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**CONCEPTUALIZATION OF THE LEXEMES *HEART* AND *SOUL*  
IN THE NOVEL “*ORYX AND CRAKE*” BY MARGARET ATWOOD****КОНЦЕПТУАЛІЗАЦІЯ ЛЕКСЕМ *HEART* ТА *SOUL*  
У РОМАНІ МАРГАРЕТ ЕТВУД «ОРИКС І ДЕРКАЧ»**

*The article deals with the analysis of conceptualization of the lexemes heart and soul in the English language based on the novel “Oryx and Crake” by Canadian author Margaret Atwood. Despite the fact that there is a number of researches dedicated to investigation of the nature of concept and conceptualization this topic is still of paramount importance. Thus, the purpose of the investigation is to study the peculiarities of conceptualization of the lexemes heart and soul and count their conceptual meanings based on the novel “Oryx and Crake” by Canadian author Margaret Atwood. To reach the purpose of the research the following methods have been chosen: the descriptive method, the comparative analysis, the constructive method, the cognitive analysis.*

*Due to the results of the investigation, the lexeme heart which has been used 22 times in the novel as a separate lexical unit, as a component of a phrase, as a derivative and as a compound noun represents 14 conceptual meanings: 1) generosity and kindness; 2) enthusiasm; 3) lack of desire and enthusiasm; 4) feeling of fear and excitement; 5) uneasiness and worry; 6) cruelty; 7) sincerity; 8) insincerity; 9) memory; 10) love and affection, 11) center; 12) body organ; 13) person's true nature; 14) energy and pace of life, whereas the lexeme soul used 8 times in the text of the novel conveys two main conceptual meanings: 1) nonphysical part of a human being; 2) cruelty of a living being.*

*The difference in number of the revealed conceptual meanings of both lexemes used in the novel can be explained by the uneven number of examples with the lexeme heart and the lexeme soul revealed and analyzed in the text and author's own choice of lexical units to reveal concepts in the story. The topic requires further researches to reveal more peculiarities of conceptualization of the lexemes heart and soul in the novels of other authors to single out more conceptual meanings of the lexemes under research.*

**Key words:** *conceptualization, concept, conceptual meaning, lexeme heart, lexeme soul, novel, the English language.*

*Статтю присвячено аналізу концептуалізації лексем heart та soul в англійській мові за мотивами роману канадської письменниці Маргарет Етвуд «Орикс і Деркач». Незважаючи на те, що існує низка досліджень, присвячених дослідженню природи концепту та концептуалізації, ця тема все ще лишається надзвичайно актуальною. Таким чином, метою дослідження є виявити особливості концептуалізації лексем heart та soul, а також підрахувати їх концептуальні значення виявлені в романі канадської письменниці Маргарет Етвуд «Орикс і Деркач». Для досягнення мети дослідження були обрані такі методи: описовий метод, порівняльний аналіз, конструктивний метод, когнітивний аналіз.*

*За результатами дослідження лексема heart, яка вжита в романі 22 рази як окрема лексична одиниця, як компонент словосполучення, як похідна та як складний іменник репрезентує 14 концептуальних значень: 1) щедрість і доброта; 2) ентузіазм; 3) відсутність бажання та ентузіазму; 4) відчуття страху і хвилювання; 5) неспокій і занепокоєння; 6) жорстокість; 7) щирість; 8) нещирість; 9) пам'ять; 10) любов і прихильність; 11) центр; 12) орган тіла; 13) справжня природа людини; 14) енергія та темп життя, тоді як лексема soul, використана 8 разів у тексті роману, передає два основних концептуальних значення: 1) нефізичну сутність людини; 2) жорстокість.*

*Різницю в кількості виявлених концептуальних значень обох використаних у романі лексем можна пояснити неоднаковою кількістю вживаних у тексті прикладів із лексемою heart та лексемою soul, а також власним вибором авторки лексичних одиниць для розкриття концептів у романі. Таким чином, тема потребує подальших досліджень для виявлення інших особливостей концептуалізації лексем heart та soul в романах інших авторів для отримання повної картини концептуальних значень досліджуваних лексем.*

