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ENGLISH NON-EQUIVALENT VOCABULARY OF EMOTIONS IN THE DOMAIN OF THOUGHT IN THOUGHT

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The article is devoted to the analysis of the phenomenon of non-equivalent words that express emotions in the English language within the domain of thought in thought as a form of inner speech. Firstly, the general issues related to the theme of the research have been clarified: the role of non-equivalent emotional words in the realm of inner speech has been revealed, particularly in the aspect of thought in thought, which encompasses a person's reflections and hidden beliefs about themselves, other people, or situations. It has been determined that the representation of emotional words in inner speech (during the process of inner thinking) varies depending on the speaker's/character's/narrator's prior knowledge, experience, intentions, and social background. Additionally, markers of non-equivalent emotional words that reflect the speaker's perception of reality through the process of the character's speech and thinking activities have been identified.

Based on contextualized fragments from English-language texts (the factual material is selected from the novel "Dark Flood Rises" by the British postmodernist writer Margaret Drabble), the study analyzes words that convey specific emotional experiences, allowing speakers of this language to express unique emotions and feelings whose conceptual meanings have not undergone the process of verbalization in other languages. The research is supplemented by an analysis of non-equivalent emotional words in the context of thought in thought, which requires conveying their meanings in a personalized manner. It examines the ways of conceptualizing and categorizing words that express unique human experiences in the English language, taking into account the context of their usage. The article reveals how non-equivalent emotional words in English have formed under the influence of cultural and societal norms, as well as how society has gone through certain stages of development under their influence. A multifaceted and multi-scale description of the communicative markers of non-equivalent emotional words in the aspect of thought in thought within the artistic space of Margaret Drabble's novel is presented based on the methodological foundations of linguoculturology, linguopoetics, and pragmalinguistics.

Key words: non-equivalent emotion words, thought in thought, contextual situation, inner speech.

Кауза І. Б., Берладин О. Б. Англійські безеквівалентні слова емоцій в контексті феномену думки в думці. Статтю присвячено аналізу феномену безеквівалентних слів, які виражають емоції в англійській мові в домені думки в думці як форми внутрішнього мовлення. Передусім з'ясовано загальні питання, пов'язані з тематикою дослідження: розкрито роль безеквівалентних слів емоцій у сфері внутрішнього мовлення, зокрема в аспекті думки в думці, яка охоплює розмірковування та приховані переконання людини про себе, інших людей або ситуацію; визначено, що репрезентація слів емоцій у внутрішньому мовленні (у процесі мовомислення) варіюється залежно від попередніх знань, досвіду, намірів та соціального підґрунтя мовця/персонажа/наратора; виявлено маркери безеквівалентних слів емоцій, які відображають сприйняття реальності мовцем через процес мовленнєвої та мисленнєвої діяльності персонажа.

На матеріалі контекстуалізованих фрагментів з англійськомовних текстів (фактичний матеріал дібрано з тексту роману британської письменниці-постмодерністки Маргарет Дребл "Dark Flood Rises") проаналізовано слова, які виражають специфічні емоційні переживання, даючи змогу персонажам ословлювати особливі емоції та почуття, концептуальне значення яких не пройшло процесу вербалізації в інших мовах. Дослідження доповнено аналізом безеквівалентних слів емоцій у контексті думки в думці, що вимагає персоналізованої передачі їхнього значення. Окремлено способи концептуалізації та категоризації слів, які виражають унікальні людські переживання в англійській мові, з урахуванням контексту їхнього використання. Актуалізовано зумовленість формування безеквівалентних слів емоцій в англійській мові культурними й суспільними нормами, а також простежено, як суспільство проходить певні етапи формування, зазнаючи їхнього впливу. Різномісний і багатоаспектний опис комунікативних маркерів безеквівалентних слів емоцій в аспекті думки в думці в художньому просторі роману М. Дребл представлено з оперттям на методологічні засади лінгвокультурології, лінгвопоетики і прагманаратології.

Ключові слова: безеквівалентні слова емоцій, думка в думці, контекстуалізована ситуація, внутрішнє мовлення.

Defining the problem and argumentation of the topicality of the consideration. Emotions are a fundamental part of the human experience, yet the way we name, interpret, and express them varies dramatically across languages and cultures. Some emotions have no

direct translation, while others are deeply embedded in historical and social contexts. The study of emotional vocabulary reveals not just linguistic differences but also how societies have understood the human psyche over time.

