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The image of monster in English fiction: A Stylistic Aspect

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INTRODUCTION

The history of monsters in world literature is extremely long and was not researched for a long time, which indicates the importance of this image for humanity throughout its history. Researchers traditionally associate the appearance of images of monsters in folklore with the era of matriarchy, when a person had not yet separated himself from the natural world; the struggle with the monster is a classic plot of the victory of the "bright" forces of the patriarchy era over outgoing values.

Mass updating of monstrous images in world literature takes place in the 19th century. The era of great discoveries in the field of natural sciences poses a new question about the power of man. Darwin's theory again makes acute the problem of the kinship between man and animal. The image of a mad scientist, whose irresponsible experiments bring him to the brink of death, becomes one of the main ones in world literature of the 19th century.

Fear of monsters and the need to destroy them, characteristic of antiquity, in the era of romanticism are replaced by sympathy and regret for their inevitable death. The creature's long accusatory speech addressed to Frankenstein does not cancel the characteristic depravity of his nature, but it makes one think about the ambiguity of his guilt.

Monstrosity is a socially constructed phenomenon that exists in a certain culture, means or marks the monstrosity and ugliness of a phenomenon, an image that differs sharply from the generally accepted standard in physical or moral qualities. The category "monstrosity" etymologically derives from the concept of "monster". Monster (fr. "Monstre" from the Latin. "Monstrum". The verb "moneo" in the meaning of "warn") – a monster, a freak: 1) an animal or a person with congenital defects, deviations; 2) a creature that is sharply different in the direction of deviation with its moral qualities. As a rule, a monster has a non-standard appearance, is not similar to others in external and / or internal characteristics.

Monsters are nothing but mysterious hieroglyphs, funny images (*imagini facete*) that nature creates either to laugh at people, or to enlighten them.

Theoretical background of the research is based on the works of modern linguists, such as N. Arutyunova (2001), A. Vezhbytska (2005), S. Vorkachov (1998), V. Demyankov (2005), N. Dorofyeyeva (2011), O. Yermakova (2009), V. Karasyk (2012), O. Kornilov (2008), N. Krasavskyy (2014), V. Morozova (2007), L. Panova (2015) etc.

The object of the research is the image of a monster.

The subject of the research is the stylistic means of creating the image of monster in English fiction.

The aim of the study is to determine stylistic aspect of the image of monster in English fiction.

With the purpose to achieve this aim it is necessary to solve following **tasks**:

- to specify the notion of literary image in present-day linguistic studies;
- to survey the phenomenon of image in literary studies;
- to elicit the notion of monster and monstrosity as a cultural phenomenon;
- to provide monsters typology in fiction;
- to define lexical and stylistic tools used to create the image of a monster;

The theoretical value of the study lies in the fact that it makes a certain contribution to the solution of urgent problems in linguistics related to the study of lexicon (Classes of Spoken and Written English), semantics (Part “Semantics” in Lexicology) and pragmatics.

The practical significance of the study lies in the fact that its materials can be used in teaching university courses.

The research paper is arranged as follows:

Introduction clarifies the choice of the topic of the study, states the object and the subjects matter of the research, aims and tasks.

The first chapter focuses on research of theoretical framework for the study of monster as a literary image; highlights approaches to study of monster and monstrosity as a cultural phenomenon; outlines monsters typology in fiction.

The second chapter deals with revealing the specific features of the representation of the monster image representation / construal in Stephen King's "It" and Patrick Ness's "A monster calls"

General Conclusions summarize the obtained research results, suggest theoretically valuable inferences and outline the main perspectives for further research of the problem under consideration.

CHAPTER ONE

THEORETICAL FRAMEWORK FOR THE STUDY OF MONSTER AS A LITERARY IMAGE

The history of monsters in world literature is extremely old and does not interrupt its development for a long time, which indicates the significance of this image for humanity throughout its history. Researchers traditionally associate the appearance of images of monsters in folklore with the era of matriarchy, when man had not yet separated himself from the natural world; the fight against the monster is a classic plot of the victory of the “light” forces of the era of patriarchy over the outgoing values.

1.1. Literary Image in Present-day Linguistic Studies

There are the concepts of “image” and “artistic image” in the field of scientific interest. The concept of “image” is ambiguous and widely used not only in linguistics, but also in a number of sciences, such as philosophy, history, literary criticism, anthropology, psychology, mythology and art history.

According to the Dictionary of the Ukrainian language, “image” is

- 1) a kind, an appearance;
- 2) in a work of art: type, character;
- 3) in art: a generalized artistic reflection of reality, clothed in the form of a specific individual phenomenon.

Johnson Samuel in his “Dictionary of the English” interprets “image” as

- 1) the appearance of someone, something;
- 2) an artistic reflection of ideas and feelings in sound, word, colors, etc.;
- 3) a generalized character created by the artist (Samuel, 2001, p. 98).

In the Oxford Advanced Learner’s Dictionary, “image” is defined as follows: 1) image – appearance, appearance, similarity (book.);

- 2) a lively, visual representation of someone with something;
- 3) artistic reflection of ideas and feelings in sound, word, colors, etc.;

4) an artist or actor created character, type

The researcher O. Borisov examines the concepts of image and imagery, noting that these phenomena are poorly understood and have differences in the interpretation of the concept of an image not only as a literary concept, but also as a linguistic category. So, O. Borisov proposes a definition of the concept of artistic image”: “Artistic image is a fragment that has an independent life and content and is created by the author through the creative use of the wealth of the literary language” (Борисов, 2009, p. 55).

According to N.Silinska, an artistic image is “any phenomenon creatively recreated by an author in a work of art. It is the result of the artist's understanding of any phenomenon, process” (СИЛИНСКАЯ, 2012, p. 44).

The language component of the artistic image is important. It is studied primarily in linguistics and literary criticism by researchers in the field of philology and linguistic. N.Arutyunova notes that when studying the structure of an artistic image, attention should be paid to its communicative aspect, which distinguishes the artistic image from the “images of the lower levels” (АРУТЮНОВА, 2011, ст. 55).

From the point of view of N. Arutyunova, as an object of the study of linguistics the image is characterized by such basic features as:

- attribution to the field of human consciousness; connection with objects of reality;
- images can be comprehended and interpreted;
- the image is synthetic,
- since it is created by a complex perception of reality, in which visual impressions are the leading ones;
- the image contains the realization of the fundamental fact of separability and reproducibility of form;
- in the structure of the image, the potential sides of the sign – the signified and the signifier – are not formed;

- “natural” correlation of form and substance is replaced in the image by the “cultural” correlation of form and content (АРУТЮНОВА, 2011, p. 58).

In terms of contemporary semiotic theory, a literary text is a system of particular signs whose functions and significance are determined by the others like any system implies. The text cohesion and systematic character are possible through the unity of the contents and the structure. Y. Lotman once wrote that the same as ideal is inseparable from the material structure of our brains; the artistic image is inseparable from the text structure (ЛОТМАН, 2011, ст. 15).

A more language focused theory of the image reminds of the general idea of the language system as it is and suggests a two-level system with the deep and the surface structures. The deep structures include the theme and the message, the correlation and the interaction of characters specified by the imagery. A most significant element here is the author’s intent and pragmatics. The deep structure is materialized through language and is currently transformed into a surface structure. The both are interdependent: the deep structure can be likened to a computer program imposing its own rules and the choice of language means, while the surface structure affects the deep one materializing it (Graham, 2004, p. 48).

Though the text definition, as well as understanding of the number and the nature of its constituents, are shaped rather ambiguously in modern linguistics, the differences are mainly terminological and do not change the essence of the phenomena. Thus, quite similarly O. Selivanova points out the category of the contents (theme, characters, message) and the category of the form (arrangement, language, expressive means) as the core elements of a literary text (СЕЛИВАНОВА, 2002, ст. 65).

The same layers are discussed by V. Goldin. Now they are called the content plan and the expression plan correspondently. The former includes the theme, the message, the artistic reality, while the latter deals with the language means involved, the choice of words, as well as the text arrangement. Particular attention is given to the word choice and arrangement for it being the principal instrument of the text continuity (ГОЛЬДИН, 2003, ст. 14).

The message and the architectonics merge within the numerous reflections of the image of the author; the text arrangement and the architectonics merge within the plot. At the top of the text structure is the image of the author. A literary text as an artistic unity is studied within the scientific school of V. Vinogradov (Gorshkov A. I., Kozhevnikova N. A., Nikolina N. A., Novilov L. A. and others), where its structure is a strict hierarchy and the message is transmitted up through the text levels.

Consequently, there are three levels:

- the aesthetic level – the author’s aesthetic idea of the artistic reality embodied in a literary text;
- the genre and composition level – the poetic structure of the text in its broadest sense, the way the literary text is “made up”, its construction and the scheme conditioned by the genre, the characters, the events, their interaction and correlation, the arrangement and the relation of artistic details;
- the language level – the system of artistic language means involved which express the aesthetic message of the text (Eggins, 2004, p. 56).

The language level is further composed of the lexical (semantic), grammatical (morphological and syntactical), and phonetic layers. The elements within one level or between the levels are in permanent interaction to transmit particular semantic or stylistic peculiarities (Колесник, 2009, p. 55).

In this connection the theory of the Text Semantic Field (TSF) suggested by V. Maslova broadens the possibilities of the text study. The semantics and arrangement turn up more context dependent, more flexible and less definite than the ones of the language semantic field (Маслова, 2008).

V. Maslova also stated that the TSF is formed by the category of the author to make it a system of heterogeneous elements expressing a single unified idea. The characteristics of the textual semantic space are shaped by the essential elements of the text structure (2) – the so-called key signs which show some general textual idea to the reader. The notion of key signs is not equal to the notion

of types of foregrounding, for the latter serve the purposes of the text interpretation and are often known to the reader beforehand (ex. the title, the epigraph etc.) (Маслова, 2008).

Furthermore, this element, which is seldom repeated in the text, has a greater degree of generality and can be self-sufficient. It is expressed with formal means and occupies a particular part of the text linear space. Evidently the text message is revealed through the unity and interaction of artistic images, composition, word choice, the author's style. Thus, the text study is only possible when it is analyzed not as a number of equal and homogeneous parts, but as a complicated unity of interacting and interdependent elements where each constituent must be treated in connection with others. Such approach is of vital importance to arouse the reader's sense of textual unity and coherence, to make the reader understand the author's intent and outlook, to make the reader the author's accomplice (Борисов, 2009, ст. 44).

The category of the author and its reflection in the text can also be treated as text forming elements. Thus, O. Borisov says that any literary text is a personal interpretation of reality and the text artistic reality is a structured and verbalized reflection of the author's personal picture of the world (Борисов, 2009, ст. 45).

Actually, the text architecture may largely depend on two meaningful constituents and be fully conditioned by them. First and foremost is the part of the author with the personal philosophy and the world outlook accompanied by the expressiveness, aesthetics and imagery of an artistic piece. Second is the characteristics of the reader which can be both steady – imagination limits, memory abilities, creative thinking – and flexible – culture, religion, social belonging, mood, surroundings (Колесник, 2009, ст. 57).

The multitude of interpretive strategies leads to the plurality of text interpretations which are diverse in depth and informativeness. Besides, they may differ not only in the “text-interpreter” dimension but also in the “text-cultural code” dimension which makes the methodology of text analysis extremely complicated and sophisticated (Coulthard, 1992, p. 44)

Generally speaking, like other objects of the material world the text structure, constituents and features are prone to the double-way analysis: “from the outside” and “from the inside”. The inferences may differ from each other alongside with being naturally complementary. And despite the incongruence in the number and nature of textual elements a few things can be said for sure such as, for instance, that the basic constituents of any literary text are undoubtedly the artistic idea, the imagery, the arrangement and the language (or the individual style) (Колесник, 2009, ст. 58).

A literary text produces a “living model” of reality depicting events and people, uncovering global laws of existence and making the types of situations. The textual phenomena and events are the picture of the many-sided world which is open for studying, understanding and interpretation (Галич, 2011, ст. 55).

