

• **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.*

Стаття присвячена перцептивній лексиці та її особливостям у романі Вірджинії Вульф “Флаш”. У статті розглянуто поняття “перцептивної лексики” в англійській мові та аналіз особливостей використання перцептивної лексики у книзі “Флаш” В. Вульф.

Ключові слова: *перцептивна лексика, когнітивний механізм, мовна картина.*

Mastering the world, a person receives countless feelings from the external environment, which affects his or her brain. The category as a form of thinking is a tool for organizing various feelings and creating a system of ideas about the world's objects and the relationships between them. For an individual, categorical thinking is crucial in order to organize the disordered feelings that occur in him while perceiving the outer world.

The connections between the phenomena are created with the help of reason, as a result, conceptual categories – general concepts that have a large volume, including more specific concepts that have a smaller volume – are formed. These concepts are not described using the language, but are revealed in the language, in the semantics of words, in syntactic constructions and word form.

Vocabulary with the semantics of sensory perception (perceptual vocabulary) is a significant part of any language`s vocabulary, and plays an essential role in the overall concept of the linguistic picture of the world. It is corporeal, embodied, determined by the bodily enlightenment of man, the ability of the human body to see, hear, feel. What is known and how it`s known depends on the structure of the body and its specific functional features, perception and movement abilities in space and time.

Studying the vocabulary of sensory perception is of lasting importance and helps us to broaden our ideas about the features of reflection of the surrounding world by means of language.

The aim of this article is to provide a systematic review of perceptual vocabulary in the V. Woolf's novel “Flush».

The problem of perception is one of the most important problems in scientific research. A person`s ability to perceive the real world is one of his fundamental abilities along with feeling, imagining, thinking, understanding. The results of the perception process (sensory sensations, perceptions and perceptual images) are interconnected, and this connection is based on the gained experience.

The research of the perceptual semantics of nominative units is interdisciplinary – psychological and linguistic in nature. Wherein the important question remains what are the features of the world and how are they verbalized in the language? Perceptual vocabulary is the result of a person`s direct interaction with the world, therefore, carries information about this world.

In contrast to other phenomena, for example, colors, smells often do not have their own names. Therefore, explaining the smell, we are forced to compare it with something, “feel for the exact metaphor for our olfactory experience” [3, p. 73]. Also from all sensations, none are so widely associated with emotional sensory in tone like olfactory: almost every olfactory sensation has more or less pronounced character pleasant or unpleasant; many cause a very sharp positive or negative emotional reaction [1, p. 87].

Therefore, it can be argued that the formation of olfactory meanings is based on certain cognitive mechanisms that underlie linguistic phenomena, including metaphorical and metonymic transferences, comparison, the interaction of metaphors and metonymies.

Semantic field, units with some “smell” can be considered as a fragment of the cognitive model of language. In the English language, in accordance to the novel “Flash”, there is only a small number of systemically fixed units of olfactory vocabulary related to different parts of speech: nouns (*aroma, incense, fragrance, stink, stink, spirit, stench, smell, etc.*), verbs (*fragrance, stink, smell, stink, etc.*), as well as their derivative adjectives (*fragrant, fragrant, fragrant, stinky, fragrant, fetid, stinking, etc.*), adverbs (*fragrant, fragrant, perfumed, smelling, stinking, fetid*)

Associations are caused by certain smells prove that sensory perception is included in the practical, a person’s intellectual and emotional activities. Therefore, in the processes of rethinking the perceptive lexical units, vocabulary with odorant semantics is actively included. While analyzing the book, we have noticed that this quotation supports the general concept of the article and shows the variety of usage of various perceptive lexics, for example:

*“Then what a variety of **smells** interwoven in subtlest combination thrilled his nostrils; **strong smells of earth, sweet smells of flowers; nameless smells of leaf and bramble; sour smells as they crossed the road; pungent smells as they entered bean-fields**”* [7, p. 10].

The author has used different varieties of smells and made it with the help of metaphors and very detailed explanation. Such writing style proves that Virginia Woolf was a very sensible and sensitive person.

In the process of the analysis, the attention has been paid to the next example, which shows the use of the perceptive vocabulary:

*“But suddenly down the wind came tearing a smell sharper, stronger, more lacerating than any – a smell that ripped across his brain stirring a thousand instincts, releasing a million memories – **the smell of hare, the smell of fox**”* [7, p. 14].

In such an interesting way, the writer shows us the expression of “smell” and its variation of the usage:

“Mixing with the smell of food were further smells – smells of cedarwood and sandalwood and mahogany” [7, p. 24].

Perceptivity is a semantic category that unites the category of lexical meanings, providing an indication of a certain field of perception. The generalized, abstract definition of the semantic category of perceptivity is the concept of “sensory perception”. The whole set of existing language tools expressing the meaning of perceptivity is a semantic unity that is organized according to the principle of field. Virginia Woolf paid attention to the “smell”, which underlines the importance of the perceptive lexics. The lexico-semantic area of the “smell” in the studied novel is very varied and the author described various peculiarities of this sense:

*“He ran hither and thither **smelling and touching**”* [7, p. 101]

The author tried to awake readers' attention with the help of perceptive lexics. Within the basic system of perception there are several subsystems: subsystem of visual perception, auditory, sense of smell etc. These subsystems are organized hierarchically, depending on the amount of information that enters through them into human consciousness.

Perceptive vocabulary is a significant component of linguistic picture because it is formed on the basis of sensual information. Sensual display is carried out through visual, auditory, olfactory, tactile analyzers. Composition and the structure of sensory reflection create a sensory organization of the person.

The semantic field of perceptivity consists of the values of linguistic units, united by a common, integral semantic attribute "sensory perception". The general value of perceptivity is heterogeneous, it splits into five types of values that are correlated with a certain type of perception – visual, auditory, tactile, olfactory, and taste – each of which is expressed in the language by a set of interconnected language tools that form a microfield in the composition of the perceptivity macrofield.

To conclude, perceptual vocabulary is an important part of the vocabulary of any language, it is a result of our direct interaction with outer world. Virginia Woolf in her novel "Flush" uses a great variety of perceptual vocabulary. The author expresses the perceptive lexics in an interesting and thought-provoking way. Such style of writing shows us Virginia Woolf as a very sensitive, intelligent and broad-minded person. In the novel "Flush" smells speak of the closeness and kinship of people, of the innermost essence of human beings, about mother and homeland, are restored, it seemed, in long-forgotten communication.

Perceptive lexics is very important in the literary text and it gives the reader the feeling of being involved in the text.

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