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EMOTION CONCEPTS FOR REPRESENTING THE VICISSITUDES OF FATE IN MARKUS ZUSAK'S *BRIDGE OF CLAY*

The problem of studying emotionally expressive information contained in a text is of considerable interest since it interprets reality, expressing value or emotionally significant attitudes toward this reality. The analysis of the emotivity and expressiveness of a literary text focuses primarily on its research from the cognitive (separation of emotiogenic knowledge) and semantic (determining the features of its use to indicate the author's purposes) perspectives. A literary text is considered as a dual dimension: on the one hand, it is related to emotions, and on the other hand, it is specified by them. The aim of the article is to identify and examine the emotional concepts represented in Markus Zusak's *Bridge of Clay* for portraying the vicissitudes of fate. The breath-taking story revolves around the Dunbar family of 'ramshackle tragedy' and brims with pathos. To analyse the emotion concepts, the following methods have been employed: the methods of interpretation and systematisation; contextual, stylistic, and distributive analysis as also a method of emotional valence, and the hypothetico-deductive method.

The results of the study show that emotion concepts in Zusak's *Bridge of Clay* are realised at the following levels: phonetics, morphology, and semantics, which shows the universality of functioning emotion concepts in fictional discourse. The emotion concept appears as a single entity that consists of attributes of emotivity, which are anthropocentric and character-creating. The lexical units, chosen by Zusak, convey the author's intentions, explicitly or implicitly indicating the emotional nature of the text. Since characters belong to the category of essential universals of a literary text, the emotional meanings included in its structure have a special informative significance. The character's emotions are represented as the special psychological reality, and the set of emotions in the text appears as a kind of dynamic plurality that changes as the story develops.

Keywords: literary text; reality; mental world; expressiveness; narrative.

Emotions are considered an essential part of human life and a complex form of reflection of reality. Humans have a great variety of ways of expressing their "states of mind" (Sias & Bar-On, 2016, p. 48). Emotional processes in various aspects and for different purposes are under consideration by many branches of knowledge (Nelson, 2007). The studies of emotions are influenced by perspectives from sociology, philosophy, ethnology, psychology, neuroscience, anthropology, computer science, etc. They primarily focus on what makes humans react to certain stimuli and how those reactions affect us. However, there has recently been a surge of interest in the emotional content of language and ways and forms of expression of emotions in a text by linguistics as the emotional function of language is among the key ones (Maia & Santos, 2018), and a text contains not only cognitive or aesthetic but also emotional information, as Dijkstra et al. (1995) stress. The ways and means of expressing emotions may differ depending on the type of text, the time of its creation, and the relevant linguistic culture (Wildgen, 2004).

The expression of emotions may be clearly seen in texts of different genres. Since fictional discourse is an objective recording of literary communication and the interaction of an author and reader with linguistic socio-interactional and cultural canons (Predelli, 2020; Groves & Smith, 2019; Stamou, 2018; Phillips, 2000), understanding the means of influence, that appear in literary texts as a projection into the emotional perception of what is read, is a relevant issue of modern humanities (Bezrukov & Bohovyk, 2021, p. 2). Fiction is a depository of emotions: it describes emotional situations, verbal emotional behaviour, means, and ways of communicating emotions; it depicts the emotional individual experience, forms of its emotional reflection and emotional responses (Kim, 2010). Emotions are central to the experience of literary narrative fiction (Mar et al., 2011).

The texts of literary works do not contain mere language but above all represent the author's thoughts

and feelings expressed in language. Galasinski (2004) claims that the textual function of language "makes it intelligible to the addressee precisely as a text that makes sense within itself and within the context of its appearance" (p. 22). A writer uses the author's word to convey the language of a character and narrator as "simulation involves an ineliminable egocentred element" (Meskin, 2003, p. 18). The author's word is already created by means of language which relates to its evaluation and attitude to the world. Language is a key to the study of human emotions because it nominates, expresses, describes, imitates, stimulates, classifies, and structures them. A language is what creates the emotional worldview of the representatives of a particular linguistic culture.