Literary text is the highest form of word-making. The analysis of a literary text always presents certain difficulties, since it (the text), unlike texts of other genres, is always complex, multifaceted, semantically deep. It is distinguished by a number of features: it is always anthropocentric, it is a component of culture, models the real world, affects not only the mind, but also the feelings of the reader, is able to perform an aesthetic function, can transmit information to the recipient through various sign systems: verbal and non-verbal.

Usually, a language analysis of a literary text requires distancing from its informative literary aspects, and therefore, conducting linguistic research is not an easy task, bearing in mind the risk of going into literary studies. According to Y. Lotman that the paradigm of a literary text implies a paradigm of images. The term itself combines these two sections of philology. The paradigmatic axis of a literary text can include different elements and levels. Y. Lotman cites a considerable number of them in relation to the poetic structure (Lotman, 2010, p. 101).

In the analysis of prose Y. Lotman considered the operation “splitting a text into levels and groups according to the levels of semantic segments “images of heroes” as especially important” (Lotman, 2010, p. 102). The artistic image as such is a universal, given in a single, finite model of an infinite world. In historical

terms, the artistic image is directly related to the highest religious ideal of the civilization that it represents. In modern classical culture, the spiritual nature of the image is fully preserved, although it is transformed in the modernist dimension into an individual creative project of the artist.

So, literary image includes the appearance, character / type, created by the author, it can be a representation of something, or the embodiment of ideas. The image belongs to the field of human consciousness, and is associated with objects of reality, the image is synthetic. The concept of “literary image” is narrower in relation to the concept of “image”, has an independent life and content, it is a creatively recreated phenomenon in a work of art. In addition to reproducing the facts of reality, it generalizes the values of the sides of the author's life, reflects the worldview and worldview of the author, how he perceives the reality around him, and also has a communicative aspect and presupposes objectivity common to the author and the reader.

1.2. The Phenomenon of Image in Literary Studies

It is known that art has its own special, specifically artistic content. It is the result of an expanded creative assimilation of the characteristic content of life and appears in the form of an artistically typified or artistically assimilated characteristic, that is, such a characteristic in which the artist has creatively mastered the connection of a person's individual being with society or with the world as a whole. This artistically mastered characteristic is the basic unit of artistic content. It can appear as an integral character of an individual, as a characteristic life-like situation or as a characteristic mood in a work of art. If the main unit of artistic content is the artistically mastered characteristic of life, then the main unit of the artistic form is the image (Borisov, 2009).

There are three types of artistic image in a literary work in the interpretation:

1) the first element of the image is the word of the literary work, each word is already an image, because, used in literature, it becomes a figurative word; this level of interpretation, of course, we cannot describe the figurative and stylistic,

because it is not about the stylistic color of the word, but about its figurative and symbolic meaning;

2) in a literary work there are images of the realities of the reality in which human life passes; these are the most various images of the real things and the phenomena surrounding the person: the nature (landscape), the city, the village, the home hearth (interior), public relations, characters (and their portraits), etc.; as a rule, these images are realized not by a single word, but by a group of words, a passage of text, and sometimes by different passages throughout the text of the work;

3) finally, the third group is the images of universals, which primarily include time and space, which make up the so-called chronotope; their interpretation requires the study of the whole fabric of the text, and they form a general picture of the world represented in the work.

The image has a two-fold structure that allows it to pull together different phenomena into a single whole. The image is the intersection of the subject and semantic series, verbally designated and implied. In the image, one object is manifested through another, and their interconversion takes place. In this case, the image can both facilitate and hinder the perception of the object, explain the unknown by the known or the known by the unknown (Hodges, 1983, p. 39).

The purpose of the image is to transform a thing, to turn it into something else – complex into simple, simple into complex, but in any case, to achieve the highest semantic tension between the two poles, to reveal the interpenetration of the most diverse planes of being. A deeper understanding of the image in fiction can be obtained by considering a literary work as a kind of structural model, represented as a core surrounded by several shells.

On the *outer shell* there is the verbal material, of which the work directly consists. Considered by itself, the material is a text that does not yet possess artistic meaning. The structural “shell” of a work becomes artistically significant only when it acquires a symbolic character, that is, it expresses the spiritual information contained in it.

The core itself, which includes the theme and idea of the work (what the writer depicts and what he wants to say about the depicted) has a two-sided structure, since art cognizes life and evaluates it at the same time in contrast to the content of everyday, business, scientific and other texts. The need to organically combine the verbal shell with the spiritual core, making it extremely expressive, poetically meaningful, leads to the appearance in the structure of two intermediate shells, usually called the internal and external form.

The *internal form* is a system of images, and the *external form* is the organization of the linguistic texture, which makes it possible to achieve the activation of the sound side of the text, which makes the text a carrier of new, artistic information in the subtext of the work. Thus, subtext plays an important role in creating an image.

The subtext is the hidden meaning of the utterance arising from the correlation of verbal meanings with the context. Usually subtext is a means of psychological characterization, but it can also evoke visual images. It can be said that subtext is something that is beyond both the literal and figurative meaning of the word. A real life characteristic no longer appears in an artistic image, not just as an object of assessment, but in creative synthesis with the author's attitude to it, that is, as a creatively transformed characteristic and, therefore, as a part of a special, second, artistic reality.

So, there are two different approaches to the study of the nature of the artistic image. Some scholars interpret the artistic image in literature as a purely speech phenomenon, as a property of the language of works of art. Others see in an artistic image a more complex phenomenon, it is a system of concrete-sensory details that embody the content of a work of art, and not only details of the external, speech form, but also internal, object-visual and rhythmically expressive.

1.3. The Study of Monster and Monstrosity as a Cultural Phenomenon

In the 21st century, the concept of “monster” is formulated among representatives of pop culture and literature. Monsters are an aesthetic feature of

popular civilization, a terrible and unattainable thing for the general public. The Ugliness of Darkness “and its power” becomes attractive in unpleasant situations and in itself has notions of hints and charms. Thus, the influence of hypnosis on the modern interpretation of the giant is the key to spreading this phenomenon among the masses (Eggins, 2004, p. 50).

This concept is reflected to varying degrees in stage images for various literature texts, TV shows, movies, TV series and pop artists. Each image contains attributes of a huge image, so these symbols and images reflect the personal and social problems of the modern world. On the other hand, “monsters” seem to be alive in the human mind, but there are more and more innovative interpretations of the huge body, which capture not only the majority of the audience, but also traditional folk tales and myths.

The French term *monstre* is derived from a number of Latin terms:

monstrum – a sign, omen, miracle, monster;

monstruosus – ugly,

monstrifer – someone who produces monsters.

Likewise, in the English version, a *monster* is a freak. This term is also associated with the Latin verbs *monstrare* – to show or to reveal and *monere* – to warn or foretell.

A number of researchers believe that the appearance of a monster is an omen, indicating to us the imperfection of our universe or divine providence. Already the dictionaries emphasize the dual nature of the monster – human and animal, its strangeness, ugliness, monstrous size, the difference from others is sharp and for the worse. The Monster is not just an Enemy, a frightening, incomprehensible, unpredictable Alien, he by his very existence and appearance violates not only the laws of society, but also the laws of nature. The main condition for turning the Enemy into a Monster is to bring it out of the natural.

One way or another, the concept of a monstrous body in culture is the fruit of the early medieval European mentality, since all deviations from the normal were an important object of study for the Middle Ages. The main postulate of that

era was religion and strict adherence to its canons and rules was mandatory, and for the sake of prosperity and purification of the soul and spirit, worldly bodily sinful pleasures were forbidden (Hodges, 1983, p. 40).

In the Catholic countries of the late 15th – mid-17th centuries, the process of “witch hunts” began and, according to historians, the reason for this was the economic crisis, famine, the growth of social tension at that time, caused by a large number of births and a long-term deterioration of the climate, as well as crop failure caused a revolution price.

Wars, epidemics of plague and syphilis have generated despair and panic among the masses, which prompted people to look for the secret cause of social disasters. The Catholic and Protestant churches were so absorbed in the idea of the sinfulness of the flesh that not only women as corporeal beings suffered because of the Inquisition and lynching, but also children and young men, whom the church declared “lovers of the Devil” (Eggins, 2004, p. 56).

In the religious Catholic tradition, it is traced the phenomenon of the opposition of the divine principle with the demonic, where a person allegedly engaged in witchcraft is a servant of Satan, a monstrous and destructive principle, that is, people saw a demonic being, part of the monstrous Lucifer in the so-called “witches”, and this supernatural the dark component had to be eliminated by physical mortification.

An example of literature of this era, colored by the phenomenon of Vedic hysteria, is the treatise on demonology “The Hammer of the Witches” (Latin *Malleus Maleficarum*), the authors of which are Jacob Sprenger and Heinrich Istitoris. From the point of view of a modern person, this work is a reflection of the conflict of the church with the unfavorable socio-economic situation of that time, and sought, in turn, to indicate the presence of the monstrous and sinful in the righteous spiritual life of believers. The postulates taken from this work are now interpreted as the helplessness of that time to explain social phenomena occurring against the background of turning historical events, and all the disasters were attributed to demonic intrigues (Eggins, 2004, p. 57).

In any Gothic nightmares, the real or imaginary threat of the “alien” is exteriorized. Some of the nightmares express an external threat, while others are a danger in the dual, split nature of man. It is no accident, for example, from the middle of the 19th century that the ghosts depicted in works with “double motivation” symbolized an uncertain source of threat: on the one hand, danger was portrayed as purely eventual, external, and on the other hand, as internal, rooted in somatic disease or character psychopathology.

It is impossible not to notice that the power of evil spirits, especially the undead, has become unprecedented in the mass culture. In the latest works, vampires and werewolves get clear advantages over humans. At first glance, indeed, it might seem that in such novels and films people are assigned a purely marginal role. However, it is obvious that the real theme of any fantastic work is just a person or something that is so directly related to him that determines his life and thinking (Eggins, 2004, p. 58).

This thesis is true even if a literary or visual text is densely populated by robots, cyborgs, electro-sheep, ghosts, and other infernal creatures. Images of equipment or characters from among the undead are not created because they are interesting in themselves, but then to expand or update the anthropological coordinate system. Moreover, the monstrous discourse of modern literature completes the long process of merging with the Other (Галич, 2011).

The monster got so close to the person that it practically merged with him. The absolute other, which the monster was relatively recently, is still perceived as otherwise, but the radicality of opposing one’s own and another’s disappears, as we will show in some vivid literary examples, the cultural influence of which is enormous due to their “masculinity”.

During the Renaissance, people continued to believe that monsters live in less populated parts of the world, theological disputes about the origin of this phenomenon did not die out for a long time among thinkers. With the advent of the exact sciences, interest in this problem increased again, and the concepts of the

body as a social and biological phenomenon were differentiated (Hodges, 1983, p. 39).

There have been different approaches to explaining monstrosity, and one example is the approach of the paramaterial origin of monsters, created by Ambroise Pare. In his treatise “Of Monsters and Prodigies”, he explained the nature of the occurrence of physical deviations by the fact that even in the womb of the mother, monsters acquire their cause and shape depending on the consciousness of the carrier during pregnancy, as well as external objects of nature that had a strong impact on the development of the embryo in the womb. The author's opinion boils down to the fact that in order to avoid the birth of a “monster”, it is better for a pregnant woman to beware of such monstrous bodies with various deviations (Eggins, 2004, p. 60).

The invention of the print press introduced the concept of the monstrous into the medieval public, and was circulated as an allegorical concept of the economic system of the state, where human mutations and atavisms were viewed as social and economic crises.

One such piece may be “The Monster of Ravenna” by Lucca Landucci. In his work, written in the form of a diary, he illustrates the propaganda of corruption in the state system based on the story of a mutant child. He describes a monster with one horn on its head, bat wings, one eye on its knee, and pincers for legs. Stories about such a monster spread throughout Europe, and depending on the content of the story, the engravings about the monster became more and more bizarre, in some sources he had two snake legs, in another – he was already a messenger of God with angel wings or a devilish creature according to its essence.

Thus, the interpretation and vision of monsters over time began to acquire a connotation of immorality and horror, based on the consequences and results of a certain significant historical moment. Shakespeare's Caliban in “The Tempest” is also an example of a monstrous body (Eggins, 2004, p. 54).

