

NOTIONAL FEATURES OF THE CONCEPT *CHARM* IN THE ENGLISH LANGUAGE

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INTRODUCTION

The modern world being in a state of constant dynamic development raises the problem of the success of communication among individuals, communities and ethnic groups. The rapid process of globalization makes the world more connected and more dependent. Integration processes in the field of economy and politics lead to an increase in migration flows, the expansion of intercultural and interlanguage contacts. The role of the language of cross-cultural communication is extremely high. The English language is generally recognized as *lingua franca* of today¹. Learning a foreign language is unthinkable without the use of various information resources: textbooks, reference books, encyclopedias and, first of all, dictionaries.

The article deals with the study of the verbalization of the ethno-specific aesthetic concept *CHARM* in contemporary English linguistic culture, which is performed on the basis of English explanatory dictionaries.

The relevance of the study of the cognitive nature of charm is determined by the fact that this phenomenon has long been widely used in various professional fields such as public activity, management, social interaction, advertising, cinema, show business, etc., but without specific clear content and empirically detected characteristics for each of the mentioned above professional spheres.

The complexity of detecting the concept of “charm” led to different approaches to its study. In the field of psychology of mass communication features of an attractive, popular and ideal communicator (speaker, leader, showman, etc.) are analyzed². From the standpoint of linguoculture and linguistic concept studies, charm is seen as a linguistic-cultural concept³,

¹ Crystal D. *English as Global Language*. Cambridge, Cambridge University Press, 2003. 210 p.

² Müller E. B. *Charisma – Mit Strategie und Persönlichkeit zum Erfolg: Der Charisma-Code*. München: Haufe-Lexware GmbH & Co. KG, 2012. 296 p.; Spencer-Oatey H. *Culturally speaking: culture, communication and politeness theory*. London: Continuum, 2008. 372 p.

³ Карасик В. И. *Языковой круг: личность, концепты, дискурс*. Волгоград: Перемена, 2002. 476 с.

which is interpreted differently in different cultures. In contrast to the concept of “beauty”, the components of which are *aesthetic assessment* and *ideal*, *charm* is determined, first of all, by bright, attractive appearance of a person, but not necessarily very beautiful, an individual style of behavior, a favourable manner of communication, a pleasant voice and smile.

The relevance of the study is determined by the general direction of modern linguistics for the study of linguistic and cultural concepts as collective mental content entities that capture the originality of the corresponding culture, as well as the importance of obtaining scientifically proved data on *charm* as a general psychological and aesthetic phenomenon, the definition of the status of the concept CHARM in the typology of linguocognitive and linguistic and cultural concepts.

In modern linguistics *concept* is understood as a distinctly organized, multisubstrate mental unit of knowledge included in the consciousness of a person and his collective unconscious⁴. According to M. Pimenova, we single out the following conceptual features of CHARM: motivational, notional, associative and evaluative features⁵.

The **aim** of the work is to determine the ways of verbalizing the concept CHARM in the English language by means of componential analysis used to clarify the notional features of lexemes which represent English nominations of the concept CHARM.

The study of the phenomenon of “charm” is considered within the framework of the study of the somatic fields, that is, the fields of the names of the human body or corporeal semantics, which takes into account the influence of “physical” on “spiritual” in the study of the meaning of the word, in the field of neurological intelligence, which substantiate the importance of somatikon as a linguocognitive and intellectual-psychic entity, which influences all levels of the speaker's functioning⁶. Thus, charm is manifested at the first contact of communicants and transmitted by external data such as: (1) a face that reflects the inner essence of its owner, his personality and uniqueness, openness, expressiveness, sensuality⁷, (2) facial expressions (smile,

⁴ Селіванова О. О. Сучасна лінгвістика : термінологічна енциклопедія. Полтава: Довкілля-К, 2006. 716 с.

⁵ Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятіє. Символ : монографія. Кемерово: КемГУ, 2007. 500 с.

⁶ Агеичева О. И. Оценка обаяния телеведущего телезрителями с разными личностными качествами : дис. ... канд. психол. наук : 19.00.05. Москва, 2007. 227 с.

