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AESTHETIC AND ETHICAL ASSESSMENTS IN OSCAR WILDE'S NOVEL THE PICTURE OF DORIAN GRAY

Summary. The paper deals with the morphological categories of the verbalizers of the concept BEAUTY in Oscar Wilde's novel *The Picture of Dorian Gray*. The complete network of aesthetic and ethical assessments in the novel under study is scrutinized.

Key words: concept, novel, morphology, associative network, lexeme, verbalization, aesthetic evaluation, ethical evaluation.

Currently, in linguistics there is an urgent need for a term that would organically combine mental and linguistic categories. Concept meets this need being both psychological and linguistic phenomenon.

Morphological representation of concepts, as part of their verbalization, although dealt with in the works of many researchers (N.A. Basylyaya, O.M. Blagodarnyi, S.G. Vorkachov, A.L. Vohmyanina, O.S. Kubryakova, A.Yu. Mokrushyna, G.G. Slyshkin, M.V. Shamanova and others), still remains one of the least highlighted issues in modern linguistics. Therefore, the lack of conceptual unity, constituted on the basis of the whole diversity of language appeals to concepts, not only dominant nouns, is considered as one of the topical problems of modern conceptography [9].

The difference between concepts and lexical meanings of the word lies in the fact that the latter lack categorial and grammatical, i.e. morphological meaning, and therefore do not relate to a specific part of speech [7].

However, an appeal to morphology coincides with the general logic of cognitive research in linguistics, focused on the study of the correlation of linguistic forms with their cognitive analogues [3]. It objectifies linguistic knowledge, which is part of the knowledge of the world, and represents the fundamental concepts that play a crucial role in the development of human conceptual system and ensures its orderliness. Without it a human wouldn't be able to form a specific image of the world [5].

In the context of cognitively oriented theory of language nomination a part of speech is interpreted as indirect, but, at the same time, real and objective projection on the language of different objects of reality that surround us [11], the result of perceiving the most significant properties of the object in the process of the perception of reality [2].

Many conceptual studies are aimed at the morphological aspect. In particular, it was found out that lexical and semantic field is represented mostly by verbs and nouns [7]. Morphological categories of the means of verbalization of the concept were explored [4].

The present paper deals with the morphological categories of the means of verbalization of the concept BEAUTY.

At the first stage of the research the synonymic sets of the lexemes *beauty*, *beautiful*, *beautifully* and *beautify* are determined, using online dictionary *YourDictionary* [16]. It contains comprehensive information from authoritative sources, including *Full Rog-*

et's Thesaurus as the headmost resource in researching synonymy. That will give a possibility to achieve the most complete representation of the synonymic sets under study.

The second stage is focused on the representation of the above mentioned synonymic sets in Oscar Wilde's novel *The Picture of Dorian Gray*. With this purpose the software *Digitale Bibliothek Band 59: English and American Literature* is used.

Nouns as means of verbalization, as scientists claim, are characterized by rich associative potential and the ability to activate the mind images. Nominative means of verbalization are defined as units that are used for naming separate fragments of non-linguistic continuum, which are singled out by language consciousness and correspond to a worldview of specific linguistic and cultural society [6].

Synonymic set of the lexeme *beauty* contains 32 components: *beauty*, *enchanted*, *ornament*, *belle*, *advantage*, *excellence*, *merit*, *value*, *radiance*, *bloom*, *glamour*, *winsomeness*, *magnificence*, *majesty*, *shapeliness*, *allurement*, *fascination*, *appeal*, *attraction*, *harmony*, *exquisiteness*, *delicacy*, *charm*, *pulchritude*, *handsomeness*, *prettiness*, *fairness*, *comeliness*, *loveliness*, *grace*, *attractiveness*.

The most frequently met among nouns are the lexemes *beauty* (54) (*In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures* [15]), *charm* (21) (*Don't run down dyed hair and painted faces. There is an extraordinary charm in them, sometimes, said Lord Henry* [15]), *grace* (12) (*Yes, there would be a day when his face would be wrinkled and wizen, his eyes dim and colourless, the grace of his figure broken and deformed* [15]), *value* (11) (*Nowadays people know the price of everything, and the value of nothing* [15]) and *fascination* (8) (*The fascination that she had exercised over him would return. They would be happy together. His life with her would be beautiful and pure* [15]).

