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## MYSTERIOUS FEARS: LEXICAL MEANS OF EXPRESSING THE CONCEPTUAL CATEGORY OF THE *MYSTIC* IN ENGLISH GOTHIC NARRATION OF THE 18<sup>th</sup> CENTURY

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**Abstract:** The article focuses on the study of lexical means expressing the category of the *Mystic* in English Gothic narration of the 18<sup>th</sup> century. The *mystic* in early Gothic prose is viewed as a genre characteristic based on the atmosphere of escalating fear in the face of the unknown and connected with the motif of mystery, belief in the supernatural and irrationalism as a specific way of world perception. The research proceeds from the conceptual category as a universal notional constant to its linguistic interpretation in a systemic presentation within a synchronic approach.

**Key words:** narration, conceptual category, differential feature, semantic component, lexical means.

*"The words you speak become the house you live in"*

Hafiz

### I. Introduction

The Mystic denotes a universal phenomenon, which having originated from ancient magic appeared in archaic society, became philosophically meaningful after the conversion of ethnic generations to Christianity and exists in all Indo-European cultures until nowadays.

Scientific studies of the Mystic offer a deep and useful insight into the conceptual field of this phenomenon in literature and theology (Botting 2004; Burke 1998; Hood 2015;

Otto 2003; Punter 2004) and allows understanding of both the literary and religious grounds of mysticism.

Thus far, modern linguistics is not deeply involved in the researches of the Mystic in all varieties of its certain semantic realizations in the language of literary prose. The general intent to analyzing verbal representations of the Mystic contributes to its profound and faithful understanding of the process of its functioning in the field of text semantics.

Different mental structures that are realized by a language are formed as a result of studying the world and experiencing it. The experience then is categorized by different markers (Pugach 2015: 859). Recognition of the conceptual sphere as one of the levels of people's thinking has resulted in a number of questions towards those entities in the form of which it (thinking) occurs. This sphere has its own tools among which one can single out units for speech activation. These units are grouped in complex structures (conceptual categories) that, performing the result of people's experience, mediated by the universal laws of intellection, can become basic elements for language semantic structures. They are integrated by general categorical sense and make up the elements of the utterance meaning.

Conceptual categories create the meaning of well-known notions as the products of the historical development of mankind. Such notions can be explained not only with the help of verbal means, but are manifested in vocabulary and grammar of a certain narration. The term 'narration' (Shmid 2003: 159) is understood as a result of composition, which organizes the elements of events in artificial order (*ordo artificialis*), and activates historically predetermined sense potential. It deals with the process of accumulating knowledge about the world in the content of linguistic expressions (Карасик 2010: 6).

In English Gothic prose, the Mystic is distinguished as a genre feature, connected with the motif of mystery, belief in a supernatural power, irrationality as a certain way of world cognition, grounded on the atmosphere of fear aggravation in the face of unknown danger.

The category of the Mystic is connected with the language of English Gothic prose through the system of notions that operate with the complex of language units of different levels and create their meanings. The process of language units' *usage* (the conventional meanings of the language we / the author speak / speaks (Yoos 2009: 2)) appears to be possible due to the integrated system of interaction of comprehension, information representation, and cognition.

## 2. Material and methods

The **aim** of the article is to elaborate the content structure of the Mystic as a conceptual category that is conceived and embodied through Gothic prose (narration) by means of complex analysis of language units of different levels, which serve for its vivid explication in the material analyzed.

The **material** of the article is a Gothic narration by A. Radcliffe, the brightest representative of English Gothic literature of the 18<sup>th</sup> century, namely the fragments from her novels "The Italian, or, the confessional of the black penitents!" and "The mysteries of Udolpho, a romance; interspersed with some pieces of poetry" (1806; 1797). The **object** of the research is the conceptual category of the Mystic represented in English Gothic prose by multilevel linguistic means (lexical, word-forming, and grammatical). The present research focuses on the lexical. The *mystic* in early Gothic prose is viewed as a genre characteristic based on the atmosphere of escalating fear in the face of unknown danger and connected with the motif of mystery, belief in the supernatural and irrationalism as a specific way of world perception.

The **subject** is represented by structural, semantic and functional peculiarities of language means (lexical) of explication of the Mystic as a conceptual category in given fragments of English Gothic narration.

The research proceeds from the conceptual category as a universal notional constant to its linguistic interpretation in a systemic presentation within a synchronic approach. Etymological, cultural and theological aspects are incorporated into the analysis to achieve completeness and profoundness of the research.

So that the aim may be successfully attained, the following objectives are stated in the article:

- to define the theoretical background of the investigation of the Mystic in English Gothic prose;
- to specify the interpretation of the Mystic having realigned a cultural aspect of mysticism and phenomena compatible with it;
- to determine the categorical status of the Mystic and elucidate a semantic volume of meanings of the corresponding conceptual category in English Gothic narration of the 18<sup>th</sup> century;
- to single out and provide systemic analysis of the lexical means of explication of the conceptual category of the Mystic in the fragments of the chosen material;
- to clarify the ways of functioning of the linguistic means of representation of the conceptual category of the Mystic in English Gothic narration.

The planned results might concern elaborating new **methods** of investigation of conceptual categories in modern linguistics based on cognitive and field approaches to the analysis of structurally organized forms and their linguistic embodiment on the level of text semantics.

### 3. Conceptual category of the Mystic as the object of linguistic analysis

In linguistic literature, a **conceptual category** is defined as a semantic unity of meaningful components of general character, which can be regarded as direct exponents of the norms of consciousness and connect language material with organizational principles of the process of thinking, resulting in certain language realization (Бондарко 2007; Goddard & Wierzbicka 2014; Jackendoff 2007; Wierzbicka 2007).

