extract of the novel: “*She had made a halfhearted start on a family tree, but on the paternal side, at least until her great-grandfather opened his humble hardware shop, the ancestors were irretrievably sunk in a bog of farm*

laboring...” [7, p. 22] Hence, the lexeme **halfhearted** conceptualizes a lack of willingness, energy or involvement into doing something and implies that it is done in an indifferent or unenthusiastic manner.

Unlike the ninth conceptual meaning expressed by the compound adjective **halfhearted**, which conveys the lack of desire and enthusiasm, the tenth conceptual meaning verbalized by the compound adjective **wholehearted** conceptualizes enthusiasm and energy as it is used to describe actions done vigorously or to express something done with enthusiasm [1; 2; 5]. However, it should be emphasized that the author uses the lexical unit **wholehearted** in the negative sentence, which gives it an opposing meaning: “*His head and face were round, but the effect was not exactly jovial, for his smile for the camera was not wholehearted enough to part his lips, and rather than hold the hand of his young bride, he had folded his arms.*” [7, p. 73] Moreover, the lexeme **heartly**, a derivative of the lexeme *heart*, is also used to describe a human who is enthusiastic and involved: “*She longed to have someone else’s past, to be someone else, like heartly Fiona with her unstained life stretching ahead, and her affectionate, sprawling family, whose dogs and cats had Latin names, whose home was a famous venue for artistic Chelsea people*” [7, p. 241].

To go on, the eleventh conceptual meaning is revealed by the idiom **at heart**, which expresses a human’s true character and nature, as it is presented in the following extract: “*Lola had come to the nursery that morning in the guise of the adult she considered herself at heart to be*” [7, p. 33].

The twelfth conceptual meaning is verbalized by the lexeme **lighthearted**, which is a compound adjective formed from two stems *light* and *hearted*, to describe a person who is cheerful and not worried about anything or situation which is not serious to feel stress about. The research has revealed three cases of use of the lexeme *heart* as a stem of the lexeme **lighthearted**: “*The lighthearted ironies she might have deployed among her friends deserted her in his presence*” [7, p. 42]; “*Shoulder to shoulder, half standing, half sitting, they faced their childhood home whose architecturally confused medieval references seemed now to be whimsically lighthearted.*” [7, p. 94]; “*Instead, she was trying to be lighthearted about her landlady’s temper.*” [7, p. 174].

To go forward, the thirteenth conceptual meaning is revealed by the idiom **from the heart**, which represents a sincerity of behaving or acting [2], which is demonstrated by the following instances singled out from the novel: “*Jackson spoke from the heart of their concern.*” [7, p. 53]; “*Poor darling Briony,*

the softest little thing, doing her all to entertain her hard-bitten wiry cousins with the play she had written from her heart” [7, p. 59].

To go next, the following two extracts show two instances of word combinations with the lexeme *heart*, which convey the fourteenth conceptual meaning of generosity and kindness: “... *only Betty whose kindly heart no child would ever discover.*” [7, p. 62]; “*Broad tolerance and the long view, an inconspicuously warm heart and cool judgment ...*” [7, p. 81].

To keep forward, it can be noted that the fifteenth conceptual meaning has been revealed by the idiom *by heart* which implies that a human knows a bit of information in the way that remembers all of it exactly [1; 2; 5], thus, this idiom with the lexeme *heart* conceptualizes *heart* as an information source. The novel provides two cases of use of the idiom *by heart* with the lexeme *heart*: “*He knew these last lines by heart and mouthed them now in the darkness.*” [7, p. 177]; “*He knew by heart certain passages from her letters, he had revisited their tussle with the vase by the fountain, he remembered the warmth from her arm at the dinner when the twins went missing.*” [7, p. 192].

The next example of use of the lexeme *heart* is represented by the idiom *change of heart* which used in the extract to express the change of opinion or viewpoint: “*Your change of heart won't be enough*” [7, p. 284]. Thus, the sixteenth conceptual meaning expressed by the idiom *change of heart* with the component *heart* states the change of decision or opinion.

To go forward investigation shows that the idiom *lay something heavy on one's heart* is an idiomatic expression used to describe a feeling of deep emotional burden or unhappiness [2; 5], which is the seventeenth conceptual meaning: “*I watched the Rolls pull away into the traffic, then I went in. Seeing them laid something heavy on my heart, and I was trying not to think about it, or feel it now*” [7, p. 302]. The idiom conceptualizes a metaphorical meaning, indicating that the emotional or psychological impact of something causes considerable distress and unhappiness.