The study of functioning emotion concepts in fictional discourse allows for the understanding of the author's intentions through the analysis of the means of expression of concepts at all levels of language. Expressive vocabulary is inherent in units of all levels of the language structure; it draws attention to the nuances of thought, emotional assessments of what is said. Adolphs (2017) underlines that the problem of emotion concepts is intrinsically tied to the nature of emotions (p. 29). In research from Winkielman et al. (2018), crucial among such concepts are those that refer to affect, valence and emotion.

Of great interest in this aspect is a new novel *Bridge of Clay* (2018) by Markus Zusak (born 1975), an Australian writer with Austrian and German roots and international bestselling author of six novels. They have won the attention of critics as well as the affection of readers all over the world. Zusak has received the Margaret A. Edwards Award from the American Library Association, and his works have been translated into more than 40 languages. *Bridge of Clay* can be regarded as Zusak's magnum opus (Sebag-Montefiore, 2019).

Bridge of Clay is a kind of psychological writing which clearly emphasises the characters' dialectic of the soul. Therefore, the study of using literary devices, the principles of meaning-making also opens the way for a fuller understanding of the creative personality of writers, their style, and the patterns of human understanding in the literary dimension. The fictional narrative has its impact primarily through emotions (Oatley, 2013, p. 39).

The personified expression of the author's position is the choice of characters. Zusak's characters are not idealised but instead are real: dreamy, challenging, childishly reckless, trusting, and deep in thought. The writer is interested not in the social environment but in the individual microcosm which he portrays through the vicissitudes of fate.

According to Bamberg (1997), the relationship between language and emotions can be viewed from two angles: the interpretation of language as being done (performed) 'emotively', and language as a 'reflection' of the objects in the world, among them the emotions (p. 309). Zusak's emotion concepts are implemented at different levels of language — phonetics,

morphology, and semantics. Emotion concepts that are usually characterised as oppositional emotions have a dual nature as in different contexts they can attain positive or negative connotations or even evoke mixed emotions.

We consider it expedient to analyse the emotion concepts contained in the novel using the following classification of the emotiogenic means: graphical and visual, punctuation, and semantic-stylistic ones (Bezrukov & Bohovyk, 2021, p. 10) with the inclusion of the phonetic level which deserves special attention for in-depth analysis and systematic description of emotional reactions of the readers to the created images and events in the novel.

The *purpose* of the study is to identify and examine the ways of representing the emotion concepts used by Markus Zusak to portray the vicissitudes of fate in his novel *Bridge of Clay* as this breath-taking story of the family of 'ramshackle tragedy' brims with energy and pathos.

The *methodology* is presented by the methods of interpretation and systematisation with the elements of semantic and linguistic analysis as well as the hypothetico-deductive method. The object of study has dictated the need also to use the following textual research methods: contextual analysis is to identify emotional topics and the emotional structure of a text; stylistic analysis is to study functional and stylistic features of textual emotionality; distributional analysis and the method of emotional valence are to express emotiogenic language means and their combinations in a text and describe the extent to which an emotion is positive or negative.

Phonetic Realisation of Emotion Concepts. At the phonetic level, emotion concepts are realised through a variety of means. The following list includes the excerpts with detailed analysis and emphasising emotionally significant elements.

"When he [cat] changed positions, fur flew off him in droves, but he slept on, undiminished, and purring"[1] (Zusak, 2019, p. 33). Zusak uses *onomatopoeia* (purring) imitating the sounds of the animal to create the emotion concept of calmness with a positive meaning.

"It's me and the typewriter — me and the old TW, as our long-lost father said our long-lost grandmother used to say" (BC, p. 3). Writing about the late grandmother and the father who left his sons, the author uses *alliteration* to make the readers feel the sadness of one of the brothers on whose behalf the story is being told.