**Ключові слова:** *концептуалізація, концепт, концептуальне значення, лексема heart, лексема soul, роман, англійська мова.*

**Problem relevance.** Despite the fact that a lot of scholars have conducted different researches to find out the relationships between concepts, lexemes and conceptualization the topic is still at its peak of popularity and can be investigated to understand the nature of conceptualization and how lexemes are conceptualized. Famous American linguist Ronald Wayne Langacker, who is best known as one of the founders of the cognitive linguistics movement and the creator of cognitive grammar, discusses two basic questions in his study “*Cognitive grammar*”, firstly, how many distinguishable meanings (senses) should be attributed to a given lexeme and, secondly, how much information these senses include [6].

According to Ronald Wayne Langacker, a lexical item used with any frequency is almost invariably polysemous: it has multiple, related meanings that have all been conventionalized to some degree. Among these related senses, some are more central, or prototypical, than others, and some are schemas that are elaborated or instantiated by others. To some extent the senses are linked by categorizing relationships to form a network. The scientist suggests that a lexeme’s meaning is shaped by the frames it occurs in and lexical items are learned in the context of larger expressions containing them. Part of a lexeme’s characterization is thus a set of structural frames representing the constructions it occurs in [6]. In cognitive semantics, meaning is identified as the conceptualization associated with linguistic expressions [7].

Xu Wen, professor of linguistics at Southwest University in China and John R. Taylor, a senior lecturer in linguistics at the University of Otago in New Zealand have published “*The Routledge handbook of cognitive linguistics*” [11]. In the fifteenth chapter of “*The Routledge handbook of cognitive linguistics*” [11] scholars Canzhong Jiang and Kun Yang discuss concepts and conceptualization. According to the scientists these two terms are closely related and frequently invoked but tend to be under-specified when employed in cognitive linguistics. It is important to mention that Langacker was among the first to equate meaning with conceptualization and interpret conceptualization as cognitive processing. Thus, the issue of conceptualization of lexemes still requires some further investigations.

The article deals with the peculiarities of conceptualization of the lexemes *heart* and *soul* in the novel “*Oryx and Crake*” written by Margaret Atwood, who is a Canadian novelist, poet and essayist [1]. The **purpose** of the research is to study the peculiarities of conceptualization of the lexemes *heart* and *soul* and to reveal their similar and different conceptual meanings, based on the

novel “*Oryx and Crake*” by Margaret Atwood [1]. The **objectives** of this study are: 1) to identify all the cases of the lexemes *heart* and *soul* used in the text functioning either within a phrase or as individual lexical elements; 2) to carry out a detailed analysis of each instance to figure out the peculiarities of conceptualization of the lexemes *heart* and *soul*; 3) to discover all the ways the lexemes *heart* and *soul* are conceptualized in the novel “*Oryx and Crake*” by Margaret Atwood [1]; 4) to compare the similarities and differences in the conceptualization of the lexemes *heart* and *soul*.

The novel “*Oryx and Crake*” is a 2003 novel by Canadian author Margaret Atwood, who has described the novel as adventure romance and speculative fiction, rather than pure science fiction. It focuses on a lone character called Snowman, who finds himself in a bleak situation with only creatures called Crakers to keep him company [4]. It is also important to emphasize that, according to the British daily newspaper “*The Guardian*”, the novel “*Oryx and Crake*” by Margaret Atwood has been included to the list of the 100 best books of the 21st century [4].

**The main material of research.** First of all, it is vital to emphasize that five monolingual English lexicographic sources, namely, Cambridge Dictionary [2], Collins English Dictionary [3], Longman Dictionary of Contemporary English [8], Macmillan Dictionary [9] and Oxford English Dictionary [10] have been implemented in order to study the definitions of the lexemes *heart* and *soul* and dissolve the peculiarities of conceptualization of the lexemes under research.