Having dealt with the analysis of all the cases, where the lexeme *heart* has been used either as a component of a phrase and collocation or as a part of other compound words, the following 17 peculiarities of conceptualization of the lexeme *heart* have been singled out: 1) emotional centre; 2) center; 3) body organ; 4) physical organ as a center of emotional state; 5) excitement; 6) a feeling of affection and love; 7) lack of courage; 8) cruelty; 9) lack of enthusiasm; 10) enthusiasm; 11) person's true nature; 12) joyfulness; 13) sincerity; 14) generosity and kindness; 15) memory; 16) change of opinion; 17) unhappiness. The following results are illustrated in Figure 1 “*Peculiarities of conceptualization of the lexeme heart*”.

The next step of the investigation is to reveal the peculiarities of conceptualization of the lexeme *soul*. It is important to emphasize that some of the results of conceptualization of the lexeme *soul* has already been published and presented at the second

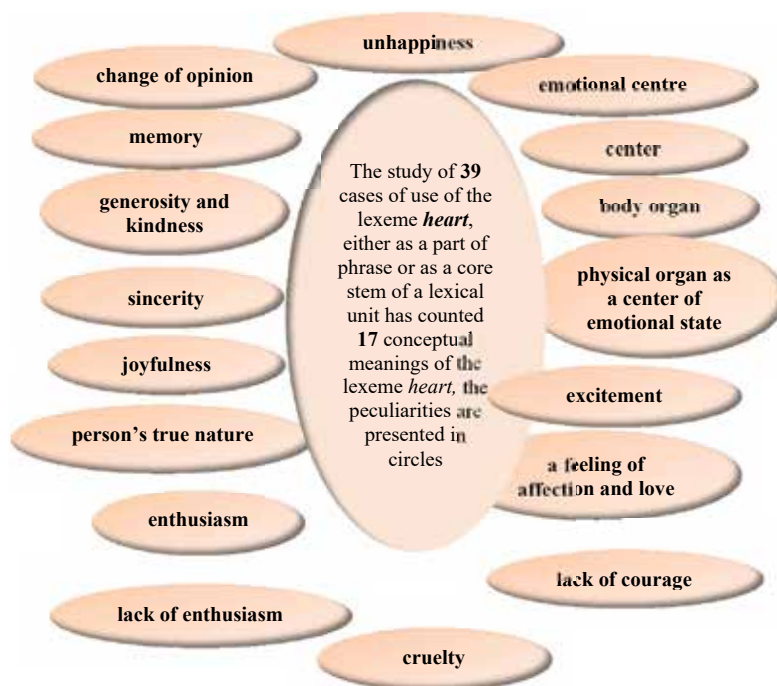


Fig. 1. “Peculiarities of conceptualization of the lexeme heart”

All-Ukrainian Scientific and Practical Conference “*Romano-Germanic languages: general tendencies in the development of language phenomena, contrastive and area studies*” [9]. However, it is vital to compare these results with the results of peculiarities of conceptualization of the lexeme *heart*, which have been presented above. It should be stated that the lexeme *soul* has been implemented 5 times in the novel. To be more precise, there are two instances of use of the lexeme *soul* as a component of a proper noun phrase “*All Souls College*”. The term *All Souls College* with the official name College of the Souls of All the Faithful Departed is a constituent college of the University of Oxford in England: “... *evasive brother-in-law Cecil who had fled to the safety of All Souls College, Oxford*” [7, p. 12]. “*Birdlike Uncle Cecil stepped up smartly, no doubt anxious to be done with his duty before hurrying back to the sanctuary of All Souls, Oxford*” [7, p. 274].

To go forward, other two cases of use of the lexeme *soul* as a separate lexical unit – “*There was no stitching, no seam, and yet she knew that behind the smooth continuous fabric was the real self – was it her soul? – which took the decision to cease pretending, and gave the final command.*” [7, p. 34] and as a component of a word combination ***body and soul***: “. . . *Pour upon you the riches of his grace, sanctify and bless you, that ye may please him both in body and soul, and live together in holy love unto your lives’ end.*” [7, p. 275] represent the conceptual meaning of the non-physical part of a human being which is a mental, emotional and spiritual essence of a human. Hence, the mentioned above examples reveal the conceptual meaning verbalized by the lexeme *soul* that is a non-physical part of a living being.

