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## EMOTIONAL MANIFESTATION OF HORROR IN AMERICAN HORROR FICTION

Modern linguistic studies give much attention to reflection of emotions in works of literature and their direct influence on the readers [3; 5; 8]. The paper's relevance is based on the scholarly view of disclosure of emotions in language and speech and focuses on human behaviour in emotional verbal and non-verbal environments. Being an important objective of numerous linguistics studies, representation of emotions seems yet to be fully explored in terms of semiotics. Emotions are often termed as manifestation of people's relation to reality, facts of personal and social life; yet, in the text they are a reflection of emotional state of a fictional character, described with the help of the language and simultaneously aimed at stimulating access to real human emotional experience. This difference in emotions embodiment leads to exiting distinction between emotivity and emotionality.

Human emotions simultaneously exist in two semiotic systems: emotions have physiological exteriorization (manifestation) (for instance, laughter, tears, shiver, intonation, etc.) [1, c. 85]; and they have verbal manifestation through lexical and phraseological units (descriptions, names, etc.) [1, c. 91]. Analysing the term "emotion" in the framework of verbal and non-verbal semiotic systems will allow to understand the emotional concept structure. Emotional concept is an abstract idea representing the fundamental characteristics of what it represents. Emotional concept arises as abstractions or generalisations from emotional experience or the result of a transformation of existing ideas.

From the point of psychology, emotionality is a complex phenomenon which describes a group of psychological processes such as:

- a) emotional reactions (behavior);
- b) emotional states (feelings);
- c) emotional situations (emotional effect) [1, c. 173].

Emotionality reflects psychological state of a human being as psycho-physiological behavioral reactions [4, c. 147]. For example, real threat can cause fear, which stimulates reflexes of self-preservation, etc. Emotions are also described as a person's relation to the reality, to the facts of personal and social life, which is expressed in the form of direct experience [4, c. 148].

Shahovsky determines emotions as "one of the subsystems of consciousness, which is part of the human intellect" [4, c. 174], and as such they are closely interconnected with the language. Thus, syntax, lexical and phraseological units (such as names, expressions, descriptions) are the core means of verbal expression of physical emotions [1, c. 27]. Emotivity as a literary text feature, can stimulate emotionality. Emotionality that functions hand in hand with the language indemnifies for certain existing natural language means and vice versa, sometimes the description of any particular emotion with the help of lexical units could be much more striking.

Usually authors of horror fiction pay attention to various nuances of complex emotions of their characters who find themselves in conflict situations, which makes emotions familiar to the reader. Attention is focused, in particular, on character's emotional spectre, which creates the sense of living. In general, the representation of emotional states in a narrative tissue is performed using indirect nominations (which describe the inner emotional experience) and direct (which indicate a specific emotion). It is important to say that in the context of globalization and the era of masscult spreading, the correlation of emotionality and emotivity plays an important role in reader's understanding the main sense that author brings to them.

Analysing horror-genre novels' story of success, we consider that basic elements include non-trivial protagonist; combination of ordinary things and places with imaginary ones; character's guiltiness and lack of the final ending. Let us consider them in more detail:

a) The main character plays an important role for creating a horror effect. They should be depicted in such a way that a reader can identify him- or herself with the character; yet, it doesn't mean that this protagonist has an ordinary temper, appearance or stereotyped behaviour. It follows, that the main character can even be a non-human as Frankenstein of Mary Shelly. We decided to separate the main characters of horror genre works into two groups: (i) characters that scare; and (ii) characters that are scared. The author, when writing, can give an idea of the protagonist's personality (who scares / who is scared) in direct or indirect way.

o Direct – by describing a character's appearance: the image of the character with physical disabilities, unnatural anatomy etc. may generate reader's negative emotions.

o Indirect – such descriptions are focused on a character's actions or thoughts. The most stereotypical actions that lead to associations with horror are: murder, violence, devouring, mental disorders.

b) Character's (villain) uncommon queer actions or guiltiness. We consider that all uncommon actions are the results of his/her mental unhealthiness, drawbacks, vices and sins (e.g. *idée-fixe*, obsession, greed, dejection). Therefore, horrible events are inevitable and character's perception of this inevitability and his own guilt comprehension make the situation more frightening.

c) Combination of ordinary things and places with imaginary ones [3] gives the author an opportunity to create a very special atmosphere to “prepare” the reader to what will happen next and to activate his or her imagination. We think that the scene of action plays key role in fiction; The scenes of actions can be divided into two classes: (i) open/outdoor scenes (e.g. dumps, parks, vacant lots, deserted cities and towns); (ii) closed/shut scenes that limit capabilities of the characters and leave them vis-à-vis their fears (e.g. old gothic castles, desolate spots, dark cellars, empty houses, slaughter-houses, desecrated churches). In our analysis we want to compare the main scenes of the novel. It will allow us to identify the role of scenes and help us to understand the difference between reader’s perceptions.

Lack of the final ending [3]. This device is often used in works of horror-genre. It not only arouses imagination of a reader; he or she is kept in suspense, and protagonist’s future remains unknown, but it allows an author/producer to grave the atmosphere of fears because people are afraid of distressful uncertainty.

The strong human emotions – horror and fear – in their widest spectrum are dominating in horror-genre works. Emotional context is used as a canvas for HORROR-concept and this leads to unique mystical and terrifying world creation; the image of this world is projected on the reader who is able to feel the range of emotions the author had desired to render. In this study we use general and special scientific analysis methods, in particular semiotic and stylistic analysis methods and methods of conceptual analysis to define HORROR-concept system [2, c. 221].