⁷ Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятіє. Символ : монографія. Кемерово: КемГУ, 2007. 500 с

look)⁸, (3) attractive habitus (slenderness, harmony)⁹, (3) voice, (4) gestures, posture, movements that are actively involved in the perception of a person as attractive¹⁰.

1. Notional features of the concept CHARM

Charm is most often associated with age and solid health, the manifestation of which serves as appearance (healthy, well, good, pretty, all right; able, exuberant, fit), and healthy energy (energetic, strong)¹¹. This is the so-called organic state of grace that reflects certain phenomenology – a pronounced sexual attractiveness, shining eyes, brilliant hair, a beautiful, healthy body attractive to everybody.

The feature of charm is part of the constitutive features of various lingvo-cultural and communicative types¹², in particular those that cause sympathy and fascinate the interlocutor, for example, ENGLISH PIRATE (Jack Sparrow, endowed with personal charm, feeling humor, external appeal. Other examples include AMERICAN LAWYER (middle aged man with a sharp look and a charming smile), HOLLYWOOD STAR (star charisma (charisma, physical magnetism, charm, mystery, inner strength), etc. Along with the positive signs, charm can be the constituent of negative concepts, for example, DECEIVE and associated with the value of a bait, seize, lure, and attract¹³.

In English explanatory dictionaries the lexeme *charm* is represented by four sememes: (1) *charm = the power or quality*, (2) *charm = a small ornament worn on a necklace or bracelet*, (3) *charm = an object, act, or saying believed to have magic power = a magic spell; enchantment*, (4) *charm = one of six flavours of quark*, (5) *charm = quick links menu*.

Sememe 1 of the lexeme *charm*, connected with the ability of people or objects to attract attention can be defined in the following way: 1) *the power or quality of delighting, attracting, or fascinating others*; 2) *a trait that fascinates, allures, or delights*, 3) *a pleasing or attractive feature*, 4) *a quality that makes you like or feel attracted to someone or something*.

⁸ Карасик В. И. Языковые ключи. Москва: Гнозис, 2009. 406 с.

⁹ Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятие. Символ : монография. Кемерово: КемГУ, 2007. 500 с

¹⁰ Карасик В. И. Языковые ключи. Москва: Гнозис, 2009. 406 с.

¹¹ Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятие. Символ : монография. Кемерово: КемГУ, 2007. 500 с

¹² Карасик В. И. Языковые ключи. Москва: Гнозис, 2009. 406 с.

¹³ Карасик В. И. Языковой круг: личность, концепты, дискурс. Волгоград: Перемена, 2002. 476 с.

Thus, the following definitions of the lexeme *charm* as a psychological means contain the following significative constituents: (1) SUBJECT (PHENOMENON) – POWER, QUALITY, TRAIT, FEATURE, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – DELIGHTING, ATTRACTING, FASCINATING, (3) OBJECT (which is under the influence of the attribute of the subject) – OTHERS. The above mentioned three significant constituents are included into the significant of language units that nominate various types of attractiveness, for example, physical attractiveness, mental attractiveness, psychological attractiveness.

The sememe *charm = the power or quality* forms a wide range of derived lexical units – mono-lexemes and phrases with the *charm* component. Thus, a person with a feature of attractiveness is denoted in English by the mono-lexeme **charmer**, derived from *charm* using the derivative *-er* and is defined as “*a person with an attractive, engaging personality, a person who habitually seeks to impress or manipulate others by exploiting an ability to charm*”.

The lexeme *charmer* in English is presented by two sememes: 1) *charmer – a person claiming or seeming to have magical powers* (см. *magician, sorcerer*), for example, *He was a charmer, and could even read the thoughts of people*; 2) *charmer – an attractive person, one who possesses great attractiveness or powers of fascination; usually applied to a woman*.

Such nouns as *allurer, enticer, inveigler, smoothie, sweet talker, heart-throb, lady-killer* form the synonymic chain of the lexeme *charmer* and denote features characteristic of men, for example, *You always have to act like some half-assed charmer scamming like it really mattered*. In their turn charming females are nominated as *a sweetie, a sweet girl, pippin, sweetpie, sweetie pie, lovey, honey, dearie*. The nomination *cutie* is gender neutral (for example, *Her boyfriend's a real cutie; in her days as a chorus girl she was a real cutie*). Charming children can be named as *a little charmer, little kiddie charmers, little angel*, for example, *Bella's a little charmer – you'll never meet a more likeable child*.