To begin, it must be noted that **22** different lexical units with the lexeme *heart* have been revealed and singled out in this novel. To be more precise, **1** derivative from the lexeme *heart*, **2** cases of use of the lexeme *heart* as a separate lexical unit, **3** word combinations with the lexeme *heart*, **7** compounds formed of two or more stems, including the stem *heart* and **9** phraseological units (phrases) with the lexeme *heart* out of 22 lexical elements have been counted while analyzing all the revealed cases of use of the lexeme *heart* in the novel. To mention, in the course of analysis of all counted instances of the lexeme *heart* used in the novel 14 different conceptual meanings verbalized by the lexeme *heart* have been singled out and are listed below.

To start, it should be mentioned that the first revealed conceptual meaning represented by the lexeme *heart* is a compound adjective **good-hearted**, formed from two stems *good* and *hearted*, is used in the novel in order to contextualize the idea of being kind and generous: “*Maybe all will be well, maybe this trio of strangers is*

**good-hearted**, *sane, well-intentioned; maybe he'll succeed in presenting the Crakers to them in the proper light.*” [1, p. 307] Moreover, in the course of study another compound adjective with the lexeme *heart* has been singled out – **tender-hearted**, which is a full synonym to the word **good-hearted** analyzed above, so the conceptual meaning of the lexeme **tender-hearted** tends to be the same and implies description of a human who is very kind and gentle – “*At first Jimmy would rush to their aid: he was tender-hearted, he'd been told, and nothing if not chivalrous.*” [1, p. 158] Furthermore, the phrase **to have a good heart** which is used in the novel conceptualizes a person of a kind character: “*You have a good heart,*” she'd told him, the first time she'd let him inside her defences. *Revision: overalls.*” [1, p. 202] Hence, the novel lists three instances of the lexeme *heart* being used to verbalize the concept of kindness and generosity.

Apart from the mentioned above compound words, the compound adverb **wholeheartedly** is one more example formed with the lexeme *heart* which has been used in the novel and represents the second conceptual meaning that is enthusiasm as it implies an action that is done in a way that is absolutely enthusiastic with the utmost determination and without any doubt: “*After Crake had realized Jimmy was not wholeheartedly participating and they'd stopped playing Extinctathon, Thickney as a name had faded away. But Crake had stuck.*” [1, p. 64] It also should be mentioned that the novel counts one derivative formed from the lexeme *heart* – **heartly**. According to the Cambridge Dictionary [2], the derivative **heartly**, formed from the lexeme *heart*, is defined as something that is enthusiastic, friendly or loudly expressed – “*This heartly way of talking was getting worse, as if his father were auditioning for the role of Dad, but without much hope.*” [1, p. 37] Thus, it can be stated that the lexeme *heart* as a component of a compound noun **wholeheartedly** and as a root of a derivative **heartly** conceptualizes the enthusiastic and energetic readiness or desire to act.

Unlike the second conceptual meaning which reveals concepts of enthusiasm and energy, the third conceptual meaning expressed by the phrase **somebody's heart isn't in it** is used to say that a person does not really want to act or to mean that a human is doing something that they are unenthusiastic about and which they are not enjoying [3], thus, the lack of desire and enthusiasm is conceptualized by this phrase with the lexeme *heart*: “*What she'd really wanted was a quick furtive jab, so he'd done his best and she'd had a fine time, but his heart wasn't in it and that must have been obvious.*” [1, p. 238]

