



Analysis of Lexical Units Representing Family Relations in English

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Abstract: This article is devoted to the interpretation of lexical units that reflect family relations in the field of the concept of the English language. Linguistic and cultural concepts of the concept of "family relationship" are explained in the article on the basis of English language materials.

Key words: Family, linguistic model, concept, contextual actualization of the concept, lexical units.

In recent decades, one of the most important problems of cognitive linguistics has become the problem of displaying in the human mind a holistic picture of the world, fixed by the language. Knowing the world, a person makes his own idea of the world, i.e. in his mind there is a certain

"Picture of the world", or "linguistic model of the world" [1, p. 108].

"The linguistic picture of the world" is "taken in its entirety, all the conceptual content of a given language" [2, p. 123].

The concept of "family" is a key concept of culture, a reference point of the national mentality, which contains the most important concepts of material and spiritual culture, which are broadcast in the language embodiment from generation to generation [3, p. 28].

The phenomenon of "family relations" is important for any person at all times and is associated with the biological and social spheres of life. Appeal to materials written in different periods of time, allow us to identify the most common features in the functioning of the concept "Family relationships".

The relevance of this article is due to a number of factors:

1. the unrelenting interest of modern linguistic science in the study of the features of human cognition of the surrounding reality;
2. high significance of the linguistic and cultural concept of "family relations" for English culture;
3. the need for a detailed and comprehensive study of the concept of "family relations" is a fragment of a separate concept sphere;
4. Insufficiency of existing research approaches.

The purpose of the article is to determine the similarities and differences between family relations of the past and present centuries in the English language consciousness.

The named goal predetermines the setting of the following tasks:

1. description of the content of the conceptual concept "family relations" in the artistic picture of the world;
2. Study of contextual actualization of the concept "family relations".

The material for the article was data from a continuous sample of text fragments from the novels "Millie's Fling" by Jill Mansell and "Pride and Prejudice" by Jane Austen, data from book manuals

"Understanding Britain" by K. Hewitt and "Watching The English: The Hidden Rules of English Behavior" by K. Fox. As research units, text fragments are considered, in which one or more senses of the concept "family relations" are designated or expressed. The total number of analyzed fragments is 40 units. As an additional confirmation of the conclusions made in the English language material, we used Russian translations.

In Victorian England (XVIII), one of the main elements of the era was the idealization of family life. Home and family were of particular importance. By its type, this era was patriarchal: the man was the head and the only breadwinner.

At the beginning of the XIX century, there was another factor that aggravated the situation, more girls were born than boys. By 1851, there were 65,300 more women in the country than men. Thus began the "chase" for men. National "marriage" fairs were very popular, where meetings, balls, etc. were established, which contributed to the rapprochement and acquaintance of young people. All thoughts, all dreams, all aspirations of the young lady were focused on marriage. After all, it gave a woman a certain social status, security and some meaning in life, relieved her of the shameful title of an "old maid" and the need to earn a living on her own.

In *Pride and Prejudice* by Jane Austen, the story is built on the following principle - girls "look for" their husbands. The motivating motives pushing girls to get married are:

1. The desire to get married based on the difficult situation of the family. Charlotte Lucas understood that a speedy marriage would ease the situation of her family and her own.

... Marriage had always been her object; it was the only honorable provision for or well-educated young women of small fortune, and, however, uncertain of giving happiness, must be their pleasantest preservative from want. ... marriage has always been her goal. Only it created for a poor educated woman a worthy social position in which, if she was not destined to find her happiness, she at least found protection from want. (Translated by our. A.A.)

2. thirst for a speedy marriage from an early age. Sisters Lydia and Katherine Bennet, in spite of everything, follow the potential victims step by step, visiting the "hot places" of the suitors' gatherings. Every day added something to their knowledge of the fencers' names and connections. ... They could talk of nothing but of fencers.

Each day brought new information about the names of the officers and the relationship between them. They did not they could talk about nothing but officers.

In England, the concept of "close relationship" is quite widely interpreted in the legislation, which prevents marriage. However, marriages between cousins and cousins are traditionally allowed. Elizabeth observed her cousin's [Mr. Collins's] increasing civilities towards herself, and heard his frequent attempt at a compliment on her wit and vivacity; ... her mother gave her to understand that the probability of their marriage was exceedingly agreeable to her. ... Elizabeth began to notice everything.

