INTERSEMIOTIC EXPRESSION OF HORROR IN MULTIMODAL DISCOURSE SYSTEM

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У дослідженні з'ясовано та розмежовано поняття концепту та емоційного концепту. Емоційність та способи її актуалізації у англомовному фільмі жахів розкрито через принципи іконічності у мультимодальному середовищі. Доведено, що іконічність є потужним інструментом емоційного впливу, котра у той самий час функціонує разом із мовою та компенсує мовні засоби, тим самим викликаючи емоційний резонанс між адресантом й адресатом (режисером та глядачем)

Ключові слова: *емоційний концепт, емоційність, мультимодальне середовище, екранізація, глядач*

1. Introduction

Modern linguistic studies give much attention to reflection of emotions in works of literature and their direct influence on the readers [1, 2]. 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.) [3]; and they have verbal manifestation through lexical and phraseological units (descriptions, names, etc.) [3, 4]. Analyzing 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) [5].

Emotionality reflects psychological state of a human being as psycho-physiological behavioral reactions [5]. 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 [5]. At the same time, emotions can be accompanied by certain actions: destruction is associated with anger;

1) protection – with fear;

2) acceptance – with approval, denial – with disgust;

3) reproduction – with joy, deprivation - with sadness;

4) contemplation – with expectations, orientation – with amazement [6].

This statement confirms that emotions are the backbone of emotional reactions.

2. Literature review

It should be noted that emotions are divided into two major categories: primary (basic) and secondary (complex) emotions [6].

Basic emotions are assumed to have innate neural substrates, unique and universally recognized facial expressions, and unique feeling [5]. These are assumptions with varying degrees of empirical support. Biosocial theorists might consider emotions (such as anger and fear) to be basic because they are the most "frequently occurring" [6], while secondary emotions have much more complex nature.

Emotions are the "one of the subsystems of consciousness, which is part of the human intellect" [6], 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]. 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.

For instance, in the novel by S. King "The Shining" there is a description of emotional state of the main character:

"The expression on his face was one of *drugged horror*, and her first thought was that he was having some sort of *epileptic seizure*, that he might have swallowed his tongue" [7].

The author describes the emotions of fear and despair of the protagonist. The epithet "drugged" highlights the state of horror, which leads to blurred mind and is used predominantly of metonymic nature. Simile in this case plays an important role as well. It allows a reader to imagine and compare the character with a person who has epileptic seizure. Such stylistic means is used to intensify the emotion of horror.

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 specter, 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.

3. The aim and objectives of the study

The aim of the research is to the phenomenon of complex transformation of the emotional concept in multimodal environment.

To achieve the set-out aim, the following objectives have been stated:

1. To define the term "emotion";

2. To differentiate such phenomena of emotional expression as "emotionality" and "emotivity";

3. To determine the role of emotions in the horror literature;

4. To reveal the topology and main components of emotional HORROR concept

5. To analyze verbal and non-verbal communication of emotions and forms of their representation which are used to embody emotional HORROR concept in the novel and film.

4. Intersemiotic expression of HORROR in multimodal discourse system

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 spectator who is able to feel the range of emotions the author and the producer have desired to render. In this study general and special scientific analysis methods, in particular semiotic and stylistic analysis methods and methods of conceptual analysis are used to define HORROR-concept system. Verbal representation of emotions in the novel is compared with HORROR-concept manifestation in the screen version of the *"The Shining"* by S. Kubrick. Comparative analysis, in this case, based on characters' and off-screen voice cues, sound effects and other elements is discussed below.

Most of the concepts are abstract: **like time, ideas, instructions, communication, emotions** etc. [8]. Emotional concept is interpreted as a complex ethnocultural semantically structured mental formation incorporated into general conceptual basis [9]. Such concepts emerge directly from people's experience and are defined in their own terms [8]. 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 [10].