The next example of use of the lexeme *soul* is represented by the word combination ***the humblest soul*** used in this extract “... *the chance of something decent in the civil service, preferring instead to be the humblest soul in a private bank, and living for the weekends and his rowing eight*” [7, p. 58], refers

to a person who shows a deep sense of humility and morality. The description “***the humblest soul***” could indicate the person who is modest and implies to a character of a strong moral will, someone who prioritizes morality and simplicity. Thus, a lexeme *soul* can be used in different word combinations to conceptualize the type and kind of a human being, a living being with a particular character.

Thus, according to the conducted analysis, it can be stated that the lexeme *soul* which has been used five times in the novel “*Atonement*”: once as an individual lexical unit, twice as a component of a proper noun phrase and twice as a component of a word combination conveys two main conceptual meanings: 1) a person; 2) nonphysical part of a person. The results of conceptualization of the lexeme *soul* are shown in Figure 2 “*Peculiarities of conceptualization of the lexeme soul*”.

Conclusions and prospects of further research.

Having analyzed all 39 instances of use of the lexeme *heart* in the novel as a separate lexical unit, as a component of a phrase or word combination, as a derivative and as a compound noun, 17 peculiarities of conceptualization of the lexeme *heart* have been counted: 1) emotional centre; 2) center; 3) body organ; 4) physical organ as a center of emotional state; 5) excitement; 6) a feeling of affection and love; 7) lack of courage; 8) cruelty; 9) lack of enthusiasm; 10) enthusiasm; 11) person’s true nature; 12) joyfulness; 13) sincerity; 14) generosity and kindness; 15) memory; 16) change of opinion; 17) unhappiness, whereas the lexeme *soul* alongside with its derivatives and word combinations counts 2 main conceptual meanings: 1) a person; 2) nonphysical part of a person.

To conclude, the lexeme *heart* conveys 17 conceptual meanings in comparison with the lexeme *soul* which counts only 2 conceptual meanings in the novel “*Atonement*” by Ian McEwan [7]. These results can be explained by several factors, firstly, the number of cases the lexeme *heart* and the lexeme *soul* are used in the novel is significantly different,

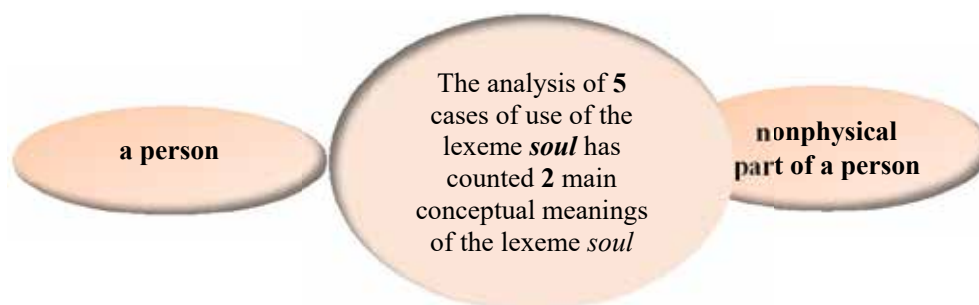


Fig. 2. “Peculiarities of conceptualization of the lexeme soul”

as there are 39 instances of the use of the lexeme *heart* and 5 examples of the use of the lexeme *soul*, secondly all the examples of the lexeme *heart* used in the novel have been studied and, as it has already been mentioned before, they include: **2** word combinations with the lexeme *heart*, **3** cases of use of derivatives with the root lexeme *heart*, **6** cases of use of compounds formed of two or more stems, including the lexeme *heart*, **7** instances of use of phrases with the lexeme *heart*, **10** cases of use of the lexeme *heart* as a separate lexical unit, **11** idioms with the lexeme *heart* out of 39 lexical elements, whereas the novel lists **1** case of use of the lexeme *soul* as an individual lexical unit, **2** cases of use of the lexeme *soul* as a component of a proper noun phrase and **2** examples as a component of a word combination which convey two main conceptual meanings: 1) a person; 2) nonphysical part of a person.

Thus, only 10 cases out of 39 illustrate the use of the lexeme *heart* as a separate lexical element whereas other 19 instances present the lexeme *heart* being implemented as a component of an idiom, phrase, word combination or as a stem in compounds or as a root in derivatives, hence, stems and suffixes incorporate additional shades of meanings that has undoubtedly influenced the number of revealed conceptual meanings of the lexemes under research.

To conclude, some of the reasons of this huge difference in number of the revealed conceptual meanings of both lexemes used in the novel can be explained by the uneven number of examples with the lexeme *heart* and the lexeme *soul* revealed and analyzed in the text Thus, this topic requires further researches of other novels and other authors to reveal more peculiarities of conceptualization of the lexemes *heart* and *soul*.

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