Accordingly, the concept of the monstrous is not a cultural new formation of our time; since antiquity, people have attached special meaning to physical

deformations, correlating these phenomena with divine and devilish providence. Thus, there are several stages in the formation of the concept of monstrosity in human consciousness:

1) The uncertainty and ambiguity of this phenomenon generated fear and horror in the human mind, exposing their mortality and vulnerability.

2) Changing the perception of the monstrous, moving from natural experience to empirical.

3) Typography has become the focus of the themes of monstrosity and mutation through allegorical images of socio – economic events.

4) Understanding of the concept of a monstrous body and mutation significantly influenced literature and culture, which influenced the mentality of the concept of a person (Hodges, 1983, p. 41).

As for the modern world, its perception of this phenomenon of monstrosity (witches, vampires, zombies, ghouls, hybrids) remains relevant and developing in the context of modern cinema, literature and culture. The concept of a monstrous body, presented to the viewer and reader, is undoubtedly the result of the analysis and synthesis of a general synthetic image of a monster associated with the above historical stages of the concept formation.

With innovative ideas in art, new types and subspecies of classic monsters appear, which are focused not so much on an adult audience, but rather on adolescents and children. Consequently, the study of myths, fairy tales, legends shows the intergenerational transmission of cultural knowledge and ideas about the environment, forms a picture of the world and increases interest in studying the historical past (Haraway, 1987, p. 40).

Thus, from the very beginning, the monster's ambivalence manifested itself in its ontological essence. He was either a zoomorphic or an anthropomorphic image. There are enough images of both types in mythology and cultural history. The most striking and replicated so far are anthropomorphic monsters are Golem, Frankenstein, goblins, fairies, gnomes, elves, etc. Their relevance and further

interpretation is expressed in a huge number of movie remakes. More than 50 films have been dedicated to Frankenstein alone.

There are even more zoomorphic images and they are also in demand in modern cultural texts, both literary and, above all, cinematic – dragons, banshees, Godzilla, Alien, etc.

- There are main sources and mechanisms for creating a monster: *chimerization* – the creation of a fantasy image by combining the features of various real beings, with the emergence of a new meaning, different from the sum of the meanings of the constituent elements;
- *gorgonization* – the transformation of a hero or deity into an ugly, disgusting and sinister image;
- *cyborgization* is the invention of a fantasy creature in the process of research work and the use of technological developments (Haraway, 1987, p. 42).

The creation of zoomorphic images most often goes through chimerization, and anthropomorphic ones, through gorgonization. The monster's ambivalence is also manifested in its axiological and ethical characteristics. For all the frightening negativity and hostility of the monster, it can be viewed both as an aggressor and as a victim. The writer presented him as humiliated and exiled from society. Thus, the criminal appears as a victim, as a deeply offended person, longing for communication and love.

Almost the majority of artificially created monsters are not important – in a test tube or on a bench, regardless of the level of self – awareness, they can be considered as victims, since they reveal not so much the “will of the gods” as the absence of a divine plan regulating the process of creation, including through restrictions human capabilities (Haraway, 1987, p. 43).

1.4. Monsters Typology in Fiction

From the point of view of the essential structural, it seems possible to distinguish three basic types of monstrosity, conditionally defined as follows:

1) harmonic as a kind of “harmony of monstrosity” due to the uniform combination of ugliness of the external (physical) and internal (spiritual);

2) disharmonious, representing a much greater danger, which is based on the opposition / mismatch between the external and the internal:

- visible physical beauty hides a spiritual disgrace that is not perceived by the eye, based on soullessness, coldness, moral anomaly, that is, non – anthropomorphism that "removes" laws human morality;
- this option is repeatedly embodied in art, especially in literature, including children’s: “The Strange History of Dr. Jekyll and Mr. Hyde” R.L. Stevenson, “Portrait of Dorian Gray” by O. Wilde, “The Snow Queen” H. C. Andersen etc.;

3) the most frequent, however, should be considered the third option, which is a contamination of the first two and thereby a kind of "hybrid squared":

- monster with a good heart. Various modifications of this option abound in cultural texts (literature, visual arts, theater, cinema) from ancient times to modern times: the image of enchanted beauties / beauties dating back to the folk tradition, in the finale finding the lost harmony of the external and internal;
- a monster machine that overcomes its monstrosity under the beneficial influence of man and enters the battle with other monsters (Terminator);
- a good monster whose outward ugliness is no longer perceived as an anomaly (Shrek) (Haraway, 1987, p. 43).

In all of the above and many other cases, metamorphosis occurs according to a single pattern: a noble soul defeats external ugliness, as a result of which the desired harmony of the soul and body is achieved, i.e., the aesthetic is overcome by the ethical, leading to their harmonization, to the victory of the good as beautiful (Haraway, 1987, p. 44).

Monsters simultaneously cross borders and demarcate them:

- the stranger and the other vs. one’s cohorts and acquaintances;

- the ugly and disgusting vs. the beautiful, the pleasant, and the harmonious;
- the abnormal and the freakish vs. the normal and the well – adjusted;
- the human vs. the inhuman, cyborgs, hybrids, mutants, and animals (Lacan, 2013, p. 45).

These borders involve the specific and the diffuse, inclusion and exclusion, and lastly – good and evil. The various attributions we make, connect monsters with topics such as sex and gender, religion, psychology, aesthetics, and politics. Within the context of the makeover paradigm, they also relate to idealized standards of beauty, bodywork, and cosmetic surgery.

Vampires

The triumphant procession of vampires through the pages of literature has begun with the light hand of Dr. Polidori in the first half of the 19th century and makes us wonder: for what reason, of all the paranormal monsters, was the vampire and still remains in such favor? It seems that the most likely explanation is this: the vampire was, until recently, much more “human”. At least in literature and cinema, he tried to appear so. The vampire undoubtedly occupies a very special place in the hierarchy of the undead. He is convincing in his imposing and accented eroticism. Compared to a ghost, he is much more corporeal, which makes him more acceptable to literature. True, he cannot die. (Lacan, 2013, p. 47).

A truly full-blooded and living character of this novel can only be considered a half-dead Anglomaniac count, who, although he does not eat anything, does not cast a shadow, does not reflect in mirrors, does not like the cry of a rooster, but is incredibly sexy, modest in everyday life (there are no servants in the castle), hospitable, generous, well-mannered, educated, has a family estate with a rich library, real estate abroad, easily learns languages. Both heroines of “Count Dracula” (1897), Mina Murray and Lucy Westenra, stop uttering pseudo-romantic platitudes only when they succumb to the erotic charm of the loving count.

It should be noted that, unlike other evil spirits, which for no reason “appears” to just anyone and is not capable of perspective thinking, Count Dracula

is a subtle psychologist and a gifted businessman. Stoker's every appearance of Dracula, although unpredictable and unprepared, carries an educational idea. Recall that a vampire cannot come anywhere until he is explicitly or subconsciously invited. Such is the classic vampire.

After Stoker, literary and cinematic vampires either followed Dracula – as in Brian Aldiss's *Dracula Unchained* (1991) or *The Secret History of Lord Byron, the Vampire* (1995) by Tom Holland – or sought other ways. An example of a non-classical strategy is the mass cultural work – “*Twilight*” by Stephanie Meyer, a four – volume American saga that has become (not without the help of a colorful film adaptation) a cult work, giving rise to vampirological hysteria, fanfiction and fandom (Lacan, 2013, p. 48).

Werewolves

Fed up with vampires and zombies, modern science fiction drew attention to werewolves. What gave werewolf culture and, in particular, literature, in addition to expanding the range of images?

Werewolves have long been the subject of study by anthropologists, historians, forensic scientists, folklorists, psychiatrists, and psychoanalysts. These terrible monsters, about which countless cultural texts narrate, make an impression precisely because they can break any rules, do everything that is not allowed for a person, do everything that people can only dream of. Ignoring any regulations, violating any boundaries, attacking and killing old and young indiscriminately, they express their desire to say "yes" to everything forbidden. It is no coincidence that the traditional werewolf since the 16th century was associated, in particular, with incest, infanticide, and not only with murder and cannibalism, and werewolf trials took place mainly where violent serial crimes occurred.

Werewolf in the radical version of the werewolf as a ruthless and indiscriminate rapist and murderer serves as a psychological defense, protecting, or rather separating, a person from his own, sometimes excessive and unjustified, propensity to violence. In fact, what else, apart from werewolves, could contemporaries explain the serial rape and murder that were attributed during the

trials to the “werewolves” Peter Stubbe (16th century) and Jean Grenier (17th century). Having shifted the responsibility for such monstrous atrocities onto the werewolf, the man, or rather his spirit, received a kind of absolution, which, however, did not stop him from betraying his bodily shell in the cleansing fire (Hodges, 1983, p. 39).

How was the very possibility of the emergence and existence of such a monster as a werewolf explained? Without resorting to lengthy excursions into the history of the issue, we will only say that if in the 15th century belief in real wolves – werewolves was considered heresy, then at the end of the 16th the werewolf, on the contrary, began to be considered as proof of malefic, that is, the indisputable harmful abilities of a witch or sorcerer, disbelief in which was in turn proclaimed heresy.

Exploiting the classical werewolf figure, the modern man, faced with the monstrous evidence presented during the trials, experienced cathartic reconciliation with his own shadow, with the hostile alter ego, as well as with the dark side of the collective unconscious. The werewolf myth provided an excellent cognitive model for explaining human cruelty to the bestial, shadowy side of the soul (Hodges, 1983, p. 40).

One of the earliest literary texts on werewolves is Sutherland Menzies' *Hugues, the Wer-Wolf* (1838). Eight years later came the famous “Wehr – Wolf” (“Wagner, the Wehr – Wolf”, 1847) by George Reynolds, in which the main character, the old man Fernand Wagner, none other than Dr. Faust himself, gives youth at the price of werewolf. Then in 1857 the novel *Le Meneur de loups* (1857) by Alexandre Dumas was published.

In the twentieth century, one of the notable literary works about werewolves was the novel “*The Werewolf of Paris*” (1933) by the American Guy Endor. Crowds of imitators followed, not to mention the numerous on-screen incarnations of the werewolf theme. Let's name just one of the most notable works – Brian Stableford's trilogy “*The Werewolves of London*” (1990).

Werewolf history specialists distinguish two subspecies of werewolves. The first type is a person who, after bodily transformation, becomes, of course, not an ordinary wolf, but a real monster in wolf's clothing. The second type is a “werwolf”, which for various reasons retains “humanity”, that is, human spiritual qualities. Such a wolf-man is even more dangerous, because, being in human form, he only pretends to be his own among strangers, like an undercover agent. Modern werewolf prose shows that this dichotomy has been enriched by completely unexpected morphological and psychological variations (Lacan, 2013, p. 47).

The change in form, the transformation of corporeality manifests the most important psychosocial role of werewolf – transgression, erasure of boundaries, their problematization, thereby symbolizing, for example, not only a specific era of change, but also variability as such. On the one hand, this variability reaffirms the norm, on the other, it puts forward variants of the norm or alternatives to it. This particular valence of the werewolf myth – as opposed to, say, the vampiric or witch myths – provides a special opportunity for postmodern Gothic and fantasy.

Monstrosities often seem strange, repulsive, frightening, and abhorrent, but at the same time, they can also strike us as fascinating and interesting, captivating, and sometimes even amusing. Like societal taboos, monsters are extremely ambiguous, and – again, just like taboos – they are a constitutive element of the history of our civilization in a way unrivaled by almost any other entity (Talmy, 2002, p. 55).

The monster is a reified, personified concept, a distilled embodiment of historically contingent reduction, selection, and structuring of social order. The monster, the monstrosity, and the abomination are at times very specific entities; they remain at the borders of our concepts of reality and define the scope of an unspecified external world from the inside out – monsters are therefore the last specifiable element of our conceptions of reality (Lacan, 2013, p. 47).

In modern life and, accordingly, in art, monstrosity takes an increasingly significant place, almost reaching the forefront: the monster becomes a cultural hero, and monstrosity in all its manifestations is a symbol of the time that defines

its spirit and axiology, which inevitably and quite quickly finds embodiment in the teleological paradigm of our time. Monstrosity has acquired its own pragmatism and new guise, becoming, in contrast to previous eras, not only non – anthropomorphic, but also pronouncedly technogenic (Hodges, 1983, p. 38).