"There *was* an old typewriter buried in the old backyard of an old-backyard-of-a-town, but I'd had to get my measurements right, or I might dig up a dead dog or a snake instead (which I did, on both counts)" (BC, p. 4). Through *assonance*, Zusak shows the emotion concept of interest creating a gradation effect that provokes the readers to learn a hidden

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[1] Zusak, M. (2019). *Bridge of Clay*. Black Swan; hereafter abbreviated as BC.

secret that is gradually revealed in the novel by representing the vicissitudes of fate.

"Her mouth. Her bones, her breast, and finally, her breath" (BC, p. 19). The writer describes the feelings of the protagonist Clay to his girlfriend using *euphony*. The chosen lexical units contribute to creating a symmetrical sound system. Zusak skilfully combines *alliteration* with *sentence fragment* as "an indicator of highlighting, expanding, and clarifying important information" (Bezrukov & Bohovyk, 2021, p. 9). The excerpt contains the emotion concept of love and is perceived as a confession of the character in love.

Prose usually does not rhyme as poetical works do but Zusak violates this rule to sophisticate his novel. The following lines describe the emotions that Penelope feels when she finds herself in a new city and starts a new life: "Then fear of its newness, and heat. And then, of course, the guilt: A hundred years he'd never live. So selfish, so callous to leave" (BC, p. 102). We believe that in this way the writer adds a poetic component to the image, thoughts, aspirations, and hopes of the woman which in turn allows for seeing the inner world of Penny Dunbar, the mother of boys who appears in front of the readers' eyes when she has fled Poland: "But now the woman who was nearly twenty-one but appeared sixteen gripped him firmly in the face" (BC, p. 66).

Rhythm is a way to implement the emotion concept of interest that we come across in Zusak's *Bridge of Clay*: "One of them talked. One of them trained. One of them hung on for dear life" (BC, p. 19). Parallelism in the alternation of speech and sounds, as well as a periodic division of sounds on the basis of their duration, leads to the structuring of the text. The interaction of syntactic structures through *parallelism* and *assonance* and the shift from short sentences to longer ones produce an effect of tension and exacerbation of the situation: "Out here somewhere was where waters led. Out here somewhere was where murderers fled" (BC, p. 145).

Considering the system of emotional elements at the phonetic level, it should be noted that some information can be expressed by repeating sounds to create additional rhythm: "To top it all off, she lay awake that night, throbbing hotly amongst her sunburn, and the pitter-patter of insect feet" (BC, p. 112). The expressiveness of emotional units is sometimes based on a certain distortion of phonetic sound which, however, does not cause misunderstanding and does not lead to the effect of cacophony: "Henry, half-grin, half-grim" (BC, p. 278); "She had no business with the rest of this riffraff" (BC, p. 46). Most of these combinations contain the positive emotion concept of fun.

Certain sounds can evoke a corresponding range of associations as they have a certain meaning. Thus, phonemes are mainly sensory-emotional information. For example, the sound combination [gr] conveys unpleasant associations: "Stop that stupid grin" (BC, p. 193).The excerpt contains the negative emotion concept of anger which is reinforced by the offensive word *stupid*. Negative feelings are also caused by the sound combination [scr]: "God, I can still hear it. I try so much to keep my distance from that moment. Thousands of miles if I can. But even now, that depth of scream" (BC, p. 334). Zusak describes the reaction of one of the brothers, Rory, who learns of his mother's deadly disease. Grief and despair are contained in the last sentence wherein *scream* is reinforced by the noun *depth*. Among the sound combinations that convey unpleasant associations, we also single out [sl] and [kr]: "They buried me fast and furiously" (BC, p. 380), "He nearly cried when he brought the cat close, the stripes against his chest" (BC, p. 383). The mentioned combinations are contained in the negative units *furiously*, *cried,* and indicate the emotion concepts of anger and fear.

Phonetic meaning has a connotative character i.e. sounds can evoke certain emotions as well as intonations: "I said my maiden 'Je-sus Christ!'" (BC, p. 395). It is characteristic of the expression of anxiety, uncertainty, or annoyance in portraying the vicissitudes of fate. Interjections add an emotional-expressive element to the text. It is worth noting that the author uses a hyphen to emphasise pronunciation.