The determination of systemic characteristics of the conceptual category *the Mystic* in English Gothic narration may be performed in the case of considering the mythological grounds of the investigated object, genre peculiarities of the chosen material with the emotional sphere implied.

Versatile ways of comprehension of the mystic experience as a phenomenon of a world-wide spiritual culture depends on methodological principles of interpretation, determined by historical, cultural, and religious context and the ability of non-linguistic entities to be verbalized. A phenomenological analysis reveals that a non-linguistic system of representation is in fact still functioning in our own consciousness.

#### 3.1 *The Mystic as a genre feature of English Gothic prose*

The expectation of imaginary danger and suspense caused by this expectation are vital in the aesthetic world of the horrible. The detection of **mystery** determines the tension of the dramatic Gothic narration (**suspense**), in which **fear** performs the function of its driving force.

Accentuation of psychological and emotional states is not occasional. It has tended to the escalation of some aesthetic impact on the reader. The novelists of that epoch (18<sup>th</sup> century) deliberately used the image of the Mystic as a means of special effect creation. It was revealed in the works of Burke (1998).

The announced theme of "mysterious and horrible" can be reduced to a certain range of concepts: dynasty mysteries, family curses, and creatures from the "otherworldlyness", unknown terrible sounds, an unclear howl. The plot is being developed within murdering, imprisonment, kidnapping, escaping danger that perform the function of a certain background. An essential conclusion is the veracious punishment and the triumph of virtue.

The crystallization (Карасик 2010: 6; Ihina 2018) of dark and gloomy scenery intensifies the atmosphere of mysterious fear. In the majority of Gothic novels, the place of action is an ancient, abandoned, half-ruined castle or monastery with dark corridors, neglected rooms, an odour of dust, and ever-present mysterious observers. The atmosphere includes deserted barrens, excavated graves, mystic horror, the observation of which is escalated by the wind howling, the echo of mountains streams, and the rustle of branches in a thick forest.

In other words, the transfer into different types of mystification, the irrational and unreal, breaking the measures and limits between natural and supernatural, characterized by psychological tension, creates the genre of the Gothic novel, allowing the reader to single it out clearly among other literary lines.

A. Radcliffe, an English Gothic novelist, succeeded in keeping "the effect of the Mystic". Her novels combine the traditions of Gothic prose with elements of a family novel of the 18<sup>th</sup> century. The centre of the novel was still an ancient Gothic castle with all its attributes, but with all this, the author appealed to a picturesque nature depiction and also revealed the feelings of sensitive characters. The usage of sentimental lyrics intensifies the poetic power of literary works, e.g.:

*(1) Ellena had approached the monastery, and whose horrors were considerably heightened at this dusky hour for the moonlight fell only partially upon gorge and*

*frequently the precipice, with the road on its brow was entirely shadowed by other cliffs and woody points, that rose above it (Radcliffe 1797: 47).*

In A. Radcliffe's novels, fear is a source of the high-flown and the aesthetic category at the same time. Using methods of suggestion and sharing the views of Burke towards the idea of "the sublime and beautiful" (1998), A. Radcliffe succeeded in depicting the elements of the horrible, embodied in everyday phenomena, that had been rationally explained at the end of the novel. However, the usual character of the horrible, its severe logic has that very impact on the reader due to which the Gothic novel has remained popular among readers, e.g.:

*(2) A scene of such extent and magnificent opened below, as drew even from Madame Montoni a note of admiration (Radcliffe 1799: 196);*

*(3) It was long past midnight hour ere Malvina would attempt repairing to the chapel; when she at last rose for that purpose, she trembled universally; a kind of horror chilled her heart; she began to fear she was about doing wrong, and hesitated (Roche 1864: 22).*

This literary line cultivates the Horrid in Natural, accentuating the Psychological tension and the idea of the Sublime. The term *Horrid in Natural* has been firstly suggested by Yu. Murray and his English colleague M. Ware in 1972.

On the contrary, M.G. Lewis was a founder of the frenetic Gothic literary line with its flashy naturalism and shocking frankness in creating images connected with the motif of death. In spite of some disgusting moments, Gothic novels of this author are of a special interest for the reader: the Mystic in his novels has no rational explanation and confirms the priority of the Demonized Horrid, very cruel and sometimes psychologically strained, breaking the tradition of A. Radcliffe and expanding the borders of the Gothic narration.

Therefore, there are two contradictory ways of the genre evolution, which are based on the category of the *mystic* and grounded in the trinity *mystery – fear – suspense* (figure 1):

- rational technique of "the explained supernatural" when the feeling of fear as an aesthetic category is combined with pleasure, enriching people's emotions, exalting the soul, and revealing thoughts about the sublime;

- frenetic Gothic, which admits the real existence and public manifestation of supernatural, strange phenomena with exaggeration of shocking things when creation of the incomprehensible, deprived of the mysterious, aims at causing panic and wild, depressing dread.