In addition, the scope of the concept’s functioning and use has expanded significantly: in addition to quite traditional literature, theater, cinema, visual arts, i.e., second – order reality spheres (reflected), the ideological, political and economic struggles that directly affect the vital interests of the population of any country and which are visibly embodied in the genres of political pamphlet and caricature, political debate, elective events of various kinds, etc., widely publicized in the media (Lacan, 2013, p. 49).

As a result, a semantic neutralization of the term occurs through the replication of the concept, which leads to the erasure of stylistic and semiotic boundaries, permissible contextual paradigms and the meaninglessness of the original meaning. Unbelievable a few decades ago, the oxymoronic phrases “ugly is beautiful”, “monsters are beautiful”, “Evil is beautiful”, etc. are perceived as completely neutral and quite acceptable; the advertisement is replete with offers of “monstrous Cadillacs” and “armored monsters” (in the first case it means a huge car, in the second – a children's toy tank advertised as a “stylish modular picture”) (Strinati, 2008, p. 44).

In the limit, a kind of appropriation of the monstrous takes place: it takes its “rightful” place at the level of everyday life, losing its sharply negative ethical and aesthetic markings, becoming habitual (“mastered and appropriated”) and, therefore, normal and non – dangerous. The latter leads to the expansion of the semantic and pragmatic paradigm of monstrosity: from “monster as Other / Enemy” to “monster as a real and / or eventual ally” and “monster as a hero and role model”.

Option: a monster as an alien from other worlds of the Universe, like Another – Alien Enemy, becoming an ally, which is demonstrated by numerous cosmic epic films of various kinds and the most popular long – liver of this genre

is the endless series “Star Wars” (in 2008, the animated series with the same name subtitled “Clone Wars” appeared) (Hodges, 1983, p. 41).

The main strategy for such a rethinking of the concept is the deconstruction of the previous norm; there is a “overcoming of monstrosity”: the concept is first semantically neutralized, and then acquires semantics not characteristic of it initially with the opposite (positive) sign, which ultimately leads to the loss of fear of the monstrosity, which is unknown as an ontological basis.

Terrible monsters turn into harmless and sympathetic, and often sympathy for "monsters", while some of them are afraid of people themselves, such as heroes of the children's film "Corporation of Monsters", experiencing an insurmountable fear of children: "When they get into their world child, this becomes a real state of emergency for monsters, according to the commercial. In another cartoon – full – length and designed for both children and adults, “The Curse of the Werewolf Rabbit” (2005) of the cult animator Nick Park – a completely monstrous – looking main characters are the clumsy Wallace and his dog Gromit prey on the mysterious Werewolf Beast, causing irreparable damage their fields.

Numerous examples are presented in the pictorial series “Modern Monsters in the Renaissance Style”, which is very aggressive in using widely known works of art with a sacred cultural status: from the “Mona Lisa” and the “Sistine Madonna” to the masterpieces of European painting from the Baroque, Romantic, Realism, Modernism and even postmodern eras (Eggins, 2004).

The term “Renaissance” in this case should not be understood narrowly, as the definition of a cultural – historical era, but extremely broadly, as a designation for something new that arose on the basis of a rethinking of recognized cultural artifacts as significant. No less aggressive are these images used in modern advertising.

Nature and culture are intertwined quite irreversibly and never were separated that strictly. This notion constructs the monstrous as a typically modern phenomenon. It arises out of the effort put into these processes and destroys things and creatures to maintain the nature – culture differential. John Law’s “Sociology

of monsters” (Law, 1991) sets up monsters from different perspectives and on several levels (from micro to macro).

Monsters run counter to common classification patterns. What these contributions accomplish is shifting the perspective from the “naturally given” view, with its preconditions, enforced and directed by discourses of cleansing, to the ambiguity and subversiveness of monsters. Monsters play an important role in narrative structure as well (Hodges, 1983, p. 42).

1.5. Means of Monster Image Construal in a Literary Text

The defining aspect of the style of horror literature is the pragmatic effect of the text – the emotional impact on the addressee, which is created using various linguistic – stylistic resources of the literary text. These include various expressive means, stylistic figures. “Mentioning the linguistic – stylistic (stylistic) analysis, which is the initial stage of philological analysis, it is important to note that this is analysis, in which it is considered how the image structure is expressed in the artistic speech system of the work” (Eggins, 2004, p. 36).

“His main tasks were identified by L. Haraway: this is the determination of the subtlest semantic nuances of individual expressive elements of the language, the search for meanings: words, revolutions, stresses, rhythms and the like of language elements, the creation of ... an inventory of expressive means of the Russian literary language” (Haraway, 1987, p. 55).

Linguistic analysis involves commenting on the various language units that make up the text, and considering the features of their functioning, taking into account their systemic relationships. “The goal is to study the laws of the structure of the text as a linguistic phenomenon and literary text. The basic principle is the division of the text into combat units and the further characteristics of these units” (Haraway, 1987, p. 44).

“In the structural – stylistic analysis of a literary text, the attention of researchers is aimed at identifying the text functions of units of all levels of the

language, which stimulates the formation of poetics of vocabulary, phonetics, and grammar”

“The grammatical aspect of the analysis of a literary text, thus, expands the material of observation and the objects observed in it, allowing us to consider the grammatical “fabric” not only in its “linguistic certainty”, but also in relation to the aesthetic design of the author. In this case, the drill – down basis of the language becomes the subject of close examination – the poetic (aesthetic) potential of the “obligatory” (ars obligatoris)” (Halperin, 2006, p. 47).

“Artistic speech in the text of a literary work is the speech of the author (narrator) and heroes. By depicting a picture of the world of heroes, a picture of the world of its author is presented in the text of the work. One way or another, it is possible to talk about the expression in the text of an artwork of individual pictures of the world – a picture of the world of a real person, the author of the text, and pictures of the world of the characters he imagined – the heroes of the work. Therefore, we can talk about the analysis of the literary text as a way of knowing the individual world picture of its author – the creator of the work” (Hodges, 1983, p. 55).

In the works of the genre of "horror" there are many units that most often serve to create a mystical effect. Consider some of them:

1. “A metaphor is a figurative meaning of a word based on the use of one object or phenomenon to another in similarity or contrast; a hidden comparison based on the similarity or contrast of phenomena, in which the words “like”, “as if”, “as if” are absent, but are implied”.

2. “Phraseologism is a lexically indivisible, reproducible unit of language, stable in its composition.

3. “Impersonation – the image of inanimate objects as animated, in which they are endowed with the properties of living beings: speechlessness, the ability to think and feel” (Eggins, 2004, p. 26).

Let us consider in more detail the means of creating horror, which theorists of the literature of horror emit, because, the goal of any horror product is to arouse

a state of fear in the reader, for which they use a number of certain literary techniques, which we will consider below. Despite the fact that in the early horror literature the described situation was, as a rule, quite exotic even for that time (ancient castles, cemeteries, dungeons, forests), later the emphasis on some initial everydayness and routine of the described was added to frequent ways to arouse the reader's fear (Hodges, 1983, p. 35).

In part, this approach clearly resonates with the desire to cause the reader to associate with the hero. In addition, there is a pronounced contrast, since against the background of everyday routine, a supernatural phenomenon seems more vivid and incredible (Hodges, 1983, p. 48).

While in a terrible environment some terrible phenomena seem to be part of it and rather something logical, a frightening phenomenon in a familiar and everyday environment is likely to have a stronger effect on the reader. The approach to using the everyday environment is quite typical, for example, for the works of modern horror literature – the frightening events that are often described in it occur in places unremarkable – provincial wilderness towns, villages and similar locations where nothing suggests the appearance of something mystical or supernatural, and the author, describing such places, seeks to emphasize this.

Here, the “terrible” seems to invade or slowly penetrate the measured course of everyday life, and the reader not only creates some kind of association with the main character, but also feels that the scene in the work may well be similar to where it is located myself.

In addition, there may be a partial ignorance by some heroes of some initial terrible phenomena, a completely mundane attitude towards them – in other words, these characters seem to seem to the reader “familiar” with such things, and the reader feels that events will be described ahead frightening, in comparison with which the initial fears do not seem to have any significant significance.

However, the desire to create "everyday life" and "everyday life" can easily turn a work into too every day and boring, in which there are only a few "frightening" events and nothing more. This is because it is almost impossible to

keep the reader busy for a long time, and the author is always forced to make some digressions. In this regard, one of the most common forms of a work in the genre is a short story – obviously because it is most convenient for the realization of the goals set by the author. A popular scheme of such works includes a short preamble with a description of the background and familiar characters in this interior, the invasion of something terrifying and the completion of the story (Hodges, 1983, p. 59).

Ordinary situation is directly related to the realism of the description of the scene. The more real the world described by the author will look in the imagination of the reader, the more irrational and frightening the “terrible” element will look. In order to bring the described world closer to reality, the author can give accurate and detailed descriptions of this world, this may relate to how he presents the reader with the surrounding nature, weather phenomena, interiors of the premises.

Realism can also be given to a work by using the names of places and objects that actually exist, while at the same time giving them a description corresponding to reality. Or, as already mentioned, real and fictitious names can be combined, thereby giving the second an illusion of actual existence. One of the characteristics of a horror literature work is often the loneliness of the protagonist.

Faced alone with some terrible phenomenon, this hero is usually forced to even wonder if this phenomenon is the result of his sick imagination and imagination, and if he has lost his mind. Often the hero is the only one who is able to observe the phenomenon and realize its unusualness and horror, and is not able to share this knowledge with other people (Eggins, 2004, p. 55).

In addition, if supernaturalness implies inconsistency with the laws of logic and the impossibility of understanding, we can assume that each person has his own facet, dividing phenomena into rational and irrational, that is, the characters of the work have different views on the terrible and repulsive, in this communication, sometimes you can even see characters who find nothing unpleasant in the phenomena. In any case, the hero is often left alone with horror, with potential danger.

Another frequently encountered characteristic of the works is that the author speaks of the impossibility of somehow describing what the hero saw. In this regard, phrases such as “did not fit into the consciousness of a normal person” can be found in the stories; “I saw something that cannot be described” or “cannot be expressed in words” (Eggins, 2004, p. 56).

Such phrases and turns, obviously, can perform several functions – simultaneously convey the degree of improbability of what they saw, the depth of shock of the character talking about it and allow the reader to draw a picture of what is being described in his imagination. It is known that an irrational phenomenon can have two meanings.

Firstly, it is something that in the future has the opportunity to become rational, that is, it is an object of cognition that initially appears as sought, unknown and unknown. However, in the process of cognition, it turns into understood, logically expressed and universal knowledge. In this sense, the concept under study should be interpreted as “not yet rational” (Hodges, 1983, p. 36).

In the second sense, the irrational is that which, in principle, seems to be unknowable by anyone and never. In other words, this is an object that is not amenable to cognition, and cannot become rational in the future, that is, it is something supernatural. The nature of such objects always remains unknown.

Conclusions to Chapter One

1. In the context of globalization, the increase in the number and quality of intercultural practices, monsters are becoming mainstream heroes. The monster, along with an anthropomorphic creature, is included in the process of communication in society. His monstrosity is only a manifestation of his own identity. In the conditions of multiculturalism, representatives of different cultures and civilizations can coexist quite peacefully in a single cultural space. The manifestation of one's own identity does not give the right to condemnation and expulsion from a single cultural space.

2. The functioning of the artistic image, in addition to the author of the work, presupposes the reader. When creating a work, the author reflects the objectivity common to himself and to the reader (addressee of the work). The work also expresses the individuality of the author, artist, his subjective world, which is ultimately perceived by the reader through the prism of his individual experience and characteristics.

3. Image and imagery are key concepts in the literary language. The complexity of the problem of studying imagery is largely due to the complexity and ambiguity of this concept, which is the subject of study in various scientific fields. The concepts "image", "imagery" operate, in accordance with their specifics, in philosophy, psychology, aesthetics, art history, literary criticism, linguistic stylistics, didactics and other sciences. For modern domestic works on literary criticism, an approach to the image as a living and integral organism is especially characteristic, which is most capable of comprehending the full truth of being, since it not only is (as an object) and not only means (as a sign), but is what means.

