According ***to** Camille Paglia* in her book *Sexual Personae,* the "The Gothic novel is sexually archaic: it withdraws into chthonian darkness, the realm of Goethe's Mothers" [3, p. 265].

Today we have such works as *Frederick S. Frank's* "The First Gothics", *Robert Spector's* "The English Gothic: A Bibliographic Guide to Writers From Horace Walpole to Mary Shelley", *Dan McNutt's* "The Eighteenth Century Gothic Novel", and *Ann Tracy's* "The Gothic Novel: 1790–1830" to lead us through the labyrinth of the Gothic and provide us with a clear reflection and evolution of this genre.

*Ellen Moers* wrote of the "Female Gothic" in "Literary Women" in 1977 and coined a new term. She laid the foundation for a new way of thinking about women and the Gothic genre [5]. Certainly, generically gendered distinctions had been made before Moers' book; eight years earlier, *Hume* had distinguished between "the novel of terror" and "the novel of horror," positing Ann Radcliffe's books as epitomizing the former and *M.G. Lewis'* the latter. *Hume*, however, focused his piece on the male-dominated horror-gothic, dismissing Radcliffe and her many emulators as "not serious".

So, we can conclude that the Gothic novel is no longer escapist literature, it is full of latent eroticism which draws the reader into a daemonic and archaic womb which is distinctly the author's. The subjectivity of the text as well as the reader is diminished by the supposed actualization of the author's intent. The validity of the text is then subject to a critic's language not the presence of the reader. In psychoanalytical criticism, the Age of Enlightenment gave birth to sexual misgivings and sadism in individuals and Gothic literature is an offspring of its harsh order and its scientific ideals. Despite its marginal position in the past Gothic literature requires further deeper investigations.

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## A LEXICAL SEMANTIC APPROACH
## TO THE CONCEPT REALIZATION IN LITERARY TEXT

*У статті пропонується концептуальний та лексико-семантичний підхід до лінгвістичного опису поняття лексикалізації у художньому тексті, який базується на кількісно-якісному аналізі великого текстового масиву. Концептуальний та статистичний аналіз авторського вокабуляру дає змогу побудувати авторську картину світу з урахуванням системи його знань, вірувань та ієрархії концептів у авторському світосприйнятті.*

Modern linguistics emphasizes the role of semantics as a bridge between the theory of language and the theories of other cognitive capacities such as visual perception and motor control. It develops the position that the study of semantics of natural language is the study of the structure of thought, and that the person's idiomatic style offers a much more important source of evidence for the theory of cognition than is often supposed by linguists, philosophers, psychologists, or computer scientists. In cognitive linguistics an extremely detailed and scrupulous attention is paid to the concepts restructuring and the way concepts are verbalized in the text.

The present research focuses on the lexical semantic peculiarities of the text, the verbal reflection of concepts in the adventure novels by different authors created in different time periods. The proposed article addresses the notions of: concept; writer's language world view; text.

A language is the means of the organization, processing and transferring the information with a support on studying of categories and concepts. Cognitive semantics is the basis of cognitive linguistics which concentrates on studying and understanding the process of conceptualization and categorization of the world, metonymicalness and metaphoricalness of thinking [1, p. 124]. Conceptualization comprises principles of perception and judgement of a person and the phenomena of the world around – the events occurring in it.

So, a person, having comprehended some information, having given it the name or definition, conceptualizes the phenomenon of the world around. In person's mind senses are fixed, they are concepts.

In cognitive linguistics such senses fixed in a person's mental system are called concepts. The word "concept" is derived from Latin and means "an idea". The Living Webster Encyclopedic Dictionary of the English Language offers the following definition of a word "concept": "Concept – an idea or a principle relating to something abstract" [5, p. 141].

On the basis of similar interpretation, in a modern linguistic science the number of definitions of the cognitive term "concept" has arisen and continues to arise: "a form of knowledge" [4, p. 68], "a complex of the associations" [10, p. 32]. Although there is ample research on concept processing, there has been little work on concept lexicalization in text. It is widely acknowledged that a concept is verbalized in language with the help of lexical means. Some scientists say that any word could be a concept [6, p. 7].