Analysis of recent research and publications. The study of the linguistics of emotions encompasses several fields and various scholars contributed to this interdisciplinary area (C. Goddard, M. Nussbaum, P. Ekman, G. Lakoff, T. Grodal, S. Scott) but all of them shared the idea that feelings are often complex and multifaceted, necessitating an extensive vocabulary to articulate them and the conceptualization of emotions greatly influences how they are represented linguistically.

The phenomenon of thought in thought tends to reflect the narrative; it is not a commonly used structural formation in the text or speech but rather manifests as an insertion in the narrative process. Currently it gained attention across various disciplines including linguistics, psychology, cognitive science. The contemporary scholars (A. Babel, I. Bekhta, Ch. Fernyhough, D. Leuder, M. Smith, D. Valles, Ruth E. P. Cartwright, J. Sanders, R. M. Sainsbury) have made significant contributions to this field. Scholars argue that inner speech provides profound insight into a character's psychological state. For example, I. Bekhta emphasized the dialogic nature of inner speech, suggesting that characters often engage in an internal dialogue that reflects their conflicts and motivations. This inner monologue can reveal depth and complexity, making characters more relatable [2]. Many contemporary studies view inner speech as essential for portraying psychological realism and in his work on narrative theory, M. Caracciolo discusses how inner speech allows readers to experience a character's thought processes, thereby enhancing empathy. This technique helps create a stronger emotional connection between the reader and the character [3].

J. Manfred posits that inner speech functions as a cognitive process which affects how characters make decisions and relate to their environments. Through this lens, scholars analyze how authors use inner dialogue to make narratives more engaging and immersive [4, 352].

J. Sanders discusses the concept of "narrated inner speech," where inner thoughts are presented alongside the narrative voice [5, 6]. This technique affects how readers perceive time, character motivation, and the reliability of the narrative.

Setting the goals and tasks of the article. The purpose of the work is to analyze the role of non-equivalent vocabulary in the English language in the field of thought in thought based on the material of contextualized extracts of contemporary literary works, taking into account its above-mentioned features by determining the role and place of thought in thought in the process of presenting information (construction of the character's perceptions of different linguistic situations) and determining the role and place of non-equivalent vocabulary in thought in thought perception.

The outline of the main research material. Thought in thought serves as a typological link in the internal speech of the artistic interlocutors endowed with anthropomorphic features – namely, the narrator and the character (the addresser and the addressee) [3, 116]. It reinforces the structural and semantic connections of inner speech – thought in thought – as one of the endophase forms of indirect speech in the sphere of character discourse. This is a form of deep psychological contamination of the character's discourse zone with

the narrative context of the narrator's discourse zone, as well as the author's evaluation, although indirect and mediated. Everything that lacks primary significance for the character and does not extend beyond the limits of their physical self disappears [2, 168–169].

For instance, *"Clara, please. Don't put this on me," Ethan replied, his voice rising just a notch, a tone she had come to recognize as a warning. "You've been stressed; it's only normal to forget."*

She swallowed hard, her throat dry. The room felt suffocating under the weight of his gaze. "But I"

"Enough." He cut her off, dismissive. "Honestly, sometimes I wonder if you even listen to yourself. You can't just revise history to fit your narrative."

With those words, the ground under her shifted again, leaving her teetering on the brink of despair. The term "gaslighting" had danced in the back of her mind, a word that seemed distant and foreign, yet too familiar for comfort. It slinked around like a specter—an idea scribbled in the margins of self-help articles she'd devoured, a word tossed casually in conversations she overheard at coffee shops.

Could it be happening to her? The thought felt surreal, yet the scars he left on her psyche were vivid and raw. She had once been a confident woman full of laughter—a reflective surface of her own. Now, however, that mirror had splintered, leaving only shards reflecting faulty memories (1).

In the contextualized extract provided above the word "gaslighting" can be easily misunderstood without prior knowledge. It is a form of psychological manipulation in which one person attempts to make another doubt their perceptions, memories, or reality. This term has its roots in the 1938 play "Gas Light," in which a husband manipulates his wife into believing she is going insane by dimming the gas lights and denying any changes when she points them out. Its key characteristics (denial of reality, manipulation, use of confusion and psychological abuse) vividly and precisely describe the state of mind of Clara, her hidden thoughts and reflections, her ideas about another character's perception of her.

In this example, the contextualized fragment of inner speech (thought in thought) with the help of the specific and unique words (gaslighting) reveals the preserved experiences in the characters' memories. Specifically, we note the reproduction in their minds of life episodes that were previously established. In the extract presented, we capture the restoration of the character's memory through recalling in stories, in conversation, and in thought (or internally) that hidden state that remains in memory [6].

Such recollections, reminiscences of past actions by the characters, unexpectedly penetrate their discourses as reflections of past events and unforgettable life impressions.