To continue, it is significant to claim that the novel counts three phrases with the lexeme *heart* being used as a core of each of them – **somebody's heart thumps, somebody heart pounds, somebody heart races**. It must be emphasized that all of the mentioned above phrases represent similar conceptual meaning and are used to verbalize somebody's feeling of fear or excitement [8; 10], thus, the fourth conceptual meaning conveyed by the lexeme *heart* is a feeling of fear and excitement. This concept is expressed by the phrases **somebody's heart thumps, somebody heart pounds, somebody heart races** and is illustrated in the following examples: “*She could feel her heart thumping. "Don't be afraid," said the man, thinking she was afraid of him.*” [1, p. 108]. “*He wakes with his heart pounding. He remembers now that after she'd left he'd put it on, that dressing gown.*” [1, p. 232] “*How did you know?*” said Jimmy. “*How did you know where I, what I wanted?*” His **heart was racing; he wasn't being precise.**” [1, p. 279] Moreover, it should be mentioned that one more phrase with the same conceptual meaning is used in the novel to verbalize the feelings of fear and excitement as well. Hence, the phrase **somebody's heart goes fast** expresses feelings of fear or excitement or tends to reflect the mixture of both these feelings [9], accordingly the novel provides the example of two feelings being mixed up: “*Snowman's heart is going very fast now, with excitement or fear, or a blend. "Were they carrying anything?"*” [1, p. 306].

The next instance reveals the fifth conceptual meaning which the lexeme *heart* verbalizes by the phrase **someone's heart sinks**. The phrase **someone's heart sinks** has been found in the text and is used to conceptualize a feeling of uneasiness or concern: “*Jimmy's heart sank. Crake was in love, for the first time ever. It wasn't just the praise, rare enough. It was the tone of voice.*” [1, p. 262] Hence, the sixth conceptual meaning verbalized by the lexeme *heart* is uneasiness and feeling of worry.

The sixth revealed conceptual meaning verbalized by the phrase with a component *heart* is cruelty and coldness. According to the dictionaries [2; 3; 8], the phrase **not have the heart to do something** with the lexeme *heart* verbalizes the idea of being unable to do something because it can make someone unhappy or seems evil. However, it is vital to emphasize that the phrase under discussion is used in the text to show the opposing conceptual meaning as it is given in positive form and thus presents the concept of cruelty – “*Anyway, how could he have the heart to stand there and say: Nothing can save you?*” [1, p. 291]

To continue, the seventh conceptual meaning is expressed by the compound phrase **heart-to-heart** that is used in the novel to imply a conversation in which two people say honestly and sincerely what they really feel about something: “He kept trying to have these **heart-to-heart talks** with me – tell me all about how my father had problems.” [1, p. 152] Moreover, a compound noun **heartfelt** expresses a deep and sincere feeling or wish and the novel counts two cases of using the derivative **heartfelt**: “It was a smile with no ill will in it: it contained no resentment, no envy, only the promise of **heartfelt gratitude**.” [1, p. 106] “Maybe they’d pick up now, in time for a **heartfelt**, plangent, and action-filled finale.” [1, p. 207] So, the lexeme **heart** conceptualizes sincerity of thoughts and actions.

In contrast to the previous examples, the eighth conceptual meaning revealed in the course of analysis is defined by the collocation **liberal bleeding heart** which is a way to describe a person who shows too much sympathy for poor people or criminals, in a way that is not considered practical or helpful [8], is revealed in the novel in the following extract: “The Academy had been set up by a clutch of now-dead rich **liberal bleeding hearts** from Old New York as an Arts-and-Humanities college at some time in the last third of the twentieth century, with special emphasis on the Performing Arts – acting, singing, dancing, and so forth.” [1, p. 155]. Thus, the lexeme **heart** as a component of the collocation **liberal bleeding heart** tends to conceptualize insincerity of human’s words and actions.

The research demonstrates that phraseological unit **by heart** has been used in the text to conceptualize the idea that learning something **by heart** indicate remembering all of it exactly and repeating from memory [9] which is the ninth conceptual meaning exemplified in the following extract: “In the beginning,” prompts a voice. They’re fond of repetition, they learn things **by heart**” [1, p. 82].

To go forward, it should be stated that the lexeme **sweetheart**, a compound of two stems **sweet** and **heart**, is used twice in the whole novel and both examples show that the lexeme represents a way of speaking to someone who is loved: “Don’t pay any attention to them, **sweetheart**,” said Ramona.” [1, p. 19]. “So, Jimmy **sweetheart**, how’s it going at school?” [1, p. 20] Thus, the tenth conceptual meaning revealed by the compound lexeme **sweetheart** is a feeling of love and affection.

