The Semantic Content of the Notions *Fear* and *Anger* and the Conditional Changes of These Emotions

El contenido semántico de las nociones de **miedo** *e* **ira** *y los cambios condicionales de estas emociones*

Daria Zhgun
Catholic University of Daegu
zhgun.cud@bk.ru

Abstract

This article focuses on the specifics of the use of the notions *fear* and *anger* in English fiction. Both emotions are believed to have a negative effect on the individual, interfering with his/her well-being and interaction with others. In contrast to this traditional view, the author emphasizes the existence of the dual nature of these negative emotions caused by the dependence of emotions on appraisal. Since appraisal determines personal value attitude to the world, it is possible to conclude that the expression of both appraisal and emotions is subjective and determined by a specific situation. The author comes to the conclusion that it is contextual indicators that help create a rich emotional background of the narration or dialogue. Context analysis has proved that fear and anger can perform both negative and positive functions. Positive functions include motivation, faster problem and danger assessment, and better preparation for further action.

Keywords: emotion; appraisal; ambivalence; semantic content; semantic field

Resumen

Este artículo se centra en los aspectos específicos del uso de las nociones miedo e ira en la ficción inglesa. Se cree que ambas emociones tienen un efecto negativo en el individuo, interfiriendo con su bienestar e interacción con los demás. En contraste con esta visión tradicional, el autor enfatiza la existencia de la naturaleza dual de estas emociones negativas causadas por la dependencia de las emociones en la evaluación. Dado que la valoración determina la actitud del valor personal ante el mundo, es posible concluir que la expresión tanto de la valoración como de las emociones es subjetiva y está determinada por una situación específica. El autor llega a la conclusión de que son los indicadores contextuales los que ayudan a crear un rico fondo emocional de la narración o el diálogo. El análisis de contexto ha demostrado que el miedo y la ira pueden realizar funciones tanto negativas como positivas. Las funciones positivas incluyen motivación, evaluación más rápida de problemas y peligros, y mejor preparación para acciones futuras.

Palabras clave: emoción, evaluación, ambivalencia, contenido semántico, campo semántico

Nothing is good and nothing is bad, but thinking makes it so.

Yogi Bhajan

1. INTRODUCTION

Emotions have long been of interest to researchers from different fields of science, being the object of study in such disciplines as psychology, philosophy, anthropology and sociology. The study of emotions represents the meeting point where these fields interconnect. In contemporary linguistics, one of the dominant research topics includes the means of expressing emotionality in language and speech. There has been considerable research on emotions over the years within the framework of semantic (Oatley & Johnson-Laird, 2014), discourse (Tannen *et al*., 2015) and cognitive (Ortony *et al*., 1988) approaches; linguistic categorization of emotions and the study of the meaning and its emotional component (Schakhovskiy, 2016); the study of emotional concepts (Wierzbicka, 1992) and metaphors (Lakoff & Johnson, 2003). In literature, there has been significant research done on the expression of emotions on linguistic (Schakhovskiy, 2016; Sherbakova, 2018), syntactic (Filimonova, 2007; Kneepkens, 1995) and pragmatic (Beijer, 2002; Bazhenova, 2004; Larina, 2015) levels. However, most of the papers concentrate on the author's writing style or the reader's text comprehension and text decoding. Also, there is not enough research on the expression of the ambiguity of emotions (in this case fear and anger) with the consideration of their lexico-semantic dynamics in fiction. Therefore, despite the great number of works written, there remain several questions that have not been extensively researched. Among them are the expression of the emotive potential by linguistic means of different language levels and the role and correlation of these means in context.

The paper aims at analyzing the semantic content of the notions expressing fear and anger in order to discover the conditions under which they change their negative status. The choice of the abovementioned emotions has been determined by the following. First, both emotions are considered basic emotions, i.e. they are universal, innate, automatic. Moreover, they trigger behavior for a better survival. Second, fear and anger are interrelated, sharing same psychological characteristics, and designed to keep people safe. Also, the role of fear and anger can be controversial, thus leaving space for further investigation.