The second layer of nouns verbalizing the concept BEAUTY is made up by the lexemes *loveliness* (5), *harmony* (4), *advantage* (4), *bloom* (3), *ornament* (2), *radiance* (2), *glamour* (2), *appeal* (2), *attraction* (2), *delicacy* (1), *fairness* (1) and *comeliness* (1).

A number of combinations of the lexeme *beauty*, which is a direct lexical nomination of the concept under study, can enrich the results of the research by building up a network giving an idea of what beauty is both associated with and contrasted to. So, beauty is viewed as wonder (*To me Beauty is the wonder of wonders*. [15]), youth (*When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you, or have to content yourself with those mean triumphs that the memory of your past will make more bitter than defeats* [15]), grace and purity (*Grace was his, and the white purity of boyhood, and beauty such as old Greek marbles kept for us. There was nothing that one could not do with him* [15]), color and joy (*One should sympathise*

with the **colour**, the **beauty**, the **joy of life** [15]), spirituality (*But it appeared to Dorian Gray that the true nature of the senses had never been understood, and that they had remained savage and animal merely because the world had sought to starve them into submission or to kill them by pain, instead of aiming at making them elements of a new **spirituality**, of which a fine instinct for beauty was to be the dominant characteristic [15]).*

On the other hand, beauty is contrasted to intellect (*But beauty, real beauty, ends where an intellectual expression begins. **Intellect** is in itself a mode of exaggeration, and destroys the harmony of any face [15]), thought (*People say sometimes that Beauty is only superficial. That may be so. But at least it is not so superficial as **Thought** is* [15]) and genius (*Perhaps you will tire sooner than he will. It is a sad thing to think of, but there is no doubt that **Genius** lasts longer than Beauty* [15]).*

Adjectival nominations are based on category of the characteristic which is formed in the process of perceiving the fact that the holistic object has its own attributes. The notion of the characteristic correlates with the individual feature peculiar to the defined notion (as opposed to other objects of the same conceptual categories) and, at the same time, reminds a person of other familiar object or phenomenon [12]. Thus, adjectival nominations represent notions, which are not three-dimensional objects, but specific characteristics of these objects [11].

Adjectives present the world as a set of attributes reflected in the concept, without which the object cannot be represented in the human consciousness [1]. They serve as verbalizers of the knowledge, acquired by an individual through the interaction with it and the comprehension of the experienced [13].

The semantics of the characteristic within the concept BEAUTY is represented by 75 components of the synonymic set of the lexeme *beautiful*: lovely, attractive, appealing, pleasing, pretty, fair, fine, nice, dainty, good-looking, delightful, enticing, charming, fascinating, rich, graceful, sightly, ideal, admirable, delicate, rosy, divine, blooming, handsome, comely, sublime, showy, impressive, excellent, wondrous, cute, refined, majestic, magnificent, ornamental, decorative, imposing, awe-inspiring, grand, glorious, wonderful, marvelous, elegant, august, resplendent, flowerlike, dazzling, exquisite, radiant, brilliant, gorgeous, splendid, aesthetic, well-made, symmetrical, shapely, well-formed, bonny, svelte, voluptuous, glamorous, alluring, beauteous, statuesque, winning, pulchritudinous, lissome, personable, ravishing, well-favored, bewitching, enchanting, superb, harmonious, beautiful.

The first layer here is represented by the components *wonderful* (68) (*She told me she had discovered a **wonderful** young man, who was going to help her in the East End, and that his name was Dorian Gray.* [15]), *beautiful* (45) (*An artist should create **beautiful** things, but should put nothing of his own life into them.* [15]), *charming* (43) (*As a rule, he is **charming** to me, and we sit in the studio and talk of a thousand things.* [15]).