The mono-lexeme **charmeuse** = *soft, smooth silky dress fabric* is also derived from the root *charm*. It denotes a thin satin used in textile production from the beginning of the 20th century and originating in French. The derived adjective **charming** formed by means of affix *-ing* is used as a defining word in the word combination **Prince Charming**,

defined as “*suitor who fulfills the dreams of his beloved*” or “*a man of often specious charm toward women*”. It represents an archetypical image of the fictional character of the tale (“Snow White”, “Sleeping Beauty”, “Cinderella”) picture or film. The image of a handsome prince, often also called a “prince on a white horse,” entrenched in modern English-speaking American culture¹⁴ as an abstract ideal man, a man of dreams, whom every woman allegedly waits for and who will solve all her problems.

Alongside mono-lexemes there have been registered a number of word combinations with the component *charm*. These compound nominations can denote a type of an amulet, for example, *lucky charm* = *an object that is believed to bring its owner good luck*, *charm bracelet* = *a bracelet that has small ornaments fixed to it*, *watch charm* = *charm bracelet watch*, *cell phone charm*, *cell phone case Charm 14*. Another word combination can nominate a certain type of school, for instance, *charm school* = *school teaching manners and social skills*; a type of speech in political discourse, *charm offensive* (Fr. *offensive de charme*) = a concentrated attempt to gain favour or respectability by conspicuously cooperative or obliging behaviour; an easily fulfilled task or action, *like a charm* = perfectly; successfully, used in the following idiom *Works like a charm!*.

The given lexeme is used in the formation of the collocations which denote the quality of charm, for example, *inexpressible charm*, *subtile charm*, *rustic charm*. Besides the above mentioned idiom “*works like a charm*” the English explanatory dictionaries register the set expression “*charm the pants off smb*”, which is used as a slang variant and denotes “*to make someone like you very much, especially when that person meets you for the first time*”, for example, *How did your sister's boyfriend get on with your mum? – Oh, he charmed the pants off her!*

Thus, the defining cognitive features of the concept *CHARM* in the English language are **MAGICNESS** (an inexplicable feature) and **ATTRACTIVENESS** (the given feature is connected with the psychological ability of a person to attract other people).¹⁵

¹⁴ Баталов Э. Я. Американские ценности в современном мире. URL: <http://wvAv.amstud.msu/ru/fulltext/texts/conf1995/batalov21/htm>

¹⁵ Tomchakovska Yu. Reconstruction of the esthetic concept of CHARM in the English and Ukrainian linguistic cultures. *Одеський лінгвістичний вісник*. 2018. Випуск 11. С. 184–191.

2. Notional features of the subconcepts of the concept CHARM in the English language

Let us analyze the conceptual features of 14 subconcepts, identified by analyzing the semantic meanings of the representative words of the CHARM concept and their synonyms based on vocabulary definitions and the nomination of persons who have the feature “charming” and in which both positive and negative connotation is foregrounded.

ADORABLENESS, ADORABLE, ADORE. The lexeme *adorable* is defined in the following way: 1) *very appealing or attractive : very lovable*, 2) *very attractive; charming; lovable*, 3) *describes a person or animal that is easy to love because they are so attractive and often small* (e.g., *She has the most adorable two-year-old girl*); 4) *If you say that someone or something is adorable, you are emphasizing that they are very attractive and you feel great affection for them* (e.g., *By the time I was 30, we had three adorable children*), 5) *Irresistibly charming, sweet, funny, and just totally cute in a way that makes you sigh* (e.g., *Jeff is the most adorable guy ever!*), 6) The **state** or **quality** of being *adorable* or *attractive*.

The lexeme *adorableness* is defined in the English language as “**extreme attractiveness**” and can be treated as *sexual allure*. Synonymic to *adorableness* as a feature connected with “physical attractiveness” are the following lexemes: *allure, artistry, charm, delicacy, elegance, good looks, grace, refinement, style*.