Graphical and Visual Means of Emotional Intensity. Graphical means include italic, oblique, or regular types, light, semi-bold, bold, black font-weights, underlined, and capitalised letters which play an important role in literary texts (Bezrukov & Bohovyk, 2021, p. 4). In no way diminishing the role of these means, we consider it appropriate to start with what in some way combines the graphical image and phonetic features, i.e. graphical fixation of phonetic peculiarities of pronunciation, graphons, found in Zusak's novel: "*Unforchantly*, Spook, you pale, poor bastard, Crapps has got something we can use; he's useful" (BC, pp. 38–39). The writer uses the word *unforchantly* to emphasise the undereducation of the character. In this case, Zusak attracts reader's attention additionally using italics to depict the emotion concepts of frustration and anger intensified by *pale*, *poor bastard*. The writer follows the same principle in the following: "'*Stubborn*,' he said, 'but *friendly*'" (BC, p. 383).

The author also uses graphons to show the imperfect pronunciation of immigrants who do not speak the language well enough. Thus, Penelope, an emigrant from Poland, who has lived abroad for some time and works as a teacher, mispronounces English words which make her eldest son be ironic: "She never did manage to teach us her original language — it was hard enough practicing piano — but we loved that ambulance could be umboolunce, and that she told us to shurr up rather than shut up. And juice was often chooce. Or 'Quiet! I can't even hear myself fink!'" (BC, p. 113).

Punctuation has a special place among graphical means because it allows not only for dividing sentences into syntactic parts, dividing the text into sentences, and determining their general characteristics

but also indicates the elements that are important for depicting the emotion concepts.

The writer uses ellipsis to indicate expectant pauses: "'THREE… TWO… ONE… Now.' The stopwatch clicked, and Clay was on his way" (BC, p. 49). It contains the emotion concept of anxiety. In the following example, using this punctuation mark, the writer shows uncertainty: "Don't do it, Clay, don't go, don't leave me… but go" (BC, p. 121). To draw the readers' attention to a pause, to make them think and anticipate the author's intention in representing the vicissitudes of fate, Zusak sometimes uses dashes to indicate the indecision of his character who continues expressing his/her opinion: "I'll need help to build it, and I'm asking if any of you might —" (BC, p. 85).

The writer's style is characterised by font selection as "by distinguishing some units, parts of a sentence, and sometimes whole sentences, the author puts additional meanings into the context" (Bezrukov & Bohovyk, 2021, p. 4): "*He knew right then that this was the world, and all it was was a vision*" (BC, p. 45). Zusak graphically highlights the entire sentence to show the positive emotion concept of love. To emphasise that the past remains the past, the author uses the contact repetition of the verb *was*.

One of the important novel's symbols is the book about Michelangelo THE QUARRYMAN (BC, p. 44). The author writes its title in capital letters, places it in the middle of the page, leaves spaces above and below it to make the readers pay special attention to the title and predict how the mentioned subject is embodied.

Certain details that can be called individual author's style include:

• The graphic drawing of the bridge is located under the title *"Final Bridge Plan: First Sketch"* (BC, p. 196). Zusak uses italics to capture the readers' attention and show the emotion concept of interest. A graphic image wherein the capital letters are separated by vertical bars resembles piano keys: "She opened the lid and saw the words, on the keys, and they were lettered there simply, yet beautifully: P|E|N|E|L|O|P|E   L|E|S|C|I|U|S|Z|K|O   P|L|E|A|S|E M|A|R|R|Y M|E" (BC, p. 225), and "She'd played the keys of Y|E|S|" (BC, p. 226).We have not found this way of portraying the marriage proposal in fiction, and therefore define it as Zusak's style. Conflicts of *surprise, interest, joy, pleasure, happiness* are contained in the example. For sure, the emotion concept can be changed to the opposite one if the answer is |N|O|.