Going on the analysis of the selected examples with the lexeme **heart**, it has to be focused on this lexeme **heart** which conceptualizes the middle part of an area furthest from the edge that is the inner or central part of something, hence, the novel “*Oryx and Crake*” counts one example

of use of the lexeme **heart** as a centre which is the eleventh conceptual meaning – “The car had taken them into the **heart** of what Crake called the action, and dropped them off there. They’d be shadowed though, said Crake. They’d be protected. So no harm would come to them.” [1, p. 241] Furthermore, the analysis shows that the lexeme **heart** is used in the novel to refer to the firm central part of a vegetable, especially one with a lot of leaves, thus, the lexeme **heart** designates not only the central or most important part as it has been mentioned previously but also implies to describe the firm central part of a vegetable [2; 9]. It is important to mention that novel provides two examples of the lexeme **heart** being used as a central part of a vegetable: “Mushrooms, **artichoke hearts**, anchovies, no pepperoni. “You want some too?” she said.” [1, p. 93]; “She’d finished with the mushrooms and now she was eating the **artichoke hearts**.” [1, p. 95] Accordingly, the lexeme **heart** can be used to express the concept of center.

To carry on, the vital detail to mention is that the lexeme **heart**, according to the lexicographical sources [2; 3 ;8; 9; 10], is used in its first literal meaning and verbalizes the concept of body organ in the chest which pumps blood through the body – “A rapid-maturity gene was spliced in so the pigoon kidneys and livers and **hearts** would be ready sooner, and now they were perfecting a pigoon that could grow five or six kidneys at a time.” [1, p. 17] Moreover, one more case has been revealed in the novel to express the same conceptual meaning, that is, to illustrate the fact that the lexeme **heart** is used to imply its first literal meaning which is the organ of the body so the phrase **open-heart surgery** has been used in the text to imply the concept of a medical operation in which doctors operate on a heart, while a machine keeps the patient’s blood flowing – “They’d watch **open-heart surgery** in live time, or else the Noodie News, which was good for a few minutes because the people on it tried to pretend there was nothing unusual going on and studiously avoided looking at one another’s jujubes.” [1, p. 64] Therefore, the lexeme **heart** used in the text verbalizes the concept of a human’s body organ which is responsible for pumping blood through the body. Thus, a **heart** is both a center of anything in figurative sense and a central body part in literal meaning which is responsible for providing a living being with sources to exist. Consequently, it can be assumed that the lexeme **heart** inherited the concept center from the first and the main meaning of the lexeme **heart** which, according to all lexicographic sources used in the investigation, is a body part. Hence, the twelfth conceptual meaning represented by the lexeme **heart** is a body organ.

The further research shows the other peculiarity of conceptualization of the lexeme *heart* as a component of the phrase *at heart* which expresses the idea of someone’s true nature and character, the phrase under study has been used once in the novel: “...*His mother said that all children were arsonists at heart, and if not for the lighter he’d have used matches.*” [1, p. 12] Subsequently, the thirteenth conceptual meaning expressed by the lexeme *heart* is the person’s true nature.

Moreover, the lexeme *heart* as a stem of a compound noun *heartbeat* has been used twice in the novel to reflect the action or sound of the *heart* as it pumps blood through the body: “*He lies unmoving, listening to the tide coming in, wave after wave sloshing over the various barricades, wish-wash, wish-wash, the rhythm of heartbeat.*” [1, p. 3]; “*They must have picked up the heartbeat, the surge of energy.*” [1, p. 218] Therefore, based on the dictionary definition of the lexeme *heartbeat* and the way how the author of the novel uses it in the context it might be revealed that the concept of energy is verbalized by the compound noun *heartbeat* as it settles up the rhythm and pace which can be specified as the fourteenth conceptual meaning which discloses energy and life.