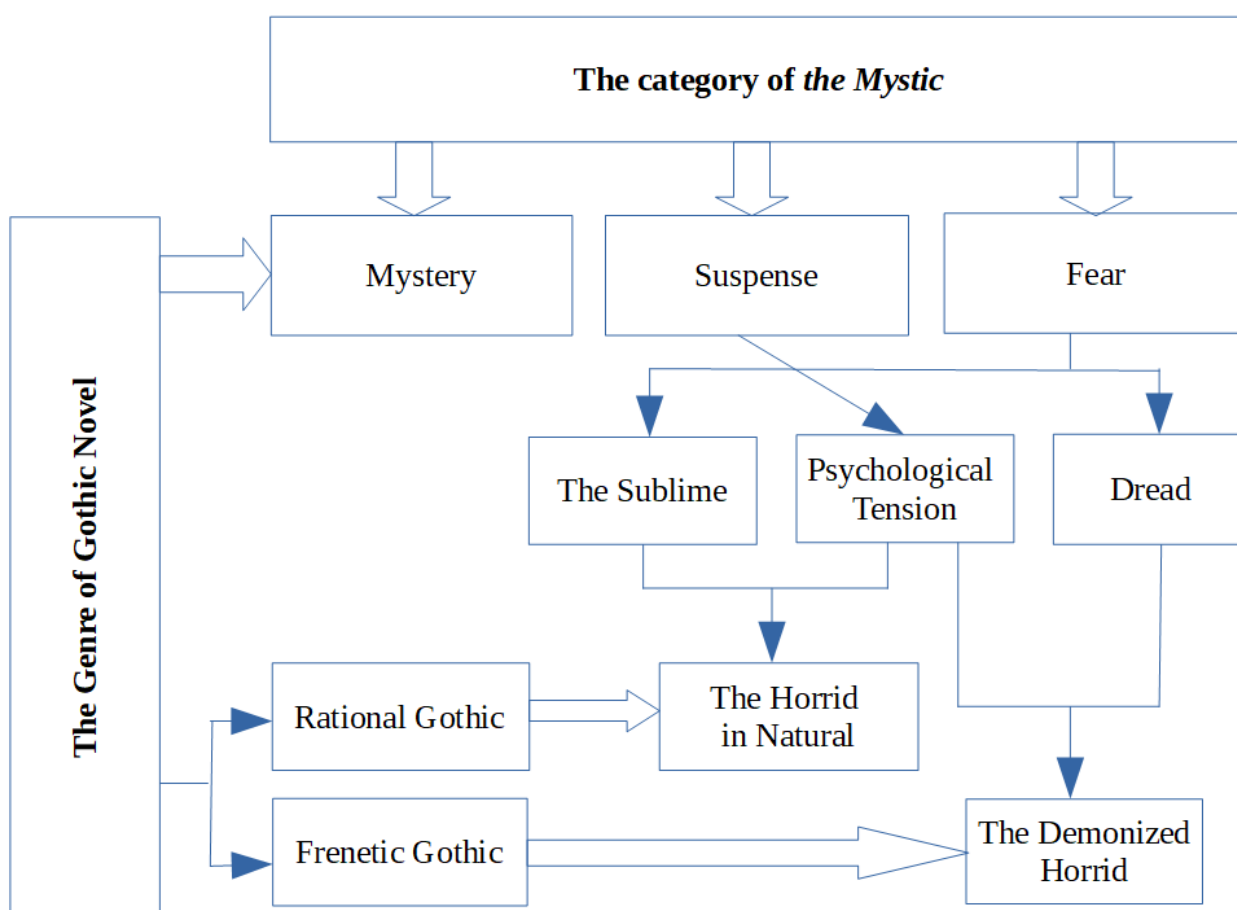


Figure 1. A representative model of the category of the Mystic in the English Gothic narration

So, the Mystic in English Gothic prose is a genre feature, connected with the motif of mystery, belief in the supernatural, irrationalism as a certain way of cognition, based on the atmosphere of fear aggravation in the face of unknown danger.

### *3.2 Differential features of the conceptual category of the Mystic in English Gothic narration*

Mental representational structures are characterized by the ability to transform and transfer links deployed in a latent state of minimization of the entire structure to the mental state of the underlying construct (Pugach 2015: 859). Such construct being pragmatized to some extent by linguistic means in the process of narration creates a structure with all its potential meanings.

The complicated perception of the mystic experience as a phenomenon of a world-wide spiritual culture depends on methodological principles of interpretation, determined by the historical, cultural, and religious context and ability of non-linguistic entities to be verbalized.

Perceiving the world empirically, a person creates a sign, performing a double-nature operation: *formal* (realization of the form of a new sign) and *semantic* that makes it possible to set the links between already existing signs. So, according to Bondarko (Бондарко 2007), we can assume that the conceptual category of the Mystic belongs to the deep structure while its linguistic realization, organization of language units for conveying the meaning, distribution of the semantic capacity between the elements of different levels belong to the surface structure. That is why, being transformed into external speech, conceptual categories obtain language implementation; deep semantics is transformed into surface ones which have their own organization and are fixed by certain grammatical, word-forming, and lexical language units.

Thus, the reason for regarding the category of the Mystic as a separate conceptual category is the fact that this category, being the result of human experience and intuition,

mediated by universal laws of thinking, and creating the general meaning of already-known philosophical notions that are the result of historical development of people's society, is expressed in English Gothic narration by means of a system of language units, which convey its meaning.

The significant feature of the conceptual category of the Mystic is *irrationality*, which focuses on the narrow-mindedness of logical thinking and is concentrated on life's unpredictability. In the context of this article irrationality is the feature of some phenomena and processes that cannot be controlled by mind and consciousness (Кемпински 1997: 117).

Besides, in the context of mythic reflection the Mystic is regarded as a separate *phenomenon*. In this view, an entity is manifested by sensitive experience that cannot be grasped, but developed due to special understanding or sometimes can be beyond comprehension at all (Мень 2007: 803).

Realization of this feature is caused by the tendency of English Gothic prose to reveal implied meanings, but not causative-consecutive relations, creating the nature of some phenomena.

The conceptual category of the Mystic also possesses the feature of *non-agentivity* – the feeling that a person is not a master of his life, predisposition to fatalism, and passive model of behaviour, lack of individuality, and self-determination (Wierzbicka 1996: 33).