A writer as a language personality possesses a certain concept and associates that concept with the word, he ties the concept to the word. It involves his knowledge how the word can fit into a sentence, whether it is a noun, a verb, or some other part of speech. A writer is conscious about the lexis he uses in his text. An author creates his idiomatic style which at the verbal-semantic level is a reflection of the cognitive level. The language personality of a writer consists of such aspects as "national and cultural dignity, intellect, language ecology, speech flexibility, creativity" [14, p. 637]. The writer's language structure is composed of general conformities to natural laws of structuring of the writer's picture of world and is determined by his personal thesaurus. A writer's picture of the world is incorporated by the writer as a result of his socialization, internalized by him and turns into a system of values and identifications in line with the existing social order. The specifics of the writer's thesaurus structure is stipulated by the writer's idiostylistic reactions to the reality, his intentions to verbalize concepts. The semantic layer of the writer's idiomatic style represents several general ways of the word presentation of objects and emotional colouring of the given world. Words are interlaced in the integrity, which forms a descriptive level of the realization of the language world view. The specific features of a literary text depend on the subject of the writer's artistic mastering and presentation which can be a human life, surrounding reality, etc. They are reflected in the contents of a literary work when fully acquire a verbal form and get individual and completed embodiment in the text [12, p. 73].

As the study of world perception and its reflection by words is "impossible without a text, which is a basis for a linguistic, philological and literary study" [9, p. 473], the need for text definition becomes more pressing. In linguistics there is no distinct definition of the term "text". Some scientists associate text with a literary work, stating that "text" is most likely to mean a piece of literary writing which is the subject of study. A. Hrishunin [13] and L. Babenko [8] define "text" as a verbal discourse in which all language units (from phoneme to a sentence) are realized, text exists in the form of a written document. "Text is a record of an event where something was communicated; it involves the presentation of facts and beliefs, the construction of identities of heroes discussed in the text, and strategies to frame the content of the message" [11, p. 18].

Within the last decade, the availability of robust tools for text analysis has provided an opportunity for establishing the peculiarities of concept realization in a literary text through the application of lexical semantic analysis of the text. Most text analyses have attempted to deal with the complex and valued language within literature [3, p. 71].

The present research is based on qualitative analysis that is "a systematic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding" [4, p. 201]. It involves building and applying a "concept dictionary" on the basis of which words are extracted from the textual data for concording and statistical computation. Statistical analysis has also been applied in our study of literary text. It involves counting particular features of the textual data and then applying one or more mathematical transformations. The simplest type of analysis produces frequency list of word-forms, arranged from the most to the least frequent. More powerful and complex types of statistical analysis are used in building a model of language world view of the author under study. Statistical approach in our research shows that to study a verbalization of concepts in the text is to analyze the text mathematically by breaking down the word stock into lexical semantic classes, each class representing a concept, and noting what classes are statistically more common in certain texts.

The analysis of lexical semantic class realization in the text with the help of statistical methods has resulted in a wide variety of algorithms that use the distributional hypothesis to discover many aspects of concept verbalization, by applying statistical techniques to large corpora of word-forms selected from literary texts. The criterion of independence chi-square $\chi^2$ made it possible to define the accordance and the difference of the lexical semantic class frequency.

In this article we aim to systematically explore the vocabulary of the literary texts belonging to one genre (adventure novels); to discover concepts that are mediated by mainstream word stock; to trace different and similar concepts in adventure novels of the 18th –20th centuries; to shape and constrain author's language world view. In order to accurately perform analysis of the lexical semantic word groups on the basis of noun, verb, adjective and adverb semantic classes, semantically annotated corpora are needed.

The words have been selected from the following novels: E. Waugh "A Handful of Dust", M. Twain "The Adventures of Tom Sawyer", J. Swift "Gulliver's Travels". We put forward the hypothesis, that concept verbalization in the analyzed texts is stipulated by the following factors: the genre of the novels; the lexical semantic composition of the novels; the writer's language world view.

Consequently, in texts belonging to the same genre but to different time periods there will be different concept representation; there will be different frequency of the lexical semantic classes and every author will use different semantic classes.