Thus, the above mentioned definitions of the lexeme *adorableness* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, state** (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **adorable**, (3) OBJECT – **people**, (4) ATTRIBUTE – **very, irresistibly, extreme, small**. Motivational features of the subconcept **ADORABLENESS** are the qualities / features of the subject – **worship**.

ALLURE. The lexeme *allure* (n.) is represented by one sememe and is defined in different dictionaries as: 1) the **quality** of being powerfully and mysteriously attractive or fascinating (e.g., *people for whom gold holds no allure*); 2) **power** to attract: *a quality that attracts people*; 3) *attractiveness; appeal* (e.g., *the cottage's allure was its isolation*), 4) *the quality of being attractive, interesting, or exciting* (e.g., *the allure of working in television*); 5) *The allure of something or someone is the pleasing or exciting quality that they have* (e.g., *It's*

a game that has really lost its allure; the captivating allure of Isabelle Adjani).

The sememe *allure = a quality that attracts people* forms a number of derivated lexical units – mono-lexemes and word-combinations with the component *allure*. For instance, “act of alluring” is defined in English with the help of mono-lexeme *allurement*, derived from *allure* with the help of affix *-ment* and is used in the meaning “act of alluring”. This lexeme is presented by two sememes: 1) *allurement – something that persuades one to perform an action for pleasure or gain* (e.g., *for him the allurement of gambling is not the prospect of getting rich but rather the excitement of the game*); 2) *allurement – the act or pressure of giving in to a desire especially when ill-advised* (e.g., *difficult to ignore the allurements of the sideshow posters at the carnival*). Other derived nominations from the root *allure* are the adjective *alluring* and the adverb *alluringly*, formed with the affixes *-ing* and then *-ly* denoting charming, attractive.

Thus, the above mentioned definitions of the lexeme *allure* as a psychological means of charm contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality** (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **attracting**, (3) OBJECT – **people**, (4) ATTRIBUTE – **mysteriously, interesting, exciting, sexual**. Motivational feature of the subconcept **ALLURE** is **lure**.

APPEAL, [EYE] APPEAL. The lexeme *appeal* (n) in the meaning of attraction is presented by one sememe *appeal* and is defined in different dictionaries as: 1) the **quality** of being attractive or interesting (e.g., *the popular appeal of football*); 2) the **power** of irresistible attraction (e.g., *that hot new actress has a certain indescribable appeal*), 3) the **power** to attract, please, stimulate, or interest (e.g., *a dress with appeal*), 4) the **quality** in someone or something that makes him, her, or it attractive or interesting: (e.g., *sex appeal, Spielberg films have a wide appeal*); 5) *The appeal of something is a quality that it has which people find attractive or interesting, sex appeal = Someone's sex appeal is their sexual attractiveness* (e.g., *She still has the energy and sex appeal of a woman less than half her age*).

The sememe *appeal = the power of irresistible attraction* forms a number of derivatives with the component *appeal*. For instance, the notion “attractiveness that interests or pleases or stimulates” is named in English with the help of the lexeme *appealingness*, derived from *appealing* with the help of the affix *-ness* and is used in the literary

meaning “the state of being attractive, charming”. Other derived nominations from the root *appeal* are the adjective **appealing** and the adverb **appealingly**, formed with the affixes *-ing* and then *-ly* denoting charming, attractive.

The most adequate reflection of the concept of “external attractiveness” in the English language is the colloquial expression *eye appeal*, where the lexeme *appeal* acts as the designated word and means “appearance”, “pleasant to look at”, “rejoice of the eye.” Thus, the feature “external attractiveness” is clarified through the lexeme “eyes” and is revealed through such additional “positive” signs as “pleasantness” and “joy”. In its turn, *appeal* is used in the proverb “have neither appeal nor substance” and is understood not as the attractive external qualities of a person, but as his mental abilities – the heart. So, the objectification of the subconcept APPEAL in English occurs through additional language means, verbalizing both psychological states (“pleasantness”, “joy”), and properties of the human soul (“heart”).

Thus, the above mentioned definitions of the lexeme *appeal* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **appealing**, (3) OBJECT – **people**, (4) ATTRIBUTE – **irresistible, sex, wide**. Motivational features of the subconcept APPEAL are the qualities of the subject **beat, drive, look, glance, gaze**.