One can trace the realization of this feature in the situations of a person's disability to govern his actions, emotions, his fate under the influence of higher power, which is embodied in Evil (legends, family curses) or superiority of the spiritual over the physical (GOD, Holy Spirit), e.g.:

(4) *"My dear child, we must look up with humble confidence to that Being, who has protected and comforted us in every danger, and in every affliction we have known; to whose eye every moment of our lives has been exposed; he will not, he does not forsake us now; I feel his consolation in my heart. I shall leave you, my child, still in His care; and though I depart from this world, I shall be still in His presence. Nay, weep not again, my Emily. In death there is nothing new, or surprising, since we all know, that we are born to die; and nothing terrible to those, who can confide in an all-powerful God"* (Radcliffe 1799: 202);

(5) *<...> she said that her dear lord was basely murdered; that his ghost had appeared to her, and revealed his fate: she called upon heaven and earth to revenge her wrongs* (Reeve 1851: 26).

The differential feature of *emotionality* of English Gothic narration is obviously explicated in sentimental Gothic quite vividly (sublimity, accent on the feelings of the experiencer (the term of Pierce (Houser & Kloesel 1998), the semantic role of the referent which receives, accepts, experiences, or undergoes effect of an action (GLT), the introduction of highly persuasive images and language means denoting fear and other shades of emotions).

*Symbolism* is also a particular link of the analyzed genre with Medieval aesthetics that replaced the investigation of causative-consecutive relations of reality, distracted scientific thought from the knowledge of experience. Symbolization is able to arrange the system of world perception where the rational and irrational are combined.

Therefore, the symbolic in the Gothic novel acquires the highest priority. Figurativeness, mystery, symbolism are features of religious consciousness, and the mystic is an integral part of symbolic practices and worship (Королев 2006: 820).

The idea of the moral transformation of a person in the face of Higher Power, immersion of the reader into the unknown sacred space, meeting the phenomena of transcendental character, belief in the direct communication of a person with another world lead to a realization of the feature of *the sacred* – essential in English Gothic narration.

Thus, the differential features of the conceptual category of the Mystic in English Gothic prose of the 18<sup>th</sup> century are phenomenism, irrationality, non-agentivity, emotionality, symbolism, and sacredness. Determination of these features is very important for further functional analysis of the semantic content of the investigated category.

#### **4. Verbalization of the conceptual category of the Mystic in the texts of English Gothic narration**

The semantics of language units, conveying the meaning of the mystic, generates conceptual spheres, the components of which are characterized by identical meaning and united by a certain semantic core, irrespective of the part of speech to which they belong. Their combinability is usually based on the semantic features of association.

There are two vivid tendencies in the English Gothic novel based on the opposition of natural and supernatural, imitative and purely imaginary:

- 1) "the supernatural explained", in other words "uncanny", typical for the prose of A. Radcliffe and C. Reeve;
- 2) "the supernatural accepted" – real but marvelous, spread in the novels of H. Walpole and M.G. Lewis (Cavendish 1990: 109).

In Gothic narration, the mysterious is inscribed in reality. The description of unusual and strange phenomena is realized through facts of everyday life. A. Radcliffe, the best in the genre, was the first to have used that method. She also succeeded in the usage of the method of suggestion, maintaining the suspense effect.

Thus, verbalization of "the Mystic" is realized in the present article through the prism of two main conceptual spheres – *fear* and *the mysterious*, which are considered as two sub-categorical features. The definition of a lexical unit is based on the conception of the categorical meaning splitting into minor essential components. *The mysterious* deals with four semantic components:

- the obscure;
- the supernatural;
- the sacred;
- the symbolic.

In its turn *fear* comprises three semantic components as well:

- fear aggravation;
- state of fear;
- fear experience.

The ambiguity of the notion 'the Mystic' is reflected in the wide range of adjectives denoting its semantics (*mystic – mysterious – hidden – enigmatic fear – obscure – occult – recondite – inscrutable – dark – transcendental – secret – covert – esoteric – cabalistic – symbolic*). These lexical units should be regarded as the means of objectivation of separate constituents of the investigated category.

#### *4.1 Lexical and semantic peculiarities of creating the subcategorical feature of "the Mysterious"*

Lexical units denoting the Mysterious in the texts of English Gothic prose perform merely nominative and descriptive functions. These are nouns, nominative word combinations, and indefinite pronouns, which together with adjectival lexemes create the meaning "obscure" in Gothic narration, e.g.:

(6) *To the warm imagination, the forms which float half-veiled in darkness afford a higher delight than the most distinct scenery the sun can show* (Radcliffe 1799, 89).

Light and shade is a significant feature of the aesthetics of the 18<sup>th</sup> century. Twilight, deep immersion into darkness, remote components of the Gothic castle, strange voices and steps, danger behind a secret door – all this causes alarm, suspense, anxiety, and fear, e.g.:

(7) *Near the fort was a fine old Abbey <...>; the high hills which nearly encompassed it, were almost all covered with trees, whose dark shades gave the appearance of obscure solitude to the building* (Roche 1864: 13).

Elucidation of the mystic allows inserting this notion in philosophical and theological discourse. Thus, in English Gothic prose the indicators of supernatural power are concealed hints: prophetic dreams, dull moaning, scary sounds in the neglected parts of the castle, e.g.:

(8) *A long interval elapsed, during which the stillness of the place was sometimes interrupted by a closing door, and, at others, by indistinct sounds, which yet appeared to Vivaldi like lamentations and extorted groans* (Radcliffe 1797: 189).

Manifestation of mysterious phenomena is impossible without introducing to the text composition the nominations of supernatural creatures (ghosts, evil spirits, fairies, phantoms, elves, etc.).