4. The terms "monster" and "monstrous" are subjectivizing adjectives that are often used to refer to entities' characteristics or somatic individual traits, as well as certain types of style and design. They evade clear definition since they encompass various complex, conflicting notions. Monsters simultaneously cross

borders and demarcate them: the stranger and the other vs. one's cohorts and acquaintances; the ugly and disgusting vs. the beautiful, the pleasant, and the harmonious; the abnormal and the freakish vs. the normal and the well – adjusted; the human vs. the inhuman, cyborgs, hybrids, mutants, and animals.

CHAPTER TWO

MONSTER IMAGE IN STEPHEN KING'S "IT" AND PATRICK NESS'S "A MONSTER CALLS"

The material of the research is the novel "It" by Stephen King and "A monster calls" by Patrick Ness. The choice of material was determined by the image of a monster being the leitmotif of these literary works.

Stephen King relies on his own imagination and pays attention to the reader's imagination in the process of writing the novel. As a result, his book is full of unspoken thoughts and broken sentences. According to the reader, only such effects can cause the horror that the author seeks.

Patrick Ness writes a children's novel, begins thinking, directs the reader in a particular direction, and then thinks about the story based on his imagination and thoughts. In other words, Patrick Ness does not deal with explaining the character's emotions and emotions, but produces them for the reader and thus influences them.

2.1. Lexical Level of Monster Image Development in Fiction

Stephen King's and Patrick Ness's creativity lies, of course, in the field of mass literature with its specificity and a special system of relations with other types of literature. This does not negate, but even makes it necessary to study the books of a popular writer all over the world, a typical and at the same time extraordinary representative of the horror and science fiction genres.

At the morphological level, expressive compressed texts are characterized by the use of such categories of words as nouns, qualitative adjectives, adverbs, and also verbs. Thus, the authors in their books make the reader think not only about what a monster, acting as an antagonist, looks like and about the actions it has performed.

In fiction, the syntactic model has the same fate as the vocabulary: fictional speech is based on the established norm, but at the same time it loosens and deforms this norm, establishing some new connections. For example, tautological

constructions that are erroneous from the point of view of "normal syntax" may turn out to be clearer and more correct in a poem than logically irreproachable ones.

The parts of speech that we have discovered in this category of means allows the reader to discover the essence of the antagonist hero and creates an emotional effect.

2.1.1. Monster Naming and Description Specifics

At the morphological level, expressive compressed texts are characterized by the use of such categories of words as qualitative adjectives and adverbs. Such adjectives and adverbs, when used, can lose their basic, objective – logical meaning and act only in the emotional sense of strengthening the quality, for example: *awfully nice*, *terribly sorry*, *horribly interesting*, and *like*. Such word combinations, characterized by the trait of logical mutual exclusion of concepts, create their content. For instance:

*Mary: John says I'm pretty. Andy says I'm **ugly**. What do you think, Peter?*
(King, 1986, p. 63).

*Peter: I think you're pretty **ugly*** (Ness, 2011, p. 58).

This example uses the adjective ugly for “ugly” and the adverb pretty for “enough, pretty much” to amplify the meaning of the ugly adjective in *pretty ugly*

Before the word *fear* in the vocabulary in the Internet, an offensive series of synonyms is given: *fright*, *dread*, *terror*, *horror*, *panic*, *alarm*, *dismay*, *consternation*, *trepidation*.

In the work of King “It” the above lexemes are presented as follows: Fear is a general term. In “It” it is used twice. In the first case *A cold finger of fear is probing just below his heart*. Perhaps, on the principle of *a finger of God*. Second time – *He (Alfie) cries out in pain and fear*.

In “It” it is used in the form of *be afraid* and in the form of *fright*:

... his (Marty) mother is already afraid that the July episode may have permanently marked him. He is **afraid** that if he tries any out – and – out leuthing it will eventually get back to her. (King, 1986, p. 75).

A nightmare is frightening as real circumstances:

*On the night before Homecoming Sunday at the Grace Baptist church, the Reverend Lester Lowe has a **terrible dream**...* (King, 1986, p. 25).

An unexpected turn of events. He who was trusted and who could not cause harm, turns into a murderer in front of his eyes:

*The customer's mild brown eyes have lightened; have become a **terrible** gold – green.* (Ness, 2011, p. 25).

Terrible force suppresses the desire to resist, creates a sense of imminent death:

*It leaps on top of the counter with a **terrible** muscular ease, its slacks in tatters, its shirt in rags.* (Ness, 2011, p. 125).

*There is another shattering, a flood of warm yellow breath, and then a great **red pain** as the creature's jaws sink into the deltoid muscles of his back and rip upward with terrifying force.* (King, 1986, p. 140).

Horror is a combination of fear and disgust. It is used by S.King only in the description of monster It and in the description of death scenes: a terrible picture – the place of brutal murder:

The kite flutters, as if trying for the sky, as the search – party turn away, horrified and sick. (King, 1986, p. 100).

His congregation is beginning to change, and he realizes with horror that they are turning into werewolves.

Mention of horror movies is an appeal to the reader's experience (everyone will imagine their monster):

He is afraid now, his two hundred and twenty pounds of good Navy muscles are forgotten now, his nephew Ray is forgotten now, and there is only the Beast, here now like some horror – monster in a drive – in movie, a horror – monster that has come right out of the screen. (King, 1986, p. 160).

A state of shock seeing something that cannot exist in terms of logic:

*Al is frozen for a moment, utterly frozen with **horror and disbelief**.*

The words *alarm, dismay, consternation, trepidation* are not used or presented in the works.

*Over his head, a **grim gust** of October wind rattled the trees, now almost completely unburdened of their freight of colored leaves by the storm, which had been this year a reaper of the most ruthless sort* (King, 1986, p. 25).

The landscape description in the analyzed novel is saturated with negatively colored vocabulary. Examples that provide a detailed description of nature create plot tension with the help of adjectives.

*The three vertical lenses on all sides of the traffic light were **dark** this afternoon in the fall of 1957, and the houses were all **dark**, too* (King, 1986, p. 12).

The effect of horror in the original is formed by repeating the word *dark*. In our opinion, the translator did not quite successfully reproduce the original text, resorting to a literal translation. Instead, we believe that it was necessary to use generalization in the part of the sentence where we are talking about lamps, because the very atmosphere of horror is leveled. And the repetition, *dark – dark* corresponds to the original, creating tension, because it appeals to something unusual and mystical.

2.1.2. Monster Image Vitalization

In the analyzed novels, the predicate of the emotional state of fear is presented with the purpose to create an image of monster:

1. With the use of predicate: mainly with personal verbs *to be afraid, to get scared*:

*“I **got scared**, dragged the suitcase behind me”* (King, 1986, p. 25).

*“She **was afraid** that Misha, if it came to him that she was taken hostage, would immediately appear and he would not be killed.”* (King, 1986, p. 25).

2. By an unpredictable way:

a) impersonally – in predicative words:

“*It was somehow scary to wear such luxury*” (King, 1986, p. 35).

3. With the use of semi-predicative way – by adverbs:

“*And the girl then all day walked under this impression, **afraid** of her grandmother*” (King, 1986, p.48).

“*Father arrived at the dacha directly from his hospital, apparently in a gloomy mood, **afraid** to see some younger rival, and found in the hut a bony, bald monster, and in addition, like a garden scarecrow, dressed in a large shirt*” (Ness, 2011, p. 110).

“*She, **dying of shyness**, at night posted ads about a walking group that “A teacher with a medical education recruits children, a walk and lunch, from ten to five daily.”* (Ness, 2011, p. 65).

With the help of postpositive elements, derivatives with additionally acquired lexical meanings are formed from primary verbs. The verbs *to frighten away / into, to scare away / off* include manipulation in their meaning.

To denote an action, various primary verbs are also used that do not have the meaning *to fear* + a noun from the synonymous series of fear: *to give smb. a fright, to put fear into smb.* The meanings of verbs that are nuclear in these combinations (to give, to put) also contain this direction of action on another person, redirecting a negative impulse, which is additional evidence of the possibility of using fear as a means of manipulation.

Among the lexical units nominating fear in the compared languages, there are few nouns denoting the agent / producer of fear. This fact allows us to say that during the verbalization of fear, the processes of nominating and describing the state of the recipient (addressee), and not the sender (addressee) of the emotion under study, acquire special significance: *to be afraid, to get scared.*

Such a specificity of the linguistic embodiment of “Monster” is associated with its psychological characteristics: the studied emotion can act as a means of controlling a person's actions, it can be redirected, directed to another, in order to subdue a person, to demonstrate his power over him. A person by himself cannot produce fear, in the sense that he can generate, for example, a lie.

2.2. Stylistic Character Building Tools in English Fiction

The stylistic drawing of the text depends on many factors. At the same time, world culture has described and mastered many characteristic “violations of the norm”, without which today artistic speech is hardly possible at all. These techniques are called “syntactic figures”. Some of these techniques simultaneously concern vocabulary and syntax, they are usually called lexico-syntactic, others mainly relate to the field of syntax, respectively, are called syntactic proper.

Stylistic figurative means have been studied for many centuries. From year to year, new stylistic discoveries appear, there are many disputes and various discussions, because the language is developing and changing all the time.

The expressiveness of a work usually lies in the peculiarities of using stylistic means that attract the attention of the reader and arouse interest. The expressive abilities of the author are supported and strengthened by the associativity of the reader's figurative thinking, the ability to interpret the writer's intention.

The basis for enhancing the expressiveness of speech is stylistic means such as epithets, metaphors, comparisons, metonymy, synecdoche, hyperbole, personification, periphrasis, allegory, irony. The second way to enrich speech is syntax and the stylistic figures of speech that have arisen on its basis: anaphora, antithesis, non-union, gradation, inversion, multi-union, oxymoron, parallelism, rhetorical question, rhetorical appeal, silence, ellipsis, epiphora.

2.2.1. Phonological and Graphical Attributes of Monster Image Creation

In the novel “It” there is the use of phonographic stylistic devices and graphic means

The font variation in the novel is represented by the use of uppercase, italics, and imitation of handwritten text. The main function of the upper case in the text is to convey the accent and melodic characteristics of the characters' speech. Capital letters allow the reader to understand on which words the heroes of the novel make a logical emphasis

Another match revealed STICK NAILS IN EYES OF ALL FAGOTS (FOR GOD)! (King, 1986, p. 10).

In the dramatic fight scene at the end of the novel, the capital letters convey the characters' screams, which gives a special dynamic to the scene description. When Annie enters the room and sees that Paul, driven by vengeance, is about to burn the manuscript of the novel, she shouts:

'HELP! HELP! THEY'RE KILLING HIM, HELP, PLEASE, FOR GOD'S SAKE!' (King, 1986, p. 30).

The studied novel is characterized by the active use of italics. Leafing through the book, the reader can find on almost every page either whole paragraphs written in italics, or separate highlighted words and phrases. The use of italics in "It" deserves a separate study, which, however, is impossible within the framework of this article, so we will give only some examples from the literary text. Like uppercase, italics serve to convey the prosodic characteristics of characters' speech:

'Stop cross – examining me!' Gardener roared. (King, 1986, p. 33).

Very fiery, Gardener thought. And the convictions will also look very good on your record when you run for the top spot in two years. (King, 1986, p. 34).

They had walked with their heads up and she had not wept — not then — but she had understood they weren't *walking* back, no, not really; what they had been doing was *slinking* back, *slinking*, rhymes with *stinking*, both of them feeling more Jewish than they had ever felt in their lives, feeling like pawnbrokers, feeling like cattle – car riders, feeling oily, long – nosed, sallow – skinned; feeling like mockies sheenies kikes; wanting to feel angry and not being able to feel angry, the anger came only later, when it didn't matter. (King, 1986, p. 36).

Phonographic stylistic devices are in third place in terms of frequency of use. However, despite the fact that phonographic stylistic devices have the lowest imaginative potential, a fairly high percentage of them was recorded in the research material. This phenomenon can be explained by the fact that phonographic stylistic devices are a characteristic feature of S. King's literary style.