• For the titles of the novel's parts, the author uses lowercase letters and the font typical of the old Remington, underlines words that he considers more semantically significant, uses capital letters, and connects words with a mathematical character +: "part two cities + WATERS" (BC, p. 63).

• For the chapters' titles, the writer uses lowercase letters, a typical typographic font, and underlines words: "the mistake maker" (BC, p. 65). Notably, there is no table of contents in Zusak's *Bridge of Clay*:

the titles of each part are duplicated at the top left of the pages, and the titles of the chapters are duplicated at the top right. This style is also referred to as individual author's style but it should be noted that this arrangement makes it somewhat difficult to work with the book.

The use of the mentioned graphical elements is perceived as filmed prose against which events run and dialogues sound. On an emotional level, this use of typography provokes the emotion concept of surprise, and the plot itself leads to the experience of polar opposite emotions: *love — hatred; joy, pleasure — grief, sorrow, sadness; happiness — unhappiness; calmness — anxiety, concern.*

Using any punctuation mark thrice always attracts the readers' attention: *"Last week I got my first mount. Can you believe it???"* (BC, p. 237), and then *"I just talked to him and got him to the line on hands-and-heels, and he came in third. Third!!!"* (BC, p. 237). The emotion concepts of surprise, unhappiness, and anger are included in the examples. Sometimes the author uses an excessive number of punctuation marks to emphasise the emotion concepts of sorrow and unhappiness: *"I don't have much to say except that Achilles misses you. I got Henry to help me check his hooves — THAT'S what I call USELESS!!!!!! (And I miss you, too.)"* (BC, p. 236). Such a short but emotional letter was written to Clay by his youngest brother Tommy. This way the little one expresses his longing and sadness for his older brother.

Morphological Units for Creating Positive and Negative Emotion Concepts. Morphological units serve for creating the various emotion concepts by the writer and the perception of these concepts by the readers. This makes us pay attention to using suffixes for word-building. Thus, a careful analysis of Zusak's *Bridge of Clay* allows us to distinguish between suffixes that contain negative and positive markings.

The negative suffixes include the following: *-ish* — "In the beginning it was me who trained him, then Rory, and if I did it with an old-school brand of foolish integrity, Rory bludgeoned but never broke him" (BC, p. 22), wherein the emotion concept of contempt is contained; *-ard* — "Hit him hard, Starkers, y' ugly bastard!" (BC, p. 46) — the emotion concept of fear; *-ster* — "She was getting flustered and it wasn't English forming in her mouth; each sentence was exactly that – its own small punishment" (BC, p. 46) — the emotion concept of anxiety; *-ie* — "And next (and this was an extension of the first), he didn't confess that somewhere in his murkiest depths, he wasn't so much afraid of being left again as condemning someone else to second best" (BC, p. 216) — the emotion concept of fear.

Using such suffixes as *-y* and *-let* has the opposite effect creating positive connotations: *-y* — "It's funny, I guess, how confessions come out: We admit to almost everything, and the almost is all that counts" (BC, p. 216) — the emotion concept of joy; *-let* — "He clenched her flannelette arm" (BC, p. 377) — the emotion concept of tenderness.

The above examples show that emotionality can be contained in the lexical meanings of the words or due to the use of appropriate suffixes.

Grammatical descriptors reinforce the utterance and bring emotional information to the front. Inversion is one of the expressive means to indicate the emotional state: "To our parents, in particular, he was the special one, I'm sure of it, for he rarely fought, hardly cried, and loved everything they spoke of and told him" (BC, p. 263) — the emotion concept of love; "In the beginning there was one murderer, one mule and one boy…" (BC, p. 3) — the emotion concept of interest; "But make no mistake — he was a wasteland in a suit; he was bent-postured, he was broken" (BC, p. 13) — the emotion concept of sorrow. Another emotiogenic means includes the emphatic use of the verb *do*: "Only when he started to run did he feel a pair of tears, bitten and burning, swell inside his eyes. Only then did his fists tighten; he was ready for it now, this idiots' brigade, this terrifically teenaged world" (BC, p. 49) — the emotion concept of hatred; "In that regard, Penelope did find others from her own part of the world, and even her own city" (BC, p. 103) — the emotion concept of confidence; "Only when children came running up the beach, in varied states of distress, did she realize they'd all been stung" (BC, p. 111) — the emotion concept of realisation; "What I do know is that her directions were spot-on" (BC, p. 5) — the emotion concept of confidence.