In the article the issue of expressing these two emotional states is explored from a different angle – that is from the appraisal perspective based on the definition and contextual analyses. The fact that emotions cannot be reduced to a simple inner experience or physiological reaction to various stimuli proves that emotions are a form of expressing the attitude of a subject to a particular object or situation. In this regard, emotions indicate a personal meaning of the object or situation. Appraisal can be revealed based on the context where emotions are expressed. The linguistic context shows the interrelation among language units and at the same time, it influences the semantic content of the language means, expressing emotional and appraisal meanings. Therefore, the hypothesis of this paper suggests that notions expressing emotions (in this study we have analyzed two basic

negative emotions fear and anger) do not convey the complete meaning and the ambivalence of these emotions. It is the linguistic context that reveals the meaning and the conditions under which the status of emotions is modified.

2. LITERATURE REVIEW

Having developed as a defense mechanism in the process of adaptation of a man to the environment (Darwin, 1965), emotions constitute a complex phenomenon which includes neurophysiological, expressive and phenomenological components (Izard, 1982: 98). The dynamic character of emotions, their constant development and complexity have built the ground for their close study in different scientific fields. In psychology, emotions are defined as short, purposive expressive bodily responses that help people adapt to the opportunities and challenges they face during important life events (Reeve, 2015: 340). The fact that emotions are reactions to the outside and inside worlds, points out their specific nature – ambivalence. It consists in the experience of the attitude towards the environment and self, simultaneously.

Emotions are triggered by appraisal that regards an issue of personal value (Bann & Bryson, 2014: 250). According to appraisal theories, emotions are evoked by a series of appraisals of internal or external stimulus events that are based on the type of event. Appraisal is defined as an intuitive act that occurs right after the perception of an object and plays the role of a final stage of the perception process (Arnold, 1960). The appraisal function of emotions is believed to be one of the leading functions: appraisal of positive or negative satisfaction of personal needs encourages the future prognosis and further actions. It also influences the performance of such functions as mobilization (appraisal determines how fast a person can mobilize all resources for survival or achieving the desired goal), communication (correct appraisal helps to convey emotions to others) and reinforcement (appraisal helps to remember the situation and develop a mechanism to react to this or similar situation in the future). It is important to emphasize that appraisal cannot exist without a person who appraises, which makes appraisal an anthropocentric category (Trunova, 1991: 52). Everyone creates their own subjective appraisal and the subjective experience must be considered primary (Arnold, 1960: 12). Since emotions are based on appraisal, it is possible to conclude that the expression of emotions is subjective. A specific emotion experienced by a person in a specific situation is determined by the way he or she interprets the world and estimates the objects around as important or not.

The appraisal component forms the basis for one of the most popular classifications of emotions into positive and negative. However, the terms positive and negative show "the vernacular usage of the terms", meaning that the emotion can be either pleasant or unpleasant (MacIntyre, 2017: 65). All emotions have the potential to contribute to growth and well-being of an individual (Lazarus, 2003). Emotions depend on the activity which, in its turn, is determined by its motive (Leontiev, 1971: 11). As a result, the same activity can cause different or even opposite emotions. When classifying emotions into positive or negative, many researchers do not consider their ambivalent nature, i.e. the ability of any emotion to fulfill both positive and negative potential (Zhgun, 2017: 44). Emotional ambivalence is based on the dependence of emotions and appraisal on the following factors: general situation or event, life experience of the emoter, his or her subjective

attitude towards the object of appraisal and on the values and behavior norms established by society.

All emotions can be expressed in a variety of ways including body language, facial expressions and tone of voice. Due to physiological expressions that characterize all emotions, emotional states can be revealed and described with the help of a scientific observation. Nonetheless, these expressions can differ depending on the circumstances and do not always correspond to a specific emotion. For instance, one's skin color can turn red when feeling anger, shame or even happiness. For this reason, a more reliable way to understand emotions is by speech.