With the development of new modes of communication, manifestation of emotions in the media is widening due to a constant quantitative and qualitative increase of cinematographic and multi-media products that contain and disseminate their own new emotion-related icons, pictures and schemes. Having become habitual, multi-media, i. e. emoticons, are invading everyday communication. Besides the traditional means of expression of emotions (such as facial expressions, motions, intonations etc.), modern cinema and the internet space offers also symbols, iconic signs, sounds and animations in all the diversity of its formats (for instance 3D). Such a combination of sound, symbolic and visual elements forms so-called multimodal discourse [8], which has become a field of a particular interest for semiotics and cognitive science studies [11]. It is important to say that abovementioned elements have a common feature in their essence, a feature which language lacks, they are mono-semantic and interpreted by people in the same way [11].

The choose of the novel by King *"The Shining"* as a target of the research for a number of reasons. The first and the most evident one is that *"The Shining"*, written in the traditions of "classical" gothic novels, reflects the so-called dark sides of contemporaries' psyche; the most thoroughly hidden sides. People love mysteries and like to discover them, especially if such discoveries help them to understand *modus operandi* and motives of the other people. *"The Shining"* is King's third published novel and first hardback bestseller: the success of the book firmly established King as a preeminent author in the horror genre. What is more, *"The Shining"* depicts atmosphere of hopelessness and waiting for death and grief. At the same time *"The Shining"* promises well to those who are strong enough to struggle.

Screen version of *"The Shining"* is not only a variant of *"The Shining"* perusal but also Kubrick's own vision of dark sides of the soul. Every single one of Kubrick's films is a bold statement about life, culture, social issues, personal expression, the universe, – everything [12]. It's a film that to this day is still not fully understood, yet is deceptively simple whilst still being enormously complex. The main reason, is because it's directed by Stanley Kubrick, who is one of the greatest directors of all. He changed drastically primary source but rendered emotional revelation in full. *"The Shining"* is riddled with subtext, visual cues, architectural anomalies, subliminal messages, and symbolic background imagery so dense, that it makes nearly every frame of the film full of things to dissect and discuss.

Studying the screening version of any literary work, it is important to understand that there have been 2 creative influencing centers – one of the author and one of the producer – in the process of filming. As was mentioned above, the aim of this research is to identify an integration process of the conceptual structure from verbal into non-verbal environment. Emotional concept integral parts and triggers, associations, emotions, images and symbols that mirror the conceptual perception of the author's world are changed under the influence and mixed with the producer's perception and appear as completely new ones in a final movie-product.

Analyzing horror-genre novels' and films' story of success, it is considered 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 [13]. Let's review 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/spectator can identify him- or herself with the character; yet, it doesn't mean that this protagonist has an ordinary temper, appearance or stereotyped behaviour [13]. It follows, that the main character can even be a non-human as Frankenstein of Mary Shelly. Main characters of horror genre works are separated 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.

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

– 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 [13]. 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 [13] 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. The scene of action plays key role in fiction; While watching the film, the main task of the spectator is to follow moving events. Hence, the emphasis is put on characters' actions and the scenery recedes on the background. 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). The first step of the analysis is to compare the main scenes of the novel and movie. It will allow to identify the role of scenes and help to understand the difference between reader's and spectator's perceptions. Moreover, such comparison will help to identify HORROR concept transformations and causes of reader's/spectator's perception changing.

Lack of the final ending [13]. This device is often used in works of horror-genre. It not only arouses imagination of a reader/spectator; 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.

It can be inferred that producers of horror-films (the best of them, certainly) do their best to preserve all the elements of the work of literature while they are producing the screening version; and they partly compensate/substitute emotivity of fiction by emotionality of the movie.

The main principle in exploring the emotional HORROR concept is creative personality of a writer as an organizing center of any genre fiction.