Having dealt with the analysis of all the cases, where the lexeme *heart* has been used either as a component of a phrase and collocation or as a part of other compound words, the following 14 peculiarities of conceptualization of the lexeme *heart* have been counted: 1) generosity and kindness; 2) enthusiasm; 3) lack of desire and enthusiasm; 4) feeling of fear and excitement; 5) uneasiness and worry; 6) cruelty; 7) sincerity; 8) insincerity, 9) memory; 10) love and affection, 11) center, 12) body organ; 13) person’s true nature; 14) energy and pace of life. The following results are illustrated in Figure 1 “*Peculiarities of conceptualization of the lexeme heart*”

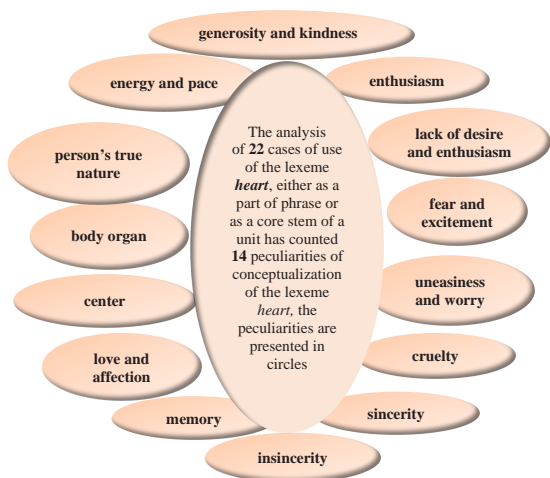


Fig. 1. “Peculiarities of conceptualization of the lexeme heart”

The next step of the research is to reveal the peculiarities of conceptualization of the lexeme *soul*. First of all, it should be stated that the lexeme *soul* has been used 8 times in the novel. To be more precise, there are 6 examples of the lexeme *soul* used in the novel as a separate lexical element and two more cases when the lexeme *soul* is used as a stem of a compound noun *soul-searching* and a root of a derivative *soulless*. Thus, it should be noted that the novel counts 8 different examples of the use of the lexeme *soul* which allows to analyze the peculiarities of conceptualization of the lexeme *soul*.

The derivative *soulless* is formed from the root of the lexeme *soul* with the suffix *less* which indicates absence or lack of something. The derivative *soulless* is used to describe lacking in sensitivity or nobility of a person or lacking any humanizing qualities [2; 8]. Thus, the lexeme *soulless*, used in the following example, conceptualizes cruelty and insensitivity of a creature or a human being: “... *forced to experience agonizing pleasures by a trio of soulless pixies.*” [1, p. 68].

To continue, a compound noun *soul-searching*, formed by combining two stems *soul* and *searching*, refers to a long and careful examination of human’s thoughts and feelings to make a difficult moral decision or understand what is wrong [10]: “*A decision not taken without much soul-searching and thought and anguish, but blah. She would always love him very much.*” [1, p. 44]. Thus, the compound lexeme *soul-searching* implies that *soul* as a conceptual notion reflects the part of a human being that is not physical and that contains their character, thoughts and feelings. Moreover, it is important to mention that other 6 revealed cases of the lexeme *soul* used in the novel demonstrate the conceptual meaning of non-physical but spiritual essence of a physical human’s body that represents certain character traits of a person both positive as in the given extract “*Monuments to the soul’s magnificence, they were called in the game.*” [1, p. 59] and negative as in this example: “*What right does he have to foist his pustulant, cankered self and soul upon these innocent creatures?*” [1, p. 131] and certain feelings as in the following two extracts: “*It must have got tired of the soul’s constant nagging and whining and the anxiety-driven intellectual web-spinning of the mind...*” [1, p. 64]; “... *wouldn’t sell their house, their gated retirement villa, their kids, and their soul to get a second kick at the sexual can?*” [39] In addition, person’s *soul* is considered to be a spiritual part of a human being that is able to encompass and experience deep feelings and emotions and is believed to continue its existence in some form after the physical death

of a body: “But human beings hope they can stick their *souls* into someone else, some new version of themselves, and live on forever.” [1, p. 90].