At the morphological level, the constructions with *what, such, how, so* indicate emotionality: "What a fucking *poofter*!" (BC, p. 238) — the emotion concept of hatred; "There was resolve there as well, and sure, throwing him out would have been such a pleasure — oh, grabbing his arm" (BC, p. 58) — the emotion concept**s** of pleasure and anger; "How typical, then, and perfect" (BC, p. 123) — the emotion concept of calmness; "Even more so a second time" (BC, p. 123) — the emotion concept of confidence. Exclamatory one-word sentences and interrogative one-word sentences due to their form indicate the emotional connotation of addressers: "Poetry!" (BC, p. 172) — the emotion concept of pleasure; "Sorry?" (BC, p. 176) — the emotion concept**s** of annoyance and incomprehension; "See?!" (BC, p. 278) — the emotion concept of disbelief.

Speaking of lexical means of expressing emotions, it should be noted that in emotional contexts, the meaning of such verbal means directly shows the emotional state of the character. They do not arise simply because people have emotions towards what, in fact, are fictional characters (Yanal, 1999). We have identified and analysed four groups of emotion concepts in Zusak's *Bridge of Clay*: nouns, adjectives, adverbs, and verbs of direct lexical-semantic nomination.

The nominals are represented by nouns that directly nominate emotions: "I was torn between **love** and **hatred** for them, but now I just see it was training" (BC, p. 290); "There was resolve there as well, and sure, throwing him out would have been such a **pleasure** — oh, grabbing his arm" (BC, p. 58); "Despite the boyish outlook, you could swim in the **sorrows** of his face" (BC, p. 431). Adjectives are verbalised by adjectives: "She laughed, and her fingers touched the pocket; her other hand went for his ribs – and it's always something awful and **anxious**, when a face ignites, then changes; he'd taken her and shoved her away" (BC, p. 482); "She was beautiful even when **sad**" (BC, p. 496). The novel also contains adverbial means to denote emotional states: "'If you say *aggressive*,' said our dad, and he'd pointed, **calmly**, at Rory, 'I'm going to — See that kid?'" (BC, p. 519). Verbal means of direct nomination can be represented by the following examples: "I'm especially so because I **love** this kitchen now, and all its great and terrible history" (BC, pp. 9–10); "No, the animals didn't remotely pose a threat; it was the two eldest of us he **feared** most" (BC, p. 26); "He knew that despite **being happy** to say it, her eyes were close to tears then, and he held her that extra piece tighter — and Carey used the momentum, to slip down, to put her head upon his chest" (BC, p. 119); "Her fears, through the months, **were calmed**" (BC, p. 222).

The semantic purpose of the emotion concepts is not so much in the nomination of the denotation but in the expression of the emotional attitude of the narrator to it, to the subject of speech, to the communicative situation. This distinguishes emotional vocabulary from nominative at all language levels. The semantic purpose of such lexical units is subject-logical, i.e. simple, uncomplicated connotation, nomination.

Readers' Emotional Responses through Stylistic Devices. Zusak uses a number of semantic and stylistic means to create an emotionally rich text. Stylistic devices serve as the means of expression of fiction and *are read* in the text due to a deliberate deviation from the neutral syntactic norm.

Zusak's *Bridge of Clay* is distinguished by its narrative style: first, attracting the readers in a leisurely and thoughtful manner, and then, like a whirlpool, it quickly and powerfully draws the readers into the course of events.