As was mentioned above, it is considered consider that emotion of fear is a primary emotion, while horror is a secondary emotion with much more complex nature [1]. Both horror and fear play an important role in the genre of horror literature. In 1826, the gothic novelist Ann Radcliffe [14] published an essay distinguishing two elements of horror fiction, "terror" and "horror". The author claimed, that whereas terror is a feeling of dread that takes place before an event happens, horror is a feeling of revulsion or disgust after an event has happened. Radcliffe [14] describes terror as that which "expands the soul and awakens the faculties to a high degree of life", while horror is described as that which "freezes and nearly annihilates them". As emotional HORROR concept is hard to analyze, 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, the main features of the concept could be determined.

The next step in the analysis is identifying the structure of HORROR concept. The focus is made 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. This is to say that it is literally, a symbol or group of symbols together made from the physical material of the brain [12]. It follows, that any concept as a mental representation allows to draw appropriate inferences about anything that encountered in everyday lives. Consequently, it could be admitted that HORROR concept could be structured in English speaker's consciousness as:

a) feeling;

b) with negative connotation;

c) with a high degree of intensity;

d) expressed through other negative feelings or states.

Exploring verbalization of emotional HORROR concept in the novel by King *"The Shining"* will help to understand its transformation into multimodal environment of the movie.

Any conceptual system consists of abstract conceptual domains (elements) [8]. As was mentioned above, emotional HORROR concept includes different kinds of negative emotional states, having different degree of intensity. Three main conceptual elements (three different emotional states according to their degree of intensity) can be accentuated 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). The following principles will be used in the analysis: TARGET-DOMAIN IS SOURCE-DOMAIN. It involves understanding one domain of experience in terms of a very different domain of experience:

a) FEAR – in the novel is represented through such lexemes as "fear" or "afraid":

(1) "It was this *fear* that had kept him silent" [7].

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. In the screened version, FEAR is manifested only when the camera shots a character's mimics expressing fright or panic. It is important to say that FEAR in this case has non-verbal representation. Over such scenes, all spectator's attention is concentrated on the "second-type" character – a character who is scared. Moreover, the character is in the close-up shot and sound effects raise the intensity level of consternation. As was mentioned previously, the main character should be depicted in such a way that a spectator can identify him- or herself with the character who, at the same time, personifies the fear that lives inside and overwhelms the basic self-preservative instinct. So the symbolic element FEAR IS AN ADVERSARY had been integrated into multimodal environment of the movie, but verbal representations were lost.

b) 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:

(2) "She was *frozen in her panic*" [7], "Suddenly he knew that he was *nearly frozen with terror* if he did not make his feet go now" [7].

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. In the screened version, the state of terror is highlighted when the camera shots a character's face with still mimics, quiet gestures and motions (usually the character walks backwards); the character often keeps silence; however, if he/she talks his tone is low and his/her voice is trembling. The examples of how terror was rendered are the two scenes: Danny meets ghosts of twins and Danny is reading his father's minds. In both cases the character doesn't move and his posture is quite unnatural. Or, for instance, when Wendy tries to find her husband in the empty hotel, her voice is unnaturally quiet and trembling, no audio effects are used. Kubrick wanted to show this emotional state in minute detail. It could be considered that the producer preserved the atmosphere of the text and the metaphoric link is still the same – TERROR IS A FROZEN STATE. However, no one of the characters compares their feelings with "freezing", verbal representation in this case is absent as well.

c) 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. It is important to note that King drew most attention to the "first-type" characters – characters/objects who scares. In the text, HORROR is manifested through descriptions of the "first-type characters". For example:

(3) "There was not a face, precisely, but only *a mask of blood* through which eyes peered" [7].

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. Unfortunately, the final scene from King's novel as Kubrick cannot be compared because of drastic difference. Instead of character's physical and moral transformation, there is only a 10-second scene where Jack Torrance's dead body is shown stiff and covered by rime. In both cases, in the novel and its screened version the lack of final ending has been preserved. The effect of horror is achieved through the reader's/spectator's imagination.