For instance, in the novel of H. Walpole the supernatural is expressed as insuperable Destiny, a certain circle of events that cannot be predicted. Here one can observe the realization of the feature of non-agentivity. This feature appeals to the helplessness of the person in the face of danger or bad luck, e.g.:

(9) *At that instant the portrait of his grandfather, which hung over the bench where they had been sitting, uttered a deep sigh, and heaved its breast* (Walpole 1769: 19);

(10) *During these enquiries a new subject of disturbance broke out in the castle of Mazzini. On the night so fatal to the hopes <...> (Radcliffe 1809: 155).*

The motive of death with evidently fatalistic characteristics is explicitly represented in the number of text fragments taken from the investigated material. Death is a powerful entity to predict the destructive steps of which is impossible. It is the most horrible embodiment of dark demonic powers. Their lexical manifestation aims at performing an emotional function, accentuating the idea of doom, e.g.:

(11) *<...> and there have waited the discovery which appeared more dreadful than death (Smith 1820: 121).*

The analysis of the material proves that nominative lexemes *spirit*, *ghost* and their derivatives, denoting the creature from another world, dominate in the texts of Gothic prose.

Besides, one should admit the usage of some other lexemes (*phantom*, *spectre*, *apparition*) and the verb *to haunt* and its derivatives, which completely represent the meaning of 'the supernatural', e.g.:

(12) *<...> whether she believed that disembodied spirits were ever permitted to visit this earth (Radcliffe 1809: 73);*

(13) *Then out walks the ghostly nun with her lamp and dagger: she descends the staircase of the eastern tower, and crosses the great hall (Lewis 1807: 190).*

The borrowings from Latin and Old French considerably prevail in this semantic group. By the way, the period of their usage in the English language dates from Medieval times (1100-1400). The sporadic occurrence of lexemes, originated from English, demonstrates the fact of existing Proto-Germanic belief in supernatural power.

The mystic is always connected with a certain religious perception. That is something that makes us approach the supernatural. This supernatural must be sacred, as the mystic perception won't take place and the transcendental won't attract and captivate the recipient. Thus, the Mystic exists in every place where the sacred is presented.

The Christian motives are widely spread in the "Novel of horrors". They are manifested in an absolute belief of the characters in the Divine Providence, constant appeal to GOD (GOD is omnipresent), in the ideas of tolerance, love one's neighbour. Familiarity to God is beyond general conceptual vision; instead the cultural context of distant respect is suggested by the author. The usage of archaisms intensifies the religious component of meaning.

It is necessary to attract particular attention to pantheistic ideas in English Gothic narration that create a divine nature inspiration. The characters, believing in God, sometimes show ignorance to religious doctrines. Nature is a temple for them (deism). They come to God through nature. One can trace such understanding of religion in A. Radcliffe's novels, in her poetic language, e.g.:

*(14) Her eyes were filled with tears of awful love and admiration, and she felt that pure devotion, superior to all the distinctions of human system, which lifts the soul above this world, and seems to expand it into a nobler nature; such devotion as can, perhaps, only be experienced, when the mind rescued for a moment from the humbleness of earthly considerations, aspires to contemplate His power in the sublimity of His works, and His goodness in the infinity of His blessings (Radcliffe 1799: 198).*

In general, the attributive quality (combination of nouns with participles and adjectives) dominates not only in the sphere of the 'sacred' but also in the semantic organization of the subcategory "the Mysterious".

Gothic novels abound in cases of usage of the adjective *holy* with nominations of God, Divine Providence, Creator. The meaning 'divine origin' allows uniting these lexemes in the synonymic range (nominations of the most respected Catholic saints):

(15) "Holy Virgin! what noise is that? did not you hear a found, ma'amfelle?" (Radcliffe 1794: 197);

(16) "Holy St. Peter! Ma'amfelle!" cried Annette, "look at that lamp, see how blue it burns!" (Radcliffe 1794: 199).

These lexemes are characterized by a high level of independence as they define stylistic colouring of the whole context.

Besides, in English Gothic narration particular attention is focused on the depiction of castles and temples as a form of co-habitation (Фрейденберг 1998: 22). It's a well-known fact that since Medieval times temples have been the centres of mystic doctrines, e.g.:

(17) "You never was at the Santa Maria del Pianto, Signor, or you would know what a gloomy old church it has" (Radcliffe 1797: 201).

So, the lexemes denoting "the sacred" in English Gothic prose are restricted by the sphere of the supernatural and create the idea of a human's transformation in the face of a Higher Power.

Irrationalism as the framework for the compositional organization of the Gothic novel, appeals to a restriction of cognitive ability of mind and thinking. That is why the window to the world perception in Gothic is vision, dream, nightmare, delirium, hypnotic state, which promote penetration into the secrets of human's consciousness. The phenomenon of dream in the English Gothic novel may be characterized by a high level of symbolic thinking (Аверинцев 1995: 399).

Lexical means of realization of the motif of dream sometimes illustrate the psychological state of the character, e.g.:

(17) <...> *and father Nicola di Zampari, upon whom Vivaldi could not even look, without experiencing somewhat of the awe, which had prevailed over his mind, when he was inclined to consider the stranger rather as a vision of another world than as a being of this* (Radcliffe 1797: 275).

Thus, in the Gothic novel "The Italian" by A. Radcliffe the main protagonist Vivaldi Vincenzo, being in an extreme state of excitement, appeared to have heard the voice of a stranger from the ruined fortress Paluzzi. Later in a dream, a vision of that stranger suddenly emerged to Vivaldi and revealed to him the deepest secrets of the dangerous past of the monk Skedoni.