The salty breeze from the sea kissed Anna's cheeks as she stood before the weathered facade of her grandmother's house, the once vivid blue now softened to a muted shade, like a memory fading in the warm light of nostalgia. Clutching a faded photograph of her grandmother, Anna felt a swell of emotions rise within her, a torrent of bittersweet memories that washed over her like the tide below.

This house had been a sanctuary of warmth and laughter, where the walls echoed with stories both told and untold. It had been a place where time seemed to stand still, filled with the scent of freshly baked cookies mingling with the salty air. Yet now, with her grandmother gone, the laughter felt distant, and the silence enveloped her like a heavy fog.

As she stepped through the creaky door, the familiar smell of aged wood and old books rushed to greet her, pulling her back into the past. She wandered through the rooms one by one, each a gallery of memories that seemed to breathe with life. In the living room, the old, threadbare sofa still held the imprint of her grandmother's loving form, where she would spend countless afternoons reading aloud from her beloved novels (1).

In this variant of the illustrative example, we trace the results of characters' reflections and personal thoughts on their states and actions. Here, we register syntactic structures that reveal the characters' ability to compare their own thoughts and considerations, weigh their steps comprehensively, and draw certain conclusions in symbiosis with other forms of character speech. The examples highlight a deepening into personal thoughts aimed at making future life choices. The words like "nostalgia" and "bittersweet," which have no direct equivalents in other languages, enhance the effect of deepening the thoughts and interventions of the character.

In this depiction, we see the results of a character's musings, which can illustrate breaks in the logical reasoning, the presence of unusual logical connections, and confusion. Inner speech (thought in thought) serves as an open subjectification of character discourse, characterized by the presence of a first-person singular pronoun and the forms of verbs in the past tense perspective. That is, when thought in thought is realized in the form of a "subjective" past tense, it is entirely natural for the character to use the first-person form, transmitting memories, thoughts, and recollections about their actions, feelings, and deeds. In such cases, thought in thought takes on an intimate character, allowing the reader to engage deeply with the character's inner world.

This subjective form emphasizes the character's introspection, providing a window into their psyche, and allowing readers to experience the complexities of their emotions and rationalizations. In doing so, it fosters a deeper understanding of the character's journey, illustrating their conflicts and resolutions in a vivid and relatable manner. The syntactic structures within thought in thought not only serve to communicate inner turmoil but also highlight the intricate web of thoughts that shape their decisions, ultimately guiding the narrative forward.

Through this exploration of thought in thought in combination with the words that evoke our apprehension, we not only witness the characters' thought processes but also engage with the broader themes of identity, memory, and the intertwining of past experiences with present realities. This intimate perspective invites readers to empathize with the characters, recognizing that beneath each layer of consciousness lies a rich tapestry of human experience, marked by the struggles and triumphs inherent in the quest for self-understanding.

"Hey, Mia! How's it going?" Rachel breezed into the library, her voice honeyed yet laced with an edge. She settled down at the table across from Mia, her smile gleaming and calculated. "I see you're still buried under all those books. You know there's more to life than academics, right?"

Mia shot her a glance, the tension palpable in the air it was gloating. "Yeah, like playing catch-up after you snatch the spotlight," she replied, her tone dripping with sarcasm.

Rachel feigned innocence, her eyes twinkling mischievously. "Oh, come on. I'm just trying to lighten the mood. We're all friends here... right?" Her words danced on the edge of sincerity, a thin veil concealing the gloating she could scarcely contain.

As they prepared for the upcoming debate, Mia could feel Rachel's confidence radiating from across the table. She knew Rachel had been working hard, perhaps even harder than before, but Mia sensed something darker lurking beneath her friend's bright exterior – a smugness that manifested in the subtle ways Rachel flaunted her achievements. It was in the way she recounted her perfect grades in trigonometry, each word punctuated by a knowing glance. This was no longer a friendly competition; it had morphed into a battlefield where the stakes felt personal (1).

The provided sample extract of text fragments reflects the character's thoughts in the considerations of others in the form of guesses, musings, evaluations of judgments, impressions, viewpoints, and beliefs, as well as vague memories and echoes of some event/impressions. The linguistic features of inner speech (thought in thought) as an unarticulated form of character discourse can be regarded as its functional-psychological interaction between all endophase forms of character speech.

Thought in thought is defined as an internalized thought-speech activity in a reduced form. It has been revealed that thought in thought in combination with the words that express emotions transform textual anthropomorphisms into distinctly functional, role-based notions of actants through the engagement of characters' discourse in creating a psychological narrative. This involves an unusual expansion, deepening, and restructuring of character consciousness to accommodate the thoughts or reflections of others in reverse, thereby enhancing the narrative through the psychological elaboration of speech by penetrating the inner world of the character.