Consider the stylistic technique of the grapheme used by the author. In his works, S. King uses grapheme in various functions, for example, to convey innate speech defects of the heroes of works or to convey intentional distortion of words by the main characters. For instance:

“...and now we know each other. I’m not a stranger to you, and you’re not a stranger to me. Kee – rect?” (King, 1986, p. 18)

The work features an ominous monster – the killer of It, which can take any physical form. This monster takes the form of a clown and begins to look for defenseless children. In order to get their attention and gain their trust, the clown begins to distort his speech, thus achieving a kind of humorous effect. Children are attracted by the funny speech of the clown, and they enter into dialogue with him. As soon as the monster wins the trust of the children, it kills them. In the above example, where the monster meets its first victim, George deliberately distorts the word correct, which in this case translates as “*Right?*”

This stylistic device, acting as a linguistic way of individualizing the speech of a character, helps the reader to build a rather vivid image of a funny speech of a clown. This “funny speech” is opposed to the sinister intentions of the monster It. On the basis of this opposition, a picture of the terrible in the work is created. Despite vivid examples of the use of grapheme, the area of its functionality is still very limited: grapheme is used in the works of S. King mainly in the direct speech of the heroes of the work. It is for this reason that the technique is used often, but not more often than metaphor or ordinary repetition.

2.2.2. Semasiological Devices for Monster Image Development

A stylistic device is a combination of a general semantic meaning with a certain linguistic form, the result of which is the achievement of a stylistic effect (Селіванова, 2002, ст. 25). A stylistic device can be identified with a certain algorithm that is used by the author in order to create expressiveness. The study of the functions of linguo-stylistic devices in the texts of works of art is still one of the most promising areas of research in linguistics.

The study of stylistic techniques helps the reader and the researcher to grasp the additional meaning of the author's statements, evaluate his message and his intentions, which, in turn, contributes to a more accurate perception of the author's vision. A similar point of view is found among foreign scientists J. Lakoff (2000) and M. Johnson (1998), who argue that “the processes of human thinking are largely metaphorical”.

In her works, V. Maslova argues that there are such stylistic devices that most of all have an impact on the creation of imagery in artistic discourse. The image in art affects the psyche of the recipient due to the fact that it reproduces in consciousness past sensations and perceptions, concretizes the information received from the work of art, attracting memories of sensory-visual, auditory, tactile, temperature and other sensations obtained from experience and associated with mental experiences (Маслова, 2008, ст. 55).

Metaphor is a term which denotes an expressive renaming based on the associative similarity of two objects: the object being talked about and the one whose name is used. But there is only similarity and no real connection. Since the objects are not related, the reader must find the relationship between them himself, using his experience and knowledge. (Skrebnev, 2003, p. 112)

King uses metaphor to make a statement or text more expressive, to create associations for the reader, to create a more colorful picture. Contrasting the general concept of the book – death, terrible death, inevitable death – with a beautiful, bright fireworks display, with which only positive emotions and feelings are associated:

“Moss had grown over the warped xylophone of Victor’s ribcage” (King, 1986, p. 55)

In this case, there is a simple metaphor, which is expressed, on the one hand, by a simple noun, and, on the other, by a noun in the syntactic function of the circumstance (accompanied by an epithet in the preposition). A high degree of expression is achieved due to the belonging of the compared words – nouns to different semantic fields – the word "xylophone" refers to the semantic field “musical instruments”, the phrase “chest” – to the semantic field “human anatomy”. The “farther” the semantic fields are from each other, the more colorful the conceived image of the author appears. From this example we see that, comparing the chest with a xylophone, the author draws in the mind of the reader a rather vivid, gloomy image of a dead man seen by the main characters of the novel in their search for the monster “It”, which, in turn, contributes to the creation of an atmosphere permeated with fear and horror.

Even in death there can be something good, beautiful:

*“... Al can see **flowers of blood begin to bloom** on the white cloth...”* (Ness, 2011, p. 126)

Ness, using metaphor, paints vivid, gloomy pictures of what is happening at the moment of reading the passage, while the usual repetition is used to whip up the atmosphere, to awaken a slowly growing sense of anxiety in the reader.

At the moment, they are not safe, thoughts are thrown around like people who are soaked to death:

*“And, incredibly, over the werewolf’s mad howling, over the wind’s screaming, over the clap and clash of his own tottering thoughts about how this can possibly be in the world of real people and real things, over all of this Al hears his nephew say: ‘Poor old George. I’m gonna try to set you free. Creating a kind of **hilarious stew**’* (King, 1986, p. 36).

Here, the author compares different writing styles to the ingredients of a stew. This is how the author names written stories that contain many styles inside.

He talks about how often styles don't go well with each other and end up with a “*hilarious stew*”.

“*All can see flowers of blood begin to bloom on the white cloth*” (King, 1986, p. 45).

In this case, the author emphasizes the color of the drops of blood that appear on the white tablecloth, thereby giving the reader an image of a contrasting combination of red and white. With the help of metaphor, the author evokes the reader's association with the colors of blood

“*In other words, Derry Elementary School was the typical confused educational carnival, a circus with so many rings that Pennywise himself might have gone unnoticed*” (King, 1986, p. 31)

In this case, the author uses a detailed metaphor, which is a noun, to demonstrate a comparison of a school with a circus arena, since there is always a noisy and hectic atmosphere there.

A cognitive metaphor can also be found in Stephen King's novels:

This prison is a long season in hell (King, 1986, p. 67).

In this case, the author associates prison with hell.

The fear of clowns gave birth to one of S. King's masterpiece “It”. Of course, there is something eerie and even sinister about this character, something that can really scare. But also in this novel, one can trace how King, using the example of his characters, explains the nature of the monster itself, namely the reflection of the traumas experienced in childhood on fears in the future.

Each hero of the novel has its own distinctive fear. One of the main characters in the book, Beverly Marsh, suffered from violence all her life, in childhood from her own father, and later from her husband, a despot. Eddie Kaspbrak suffers from asthma since childhood, from which his mother often forbade him to see his friends and showed excessive guardianship, because of which the boy developed a phobia – he is afraid of getting sick.

The peculiarity of the clown “It” is that he can take any guise, whether it be a person, animal, object or phenomenon, thereby manipulating the fears of

children. So, pursuing the guys, he took the guise of blood that reminded Beverly of the violence from his father, the image of the Leper, this is a very creepy person who seems to suffer from all the diseases in the world for Eddie and the image of a werewolf for Richie. So, at this point, we can conclude that all the threads of fear lead to childhood.

Another stylistic device which is often used in the novels under research is epithet. An epithet is a byname, or a descriptive term (word or phrase), accompanying or occurring in place of a name and having entered common usage.

The image of Monster in the stories of S. King appear to be a source of strong emotions and experiences, which can:

a) be expressed through epithets with a certain modality: *horrible fear*;

*“And suddenly — maybe it was because of the utter loathing on her face, the contempt, maybe because she had called him a tub of guts, or maybe only because of the rebellious way her breasts rose and fell — the fear was suffocating him. It was not a bud or a bloom but a whole goddam garden, the fear, the **horrible fear** that he was not here”* (Ness, 2011, p. 82)

sudden horror

*“With **sudden horror** Beverly realized that Richie's transistor radio was still playing somewhere in the blackness: Little Richard singing 'The Girl Can't Help It.'”* (King, 1986, p.584)

fresh horror

*“ We all float down here,' the mummy – clown croaked, and Ben realized with **fresh horror** that somehow it had reached the bridge, it was now just below him, reaching up with a dry and twisted hand from which flaps of skin rustled like pennons, a hand through which bone like yellow ivory showed”.* (King, 1986, p. 140)

a swoony horror;

*“The mummy! Oh my God it's the mummy! was his first thought, accompanied by **a swoony horror** that caused him to clamp his hands down viciously on the bridge's railing to keep from fainting”* (Ness, 2011, p.139).

Hyperbole emphasizes the deliberate exaggeration, relying mainly on emotional significance. The feelings and emotions of the narrator are so agitated that he increases the quantitative or qualitative aspects of the said object.

One of the most common literary tools in everyday use, which often loses its peculiarity. When using hyperbola, words such as *all, every, everybody, and million, and thousand, ever, never* and others often appear.

S. King used simile relatively rarely, and therefore retains the meaning of exaggeration.

“On the shortest night of the year, Alfie Knopfler, who runs the Chat`nChew, Tarker’s Mills only caf , polishes his long Formica counter to a gleaming brightness,...” (King, 1986, p. 14)

“Herman lives in a world of violently active children, kids who run races, bash baseballs, swim rally sprints.” (Ness, 2011, p. 140)

“Outside, the wind howls and screams against the snow – filled sky, and in Tarker’s Mills, the first minute of the new year becomes history.” (King, 1986, p. 40)

Metonymy is the convergence of concepts by contiguity, when they are designated with the help of other words and concepts. Unlike metaphor, which is aimed at identifying the essential similarity of two objects, metonymy individualizes objects, highlighting any characteristic feature and bringing it to the fore. S. King uses metonymy to create vivid images of inanimate objects, as well as to make the narrative more expressive.

“The town keeps its secrets.” (Ness, 2011, p. 29)

“Another woman has tried to make a go of the Corner Bookshop and failed, but the barber shop, The Market Basket, and The Pub are doing business at the same old places, thank you very much.” (King, 1986, p. 119)

Irony as a stylistic device, consists in implying the opposite negative meaning in outwardly positive characteristics. For King, this technique serves as a means of defusing the tense atmosphere and expressive characterization of the characters.

Werewolf tried to kill Martin but failed and lost its eye. They both made the house wake up) 'What was that?' His mother's voice, not sounding a bit brusque. 'Who's there, goddammit?' His father, not sounding very much like Big Pal. 'Marty?' Kate, her voice quavering, not sounding mean at all. 'Marty, are you all right?' Grandfather Coslaw sleeps through the whole thing. (King, 1986, p. 70)

Thus, the stylistic aspect of artistic works of the horror genre is the use of all kinds of expressive means of language at different levels, such as onomatopoeia, occasionalisms, attributive phrases, aposiopesis, repetition, parcelling, metaphor, metonymy, personification, hyperbole, comparison, epithets, irony, etc. Their use helps the author create the necessary atmosphere for the work, evoke a feeling of fear and tension in the recipient.

Another stylistic technique for creation of image of monster is lexical repetitions:

*"The **mummy!** Oh my God it's the **mummy!**" (Ness, 2011, p. 139).*

Personification also plays a significant role in decoding concepts. Personification is a kind of metaphor. Attribution of human qualities to inanimate objects – mainly abstract concepts, such as thoughts, actions, intentions, emotions, seasons, etc. The stylistic goals of personification are different. In S. King, as we assume, personification is used to pump the atmosphere and to create a premonition of monster. Even nature and the surrounding world are fraught with danger:

*"As well as **deadwood**, Mother Nature has pruned a few power lines by Tarker Brook this wild March night". (King, 1986, p. 29)*

Simile is explicit statement of partial identity: proximity, similarity, similarity of two objects. Figurative similarity of two dissimilar objects belonging to two different classes. Usually there are conjunction words, such as: *like, as, as though, as like, such as, as... as, as if, seem*; as well as a separate class *to resemble, to seem, to recollect, to remember, to look like, to appear and many others*.

King uses simile to express evaluation, emotional explanation, individual description, to create an association based on the reader's experience, to give a

humorous or ironic effect. Not so much the animal itself is scary, as the fact that it has a human mind, feelings, habits and, even appearance:

*“When they had arrived in the small suburban village of Fleet a month before the shoot was scheduled to begin, they had both marvelled over the technical quality of British television — on a good Pye color set, it really did look **as though** you could climb right inside”.* (King, 1986, p.86)

Patrick Ness uses comparisons for greater emotionality of language, for diversity of language, for individual description:

*“He’d spent half an hour sawing the surprisingly tough sapling out of the floor and had felt **as though** he’d barely fallen asleep again before it was time to get up, something he’d only found out because his grandma had started yelling at him for being late”* (Ness, 2011, p. 31).