The second layer is made up by the lexemes *delightful* (28) (*The only artists I have ever known, who are personally **delightful**, are bad artists.* [15]), *exquisite* (25) (*We degenerate into hideous puppets, haunted by the memory of the passions of which we were too much afraid, and the **exquisite** temptations that we had not the courage to yield to.* [15]), *fascinating* (15) (*One's own soul, and the passions of one's friends - those were the **fascinating** things in life.* [15]), *lovely* (14) (*Yes, she was certainly **lovely** to look at - one of the **loveliest** creatures, Lord Henry thought, that he had ever seen.* [15]), *pretty* (12) (*I have watched her wandering through*

*the forest of Arden, disguised as a **pretty** boy in hose and doublet and dainty cap.* [15]), *delicate* (9) (*As he thought of it, a sharp pang of pain struck through him like a knife, and made each delicate fibre of his nature quiver.* [15]) and *nice* (9) (*Why do you try to persuade our **nice** Mr. Dorian Gray to give up the East End?*[15]).

The third layer is represented by the lexemes *excellent* (6), *fine* (6), *dainty* (6), *splendid* (5), *admirable* (5), *fair* (4), *rich* (4), *handsome* (4), *brilliant* (4), *ideal* (3), *divine* (3), *refined* (2), *magnificent* (2), *comely* (1), *decorative* (1), *grand* (1) and *superb* (1).

The large number of verbalunits nominating concept indicate their significant nominative density and relevance [8]. Verbs of evaluation semantics contain in their structure the seme [EVALUATION], semes [POSITIVEEVALUATION] and [NEGATIVEEVALUATION] optionally [14].

Verbal verbalizers of the concept beauty are represented by the lexeme *beautify* and its synonymic set: *adorn, embellish, garden, landscape, ornament, enhance, decorate, plant, and improve*. In the novel under study only lexeme *improve* (2) was found: *Don't squander the gold of your days, listening to the tedious, trying to **improve** the hopeless failure, or giving away your life to the ignorant, the common, and the vulgar* [15].

Adverbial nominations, contrary to verbal ones, describe non-procedural characteristics. Besides, they cannot build a predicate, at the time indicating the connection between the objects, naming and specifying this connection [11]. On the other hand, adverbial nominations differ from adjectival ones describing the characteristics of the nonsubstantive entities.

The synonymic set of the lexeme *beautifully* contain 25 units: *excellently, superbly, wonderfully, divinely, handsomely, celestially, entrancingly, bewitchingly, sublimely, tastefully, ideally, magnificently, splendidly, gorgeously, elegantly, alluringly, seductively, appealingly, delightfully, prettily, attractively, charmingly, exquisitely, gracefully*.

In the novel under study 8 of them were found: *wonderfully* (6) (*Yes, he was certainly **wonderfully** handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair*[15]), *charmingly* (4) (*Let us go to the club, then. It has been a charming evening, and we must end it **charmingly*** [15]), *exquisitely* (2), *divinely* (2), *beautifully* (1), *excellently* (1), *superbly* (1) and *splendidly* (1).

Thus, the morphological categories of the concept BEAUTY verbalizers in *The Picture of Dorian Gray* encompass nominative, verbal, adjectival and adverbial units represented respectively by the lexemes *beauty, beautify, beautiful, beautifully* and their synonymic sets. They convey the complete network of aesthetic and ethical assessments in the novel under study. Some of the components weren't found in the novel under study, which may be due to both linguistic and extra linguistic factors.

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Косенко А. В. Естетична і етична оцінки в романі Оскара Уайльда «Портрет Доріана Грея»

Анотація. У статті розглядаються морфологічні категорії засобів вербалізації концепту BEAUTY в романі Оскара Уайльда «Картина Доріана Грея». Розглянуто повну мережу естетичних та етичних оцінок у досліджуваному романі.

Ключові слова: концепт, роман, морфологія, асоціативна мережа, лексема, вербалізація, естетична оцінка, етична оцінка.

Косенко А. В. Эстетическая и этическая оценки в романе Оскара Уайльда «Портрет Дориана Грея»

Аннотация. В статье рассматриваются морфологические категории средств вербализации концепта BEAUTY в романе Оскара Уайльда «Портрет Дориана Грея». Рассмотрено полную сеть эстетических и этических оценок в исследуемом романе.

Ключевые слова: концепт, роман, морфология, ассоциативная сеть, лексема, вербализация, эстетическая оценка, этическая оценка.