We can review the thoughts of one character within an imagined collective discourse of textual communicators by delving into the character's mind as it engages with the collective reasoning of others. While reading the very text, the impression arises that the character compares different viewpoints to reach certain conclusions or premeditates subsequent actions. In revealing the character's inner state, key elements are the character's discourse markers, which remain in close proximity to thought in thought and are linked to the manifestation of a multi-layered subjective narration. Indeed, the overarching multi-layered subjective narration in the very text, with its direct use of thought in thought and words of emotions, is intrinsically tied to their thematic content. Moreover, for stylistic emphasis, it helps the

author convey the character's psychological state, their emotional turmoil, and inner convictions.

She tapped her fingers nervously on the table, thoughts swirling in her mind, driven by a singular obsession: Leo.

*From the moment she had first met him in the gallery, he had captivated her with his easy laugh and the way his eyes seemed to dance when he spoke of art. He wasn't just charming; he was magnetic in a way that pulled her in, making it impossible to look away. Each fleeting smile he'd thrown her way had sent ripples of exhilaration through her. It was more than mere attraction; it was **limerence** – an overwhelming urge to be near him, to hear his voice, to bask in his presence like a plant yearning for sunlight.*

*Her thoughts meandered back to the last time they had met. They had spent hours discussing their favorite painters – a delightful exchange that felt like a glimpse into the soul of a kindred spirit. Yet, she couldn't shake the haunting anxiety that enveloped her whenever he was around. What if he didn't feel the same? The thought sent her spiraling into a whirlwind of doubt. **Limerence** brought with it a pain that felt both intoxicating and unbearable, a heady mixture of hope and despair.*

Every time her phone buzzed, her heart skipped a beat, each notification igniting a spark of expectation. Would it be a message from him? Perhaps a simple "Hello" or a shared article on the latest art exhibit? The very idea sent her into a frenzy, her fingers itching to reply with something profound, something that would impress him, something that might just nudge them from acquaintances to something deeper. But she hesitated, paralyzed by the fear of rejection (1).

In this example, we trace the results of a character's reasoning about the states of other characters and their probable actions. Here, we register modal syntactic structures in their various manifestations and symbioses, which reveal the characters' ability to compare their own thoughts, reason, analyze cause-and-effect relationships of certain events and states, weigh their steps, and arrive at specific conclusions in correlation with other characters' cognitive-verbal expressions. The word "limerence" which is considered to be a non-equivalent word is represented into the context with a specific explanation ("an overwhelming urge to be near him, to hear his voice, to bask in his presence like a plant yearning for sunlight"). It definitely enhances its understanding and perception of the very word still imposes

a deeper involvement of the reader who is obliged to penetrate into its original meaning (*obsessive romantic infatuation*).

In this fragment of the text, we observe through specific examples that each preceding statement is preliminary to the semantic element of the following statement – each new link in such a chain acts as a predicate to the previous, already given one. "Since this given (theme, thought) is known to the character and can be inferred, the author limits themselves to what is said about this subject, i.e., the predicate. And this leads to pure predicativity (in our case, "modal predicativity") in inner speech" [1, 210].

From a psycholinguistic perspective, predicativity is a procedural functional-semantic category that correlates an utterance with the situation that stimulated it [4, 352].

Conclusions and directions for further research in this area. The English language boasts a unique and expansive emotional vocabulary shaped by a confluence of historical, cultural, social, and linguistic factors. As a language that thrives on adaptability and creativity, English continuously evolves, creating precise terms for nuanced emotional states. The cultural emphasis on individual expression, the influences of literature and psychology, and the dynamics of globalization all play essential roles in enriching this vocabulary.

Ultimately, this wealth of emotion words not only enhances English speakers' ability to articulate their feelings but also fosters deeper human connections through shared understanding. As our comprehension of emotion and inner thoughts presentation evolves, so too will language, ensuring that the lexicon of human experience continues to flourish in the realm of English. Through the words we use to express our emotions, we gain insight into the complexities of the human experience and the myriad ways we connect with one another.

Thus, the analysis of the phenomenon of non-equivalent vocabulary in thought in thought indicates the versatility and effectiveness of the use of linguistic and stylistic means to achieve strategic communicative goals. This study is an important step in understanding how language influence the perception of represented information, which is of importance for linguistics, sociology, and communication sciences. The results of the work may be useful for further research in the field of sociolinguistics, translation studies, and intercultural communication.

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