“But that wasn’t it. He didn’t like the way she talked to him, like he was an employee under evaluation”. (Ness, 2011, p. 10).

*“He heard the **creaking and cracking** of wood again, groaning **like** a living thing, **like** the hungry stomach of the world growling for a meal”* (Ness, 2011, p. 7).

Image of monster in both novels is endowed with the properties of living beings.

Stephen King uses personification to whip up the atmosphere and create a sense of danger. Nature and the world around them are fraught with danger:

“The telephone lines between here and Sidewinder are still aboveground, and they go down almost every winter at some point or other and are apt to stay down for three weeks to a month and a half»; «In the winter the road was closed from the little town of Sidewinder, which they had gone through just before they got to that sign, all the way to Buckland, Utah”. (King, 1986, p. 140)

“Horror” is perceived as a living being and is endowed with the ability to create:

“His fear was already gone; it had slipped away from him as easily as a nightmare slips away from a man who awakes, cold – skinned and gasping, from its grip”; (King, 1986, p. 15).

“The fear was coming off him in cold waves; lying naked with him was suddenly like lying naked in front of an open refrigerator” (King, 1986, p. 41)

*“It would be too easy to think of how lonely it was going to be, sitting in a seat on that train as it barrelled north toward Boston through the darkness, his suitcase overhead and his tote – bag full of nostrums between his feet, **the fear sitting on his chest like a rancid Vicks – pack.**”* (Ness, 2011, p. 67).

Lexico-syntactic stylistic devices were in last place in terms of frequency of use. The low percentage can be explained by the fact that there are relatively few of them compared to the techniques of other language levels. This directly affects the productivity of these techniques in the text, although, undoubtedly, they have a high imaginative potential. For example, the analysis of factual material showed that in terms of frequency of use, the first place among all lexical and syntactic stylistic techniques is taken by the simple comparison technique. Most often, this technique was used by the author in order to describe the appearance of the heroes of the work. Let's consider a specific example from the novel “It”:

“[She had] big [varicose] veins all up and down her legs so they look like a couple of... road maps”. (King, 1986, p. 99)

In this example, we are dealing with a comparison between varicose veins in the legs and roadmaps, which is carried out using the word like. The above comparison is made by one of the characters in the novel, Watson, a hotel technician where the main character of the work, Jack Torrance, settles. Watson tells Jack what people have stayed at the hotel, and mentions an elderly woman with an inadequate, to put it mildly, appearance.

The comparison in this example is based on the fact that the veins in the legs of the older woman resembled the blue lines of the driving route. And although these phenomena in themselves are quite far from each other from the point of view of semantics, the author brings them together using this stylistic device,

clearly indicating their similarities. The comparison is based on the color and shape of the objects. Thanks to this stylistic technique, the reader manages to draw in his mind a vivid image of the unkempt appearance of an elderly woman.

The technique of simple comparison, therefore, performs the same function as a metaphor: the construction of a vivid, memorable image at the moment of reading the passage. It is for this reason that lexical and syntactic techniques have a high figurative potential, although they are low-frequency in relation to other linguo-stylistic techniques.

In order to enhance the expressiveness of the statement, verb phraseological у Вас підрозділ про інше! units are actively used:

*“all the **idiot truth of death** crashed home to Richie for the first time”* (King, 1986, p. 214).

*“Richie had him in a **death grip**, he was pinching off his wind and Bill wanted to tell Richie to loosen up a little, but he didn't dare waste breath on that, either”* (King, 1986, p. 243).

*“It had been a surprise trip to the cinema on a school night, to a film Conor had already seen four times but knew his mum was **sick to death of**.”* (Ness, 2011, p. 14).

*“I do not often come walking, boy, the monster said, only for **matters of life and death**”* (Ness, 2011, p. 17).

In their novels, authors often use a variety of stylistic means, for example, comparison, personification, allusion, metaphor, etc.

2.2.3. Syntactic Stylistic Specificity of Monster Image Generation

At the grammar level, researchers note aposiopesis as one of the most commonly used means of expression. Aposiopesis is an expressive means of language, the essence of which is a short stop to create a rhetorical effect. However, this definition is too broad to analyze all the features of aposiopesis as a literary means. Its essence lies in an emotional stop in the middle or near the end of the utterance.

The unsaid part grabs the reader's attention much more than the rest of the sentence, focusing attention on what has been left out. This is a special kind of emphasis that gives the story a special psychological tension. A feature of aposiopesis is the fact that the stop in the character's speech is unintentional. The speaker is too agitated or simply unable to continue speaking. Decomposition is also based on omission, breaking sentences into separate fragments. This method helps to express relief, decline or dynamics of the pace of the story.

Aposiopesis can also be used when the speaker deliberately does not want to talk about something, or is not sure what he is going to say. The statement remains incomplete due to external reasons. This figure of speech creates an atmosphere of tension and suspense.

It (werewolf) stands for a moment at the base of the lawn and seems to scent the air... and then it begins to shamble up the slope toward where Marty sits in his wheelchair. (King, 1986, p. 69)

She was suddenly frightened. The clothes he wore were clean and his hair was neatly combed, but there was something in his face, something. . . (Ness, 2011, p. 55)

Repetition is also used as another grammatical means of expression. Repetition – this technique consists in the intentional repetition of any units of the statement. Most often it is used to create a background, accentuate attention, explain / clarify the meaning, smooth development of logical judgments, and indicate the emotional peak of the statement.

The use of this technique of expressiveness is due to the description of the state of extreme tension in the affected direct speech of the characters. Feeling the lack of the ability to describe his emotions, the speaker makes up for quality with quantity. For instance:

'Werewolf made those tracks,' Pete says, 'You know it, Alice knows it, most of the people in this town know it. Hell, even I know it, and I come from the next county over.' (Ness, 2011, p. 90)

But he (Reverend) also knows that on some mornings, usually during the period when the moon is full, he awakes feeling amazingly good, amazingly well, amazingly strong. (Ness, 2011, p. 110)

Ralphie shrieked. I see it! I see the ghost! I see it! (King, 1986, p. 120)

An equally effective means of creating an atmosphere of fear is parcelling, which D.E. Rosenthal and I.B. Golub (2005) is interpreted as a special way of dividing a sentence, in which the realization of the utterance is carried out in two or more intonational-semantic speech units following each other after a dividing pause.

An important component of this expressive means of language is intonation. A pause made by the speaker means a transition from a less significant part of a statement to a more meaningful one. Parcelling focuses the reader's attention on the intensity of a particular emotion experienced. For instance:

Stupendous, of course. But impersonal. Merciless. Untouchable. (Ness, 2011, p. 65)

Another expressively significant element that arouses fear in the reader are attributive phrases. They help create a vivid image that will create a sense of dread in the reader. E.V. Semenyuk distinguishes three groups of attributive combinations, depending on what characteristics they give to the subject of description (СЕМЕНЮК, 2006, с. 47).

She refers to the first group descriptive attributive phrases that are neutral in relation to the emotional mood of the text.

The second group includes emotionally colored definitions that reveal the state of mind of the characters, their attitude to the situation. For instance:

Matt's breath stopped, then whistled out in a soundless scream. (Ness, 2011, p. 261)

The third group includes phrases that objectively describe the situation and at the same time express the subjective perception of this situation, while performing an emotionally expressive function. It combines the characteristics of the two previous groups of attributive word combinations. For instance:

Even now, eighteen years later, she found that just thinking of the Marsten House had acted on her like a wizard's spell. (King, 1986, p. 54)

All the syntactic stylistic devices we have considered this which were used by both authors to create the image of monster:

- regular repetition was used to create a tense atmosphere in a scene in a work;
- epiphora – in order to enhance the expressiveness of the speech of the enemies of the characters in the works and to focus on a certain subject;
- anadiplosis – in order to facilitate the logical development of negative thoughts of the heroes;
- anaphora – for the purpose of emotionally highlighting any part of the statement;
- parallel constructions – in order to describe the chain of successive events in the most capacious and logical way.

At the syntactic level, the author managed to build a vivid atmosphere of his works due to either the enhancement of the significance of speech and events, or the placement of semantic accents in order to intensify the gloomy atmosphere of the works. And, finally, with regard to lexical – syntactic techniques, the following conclusions can be drawn.

In terms of frequency of use, in the first place is the method of comparison, then the reception of paraphrase, the reception of augmentation, the reception of antithesis, and in the last place – the reception of retardation.

Stephen King used following lexical and syntactic stylistic devices to create the image of a monster:

- simile was most often used to describe the appearance of the heroes of the works;
- paraphrase was used for a more figurative transfer of any objects, phenomena, states or actions of heroes;
- growth, as a rule, described the dynamics of changes in the emotional state of the characters;

- antithesis was used to describe the external and internal signs of a character's states;
- retardation served to compare real objects or phenomena with fictional, idealistic images.

Stephen King and Patrick Ness use a variety of expressive means. According to King only such “two-sided” work can create the feeling of horror that he achieves. The writer's works are a crystallized expression of his main worldview interest – in “the unusual, latent, intimate in human nature”.

At the center of almost any novel is the inner conflict of a personality in whose life mysterious circumstances suddenly appear. Whether a person can believe and adequately respond to them, is it possible to adapt consciousness to new conditions – this is what interests the writer in the first place. He knows that we are stuck in a frightening world full of real demons like death and disease, and that perhaps the most terrifying and frightening thing in this world is human opinion.

Analysis of the research material showed that in the works of Stephen King and Patrick Ness there are a variety of expressive syntactic constructions.

Among the main syntactic means of achieving expressiveness of the text found in the examples we have considered, firstly, it is:

- inversion,
- the use of various syntactic structures (types of sentences),
- the use of short sentences in answering questions,
- varieties of repetition,
- ellipsis,
- direct speech,
- parallel constructions.

1. Inversion. This syntactic structure is an unusual arrangement of elements of a sentence and is aimed at enhancing the expressiveness of the statement. It is known that in an English sentence, each of its members occupies a certain place,

determined by the way of its syntactic expression, connections with other words and the type of sentence. Inversion is a violation of the usual order of placement of the members of a sentence, as a result of which some element becomes isolated and receives special connotations of emotionality and expressiveness.

Inversion is determined by the position of the syntactically related members of the sentence relative to each other. Some word order changes change the syntactic relationship and with it the whole meaning of the sentence. Others combine grammatical and expressive functions.

“Out of the darkness comes light” (King, 1986, p. 55),

It has an inversion of the predicate comes, preceding the subject light.

2. Using different types of sentences. A certain stylistic effect, expressiveness or emotional meaning can be achieved through the use of certain syntactic structures, namely, various types of sentences (negative sentences, rhetorical questions, imperative sentences). Sometimes different types of sentences can be used in meanings of each other. For example, sentences that are affirmative in form can be used as questions if the person who asks wants to show that he guesses about the answer he will receive.

a) a negative sentence is a more emotional and expressive construct than an affirmative sentence. Any denial is characterized by the contrast between the possible and the actual, which contributes to the expressiveness and evaluative effect. In general, negation allows you to make the phrase more concise.

“– So you’re not going to Paris, this year? – No – it’s London we’re not going to this year; it was Paris we didn’t go to last year!” (Ness, 2011, p. 54).

This text consists entirely of negative sentences. One of the participants in the dialogue receives a question in a negative form and decides to answer in the same manner, using denial. Thus, this dialogue takes place in one stylistic sound with shades of objection.

b) A rhetorical question that serves as an emphatic affirmation.

“– My wife used to play the piano a lot, but since the children came, she does not have time. – Children are a comfort, are not they?” (King, 1986, p. 55).

In the text quoted above, one of the interlocutors says that his wife had previously played the piano a lot, but since the children had appeared, she has no time. Another interlocutor, in turn, perceives this information as a positive factor and therefore answers with an affirmation – a question: “Children are peace of mind, right?” From the point of view of the English language, in this case, the “dividing question” construction is used as a rhetorical question, the first part of which is a statement, and the second is a negation, which is here built with the participation of an auxiliary verb with negation and a subject.

c) Imperative sentences. This type of offer may not convey an impulse to action, but a threat, ridicule, or warning.

A notice was put up on the door of an office: “If You Have not Anything to Do, Do not Do it Here!” (King, 1986, p. 25).