Playing the role of an integrator, speech helps to translate human psyche to the level of consciousness. Language communicates emotions, shows how people understand their body states and how they regulate their emotions. Language also helps to "constitute emotion by cohering sensations into specific perceptions of "anger," "disgust," "fear," etc." (Lindquist, 2017: 100). Emotions are expressed in language by several lexical groups. They include words that name emotions, words that describe emotions and words that express emotions without naming them (Schakhovsky, 2010).

The increased interest to the process of verbalization of emotions in the past several decades is caused not only by the importance and complexity of the phenomenon, but also by the "fuzziness" of the verbalization itself. The "fuzziness" of notions expressing emotions has led to the elaboration of several methods of describing these notions. They include the theory of semantic-primitives and the semantic network accounts that rely on the evidence in favor of the existence of certain irreducible, biologically basic emotions (Wierzbicka, 1992), and the theory of conceptual metaphors which focuses on the cognitive processes behind language representation and conceptual motivation behind figurative meaning (Lakoff & Johnson, 2003). The authors, however, point out the diffusive nature of the notions rendering emotions and the difficulty in establishing their borders.

3. MATERIALS AND METHODS

The data on emotion words *fear* and *anger* have been collected from English fiction and Corpus of Contemporary American English (COCA). The examples have been selected by a continuous sampling method. To solve the problem, the following methods and techniques have been applied: methods of definition and semantic analysis, methods of component and contextual analysis and the method of cognitive interpretation.

During the first stage, the method of definition and semantic analysis is applied. It consists in revealing the word meaning based on dictionary definitions. Several reliable dictionaries are used to analyze the notions of fear and anger, including *Merriam Webster Dictionary, American Heritage Dictionary, Oxford Dictionary,* and *Roget's Thesaurus*. Definition analysis of the lexemes *fear* and *anger* allows to determine the structure of their general meaning. Also, it helps to compose their lexico-semantic clusters and fields with the center and periphery. The clusters are later presented as illustrations.

The definition analysis helps to understand the meaning of the notions on a deeper level and to reveal cultural and national specifics of their usage. However, the complexity of the

definition analysis consists in the fact that any notion has a reduced and potential meaning. Therefore, even the most detailed definition does not reveal the complete meaning that includes personal experience, appraisal and situation in which it is being used. For this reason, the method of contextual analysis is also applied.

This is a method to analyze the environment (context) in which the notion is used in order to unveil the implied meaning, connotations and appraisal. It is based on the study of the interrelation and influence of words in context. Contextual analysis considers the influence of a communicative situation on the language semantics, social and personal factors and the role structure of the communication process. Contextual analysis of the notions "fear" and "anger" includes the study of figures of speech and other devices that express or imply the emotional and evaluative connotations. It is the context that has helped to analyze the usage of the notions "fear" and "anger" in selected data.

Both definition and contextual analyses are followed by the method of cognitive interpretation of the examples selected from fiction, which contain the words *fear* and *anger*. It includes author's thoughts based on the analysis of definition, context and author's personal experience, as well as national and cultural values and background assumption.

The factual material has been processed by the method of context fixation in which emotions of fear and anger are expressed. Based on the collected data, sentences have been classified into two groups: the first includes examples where the emotions perform a negative function and correspond to the way they are defined in dictionaries; the other consists of examples where emotions are appraised positively and which does not correspond to their traditional interpretation. As a result of the analyses, the dynamics of the semantic changes of the notions has been revealed. It has allowed to determine the specifics and the types of the situational context where the notions have been used.

The examples in the article have been carefully selected from the works of English, American and Australian fiction, including books such as *Misery* and *The dark tower* by S. King, *The moon and sixpence* by W.S. Maugham, *Of mice and men* by J. Steinbeck, *Before I fall* and *Panic* by L. Oliver, *Big little lies* and *The husband's secret* by L. Moriarty, *The noise of time* and *The sense of an ending* by J. Barnes, *Frozen fire* by B. Evans, *1999: a novel of a Celtic tiger and the search for peace* by M. Llywelyn, *The silent wife* by A.S.A. Harrison; some of the examples have been chosen from Corpus of Contemporary American English (COCA). The aforementioned books have been chosen according to the author's personal preference of contemporary fiction. The method of continuous sampling has been applied, which consists in choosing sentences where the notions of "fear" and "anger" are used. The analysis has been done on around 3,600 pages. The total number of sentences that form the sample is 750. Due to the limited length of the article, only a few examples are presented and analyzed.