ATTRACT, ATTRACTION. The lexeme *attraction* (n) as a psychological quality to attract other people is defined in the following way: 1) *attraction* = the **action** or **power** of evoking interest in or liking for someone or something (e.g., *the timeless attraction of a good tune; she has very romantic ideas about sexual attraction*); a **quality** or **feature** that evokes interest, liking, or desire (e.g., *this reform has many attractions for those on the left*); 2) a **feeling** that makes someone **romantically** or **sexually** interested in another person (e.g., *There's a strong sexual attraction between them*), 3) the **act, power, or quality** of attracting; a **person** or **thing** that attracts or is intended to attract, 4) the **feeling** of liking someone, especially sexually, because of the way they look or behave (e.g., *She felt an immediate physical attraction to him*); 5) *Attraction is a feeling of liking someone, and often of being sexually interested in them. An attraction is a feature which makes something interesting or desirable.*

The lexeme *attract* also forms a number of derivatives, such as *attracted, attracting, attractively, attractiveness, attractor*.

ARM-CANDY/BIO-ACCESSORY. The given nomination – a slang nomination “arm-candy” means “a very attractive person who accompanies someone on a date, as to a public event, but is not romantically involved with that person”, “**remarkably attractive person** of either gender accompanying you or some other lucky person”. In this case, the external attractiveness of the person is used only to create a favorable background and is comparable to the function of a beautiful accessory – an auxiliary detail, in particular, small accessories that accompany anything important. Thus, the lexeme “arm-candy” also actualizes the concept of “attractiveness” with negative connotation through an inanimate object accessory.

BUN. Another slang nominative unit “bun” is used to denote “an **attractive girl** with a nice body”. This lexeme actualizes an absolutely positive sign of the external forms of the young girl, which is based on the metonymic transfer of the round shape of buns to the “pleasant” round shapes of the body of small size. An additional feature *sweet* implicitly enhances the positive semantics of the concept “attractiveness” in English, associated with the meaning “pleasant, sweet, charming (about appearance).”

Thus, the above mentioned definitions of the lexeme *attraction* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **action, power, feeling, feature**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **attractive**, (3) OBJECT – **people**, (4) ATTRIBUTE – INTEREST, LIKING, DESIRE, ROMANTICALLY, SEXUALLY. Motivational feature of the subconcept **ATTRACTION** is **draw** – to attract using physical power or magnet.

CAPTIVATE. The lexeme *captivate* (v) as a psychological feature of attracting others is defined in the following way: 1) *attract and hold the interest and attention of; charm* (e.g., *he was **captivated** by her beauty; captivating smile*; 2) *to attract or delight as if by magic* (e.g., *the clown **captivated** the toddlers with his balloon tricks*), 3) *to hold the attention of by fascinating; enchant*, 4) *to hold the attention of someone by being extremely interesting, exciting, pleasant, or attractive* (e.g., *With her beauty and charm, she **captivated** film audiences everywhere*); 5) *If you are captivated by someone or something, you find them fascinating and attractive* (e.g., *I was **captivated** by her brilliant mind*; *For 40 years she has **captivated** the world with her radiant looks*).

The given nominative unit *captivate* forms a number of derivatives such as *captivating, captivation, captivative, captivator, uncaptivated*,

captivatingly. The adjective *captivating* acts as the defining word in the word combinations *captivating smile* / charming smile, a synonymous version of which is *bewitching smile*.

Thus, the above mentioned definitions of the lexeme *captivate* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **action**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **captivate**, (3) OBJECT – **people**, (4) ATTRIBUTE – **extremely**. Motivational features of the subconcept **CAPTIVATE** are **to take, capture**.

CHARISMA. The lexeme *charisma* in English in the meaning “personal charm, character” is defined in the following way: 1) *compelling attractiveness or charm that can inspire devotion in others* (e.g. *she enchanted guests with her **charisma***), 2) *a special charm or allure that inspires fascination or devotion* (e.g., *the film star's **charisma***).

The sememe *charisma* forms a derivative adjective *charismatic* (and then from it – adverb *charismatically*), which is used as a defining component in such word combinations as *charismatic authority*, *charismatic leader*, *charismatic leadership*, *charismatic person*, *charismatic personality*.