To reflect the characters' speech, thoughts, and emotions, the writer uses a variety of stylistic devices, such as:

• *Sentence fragments* add emotionality to the statement's content and become one of the expressive means of emotionality: "I'd driven out the day after my wedding day. Out from the city. Right through the night. Out through the reams of empty space, and then some" (BC, p. 4). The sentence divided into separate segments creates a rhythm and shows *the fragmentation* of the character's thoughts. *Sentence fragments* are aimed at semantically deepening the content of the basic structure and expressive selection of the information that the author considers the most important. Here Zusak uses the emotion concept of calmness.

• *Polysyndeton* gives the equal power rhythm and adds 'gravity' to joined clauses: "There was a boy and a son and a brother" (BC, p. 3).

• *Gradation in paralleled constructions* serves to clarify the information: "Around it, a wilderness of low scrub and gum trees stood close by, and it was true, it was so damn true: the people sloped and slouched" (BC, p. 3). The use of the obscene *damn* indicates the emotion of anger and irritancy.

• *Epithets* express the author's perception and always have an emotional tone, which has a wide range, depending on the author's intentions: "A family of ramshackle tragedy" (BC, p. 9). Zusak uses the emotion concept of grief and sadness. The author describes the boys' father as "A man in a burning suit" (BC, p. 14) which indicates the character's anxiety and unspeakable pain, his bitter experience of losing his beloved wife. This disaster *burns* a man internally and externally.

• *Repetition* is often used by the character in a state of emotional tension, stress. It is expressed in the repetition of certain words: "Almost on cue, an old guy started shouting, asking if it was her bloody card holding up bloody traffic at the bloody bank machine, and she ran back up to retrieve it" (BC, p. 5). The repetition of the obscene *bloody* indicates the emotion of anger and irritancy. Contact repetition of lexical units used to express gratitude emphasising mixed feelings of excitement and awkwardness: "Thank you, thank you, young man. For my William" (BC, p. 23).

• *Paralleled constructions* indicate the sequence of actions wherein short segments emphasise the character's calmness: "I parked the car, I shut the door, and crossed the crispy lawn" (BC, p. 6).

• *Personification* allows the writer to create life and motion within inanimate objects by assigning them recognisable human behaviours and emotions: "There was tea and Scotch Fingers, and sun clapped hard at the window." (BC, p. 6). The sun which is usually portrayed in a positive light here evokes the emotion of anxiety. In the following excerpt, personification evokes the emotion of fear and anxiety: "Its [shade] darkness ate him up" (BC, p. 31). The celestial body in the novel is a threat: it is burning, scorching, aggressive. So, the author uses *personification* in combination with *simile* and each time makes the readers feel the threat posed by the burning star: "The sun was some sort of barbarian, a Viking in the sky" (BC, p. 65).

• *Simile,* if it is effective, eliminates the need for excessive explanation or description on the part of the writer: "Those black keys [of the old Remington], like monsters' teeth, but friendly" (BC, p. 7). The author mixes simile, personification, and an oxymoron to evoke an emotion of interest.

• *Anadiplosis* which consists in the contact repetition of a lexical unit indicates the author's desire to capture the readers' attention to the information: "I'm sure it's because I was glad. Glad. Glad is a stupid-seeming word, but I'm writing and telling you all of this purely and simply because that's exactly how we are" (BC, p. 9). In this context, anadiplosis is used to create the emotion of exaltation and happiness.

• *Annomination* is built on a sharp shift in semantics in words close in sound, and creates a comic effect: "Somewhere in the top five, also, was unfortunately. We liked it better as unforchantly" (BC, p. 113).

• *Colloquialisms, dialectisms, jargon,* and *vulgarisms* are used with certain pragmatic purposes and create clarity of live speech: "*Ugly bastard* he didn't mind one bit, but he couldn't abide *Starkers*" (BC, p. 46). Such words are clearly opposed to the literary standard, and are, in a manner of speaking, more expressive than usual lexical units, the names of subjects or objects that evoke an emotional response in the readers. The expressiveness of such words is based on imagery, wit, surprise, sometimes on the funny twist of vocabulary's meaning.