The calculation of actual realization of nouns, verbs, adjectives and adverbs in the texts by three authors shows uneven frequency of their use in the proved works (Table 1).

Table 1

**Realization of Parts of Speech in the Novels**

| Authors | Parts of Speech | | | | |
|---------|-------|-------|------------|---------|-------|
| | Verbs | Nouns | Adjectives | Adverbs | Total |
| J. Swift | 1064 | 1384 | 759 | 438 | 3645 |
| M. Twain | 1266 | 1246 | 717 | 474 | 3703 |
| E. Waugh | 1236 | 1325 | 793 | 695 | 4049 |
| Total | 3566 | 3955 | 2269 | 1607 | 11397 |

The table 1 shows that J. Swift and E. Waugh use more verbs than nouns depicting a dynamic world view of the adventure novel, while in M. Twain's novel we trace a little advantage of nouns over verbs.

The word stock of the selected parts of speech has been divided into lexical semantic classes. The frequency of lexical semantic class usage varies in all the novels. Nouns denoting *people/ mythical characters*; *devices/articles of furniture*; *building /premises* are most frequent in the novels by three writers. There we find word groups that are high-frequently used in one novel only: nouns describing *appearance*; *proper names / nicknames* in M. Twain's novel; nouns presenting *wildlife*; *actions/changes/ movements* in J. Swift's novel; nouns showing *time* in E. Waugh's novel. The realization of verb group in the three novels shows that the authors tend to have a dynamic storyline, as the lexical semantic group of *motion* is the most frequent. The verbs denoting *existence* are prevailing in all texts under study. In E. Waugh and M. Twain's novels verbs presenting *physical action* and *communication* are the most numerous. J.Swift uses verbs denoting *ownership/loss* in greater number. Adjectives denoting *shape/size, action done to the object, evaluation of value/function of the object* dominate among lexical semantic group in the novels by J. Swift and M. Twain. High-frequent use of adjectives that show *degree/intensity* is characteristic for E. Waugh and J. Swift. *Physical/natural condition, positive evaluation* adjectives are very frequent in E. Waugh's novel only. The most frequent use of adverb lexical semantic groups is characteristic for adverbs of *time*; *manner*; *degree and quantity* in the three probated novels.

However, the determination of the usage frequency does not constitute the complete statistical analysis of the subject-matter. It remains unrevealed whether the usage frequency of the lexical semantic groups of nouns, verbs, adjectives and adverbs in the novels substantially exceeds some theoretically expected quantity. Therefore for reliable quantitative analysis of data, the criterion $\chi^2$ has to be applied [15, p. 80].

The calculation of $\chi^2$ reveals preferred lexical semantic classes of the writers. Every author tends to define a particular way of his writing and concepts verbalization. He tends to shape his vocabulary using high frequency lexical semantic word groups to create his language world view. A separate lexical semantic group constitutes for a concept field, which in the text is a minimalistic model that shows the richness of detail in meaning that the author attributes to a concept. Different authors may interpret the world differently. The language world view of every author under study will appear to be different. This difference can be authors' strength to expose concepts behind the words, their codified practices and habits of language. We discover that there is a distinctive, rational language means by which writers get the readers recognize their intention to reflect their understanding of the world.

The preferred lexical semantic classes representing the same idea verbalize a common for them concept. Thus, grouping lexical semantic classes according to the concepts they represent we trace dominant concepts in the author's language world view (Table 2).

Table 2

**The Dominant Concepts in E. Waugh's Language World View**

| Concept | Classes of Nouns | Classes of Verbs | Classes of Adjectives | Classes of Adverbs |
|---------|------------------|------------------|-----------------------|--------------------|
| Humans | Proper names / nicknames | Verbs of Communication Verbs of Moral Impact/Effect Verbs of Human Relations | Physical/natural condition; Intellectual capacity | Question adverbs |
| Time | Time/periods of time | Verbs of Existence; Modality Verbs | Degree/intensity | Adverbs of degree and quantity |
| Food | Food/meals | – | Positive evaluation | – |

In his adventure novel E. Waugh emphasizes the role of a person in a complex sequence of events. He looks back to the tender spiritual feelings; he offers many fresh insights into human relations. A prime position of the concept of a *human being*, vastly realized by different lexical semantic classes, proves the anthropocentric tendency of the 20th century literature which asserts the unique and the particular in human experience and the ability of the individual to be what he or she chooses to be (Table 3).