Being selected from literary texts, all examples are considered adequate for this research for the following reasons. First, fiction is a rich depository of emotions: it expresses and describes the emotional behavior and means of emotion communication of a person. Second, fiction is the reflection of the real world. It conveys emotions of different intensity and quality. Authors create and describe the inner world of their characters that experience

the same emotions as people in real life. Therefore, it is fiction and literary discourse that show emotional experience of a person and the ways of its emotional reflection.

4. RESULTS AND DISCUSSIONS

Preliminary data analysis demonstrates that any lexical unit, including the one denoting emotional state, belongs to a wide lexico-semantic field, and has a strong connotative potential. To illustrate, let us analyze the lexeme *fear*. The first method is a definitional analysis according to which *fear* is defined as:

- 'an <u>unpleasant</u> often <u>strong</u> emotion caused by <u>anticipation</u> or awareness of <u>danger'</u> (Merriam Webster)

- 'a <u>distressing</u> emotion aroused by impending <u>danger</u>, <u>evil</u>, <u>pain</u>, etc., whether the threat is <u>real or imagined'</u> (dictionary.com)

- 'an emotion experienced in <u>anticipation</u> of some specific <u>pain</u> or <u>danger</u> (usually accompanied by a desire to flee or fight)' (vocabulary.com)

The definition analysis of the notion allows to determine the structure of its general meaning which includes such meanings as unpleasant state, distress, anticipation of real or imaginary danger or pain.

The analysis of the notion expressing emotional state of fear allows to compose its lexical cluster. It includes the noun *fear* and its morphological derivatives: nouns *fearer*, *fearlessness, fearfulness*, verb *to fear*, adjectives *fearsome, fearless, fearful* and adverbs *fearlessly, fearfully*. Reference to Thesaurus analysis helps to reveal the semantic field of the notion *fear* which includes the following units: horror, apprehension, dread, fright, terror, dismay, affright, panic, awe, alarm, scare, anxiety (Merriam Webster). Among the related words are phobia, creeps, nervousness, agitation, discomposure, perturbation, concern, worry, cowardice, timidity (Merriam Webster). The picture below schematizes the semantic field of the emotion.

Figure 1. The semantic field with the dominant *fear*
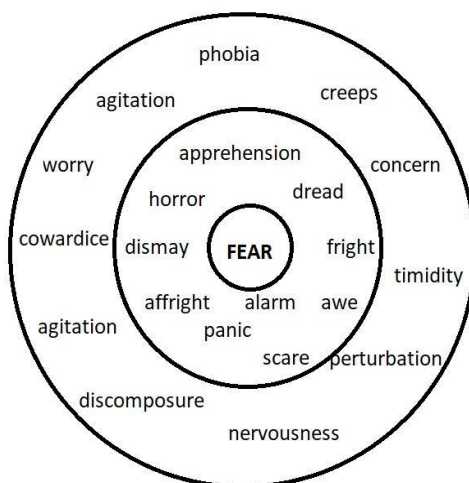
The center of the semantic field is given to the notion *fear*. The closer periphery includes its synonyms, whereas the distant periphery contains the words related to fear.

In psychology, fear is defined as a basic negative emotion, inherent to all human beings (Ekman 2003). Fear is a functional emotion of an evolutionary origin, demonstrating the fact that the world has always been a dangerous environment to live in (Öhman, 2008: 710-711). In order to adjust to the world and stay alive, an individual needed to have the special defense mechanism of fear. Internal or external events or conditions that signal danger can be among the main causes of fear. It may also be activated by a cognitive construction in memory or anticipation. The consequences of fear include slow and narrow thinking, "tunnel vision", tension of muscles and other motor mechanisms (Izard, 1977). Below some examples are provided:

> He put the album down carefully so that Annie would not see that it had been moved. He felt sick and close to tears. Outside, the wind suddenly blew heavy rain against the house and Paul jumped in fear (King, 2016: 46)

Direct nomination of fear is used in the example as a means to express the emotional state of the main character. Fear is caused by a dread of impending disaster: Annie could come any minute and see that Paul had left the room without her permission. In the context it is conveyed by the description of Paul's behavior: *he put the album carefully*. The emotion is also caused by sudden strong wind that made Paul jump – a typical reaction to get out of a dangerous situation. The description of the physiological expression caused by fear (*feeling sick and close to tears*) together with the whole context demonstrates that the emotion is appraised negatively.

> "This is how a horror movie starts," Ally says. "Are you sure he's number forty-two?"
>
> "I'm sure." My voice sounds like it's coming from a distance. The huge crush of fear has returned. I can feel it pressing on me from all directions, squeezing the breath out of me (Oliver, 2010: 45)

To convey fear in the abovementioned example, the linguistic method of convergence is employed. The emotion is expressed through direct nomination of fear and the description of its effects on the main character: *my voice sounds like it's coming from a distance, pressing on me from all directions, squeezing the breath out of me.* The negative effects of fear are also conveyed in metaphors. Fear can lead to breathing problems which is inferred from the semantic analysis of the verbs *to press* ('to act upon through steady pushing or thrusting force', Merriam Webster) and *to squeeze* ('to exert pressure especially on opposite sides', Merriam Webster).

The same effect of fear is demonstrated by another metaphor – *the huge crush of fear*, where *crush* is defined as an act of *squeezing or forcing by pressure* so as to *alter or destroy structure* (Merriam Webster). Finally, the comparison of the emotional state with a horror movie creates a negative atmosphere of the situation from the very beginning and adds to the appraisal of fear as a negative emotion.

Negative appraisal of fear can be also observed in the sentences below:

I'm <u>so full of fear I can't move</u>, can't even shake my head, and she leans forward and yells, "Live a little!" (Oliver, 2010: 68)

Nita loved skiing and mountaineering: he was put in <u>a state of mortal fear</u> as soon as he felt the treacherous snow beneath his skis (Barnes, 2016: 76)

"I don't—I won't have to go in there, will I?" Heather was <u>rooted to the ground, paralyzed with fear</u> and wonder (Oliver, 2014: 179)

A corresponding characterization and analysis of the other two emotions studied– the emotion of anger – reveals the following important facts. The semantic content of the notion *anger* is revealed by a comparative definition analysis of several dictionaries, which creates the following "field":

- 'a <u>strong feeling</u> of being <u>upset</u> or <u>annoyed</u> because of something <u>wrong or bad</u>' (Merriam Webster)

- 'a sharp violent and vindictive emotion, and like all violent passions, necessarily brief' (visualsynonyms.com)

- 'a <u>strong</u> <u>feeling</u> that makes you <u>want</u> to <u>hurt</u> someone' (CD)

- 'a <u>strong feeling</u> of <u>displeasure</u> or <u>hostility</u>' (AHD)

Here it is possible to determine several identical components: *a strong, violent feeling, displeasure, hostility.* The lexical unit *anger* composes the nucleus of the semantic field. A look into Webster's Thesaurus provides a list of its synonyms (rage, outrage, wrath, fury, madness, indignation) and related words (aggravation, animosity, bile, contempt, grudge, flare, outburst, temper, delirium, heat).

Figure 2. Semantic field with the dominant *anger*
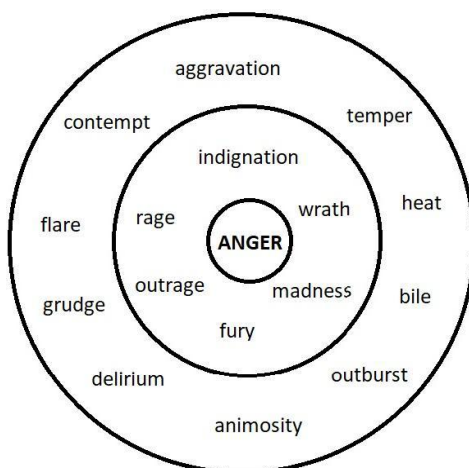
The notion *anger* is placed in the center of the semantic field. The closer periphery includes its synonyms, whereas the distant periphery contains the words related to anger.