The emotion of horror is evoked when the author uses detailed descriptions of the scenes of actions. Typical examples include:

(4) "Further up, seemingly set directly into the slope itself, she saw the *grimly clinging pines* give way to a *wide square* of green lawn and standing in the middle of it, *overlooking all this*, the hotel. The Overlook". [7].

(5) "His camp chair, *stark and geometrical*, stood beneath it. And all around it was *a miniature mountain* range of boxes and crates and banded bundles of records and invoices and God knew what" [7].

To create horror effect in this descriptions of the "close scenes" (hotel and room), the author uses the accumulation of descriptive adjectives that allude to something unpleasant, sharp, acute, and incisive: "wide square", "stark" and "geometrical". King uses a variety of figures of speech to provoke the feeling of horror. For example, using the expression "miniature mountain range", the author demonstrates that even small details can scare. At the same time, Kubrick accents visual pictures and actions, not words. Instead of hotel he provides the detailed scene with intricacy which was located outside the building. Kubrick uses long shot which is slowly coming closer and shows even small details of the object, intensifying horror by sound effect which was becoming louder and louder from the very beginning till the end of this episode. Such combination of ordinary things and places with imaginary ones and illustration that even small details in this place are saturated with evil in both cases creates a metaphorical link HORROR IS EVIL.

5. Results of the research

HORROR concept embodied in fiction passes a difficult way of transformation while screening. Proposed analysis method allows to select new metaphoric and metonymic links that are rendered by means of symbolic elements such as characters' emotions, gestures, mimics, visual- and sound-effects, sceneries, and are simultaneously functioning with the speech transforming the essence of FEAR, HORROR and TERROR concepts manifested in the novel "The Shinning". At the same time such emotional concepts are subdivided into such metaphorical links as FEAR IS AN ADVERSARY, TERROR IS THE FROZEN STATE, HORROR IS EVIL.

Notwithstanding that the producer digressed from the main idea of the novel changed the characters to his own liking and added a whole bunch of new episodes he

manifested in general the key emotional concepts and recreated physiological atmosphere of the book by S. King.

6. Conclusion

1. Human emotions are 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. It was found out that emotions as the subsystems of consciousness, which is part of the human intellect is closely interconnected with the language.

2. Emotionality reflects psychological state of a human being as psycho-physiological behavioral reactions, it 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. Emotivity as a literary text feature, can stimulate emotionality

3. Emotivity and emotionality manifestation in woks of cinematography slightly differs from the one in literary texts. Stephen King, as the author of horror literature, provides very detailed descriptions of characters' emotions. In movie, these stylistic means are countervailed by shots of real human emotions, gestures, movements etc. Emotionality level in actors' cues is often (artistically) exaggerated to increase their influence on a spectator; and a spectator, on the other side of the screen, subconsciously projects his or her own conceptual perception of emotions on imaginary emotional state of the characters and this state also influences spectator's mood. Emotional realization is grounded on the ability of visual and sound effects to create and intensify spectator's own emotional feelings. Therefore, it is possible to conclude that the role of emotivity and emotionality is wider in the movies in comparison with fiction as the spectator can see real emotions in the movie.

4. To reconstruct the HORROR concept, the analysis of dictionary definitions has been carried out. It helped to identify that the core of the concept has the following peculiarities: "feelings", "negatively colored", "high intensity". The artistic details, used by author, emotionally influences a reader, provoking negative feelings through lexemes with negative connotations. Such stylistic means of reality reproduction is used to exacerbate the reader's perception.

5. Emotional HORROR-concept embodied in fiction undergoes transformation while screening. Analysing Kubrick's story of success, one can see that horror-genre fiction fundamentals are transferred into the screen version in full; author's reality and its perception being changed in some way, however. The metaphoric projections such as FEAR IS AN ADVERSARY, TERROR IS FROST, HORROR IS EVIL are rendered by means of symbolic elements in the film such as characters' emotions, gestures, mimics, visual- and sound-effects, sceneries. At the same time most verbal manifestations of concepts in the screened version of King's novel are lost.

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