In the article, one shouldn't omit a brief consideration of time and space forms of plot development in the Gothic novel. There are two interdependent aspects of this process:

- 1) imaginative organization of the scenery, which possesses symbolic and essential character;
- 2) developing the inner space – the space of consciousness – with its Gothic psychology.

Spacial and temporal markers highlight the environmental dimension of narration and draw attention to certain physical space.

Space restriction, locking up in the limits of destiny are totally represented in the investigated material by homogeneous nouns, which explicate the parts of the castle or temple, and functional words, namely particles and prepositions with negative semantics, manifesting the idea of loneliness, despair, and even hopelessness, e.g.:

(18) *He looked round the second vault, in which he now found himself, but no person appeared; he examined the place and particularly the walls, without discovering any aperture either of door, or window, by which the figure could have quitted the chamber; a strongly grated casement, placed near the roof was all that admitted air, and probably light* (Radcliffe 1797: 188).

Traditional usage of lexemes, denoting lack of light also allows the author to embody the idea of uncertainty, danger, intricacy, in other words, to develop the space exactly into the Gothic (Varma 1981:140).

The inner space of the character, the space of his consciousness, has its particular significance in Gothic literature. A hero, being locked in the castle, room, or prison is caught by his own subconsciousness and has to think over on the level of the "altered states of mind". The Gothic always leads us to the inner world of our consciousness (Bach 1986: 22).

So, the external space of the Gothic topos and inner world of the characters' consciousness in Gothic narration are interdependent, as the uncertainty and spectral nature of the scenery correlate with the inner world of the hero caught by the restricted space.

A special source of a new vocabulary denoting "the symbolic" is an image of the night. Even in ancient cultures the night impersonated danger, the time of the domination of dark, supernatural powers and only daylight was able to dispel fears, cultivated by night gloom. In English Gothic narration, the image of night has been exploited for the creation of a spectral, mystic atmosphere and rendering suspense effect:

(19) *She now retired to her bed, leaving the lamp burning on the table, but its gloomy light, instead of dispelling her fear, affixed it; for by its uncertain rays, she almost fancied she saw shapes flit past her curtains, and glide into the remote obscurity of her chamber* (Radcliffe 1794: 209).

The representatives of the genre also deployed the principle of suggestion for denoting the Horrid in Natural (Burke 1998).

In the semantic space of units that intensify the feeling of fear and psychological tension the lexemes with the meanings 'midnight' and 'moon' predominate. The moon is considered to be 'the active agent of souls acquisition after their death' (Аверинцев 1995: 293) and the full moon is treated as a time of dark power. This symbol is truly created in Gothic narration, e.g.:

(20) *Vivaldi now perceived figures upon the slender arch, and as their indistinct forms glided in the moonshine, other emotions than those of wonder disturbed him* (Radcliffe 1797: 50).

One also should admit lexemes denoting the image of a clock as a symbol of constant movement, which represents world powers and embodies the idea of duration, inevitability, inexorability. The clock, striking midnight, symbolizes the mystery of dark power domination, e.g.:

(21) *The castle clock struck twelve. The sound seemed to shake the pile. Julia felt it thrill upon her heart. <...> The stillness of death succeeded* (Radcliffe 1809: 136).

The peculiarity of this meaning causes the sporadic use of adjectival lexemes integrated by the semantics of 'black'. From ancient times, black has defined chaos, gloom, and death. It was associated with the underworld, black magic, and darkness. The proof of this statement you may find in the suggested textual illustrations, e.g.:

(22) <...> *it was tall, and though extremely thin his limbs were large and uncouth, and as he stalked along, wrapt in the black garments of his order, there was something terrible in its air, something almost superhuman* (Radcliffe 1797: 196).

The particles-intensifiers, negative pronouns, adverbs with negative semantics actualize the meaning of the mysterious, unusual, and strange and at the same time the inconceivable supernatural.

Another typical symbol of Gothic, which appeals to archaic traditions, is blood. Blood is an unchangeable attribute of any sacred action, and, as a result, an integral part of mysticism. The lexemes, denoting this meaning, aim at performing an expressive function as the author wants us to be impressed, shocked, and be absorbed by the atmosphere of total horror and psychological tension.

Thus, the semantics of the Symbolic are represented in English Gothic narration of the 18<sup>th</sup> century within the subcategory "the Mysterious". It can be explained by the retrospective of archaic thinking of Proto-Germanic tribes as in the ancient community a human was a medium of some knowledge, both sacred (spiritual bonds with Gods, ancestors, empowering objects with magical properties, and use of these properties) and of everyday life.

Medieval aesthetics has also had a great impact on the English Gothic novel in general and formation of language tools for expressing the Mysterious in particular.

#### *4.2 Lexical and semantic peculiarities of the creation of the subcategorical feature "Fear"*

Everything in a person is guided by emotions, which constitute the incentive theory of motivation of his or her activity and are always reflected in language. A human being has gained a great deal of experience. That is why psychologists discuss the fact of existing emotional universalism and global cultural phenomena. The process of coding and decoding the range of emotional expressions are of similar nature for people all over the world irrespective of their culture and language competence (Nerlich 2000: 95).

Language is not a mirror reflection of the world, so the emotions and language units denoting them cannot coincide.

Thus, considering the group of basic human emotions (fear, curiosity, excitement, joy, astonishment, woe-suffering, disgust, anger, shame, guilt) in the people's life experience (Izard 1989: 31), I may assume the existence of universal emotive meanings in lexical semantics as far as the experience of emotional cognition is fixed in language units.

Fear is a basic emotion. The works of Kempinsky (Кемпински 1997) prove that the only type of fear that can be transformed into the horror of unknown power is a mysterious dread, evoking from nowhere. But it also can originate from well-affected, high-flown feelings, some inner ban, or the feeling of unknown danger. This kind of fear tends to increase as a person feels their nothingness in the face of a threat and is not aware of ways to overcome and eradicate it.