Table 3

**The Dominant Concepts in M. Twain's Language World View**

| Concept | Classes of Nouns | Classes of Verbs | Classes of Adjectives | Classes of Adverbs |
|---------|------------------|------------------|-----------------------|--------------------|
| Humans | Appearance/parts of the body; Speech | Verbs of Emotional Psychological Impact; Verbs of Physiological State; Verbs of Perception Verbs of Motion/Removing | Traits of character/emotions; Negative evaluation | Adverbs of place and direction; Adverbs of condition and consequence |
| Materials | Materials/liquids | Position Verbs | Material | – |
| Natural phenomena | Sound / fragrance / temperature / light | Verbs of Successful/Unsuccessful Action Implementation | Temperature/sound | Adverbs of repetition and frequency |

M. Twain's writing corresponds to the narrative, descriptive and rational frameworks and conventions of the nineteenth-century writing. Author's language world view is noted to praise the essential goodness of nature (a dominant concept of *natural phenomena*). As a representative of the 19th century literature, he views *nature* and a *human* inseparable (Table 4).

Table 4

**The Dominant Concepts in J. Swift's Language World View**

| Concept | Classes of Nouns | Classes of Verbs | Classes of Adjectives | Classes of Adverbs |
|---------|------------------|------------------|-----------------------|--------------------|
| Supplies of human welfare | Vehicles; Building/premises; Establishments /groupings | Verbs of Ownership/Loss | – | Adverbs of manner |
| Action | Actions/changes /movement | Engender Verbs | Degree/intensity | – |
| Health | Diseases/defects | Verbs of Physiological State | – | – |
| Measures | Weigh/length/volume | Verbs of Reference; Verbs of Temperature Phenomena | Shape/size | – |

The eighteenth century was the age of satire – a form of literature attacking folly and vice by making them appear ridiculous. J. Swift's satire is more social and personally-directed in its attacks. He criticizes the striving for welfare and comfort, which is emphasized by the dominant concept of *supplies of human*

*welfare.* J. Swift believed that a man would destroy himself without divine aid. The concepts of *action* and *health* are found in this respect.

The concept analysis based on objective statistical data of lexical semantic word groups realization in the text explores how concept-word relations are a factor of language world view creation. We conclude that the word meaning corresponds to the concept held in the mind of the author, which is based on his personal understanding of the world.

Further application of statistical methods in compliance with conceptual analysis can help to determine the concept hierarchy of the probed text and draw a model of concept world view of the author.

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## STYLE AS A SPECIFIC PROBLEM OF TRANSLATION

*Стаття розглядає стиль як окрему специфічну проблему у справі перекладу, робить спробу допомогти сучасному перекладачеві в опрацюванні оригінальних текстів та правдивому відтворенні їх в залежності від напряму та виду діяльності перекладача. Перспективним вважається розширення рамок дослідження у світлі сучасних джерел та його практичне використання спеціалістами з теорії та практики перекладу.*

Translation is the human activity which gives great possibility to human communities to exchange ideas and thoughts independent of languages used. The prominent cotemporary specialists in the sphere consider the phenomenon of translation "a natural product of a language phenomenon for originally people strived for a means with the help of which they could interact and influence foreign speakers." [10, p. 1]. Rapidly changing world implying the global context of many scientific issues studied makes the problem of necessity and conformity of concepts interpreted ever topical and well-timed. Besides style as a constituent of translation has always been a characteristic and differentiating feature of translation types. This paper has an objective to determine style as a specific point of translation in the process of analyzing source and target texts as well as studying the traditional and modern view on the problem via applying the knowledge of translation theory and stylistics to practice. To achieve this the following tasks have been set: to systematize our background knowledge in translation and stylistics; to follow up the modern translation tendencies and the works of the specialists; to study their opinion to the problem; to compare literary and non-literary