• *Exotic language units* are used to create an exotic atmosphere or immerse the readers in a foreign culture: "'Już wystarczy,' he said, 'dziewczyna błędów...,' which she translated, for us, as this: 'That's enough, mistake maker.'" (BC, p. 70). The author uses the Polish language to indicate the origin of the character but chooses a strategy of introducing exotic language units accompanied by a literal translation.

Conclusion. Emotionality is a universal category of fiction characterised by the constant content and constant linguistic, communicative, and stylistic expression to reflect the emotional status and the axiology of a character, and represents the author's style. This category includes cognitive, pragmatic, and semantic components of emotions, and each has its own manifested status, its own way of expression, and content in a literary text, which allows for establishing a hierarchy of selected emotional units.

The emotion concepts in Zusak's *Bridge of Clay* are realised on phonetic, morphological, lexical, and syntactic levels. Each level is rich in its examples of the description of emotion concepts and their implementation in text and speech. However, the study of emotion concepts is not limited to the study of the role of multilevel linguistic means in the expression of emotions. Emotion concepts can change their places in the structure of the language unit's meaning appearing to be a component of denotation and connotation, or depend on the context but not as a permanent component of the particular linguistic unit's structure.

The analysis of emotion concepts in the novel does not allow for preferring those that have only a positive or negative meaning in portraying the vicissitudes of characters' lives because there are many emotion concepts thus emphasising the range of emotional states in the novel.

The mental world is formed under the influence of many factors one of which is fiction. Linguistic and conceptual worldviews reflected in the emotionality of the text, demonstrate the integrity of the mental nature of the representation of its emotional components. Expressiveness is an integral part of the emotional realisation on all language levels but each of them has its own peculiarities. A more detailed study of these entities may be the subject of further research.

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КОНЦЕПТИ ЕМОЦІЙ ДЛЯ ЗОБРАЖЕННЯ ПЕРИПЕТІЙ ДОЛІ У РОМАНІ МАРКУСА ЗУСАКА «BRIDGE OF CLAY»

Проблема дослідження емоційно-експресивної інформації, яку порушує стаття, становить значний інтерес, оскільки вона інтерпретує фрагменти дійсності, висловлюючи ставлення до них — ціннісне або емоційно значуще. Аналіз емотивності художнього тексту зосереджується насамперед на його студіюванні в когнітивному (виокремлення емоціогенних знань) і семантичному (визначення особливостей їх застосування для позначення авторських інтенцій) вимірах. Художній текст розглядається в дуальному взаємозв'язку: з одного боку, він пов'язаний з емоціями, а з іншого — визначається ними. Мета статті — ідентифікувати концепти емоцій, експліковані в романі Маркуса Зусака «Bridge of Clay» для зображення перипетій долі. Ця сповнена пафосу захоплива історія розгортається на тлі трагічної історії родини Данбар. Для аналізу концептів емоцій роману застосовано методи інтерпретації і систематизації, контекстуальний, функціонально-стилістичний і дистрибутивний аналіз, а також метод емотивної валентності і гіпотетично-дедуктивний метод.

У результаті дослідження з'ясовано, що концепти емоцій у мові роману «Bridge of Clay» реалізуються на всіх рівнях: фонетичному, морфологічному, лексичному та синтаксичному, що свідчить про універсальність функціонування концептів емоцій у художньому дискурсі. Концепти емоцій постають певною єдністю; за їх змістове наповнення відповідають індикатори емотивності, які визначені антропоцентрично і виконують характеротврну функцію. Лексичні одиниці, які вибрав Зусак, передають інтенції автора, експліцитно чи імпліцитно вказують на емоційний характер тексту. Оскільки персонажі твору належать до розряду основних універсалій художнього тексту, емотивні смисли, що містяться в його структурі, мають особливу інформативну значущість. Емоції персонажів «Bridge of Clay» репрезентуються як особлива психологічна реальність, а сукупність емоцій у тексті постає своєрідною динамічною множинністю, яка змінюється з розвитком сюжету.

Ключові слова: художній текст; дійсність; ментальний світ; експресивність; наратив.