What is more, another example emphasizes that the lexeme *soul* implies more to senses, feelings and emotions rather than rational calculations as a human's nature implicates the subdivision into the *mind* and *soul* as in the following extract: “Snowman thinks; after having ditched its old travelling companions, the *mind* and the *soul*, for whom it had once been considered a mere corrupt vessel or else a puppet acting out their dramas for them, or else bad company, leading the other two astray.” [1, p. 64].

Thus, according to the conducted analysis, it can be emphasized that eight studied instances of the use of the lexeme *soul* in the text of the novel allow to single out one main conceptual meaning that is nonphysical part of a human being as 7 out of 8 cases of use of the lexeme *soul* refer to the *soul* as an invisible part of a human which encompasses different feelings and emotions. However, it should be also mentioned that the use of a derivative *soulless* is one example out of eight which reveals a conceptual meaning of cruelty of a person or a creature which does not have this non-physical essence which is responsible for keeping all the feelings. The results of conceptualization of the lexeme *soul* are illustrated in Figure 2 “Peculiarities of conceptualization of the lexeme *soul*”

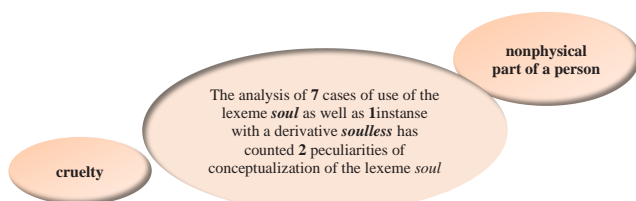


Fig. 2 “Peculiarities of conceptualization of the lexeme *soul*”

**Conclusions and prospects of further research.** Having analyzed all 22 instances of use of the lexeme *heart* in the novel as a separate lexical unit, as a component of a phrase or word combination, as a derivative and as a compound noun, 14 peculiarities of conceptualization of the lexeme *heart* have been counted: 1) generosity

and kindness; 2) enthusiasm; 3) lack of desire and enthusiasm; 4) feeling of fear and excitement; 5) uneasiness and worry; 6) cruelty; 7) sincerity; 8) insincerity, 9) memory; 10) love and affection, 11) center; 12) body organ; 13) person's true nature; 14) energy and pace of life, whereas the lexeme *soul* alongside with its derivative *soulless* counts 2 main conceptual meanings: 1) nonphysical part of a human being; 2) cruelty of a living being.

So, to sum up, the lexeme *heart* conveys 14 conceptual meanings in comparison with the lexeme *soul* which counts only 2 conceptual meanings in the novel “*Oryx and Crake*” written by Margaret Atwood [1]. These results have been influenced by several factors; firstly, the number of times the lexeme *heart* and the lexeme *soul* are used in the novel is drastically different, as there are 22 instances of the use of the lexeme *heart* and 8 cases of the use of the lexeme *soul*, secondly all the examples of the lexeme *heart* implemented in the novel have been studied and, as it has already been stated in the introduction paragraph, they include: 1 derivative from the lexeme *heart*, 2 cases of use of the lexeme *heart* as a separate lexical unit, 3 word combinations with the lexeme *heart*, 7 compounds formed of two or more stems, including the lexeme *heart* and 9 phraseological units (phrases) with the lexeme *heart* out of 22 lexical elements, whereas the lexeme *soul* in 7 out of 8 instances has been analyzed as a separate lexeme and only one derivative *soulless* has been researched, thus, the stems, suffixes and collocations tend to incorporate additional tints of meanings that has undoubtedly influenced the number of revealed conceptual meanings of the lexemes under research.

To conclude, some of the reasons of this huge difference in number of the revealed conceptual meanings of both lexemes used in the novel can be explained by the uneven number of examples with the lexeme *heart* and the lexeme *soul* revealed and analyzed in the text and the specificity of the genre of the novel and author's own choice of lexical units to reveal concepts in the story. Thus, this topic requires further researches of other novels and other authors to reveal more peculiarities of conceptualization of the lexemes *heart* and *soul*.

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