A very common stimulus of anger is the feeling of being physically or psychologically restrained from doing what one desires. Other causes of anger include personal insult, being taken advantage of, interruption of interest or being made to do something against one's wishes (Izard, 1977: 330). Let us illustrate below:

> "I mean…" I'm going on <u>blindly</u> now, <u>groping, grabbing at words and ideas</u> as they come buzzing up to me through my <u>anger</u>, trying to get through to her. "You got those roses today, right? Like a whole bunch of them?" (Oliver, 2010: 151)

The emotion is expressed by means of direct nomination – *anger.* The reason for anger is the inability of the main character to deliver her thoughts to her friend (*trying to get through to her*). The potency of anger is conveyed through the description of its effect on the ability to speak (*groping, grabbing at words and ideas*) and with the help of the metaphor to *buzz up* which is defined as 'to be filled with a confused murmur' (Merriam Webster). The negative effects of anger in this example are obvious.

> Barry Halloran turned into the skid and <u>kept his foot on the accelerator</u>. The green car fishtailed, teetered on the brink of a ditch, recovered and raced on. Barry's <u>anger</u> was <u>unstoppable</u>. He <u>hardly saw the road</u>. Other images clouded his vision like a double exposure. Unarmed civilians being shot down in the street. An injured man shot in the back at point-blank range as he lay writhing on the pavement (Llywelyn, 1999: 3)

In the passage the emotion is expressed by direct nomination – *anger*. The cause of anger is clear: *unarmed civilians being shot down; an injured man shot in the back.* However, the description of anger as *unstoppable*, its consequences on the physical condition of the main character (*he hardly saw the road*) and his reckless behavior on the road (*he turned into the skid and kept his foot on the accelerator*) demonstrate the negative effect of the emotion.

More examples of the negative appraisal of the emotion anger are presented in the sentences below:

> She felt <u>detached from the words</u>, as though she wasn't the one speaking. The <u>anger was drumming out the knowledge of everything else</u>. Boom, boom, boom (Oliver, 2014: 204).

> Her mother had pulled out the most shocking swear word in her vocabulary because she was <u>ablaze with anger</u> on her behalf (Moriarty, 2013: 82)

As can be seen from the above, dictionary definitions demonstrate the main differential characteristics of emotions fear and anger that include emotional state, appraisal, intensity, causation and object orientation. In addition to thoughts and appraisal notions expressing emotions also describe typical situations that cause these emotions. The analysis of dictionary definitions helps to consider the meaning in its systematic and linguistic aspect (Zalevskaya, 2011). Although dictionary definitions help to reveal the semantic content of the notion, they do not show its full volume that can be determined by several other things. The definition analysis does not provide the total understanding of a true emotional world picture in the mind of a speaker as well as of individual variations. It is important to note that same notions can differ from one person to another in their content, depth and correspondence to the object (Nikitin, 1988: 35). Therefore, it is important to distinguish between the necessary and the contingent aspects of the notion conveying emotions. For example, it is believed that the correct usage of the word *fear* presupposes some danger and

that a person's resources are not enough to cope with it or prevent it. It can be true in some situations, such as the one below:

> Fear suddenly overcame him and he turned the wheelchair around in order to leave the room (King, 2016: 24)

Yet, this assertion seems unacceptable in the following sentence:

> For herself, she thought; should I be afraid? Examining. There was a sweep of sensation, in the heat, the new country, the peculiar danger, but no fear (COCA)

It proves that it is impossible to set the complete correspondence of linguistic means to all shades of every emotion, because the real world of emotions and their reflection in the language will never coincide (Schakhovskiy, 2010: 33). It happens because the knowledge about emotions is built gradually based on personal, social experience and memory. The word naming any emotion is the "encoded holder" of all linguistic and extralinguistic knowledge of *Homo Sentiens* (ibid: 39). For this reason, different people put different meaning to notions expressing emotions.