The evolution and development of this notion, as a subcategorical feature of the category "the Mystic", is defined by its conceptual peculiarities. Thus, in Old English the main features of this notion are represented as a certain object, mythological creature, but not as an emotion. In Middle English these features are still understood as something concrete, but connected with the God's punishment or vice versa, reward. Only in Early New English, they acquire more abstract character, being realized as an emotion (IEED, Britannica).

It would be logical to single out key nouns for denoting 'fear', combined into the synonymic range in the investigated material. The most used lexemes are: *fear, affright, alarm, anxiety, apprehension, awe, care, consternation, dread, dismay, fright, horror, reverence, scare, suspense, terror, worry*. Such a choice is determined by the function of Substantives, which logically have wider semantics than other classes of words.

Some of them originated from Proto-Germanic, the others, namely *affright*, *fright*, *fear*, *dread*, *awe*, from French and Latin (IEED).

The absolute dominant is the lexeme 'fear' around which the other lexical units are grouped on the basis of a universal invariant meaning. They are determined by three main semantic components: "fear aggravation", "state of fear", and "fear experience".

In the English Gothic novel, vocabulary that denotes "fear aggravation" is represented by nouns, nominating natural phenomena and referring to the semantic field of "Psychological Tension". In combination with adjectival lexemes, explicating 'mystery' and 'suspense', they are used for describing the text intensity.

By means of adjectives with the feature of 'causative fear', the predetermination of this emotion is manifested. The analyzed lexemes explicate an emotional state of fear as a result of some reason. One of such reasons is a latent menace, subconscious premonition of danger, as Gothic reality, the character is caught by, is really mystic and may have a great impact on the sphere of feelings, e.g.:

(23) <...> *as avowedly to depart with Essex, or even after him, would awaken dangerous suspicions in the mind of Elizabeth, and confirm all the slanders of the world* <...> (Lee 1804: 35).

The representatives of the genre of the Gothic novel very often used the technique of suspense effect or psychological tension in the text reality. This phenomenon concerns the emotional reaction of the reader towards a literary text or its fragments, which cause prospectively oriented, confronted emotions of hope and fear (Murray 1972: 131). These emotions are united by the state of uncertainty towards the possible interpretation of events.

Three main, core semantic components "mystery", "psychological tension" "suspense" integrate numerous lexical units fulfilling nominative (nouns and noun clusters) and descriptive (adjectival lexemes, adverbs of manner and verbs) functions.

Thus, nominative means of expressing "the psychological tension" may create this meaning contextually, e.g.:

(24) <...> *the shadows of the night were thickened by a coming storm, a cold blast howled amongst the hills, and agitated the gloomy waters of the lake; the rain, accompanied by sleet, began to fall, but the tempest raged unregarded around the child of sorrow, the wanderer of the night* <...> (Roche 1864: 115).

The description of the plot developing and the process of fear aggravation in Gothic narration appeared to be possible due to the use of different parts of speech with semantics "aggravation", e.g.:

(25) *Expectation, anxiety and bad temper kept them silent. The present scene recalled to Adeline a remembrance of the late terrific circumstances ...* (Radcliffe 1820: 18).

The means of fear intensification in the text make the reader concentrate on the degree of quality, which exceeds the usual (regulated) one. The introduction of words-intensifiers aims at reinforcing the impact on the recipient, in other words, at performing the expressive function. Besides, the affective component of meaning is involved and the emotive aspect of evaluation (subject-object relations) is also represented in the investigated texts of Gothic prose.

The Agent (threat) realizes such influence on the Experiencer that the situation is treated as dangerous.

Among the adjectives denoting fear as an active feature, one can single out lexical units with the semantics "continuous impact" (*frightening, worrying, terrifying, horrifying, ghastly*) and "sudden impact" (*fearful, terrible, horrible, dreadful, awful*).

The nominations mentioned above, fix the fact of the transposition of the author's attention from a certain quality of threat to the intensity of its influence. Besides, the efficient is the feature of imaginary perception (with presumption of image uncertainty) or unclear perception.

So, the means of denoting "fear aggravation" are based merely on the meaning of "psychological tension". The vocabulary used proves the effectiveness of the suggestion technique developed in the 18<sup>th</sup> century in the English Gothic that had a paramount influence on the evolution of the detective genre in future.

Considering the peculiarity of functioning of the nominations, denoting "fear" as an emotion in English Gothic narration, in the present article three main semantic parameters of the emotion deployment have been singled out: the cause of emergence, the character of emergence, and the intensity of emotion.

According to the character of the emergence of emotion, one can distinguish such parameters of differentiating the nominative space "state of fear":

- 1) abruptness (*alarm, affright, fright, consternation, dismay, scare, horror*);
- 2) graduality (*anxiety, apprehension, awe, care, suspense, worry, reverence, terror, dread*).

The level of the emotion's intensity can be defined according to the following features:

- 1) excessive fear (*consternation, dread, dismay, horror, terror*);
- 2) strong fear (*fright, affright, scare, alarm, awe, reverence, anxiety*);
- 3) slight fear (*apprehension, care, worry, suspense*).

In the investigated material, one should clearly draw a line between the notions *terror* and *horror*. *Terror* implicates the features of aesthetic category, as the emotions connected with this lexeme express satisfaction, enable the enrichment of the person's inner world, and evoke thoughts about the sublime. *Horror*, on the contrary, paralyzes consciousness, suppressing any positive perception, e.g.:

(26) *Horror occupied her mind, and excluded, for a time, all sense of past, and dread of future misfortune* (Radcliffe 1794: 231);

(27) *As he surveyed the place in silent wonder, a fallen groan arose from beneath the spot where he stood. His blood ran cold at the sound, but silence returning and continuing unbroken, he attributed his alarm to the illusion of a fancy, which terror had impregnated* (Radcliffe 1809: 95).