In English the feature *charismatic* is also defined as “someone or something with a compelling and **charming personality** or traits that are attractive and alluring to others” или “an example of a **charismatic person** is someone who everyone likes and wants to be around because of his compelling personality”.

Thus, the above mentioned definitions of the lexeme *charisma* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **charismatic**, (3) OBJECT – **people**, (4) ATTRIBUTE – **special, great, naturally**. Motivational features of the subconcept **CHARISMA** are two ambivalent qualities of the subject, namely, **to desire, like** and **inspire, influence**.

DELIGHT. The lexeme *delight* (n.) as a positively connotated emotion is defined in English the following way: 1) *great pleasure; a cause or source of great pleasure* (e.g., *she took great delight in telling your story*; 2) *a high degree of gratification, extreme satisfaction; something that gives great pleasure* (e.g.: *her performance was a delight*, 3) *extreme pleasure or satisfaction; joy; something that causes this*, 4) *something or someone that gives great pleasure, satisfaction, or*

happiness; 5) Delight is a feeling of very great pleasure (e.g.: Throughout the house, the views are a constant source of surprise and delight).

Thus, all definitions coincide in the definition of *delight* as a great, exceptional pleasure. Interestingly, the plural form of *delights* used as slang is defined as “*hot girls, mainly college aged chicks who are visually pleasing and sexually appealing.*”

The lexeme *delight* is used in the combination with such superlative definitions as *deep delight, great delight, huge delight, pure delight, sheer delight, speechless delight, unspeakable delight, subtile delight, unabashed delight, wild delight*. In American English such colloquial nominative unit as *Friday delight* is registered.

The lexeme *delight* is used in such proverbs as “it's like a skeleton at the feast = you **started** speaking **with delight** and finished with a sorry sight” = discrepancy between **good beginning** and bad ending; “red sky at night **shepherds delight**” = joy, pleasure for shepherd. The following slang collocations foreground subconcept **DELIGHT** through the seme “drink”, both alcoholic (*boilermaker's delight*) and soft (*maiden's delight*). Here **DELIGHT** is metaphorized as “intoxication” and / or “sweetness”. Also, the sign “sweetness” is revealed through this “delight” in the sublime expression *delight for the eye and the mouth*.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *delight* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **feeling**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **delight, pleasure**, (3) OBJECT – **people**, (4) ATTRIBUTE – **great, extreme**. Motivational feature of the subconcept **DELIGHT** is the quality of the subject, namely, **entice**.

DUENDE. The lexeme *duende* (n.) as attraction is defined in English in the following way: 1) *the power to attract through personal magnetism and charm*. The given lexeme in the meaning of a female owner of this feature is a slang variant and is defined as: 1) *a very attractive and short girl most likely shorter than 5'3”* (e.g., *Hey look at that girl up the street, tell me she aint a duende*); 2) *a girl whos kinda hot in a dirty way and after a few beers*.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *duende* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) –

magnetism, charm, (3) OBJECT – **people,** (4) ATTRIBUTE – **personal.** Motivational feature of the subconcept DUENDE is the same spirit. Associative features are the semes **gnome, woman, short, flamenco, soul.**

EYE-CANDY [EYE CANDY]. One of the slang variants of the English “attractiveness” is the lexical unit “eye-candy”: (1) “**someone or something** that is *attractive* but not very interesting or useful”; (2) “**visual images** that are *superficially attractive* and entertaining but intellectually undemanding”.

FASCINATE. The lexeme *fascination* (n.) as a psychological quality to attract other people is defined as: 1) a: **the quality or power of fascinating;** b: *something fascinating;* 2) **the state of being fascinated, the state of feeling an intense interest in something** (e.g., *the fascination that the subject of dinosaurs has for most children,* 3) *the fact of finding someone or something fascinating* (e.g., *Miller's fascination with medieval art dates from her childhood;* 4) *Fascination is the state of being greatly interested in or delighted by something.*