As Lakoff and Johnson [7, c. 198] have pointed out, most of our concepts are abstract: like TIME, IDEAS, INSTITUTIONS, COMMUNICATION, EMOTIONS etc. Emotional concept is interpreted as a complex ethno-cultural semantically structured mental formation incorporated into general conceptual basis [9, c. 17]. Such concepts emerge directly from our experience and are defined in their own terms [7, c. 195]. For instance, emotional concepts describe phenomena and situations involving emotion and/or affect. They include not only perception by itself, but relative cultural value in the process of reflection of reality and communication between material objects in the surrounding world [2, c. 47].

According to Lakoff and Johnson [7, c. 173], any conceptual system consists of abstract conceptual domains (elements). As was mentioned above, emotional HORROR concept includes different kinds of negative emotional states, having different degree of intensity. We accentuate three main conceptual elements (three different emotional states according to their degree of intensity) for HORROR generic concept: FEAR – an unpleasant emotion caused by the threat of danger, pain, or harm (LDOCE); TERROR – emotional state of horror without any particular irritant (LDOCE); HORROR – an overwhelming and painful feeling caused by something frightfully shocking, terrifying, or revolting (MWT). In our analysis we will be using the principle: TARGET-DOMAIN IS SOURCE-DOMAIN. It involves understanding one domain of experience in terms of a very different domain of experience.

Exploring the emotional HORROR concept, we proceed from the principle that creative personality of a writer is an organizing centre of any genre fiction. As emotional HORROR concept is hard to analyse, there is a need to identify the conceptual system formation which could contribute to the further clarification or modification of the concept. Therefore, the concept topology should be represented as a model of relationships between elements of sensory experience which are realized by means of lexical units. With the help of lexicographical analysis, we could determine the main features of the concept. The first step in our analysis is identifying the structure of HORROR concept. We make a focus on the relationship between lexical expressions and conceptual components. In a psychological theory of mind, a concept is a mental representation, which the brain uses to denote a class of things in the world.

FEAR – in the novel is represented through such lexemes as “fear” or “afraid”: “It was this fear that had kept him silent” [6, c. 135]. – Personification is used to demonstrate that it is not a character that controls his own feelings, but FEAR. It forms a metaphoric image FEAR IS AN ADVERSARY.

TERROR is a strong type of psychological and emotional state which occurs without any particular irritant. Emotional state of terror is characterized by immobility and shock. In the novel, there is usually a projection onto the frozen state: “She was frozen in her panic” [6, c. 115], “Suddenly he knew that he was nearly frozen with terror if he did not make his feet go now” [6, c. 119]. – The character becomes rigid because of fear and his mood is rendered through the association with state of freezing (connection with a word expression “freeze with fear”). This target domain creates metaphoric link TERROR IS FROZEN STATE.

HORROR can be identified as a strong emotional state of fear that drastically differs from previous emotions. Emotion of horror can be caused by any particular existing irritant, and emerges due to irritant’s substandard behaviour. This emotion is not described directly, but is evoked in the reader’s imagination. It also lacks metaphorical projections, but is rather depicted directly. For example: “There was not a face, precisely, but only a mask of blood through which eyes peered” [6, c. 186]. – The situation described in this paragraph illustrates Jack Torrance after a transformation into the creature with ugly features. A metaphor “mask of blood” is used to provoke negative feelings in the form of horror and revulsion in the reader, which creates metaphoric link- HORROR IS EVIL.

In short, Stephen King, as the author of horror literature, provides very detailed descriptions of characters’ emotions.

The metaphoric projections such as FEAR IS AN ADVERSARY, TERROR IS FROST, HORROR IS EVIL are rendered by means of symbolic elements in the novel. Our analysis proves that horror fiction clearly emphasizes the role of emotivity and emotionality. Stylistic means used by the author, have impact on a reader’s emotional state. These stylistic means provoke negative feelings through the use of lexemes with negative connotations.

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#### Summary

### O. VOVK. EMOTIONAL MANIFESTATION OF HORROR IN AMERICAN HORROR FICTION

The paper focuses on explaining and delineation the notions of such emotions as horror and fear. Horror literature strongly emphasizes the role of emotionality and emotivity of artistic speech. The special attention is paid to the reconstruction of emotional HORROR concept system and identification of its peculiarities.

**Key words:** emotional concept, verbalization of emotions, emotionality, conceptual system.

#### Анотація

### O. ВОВК. ЕМОЦІЙНЕ ВИРАЖЕННЯ ЖАХУ В АМЕРИКАНСЬКІЙ ЛІТЕРАТУРІ ЖАНРУ “HORROR”

У статті розмежовано поняття таких емоційних станів, як жах і страх, із перспективи їх вираження у літературі жанру “horror”. Література жахів яскраво підкреслює роль емоційності та емотивності художнього мовлення. Основна увага зосереджена на реконструкції системи емоційного концепту HORROR та визначенні її особливостей.

**Ключові слова:** емоційний концепт, вербалізація емоцій, емотивність, концептуальна система.

#### Аннотация

### E. VOVK. ЭМОЦИОНАЛЬНОЕ ВЫРАЖЕНИЕ УЖАСА В АМЕРИКАНСКОЙ ЛИТЕРАТУРЕ ЖАНРА “HORROR”

В статье разграничены понятия таких эмоциональных состояний, как ужас и страх, в перспективе их выражения в литературе жанра “horror”. Литература ужасов ярко подчеркивает роль эмотивности и эмоциональности. Основное внимание сосредоточено на реконструкции системы эмоционального концепта HORROR и определения ее особенностей.

**Ключевые слова:** эмоциональный концепт, вербаллизация эмоций, эмотивность, концептуальная система.