Freedom to choose a marriage partner in the XVIII - XIX centuries. treated more men than women. Raising daughters in strictly English traditions and obedience was the first duty. If the bride hated the groom, she was told that her duty was to "submit" (submit, obey) - a word that still sounds from the lips of women in the UK at a church wedding.

Sir William and Lady Lucas considered Collins a most eligible match for or their daughter and asked Charlotte to obey him in everything.

Sir William and Lady Lucas considered Mr. Collins the most suitable match for their daughter and asked Charlotte to obey him in everything.

The British, like all other nations, are genetically programmed to flirt, and probably no less than everyone else. They just do it not so skillfully, naturally and confidently. Mr. Darcy wisely resolved to be particularly careful that no sign of admiration should now escape him - nothing that could elevate her with the hope of influencing his felicity.

Mr. Darcy had wisely decided to be especially careful to avoid any courtesy he gave Elizabeth that might lead her to suspect that his happiness might depend on her.

Previously, a marriage proposal was a special event. Marriage could be preceded by an engagement, and refusal to remarry before 1970 was considered by the courts as a breach of contract (breach of marriage).

Currently, the engagement has no legal effect and is not taken into account by the courts. Young people are in favor of a more mundane version of the marriage proposal.

There wasn't going to be any of that romantic down- on- one- knee business, followed by the production of a little velvet jeweller's box containing an engagement ring. No church, no honeymoon, no solemn vows, none of that sloppy malarkey, oh no. (J. Mansell "Millie's Fling")

No romantic getting down on one knee was foreseen, followed by the appearance of a small velvet box with a wedding ring inside. No church, no honeymoon, no solemn vows, no sentimentality, nothing.

The average English family - a married couple with two children - is still the icon of the ideal family in Britain, but many young people in modern England do not accept this position. Jill Mansell, author of *Millie's Fling*, describes the relationship between a man and a woman as follows:

1. Today, the so-called "twin spouses" are not uncommon, that is, a husband and wife who spend a lot of time together (work together, cook together, etc.) and cannot imagine a single minute without each other. Tim and Sylvia were the ultimate joined- at- the- hip couple. They wore matching coats, drove matching cars and ordered identical meals whenever they ate out.

..Sylvia hated it when they didn't both know the same things. Tim and Sylvia were distinctly "twin spouses." They wore similar coats, drove similar cars, and ordered the same food when not eating at home. Sylvia hated moments. When she and her husband are in something did not match.

2. Today it is impossible to get married (marry) with full confidence that this marriage is forever, or as they say "till death do us part" ("until death do us part"). We used to say that divorce is terrible, but perhaps it is the best and only choice.

At first, the fact that he and Adele were polar opposites had been a huge novelty. But after twenty years it had well and truly worn off; and they had filed for divorce. At first, the fact that she and Adele were polar opposites spiced up the relationship. But twenty years later, all this finally became boring and they filed for divorce.

At the beginning of a relationship, a man and a woman show their best side. They are full of emotions, feelings of love; euphoria from dating - this is a characteristic of about the first six months of meetings. It seems to the couple that they feel each other, their desires coincide, and that perhaps this particular person is the one with whom they would like to live the rest of their lives. But one day everything collapses and the couple gets divorced. If earlier most divorces were initiated by men, today this is also observed among women:

When Millie's parents had split up five years earlier, it had been at the instigation of her mother. Adele Brady had yearned for more, she had her heart set on a glittering metropolitan lifestyle. And in due course, a refined metropolitan husband to match. Millie's parents separated five years ago at the initiative of her mother. Adele Brady deserved better, her heart longed for a brilliant life in the capital. And accordingly, only an exquisite metropolitan husband was suitable for her. (Translated by

our. A. A.) The results of the work performed confirmed our observation that the linguocultural concept "family relations" has a high significance for English culture. When comparing the concept of "family relations" of the past and present centuries, covering a time period of approximately 200 years, it becomes obvious how the British idea of a date, courtship, engagement, wedding, marriage, family relationships has changed.

So today women get married much later. Unlike the heroines of *Pride and Prejudice* by Jane Austen, for the heroine of *Millie's Fling* by Jill Mansell, marriage has lost its paramount importance, women choose their partners themselves. Romantic rituals have diminished: getting down on one knee, followed by the appearance of a box with a wedding ring inside, no church, no solemn oaths. Marriage has ceased to have the form "till death do us part" ("until death do us part"). Marriages are not planned by the parents, but by the young people themselves. However, as before, the desire of the English women to start a family remained, they also turned out to be focused on flirting, on the material condition of their betrothed.

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