Such lexical units are the derivatives of the root *fascinate*: *fascination, fascinating, fascinator, fascinatrix* (physically attractive girl). The adjective *fascinating* in the meaning of “extremely interesting or charming” is used as a defining word in the word combinations *fascinating smile, fascinating woman* and others.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *fascination* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power, state,** (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **fascination,** (3) OBJECT – **people,** (4) ATTRIBUTE – **intense, greatly.** Motivational feature of the subconcept **FASCINATION** is **fascinum + eye, look.**

GLAMOUR, GLAMOR. The lexeme *glamour* (n.) is defined in the following way: 1) *the attractive or exciting quality that makes certain people or things seem appealing or special; beauty or charm that is sexually attractive;* (arch.) *enchantment; magic, denoting or relating to sexually suggestive or mildly pornographic photography or publications;* 2) *a magic spell; an exciting and often illusory and romantic attractiveness;* 3) *the special exciting and attractive quality of a person, place, or activity.*

The derived units from lexeme *glamour* are adjective *glamorous* “charming, effective”, adverb *glamorously,* the verb *glamourize / glamorize.*

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *glamour* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **glamour**, (3) OBJECT – **people**, (4) ATTRIBUTE – **sexually, illusory, romantic, special**. Motivational feature of the subconcept **GLAMOUR** are **grammar** (occult) and **gift**.

MAGNETISM, MAGNETIC PERSONALITY [WATTAGE]. The lexeme *magnetism* (n.) as a personal ability to attract other people is defined in English as: 1) *the **ability** to attract and charm people* (e.g., *his **personal magnetism** attracted men to the brotherhood*), 2) *a **quality** that makes someone able to attract and hold the interest of other people* (e.g.: *Much of his success as a politician can be attributed to his **personal magnetism***), 3) *a **quality** that makes someone very attractive to other people* (e.g.: *The actress has a **personal magnetism** that is rare in someone so young*); 4) *Someone or something that has magnetism has **unusual, powerful, and exciting qualities** which attract people to them* (e.g.: *Later, she would describe **his magnetism** as irresistible*), 6) powerful attraction.

The verb *magnetize* can be also used in the figurative meaning and means “attract strongly as if by a **magnet**”. The lexeme *magnet* is used in the same meaning and is defined as “something or someone that attracts people or things” or “a person, place, or thing that other people feel strongly attracted to”.

The adjective *magnetic* is used in English as the defining word in the phrase *magnetic personality*, which can be defined as a complex concept that includes different types of attraction, the main feature of which is naturalness, for example, “a person with a sense of calm *self-confidence* and *authenticity* who others are drawn towards instinctively. These people are excellent listeners with the power to make anyone feel important and validated. While not always the center of attention, magnetic personalities radiate a powerful and slightly *mysterious influence*, and are often extremely wise and thoughtful. Their *natural charisma* and sincerity makes them perceived as very trustworthy, and they may *naturally attract* followers, whether or not they are eager to lead”.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *magnetism* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **ability to attract**, (2) ATTRIBUTE OF THE SUBJECT

(PHENOMENON) – **magnetism, magnetism**, (3) OBJECT – **people**, (4) ATTRIBUTE – **unusual, powerful, exciting**. Motivational feature of the subconcept **MAGNETISM** is **magnet**.

OOMPH. The lexeme *oomph* (n.) is defined in the following way: 1) *the **quality** of being exciting, energetic, or sexually attractive (e.g., he showed entrepreneurial oomph)*; 2) *personal charm or magnetism, sex appeal, punch, vitality*; 3) *power, strength, or energetic activity*; 4) *If you say that someone or something has oomph, you mean that they are energetic and exciting*; 5) *sexy (e.g., hey baby, that red short shorts makes you look oomphy!)*.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *oomph* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **oomph**, (3) OBJECT – **people**, (4) ATTRIBUTE – **sexually, energetic, exciting**. Motivational feature of the subconcept **OOMPH** – **oomph-sound**.