The sentence in this example is a conditional complex sentence, one of the parts of which is precisely the condition in the present tense, and the other is an imperative negative sentence. The subtext of this message in the imperative mood is that everyone here is busy, that is, do not bother.

3. Short affirmative or negative answers to general questions. This syntactic tool is often used (especially in English) to achieve brevity, and a short message like this sounds ironic and more impressive:

Son: Dad, what is an idiot? Dad: An idiot is a person who tries to explain his ideas in such a strange and long way that another person who is listening to him can't understand him. Do you understand me? Son: No (King, 1986, p. 36).

4. Repetition. This is such a figure of speech, which consists of repeating sounds, words, morphemes, synonyms and syntactic constructions. In emotionally uplifted speech, the repetition of words usually conveys the emotional state of the speaker, and is designed to create some kind of effect. However, the repetition of words in the author's speech is not a consequence of the mental state of the speaker, but has the goal of a certain stylistic effect – an emotional impact on the reader. Repetition conveys significant additional information of emotionality,

expressiveness and stylization and, in addition, serves as an important means of communication between sentences. Let's give an example:

A: I have the perfect son.

B: Does he smoke?

A: No, he doesn't.

B: Does he drink whiskey?

A: No, he doesn't.

B: Does he ever come home late?

A: No, he doesn't.

B: I guess you really do have the perfect son. How old is he?

A: He will be six months old next Wednesday (Ness, 2011, p. 25).

A feature of this text is the use of repetitions when answering questions.

Thus, the subjects discussed above indicate that the English language has a wide variety of means of conveying an emotional attitude to what is said, and also confirms the richness and complexity of modern English.

Consider some examples and features of using parentetic amendments:

1) the category of reference is words and syntactic constructions, sometimes very lengthy, that the speaker uses in speech in order to refer to a fact, literary or other source, to his previous statement, etc., for example: *hence, such, then, too, thenceforward, to my mind, as you say*, etc. As parenthetical contributions belonging to the category of reference, unclassified contributions are often used, for example:

*"I've been thinking about that foggy night when I had a headache and walked for air and passed all the lovely shadows without shape or substance. And I've been thinking about the trunk of my car—**such an ugly word, trunk** – and wondering why in the world I should be afraid to open it"*. (Ness, 2011, p. 44).

In this example, the sentence structure is retained unchanged.

2) the category of exemplification, which includes words and syntactic constructions with the help of which examples, explanations, clarifications of what

was said, etc. are introduced, for example: *say, for instance, suppose we take, for example, etc.*, for example:

*'He disappeared around the corner and out of sight at 12. 01, **almost** forty minutes ago. I listened closely for the diminishing scream as the crosswind got him, but it didn't come.* (Ness, 2011, p. 55).

In this example, the structure of the sentence is changed, the parenthetical insertion is moved to the middle of the sentence.

3) the category of deliberation is words and syntactic constructions that express doubts, reflections, assessment, etc.: *it seems, no doubt, no wonder, in a sense, at any rate, at best, at least, no wonder, etc.*, e.g.:

*"You know, I rather like you, Mr. Norris. You're vulgar and you're a piker, but you seem to have heart. Marcia said you did. **I rather doubted it.** Her judgment of character is lax. But you do have a certain... verve. Which is why I've set things up the way I have. No doubt Marcia has told you that lam fond of wagering."* (King, 1986, p. 55)

*The gig had started out feeling right and now it felt wrong. I could see it on my band's faces... on Miss Gibson's, **too**, for that matter.* (Ness, 2011, p. 36).

In this case, the parenthetical introduction is placed at the beginning of the sentence part.

Also in the novel of S.King we can find rhetorical questions that play an important role in a work of fiction, for example:

*"He was an old man, and he'd had two heart attacks. **Was I going to call him and tell about Katrina's letter so soon after we'd been in L. A.? To do that might very well have killed him"**.* (King, 1986, p. 47).

It should be noted that in the example above, rhetorical questions are translated without changing the sentence structure. This is probably due to the fact that rhetorical questions play an important role in the transmission of the speaker's emotional state, enhance the expressiveness of the utterance. In the novel of Ness it was not revealed rhetorical questions.

Regarding the punctuation of the text, S. King uses a variety of punctuation tools (dashes, brackets, colons). For examples:

*"That night Adelle Parkins was killed. Six police cars and seventeen collegiate – looking plain clothes men (eight of them were women imported all the way from Boston) patrolled the campus. But Springheel Jack killed her just the same, going unerringly for one of our own. The false spring, the lying spring, aided and abetted him—he killed her and left her propped behind the wheel of her 1964 Dodge to be found the next morning and they found part of her in the back seat and part of her in the trunk. And written in blood on the windshield—**this time fact instead of rumour**—were two words: HA! HA!"* (King, 1986, p. 145).

In the sentence above, a dash appears to enhance the expressive effect.

*'Bum's rush!' Garton was yelling **now . . . yelling** and laughing. All three of them, Hagarty told Gardener and Reeves, had been laughing while they beat Adrian up. 'Bum's rush! Over the side!' 'Bum's rush! Bum's rush! Bum's rush!' Dubai chanted, laughing.* (King, 1986, p. 154).

Here is the use of ellipsis as a highlight of the parenthetical insertion.

*"It was green with black markings, and stenciled on the front in white letters were the words: G. I. JOE VIETNAM FOOTLOCKER. Below **that**: 20 Infantrymen, 10 Helicopters, 2 BAR Men, 2 Bazooka Men, 2 Medics, 4 Jeeps. Below that: a flag decal. Below that, in the corner: Morris Toy Company, Miami, Fla".* (King, 1986, p. 66).

In this example, the use of a colon, which forms parallel constructions with an enumeration, is reversed. There is another example of elliptical sentences:

Escobar turned briefly to the woman on his right. Her face was very dark, her hair black with startling white streaks. It flowed back and up from her forehead as if blown by a gale – force wind. (Ness, 2011, p. 57).

It should be noted that in this case the ellipsis is preserved, and not only in the second part of the sentence, but also in the first.

Conclusions to Chapter Two

1. Thus, we can conclude that in the works of Stephen King there are a variety of syntactic constructions that give the text greater brightness and expressiveness, a kind of individual author's style. Our research was based on the works of the popular American author Stephen King, famous for his novels, which allows us to suggest some indicativeness of this fictional text in terms of the use of expressive syntax, including punctuation. Stephen King uses a variety of means of expression to keep him closer to the reader, such as a rhetorical question, parenthetical insertions, elliptical sentences and, of course, punctuation marks. In his hands, as a master of expression, expressive syntactic constructions become a weapon of influence on the reader's consciousness, making him horrified not only by its content, but also by what he sees. Thus, his text and syntactic design are a mirror image of the main idea of the writer. We have found that the most common expressive syntactic constructions in the works of the American author Stephen King are parenthetical insertions, elliptical sentences, and punctuation marks.

2. P.Ness creating image of monster in his work, uses his own palette of colors, and hence the expressive means of the language. These are various stylistic devices (repetitions, epithets, metaphors), synonymous and antonymic series for clarifying or highlighting a characteristic, saturation with phraseological phrases typical for the protagonist, etc. that the text of the analyzed novel is saturated with lexical and stylistic means, a special place among which is occupied by synonymous series, antonymic pairs and phraseological units.

GENERAL CONCLUSIONS

The paper discusses a stylistic aspect of the image of monster in English fiction.

A number of researchers believe that the appearance of a monster is an omen, indicating to us the imperfection of our universe or divine providence. Already the dictionaries emphasize the dual nature of the monster – human and animal, its strangeness, ugliness, monstrous size, the difference from others is sharp and for the worse.

Modern English-language prose is characterized by a large number of syntactic stylistic devices, since it sets itself the goal of influencing the reader's consciousness in an indirect way. This provision seriously distinguishes modern English-language prose from prose of past years, which set itself the goal of directly influencing the reader. Moreover, modern English-language literature is characterized by a decline in imaginative potential.

The material of the research was Stephen King's novel "It" and Patrick Ness's "A monster calls". In the process of writing his novels, Stephen King relies on his own imagination, and also pays attention to the imagination of the readers, which is why you can see a huge number of unsaid thoughts and broken sentences in his books. According to the readers, only such an impact can induce the fear to which the author seeks. Patrick Ness wrote a novel for children and begins his thought and directs the reader in a certain direction, and then the person thinks out the story, relying on his imagination and thinking.

Syntactic stylistic devices took the important place in terms of frequency of use, and this is explained by the specifics of modern English-language literature. In previous years, the literary language was richer, its expressive possibilities were wider. S. King sets a goal to directly influence the psyche of the reader. The prevalence of lexical stylistic devices in the modern American writers can be explained by the fact that the author's primary task is to create vivid, ominous image of monster with many details. The potential of syntactic stylistic devices,

apparently, is not enough to achieve this goal. On the basis of the data obtained, we made the following conclusion: the prevalence of lexical stylistic devices in the research material once again confirms the position that it is lexical stylistic devices that have the most extensive expressive capabilities in the language.

With regard to the lexical level, the following conclusions can be drawn. In terms of frequency of use with the purpose to create the image of monster by S. King and P. Ness, the first place is taken by the method of metaphor (and simple metaphors dominate, followed by expanded ones), then the method of epithet, the method of metonymy, then the method of irony, the method of antonomasia, the method of wordplay, the method of semantically false chain, the method of hyperbole, the last place is taking oxymoron.

The fixed lexical and syntactic stylistic devices were used by the authors for various purposes:

- simple metaphors were used to convey the evil thoughts, actions, or intentions of the antagonists of the works;
- detailed metaphors were used to describe any objects or phenomena;
- epithets were used by the author to describe the appearance of both the main characters of the works and the supporting characters;
- metonymy was used to give more expressive speech to characters, as well as to convey children's speech;
- irony gave an ironic assessment in the direct speech of the main characters of the works;
- wordplay was used in direct speech of characters to enhance expressiveness; a semantically false chain was used by the author to convey the true nature of an object or phenomenon;
- hyperbole pointed to the hypothetical actions of the main characters of the works.

The most frequent syntactic stylistic device turned out to be the reception of repetitions, then the reception of multi-union, and then the reception of parallel constructions.

For a childish novel, monstrosity is not devoid of a touch of medieval mysticism, since in the author's view it is more a product of a paradox than an object of rational analysis. Due to its boldness, symbolism, this category allows you to present the truth in a concentrated form using a limited number of pictorial and expressive means.

RESUME

Магістерське дослідження присвячене вивченню лінгвостилістичних особливостей втілення образу монстра в англomовній художній літературі. Низький ступінь вивченості способів створення образу монстра з лінгвістичної точки зору обумовлює актуальність дослідження. У зарубіжному літературознавстві жанр хоррор вважався другорядним жанром, у вітчизняному майже повністю ігнорувався. Однак, на нашу думку жанр «хоррор» є цілком сформованим літературним жанром з характерними особливостями авторського задуму, стилю і мови та засобами створення образу. Об'єктом дослідження є зображення монстра в англomовній художній літературі. Предметом дослідження є стилістичні засоби створення образу монстра.

Метою дослідження є визначення стилістичного аспекту образу монстра в англomовній літературі.

Для досягнення мети було конкретизовано поняття образу в сучасному мовознавстві, досліджено типологію монстрів у сучасній художній літературі, визначено лексико-стилістичні засоби, що використовуються для створення образу монстра.

Теоретична цінність дослідження полягає в тому, що воно вносить певний внесок у вирішення нагальних проблем лінгвістики, пов'язаних із вивченням лексики (класи розмовної та письмової англійської мови), семантики (частина “Семантика” в лексикології) та прагматики.

Практичне значення дослідження полягає в тому, що його матеріали можуть бути використані при викладанні університетських курсів.

Робота складається зі вступу та двох розділів: Розділ 1 «Теоретичні основи дослідження монстра як літературного образу», Розділ 2 «Образ монстра в романах “IT” Стівена Кінга та “A Monster call” Патріка Несса», загальних висновків, списків довідкової та ілюстративної літератури.

Ключові слова: монструозність, лінгвостилістичні особливості, хоррор, монстр.

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