There exist several conditions under which a certain emotion may change its status. The first condition is determined by the change of needs and values. The principle of classifying emotions into positive and negative is based on the satisfaction of needs: positive emotions flourish when needs are satisfied, whereas negative emotions occur when the needs are not satisfied. Nonetheless, the needs may be modified with time, psychological development, change of social or financial status and growth of experience. It can lead to the reconsideration of the effect that some emotions have on a person.

Another condition of the changing status of emotions is their subjectivity and situation orientation. Fear has been an efficient defense mechanism throughout evolution to keep people alive – it is a great source of energy that can distance a person from the dangerous object or situation. Fear makes one more alert and helps to take actions to reduce or eliminate the threat (Ekman, 2003: 173). Through this positive function anger can be considered a positive emotion, at least from the perspective of the emoter (Hess, 2014: 55). The support for the idea that anger is positive can be found in appraisal theories of emotion. Many events can be the instances of "righteous" anger invoked by injustice. Anger is a motivating force and it can mobilize energy to make the individual more active and eager to solve problems and correct what is wrong (Averill, 1982). Anger is a motivational force for justice when morals are violated (Hess, 2014: 64).

In linguistics the way to prove the changing status of emotion and its valence is by conducting a contextual analysis. The contextual analysis reveals a new meaning of emotions, because it is situation-based. For example, if it starts to rain and you are at home, you will feel happy to be inside on such a day; however, if you happened to be at the beach, sudden rain will make you upset, angry or irritated that you were not able to enjoy the sea. It is also important to consider the participants of the conversation.

To illustrate, let us study some examples.

> Maybe it's because I'm <u>terrified</u>, but certain things <u>seem sharper</u> to me than they ever have, <u>clearer.</u> I <u>notice for the first time</u> that the crescent-shaped scar under his nose makes him look kind of like a bull (Oliver, 2010: 47)

In the abstract, the emotion of fear is expressed by direct nomination of its synonym – *terror* (*terrified*). The consequences of the emotion are revealed by the analysis of a broader context: the positive effect of fear is proved by the semantics of the lexemes *sharp* ("<u>keen</u> in intellect or perception", Merriam Webster) and *clear* ("<u>easily</u> seen, <u>free from doubt</u>", Merriam Webster).

The positive connotation of the two lexemes points out the positive appraisal of the negative emotion.

Another example of a positive effect of fear is given below:

> "Were you afraid every time you flew into a battle zone? Or is it just this task that has you worried?" he asked, his voice low. She hesitated, <u>not wanting him to mistake her fear for doubt</u>." I was afraid every time, every mission. We all were. The <u>fear helped</u> us keep our edge. <u>If you weren't scared, you weren't focused</u>." (Evans, 2009: 19)

Here the positive side of fear is revealed from the general context: *The fear helped us keep our edge; If you weren't scared, you weren't focused*. Attributing to the negative emotion the quality of a helper together with an open desire to demonstrate the emotion (*not wanting him to mistake her fear for doubt*) proves that fear is given a positive appraisal in the abstract.

More examples of a positive appraisal of fear are presented below:

> "I'm not sure I trust myself. But I also have a <u>healthy fear</u> of my ex-wife. We'll keep it very respectable. I promise. I'll probably sleep with the boys. I usually do, and they love it. And you can have my room (COCA).

> She'd fail the test, miss the cut, come in second, lose the story. It never happened. Hardly ever. Maybe <u>fear was good</u>. Maybe fear's what kept her in the game (COCA).

> Sol Maria Cruz was more afraid of lawsuits than any doctor Caroline had ever met. But, given the fact that everyone was being sued these days, it was probably a <u>reasonable fear</u> (COCA)

The next examples describe a positive appraisal of the second emotion analyzed in this paper – anger.