SPELL. The lexeme *spell* (n.1) is defined in the following way: 1) *a form of words used as a magical charm or incantation; an **ability to control** or **influence** people as though one had magical power over them [as modifier] denoting or relating to sexually suggestive or mildly pornographic photography or publications*; 2) *a spoken word or form of words held to have magic power, a **state** of enchantment; a strong compelling **influence** or **attraction***; 3) *spoken words that are thought to have magical power, or (the condition of being under) the influence or control of such words*; 5) *A spell is a **situation** in which events are controlled by a magical power (e.g.: They say she died after a witch cast a spell on her. ...the kiss that will break the spell.*

A lot of collocations in English are formed with the component *spell*, which are connected with the direct meaning of this word “to enchant”: *bind a person by a spell, break a hex spell, break a spell, lift the spell, cast a spell on somebody, weave a spell.*

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *spell* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **state, situation, ability to control**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **spell**, (3) OBJECT – **people**, (4) ATTRIBUTE – **magical**. Motivational feature of the given subconcept is **spell**.

WITCHERY, [WITCHCRAFT, BEWITCHMENT, BEWITCHERY]. In spite of the fact that the given nominations are synonyms, let us consider the definitions of each of them to define certain shades of their meaning: *witchcraft* “the practice of magic, esp. black magic; the use of spells and the invocation of spirits”; *witchery* 1a) “the **act** or **power** of bringing magical or preternatural power to bear or the act or practice of attempting to do so”, 1b) “the influence of magic or sorcery, 2) “fascinating or bewitching influence or charm”; *bewitchment* “the **act** or **power** of bewitching, a spell that bewitches; the state of being bewitched”; *bewitchery* “the **power** to control natural forces through supernatural means”. We see that all of the above definitions coincide in their first sememe *witchcraft* = *the practice of magic*, related to witchcraft, black magic, spells, magic words, and they differ in certain shades of meaning, for example, *witchery* can include *witchcraft*, which meaning is understood as “art, craft of a witch.”

The second sememe of *witchcraft* = *attractive or fascinating qualities, charm* is also common to all four lexical units and acts as a metaphor for the concept of charm, which has a witch character.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *witchcraft* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **action, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **witchcraft**, (3) OBJECT – **people**, (4) ATTRIBUTE – **supernatural**. Motivational feature of the subconcept **WITCHERY** is **to practice witchcraft**.

CONCLUSIONS

The concept **CHARM** is an ethnospecific mental entity that is initially perceived by a person as witchcraft, magic, mystery, and is currently understood as an attraction that manifests itself in the external and internal features of a person.

There are four significant constituents singled out in this work: (1) SUBJECT (PHENOMENON), (2) SUBJECT'S CHARACTERISTICS (PHENOMENON), (3) OBJECT, and (4) ATTRIBUTE, which are part of the syllogism of the linguistic units that nominate different kinds of attractiveness, for example, physical. The constituents of the English concept **CHARM** as the **inexplicable magic property** are subconcepts **ENCHANTMENT, SPELL, WITCHCRAFT**. Constituents of the concept **CHARM** as the **psychological ability of attracting other**

people are subconcepts ADORABLENESS, ALLURE, APPEAL, ATTRACTIVENESS, CAPTIVATE, CHARISMA, DELIGHTFULNESS, FASCINATION, GLAMOUR, MAGNETISM, OOMPH.

The perspectives of this work include the further study of the verbalization of the concept CHARM in the individual-author's images of the world. The obtained results can be used for further research of conceptual features based on the nomination of the concept CHARM in the mental map of the representatives of English linguistic cultures (English, Americans, Australians, Canadians).

SUMMARY

The article represents a study of the linguistic means verbalizing the ethno-specific aesthetic concept CHARM in the English language. The research focuses on the reconstruction of the notional features of this concept in English linguistic culture. There are four significant constituents singled out in this work: (1) SUBJECT (PHENOMENON), (2) SUBJECT'S CHARACTERISTICS (PHENOMENON), (3) OBJECT, and (4) ATTRIBUTE, which are part of the syllogism of the linguistic units that nominate different kinds of attractiveness, for example, physical. The constituents of the English concept CHARM as the **inexplicable magic property** are subconcepts ENCHANTMENT, SPELL, WITCHCRAFT. Constituents of the concept of CHARM as the **psychological ability of attracting other people** are subconcepts ADORABLENESS, ALLURE, APPEAL, ATTRACTIVENESS, CAPTIVATE, CHARISMA, DELIGHTFULNESS, FASCINATION, GLAMOUR, MAGNETISM, OOMPH.

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