In the adjectival space of a "state of fear" the lexemes which develop and actualize the process of the emotional understanding, in accordance with the level of intensity, uncertainty, exclusiveness, temporal correlation, and duration, are mainly used.

Besides, there are lexical units (*to occupy, to seize, to paralyze, to overcome, to pervade, to appease*) with the feature of agentivity, the semantics of which implicate a powerful AGENCE, able to subjugate the emotions and will of a person. These lexemes are usually used in the texts of frenetic Gothic, actualizing the idea of "the demonized horrible", e.g.:

(28) *<...> they were seized with terror, concluding it to be the work of a supernatural power, and immediately alarmed the castle* (Radcliffe 1797: 177).

Some emotions make the person react metaphorically to some external stereotyped situations. Expressive reactions of behavior, caused by a state of fear, are verbalized in

the texts of English Gothic prose with the help of metaphorical expressions, aiming at meaning intensification.

Thus, the influence of intro-lingual factors (metaphorization) is quite evident, when the subject categorizes fear as an aggressive creature, expressing the anthropomorphic feature within the archaic, mythological personification of fear. These examples reflect the structures of consciousness and peculiarities of ancient people's thinking.

Among non-verbal means of fear experience, vocabulary denoting countenance within the symptoms of changes in face, body language, and gesture predominates, e.g.:

(29) *Louisa grew pale, a half surprised sigh escaped her, and to conceal her emotion, she turned to her harpsichord* (Radcliffe 1809: 60);

(30) <...> *she had seen in the forest. Her countenance instantly changed to the paleness of terror* <...> (Radcliffe 1820: 109);

(31) *For some moments, she stood in an attitude of listening expectation, shrinking almost from herself, and scarcely daring to look round her* (Radcliffe 1794: 424);

(32) *"An involuntary convulsion made me shudder. The stranger perceived it"* (Lewis 1807: 231).

In English Gothic prose the feeling of "the beautiful and sublime" can be evoked by a verbalization of unsurpassed nature and depiction of gloomy Gothic castles as the personification of a mystic, locked-up space, e.g.:

(33) *she loved more the wild wood walks, that skirted the mountain; and still more the mountain's stupendous recesses, where the silence and grandeur of solitude impressed a sacred awe upon her heart and lifted her thoughts to the GOD OF HEAVEN AND EARTH* (Radcliffe 1799: 16)

It proves the ideas of Burke towards the Sublime in Gothic prose.

## 5. Conclusions and perspectives

To conclude, verbalization of the conceptual category of the Mystic is realized by two subcategorical features: *mysterious* and *fear*. The process of splitting the meaning of each feature into fractional components (totally 7 – 3 and 4 accordingly) is essential while determining the semantic type of lexical units composing Gothic narration.

The common semantic space of the *mysterious* and *fear* justifies close connection and a mutual penetration of realization of both subcategorical features integrated in one conceptual category.

The set of lexical units denoting the Mystic in English Gothic narration, has undergone the influence of both intra-linguistic processes (metaphorization, polysemy, word-formation) and factors of extra-linguistic nature (ideological and artistic changes in the social and cultural life of the country (Great Britain), the spread of anti-realistic tendencies, connected with the Medieval period, the tendency of English society to the destruction of formal, and logical type of thinking). Besides, the break in continuity of the Anglo-Saxon literary heritage, because of the Norman Conquest, made impossible its enriching by words of Saxon origin. The process of descending the vocabulary archaization was significantly appreciable. It proves the domination of French and Latin borrowings in English Gothic literature.

The peculiarity of the Mystic as a genre feature, implemented in the lexical units of the language of the English Gothic novel with its belonging to the sphere of the irrational, confirm the distribution of semantics. The contextual use of lexical items allows one to single out the semantic profile of the given unit, determining its discourse function.

Further investigations in the sphere of the Mystic as a structured body of lingual signs, which verbalize the constituents of some conceptual space, reflecting significant

characteristics of the respective phenomena and their interpretations in different types of narration, considering structural peculiarities of the mentioned nominations from the morphemic to textual level, may be of special scientific interest in upcoming papers.

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## List of abbreviations

GLT – Glossary of linguistic terms

IEED – Indo-European etymological dictionary

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## Résumé

The article describes the use of lexical means of expressing the conceptual category of the Mystic in English Gothic narration of the 18<sup>th</sup> century. The conceptual sphere has its own tools among which one can single out units for speech activation. These units are grouped in complex structures (conceptual categories) that can become basic elements for language semantic structures. Conceptual categories create the meaning of well-known notions such as the products of the historical development of mankind. Such notions can be explained not only with the help of verbal means, but are manifested in vocabulary and grammar of a certain narration. In English Gothic prose, the Mystic is distinguished as a genre feature, connected with the motif of mystery,

belief in a supernatural power, irrationality as a certain way of world cognition, grounded on the atmosphere of fear aggravation in the face of unknown danger. The category of the Mystic is connected with the language of English Gothic prose through the system of notions that operate with the complex of language units of different levels and create their meanings. The verbalization of the Mystic is realized in the present article through the prism of two main semantic components – *fear* and *the mysterious*. The research proceeds from a conceptual category as a universal notional constant to its linguistic interpretation in a systemic presentation within a synchronic approach. Etymological and cultural data are incorporated into the analysis to achieve completeness and profoundness of the research.

**Key words:** narration, conceptual category, differential feature, semantic component, lexical means.

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