> She felt a surge of <u>righteous anger</u> with Nathan and Bonnie, because, actually, Abigail was <u>too young and sensitive to know about human trafficking.</u> Her feelings were <u>too fierce and uncontrolled</u> (Moriarty, 2014: 241)

The example contains the noun *anger* with implication of "good". This implication becomes obvious from the general context. The key element is the attribute *righteous*. The lexeme *righteous* is used to create a positive appraisal of anger, which can be inferred from its definition analysis:

- "morally <u>good</u>" (Merriam Webster)

- "in accordance with <u>virtue</u> or <u>morality</u>" (AHD)

- "*(slang)* absolutely <u>genuine</u> or <u>wonderful</u>" (Roget's Thesaurus)

For the illustration of a positive appraisal of anger let us consider more examples:

> She hated him. Loathed and despised him. How could she ever have felt otherwise? Well, she had herself to blame. She'd been warned, after all. "He's not what he seems, Lenora "? she clearly remembered someone saying that to her. Why hadn't she listened? Whoever said it was right. But who was it? Who had said it, and when? Ah, it was coming back now – <u>amazing</u> how <u>anger helped you to think more clearly</u> (COCA)

> The <u>anger</u> is still running through me, an electrical current. It makes me feel <u>sharper and more alert than</u> I have in years. I whirl around to face Elody (Oliver, 2010: 78)

Both passages demonstrate the positive effect of anger on the cognitive ability of the emoter: *anger helped you to think more clearly* and *it makes me feel sharper and more alert*. In the first case, the influence of anger is also appraised as *amazing* which has a positive connotation: "causing <u>astonishment</u>, <u>great wonder</u> or surprise" (Merriam Webster). In the second example, anger leads to more confidence and actions: *I whirl around to face Elody*. In both abstracts the context reveals the positive implication of a negative emotion anger.

Thus, the study of the examples from fiction has shown that dictionary definitions do not reveal the complete volume of the notions *fear* and *anger*. This confirms the hypothesis of the paper stating that it is the linguistic context that reveals the complete meaning and ambivalence of these emotions.

Below there are more examples of a positive appraisal of anger:

> You <u>needed your anger</u>, an anger that initially had to be directed at the long line of public officials who, throughout the last century, had sold out the state and its uniquely bounteous natural resources to unscrupulous corporations. <u>An anger that was creative</u> instead of destructive. A <u>vigorous, motivating anger</u>. A <u>righteous anger.</u> Without it, you ran the risk of sinking down into the same sticky pit that had swallowed up the very people you were trying to help (Keller, 2015: 173)

> Cecilia thought she'd experienced anger before, plenty of times, but now she knew that she'd had no idea how real anger felt. <u>The white-hot burning purity</u> of it. It was a frantic, crazy, <u>wonderful feeling</u>. She <u>felt like she could fly</u> (Moriarty, 2013: 168)

> "It wasn't an accident, for heaven's sake," snapped Renata. Her face was aflame with <u>righteous anger</u> (Moriarty, 2014: 47)

5. CONCLUSION

This article has examined the cases of expressing fear and anger and extended the volume of their notions. The definition analysis has revealed several problems, concerning what stands behind the notions expressing emotions and how they are used and understood in real life situations by different people. It has been proved that the differences in perception and appraisal of emotions are caused by individual experiences that help to build the knowledge about emotion. These should be studied from the viewpoint of the variety of

their patterns. The analysis of factual linguistic material has helped to conclude that both negative emotions of fear and anger can perform positive functions. Both notions can be appraised as positive, which means they have functional ambivalence. Appraisal is determined based on the contextual analysis and the combinatory potential of the lexeme denoting emotion.

The research has provided some indications of the positive role of negative emotions *fear* and *anger*. Among the positive functions are motivation and preparation for further action and faster reaction, the opportunity to assess the problem from a different perspective and the will to conduct righteous behavior.

The study has highlighted several areas that could use further investigation, such as the relation between emotion and appraisal, functional and essential ambivalence and subjectivity of emotions. The research is not limited to two emotions only. For further study, other positive and negative emotions can be selected and analyzed based on their definitions and contextual usage. This shows that there is a vast array of emotions that can be used for follow-up investigation.

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